BLACK MUSIC REPERTORY
ENSEMBLE ON TOUR

The Black Music Repertory Ensemble will appear at five venues during February 1996 on its first national tour. Conductor Kirk Edward Smith will direct the ensemble in repertoire by various composers.

Featured soloists will be violinist Sanford Allen, in Coleridge-Taylor Perkinson’s Blue’s Forms; trumpeter Lyman Brodie, in Wendell Logan’s Brassacks; mezzo-soprano Hilda Harris, in Leslie Adams’s Six Songs on Texts by African American Poets; tenor William Brown, in Wendell Logan’s Runagate Runagate; and bass-baritone André Solomon-Glover, in Will Marion Cook’s Three Negro Songs. All three vocalists will be featured in Olly Wilson’s Of Visions and Truth: A Song Cycle, which was commissioned in 1990 by the Center for the Black Music Repertory Ensemble.

February 9, 8:00 P.M.
Hertz Hall
University of California
Berkeley

February 11, 4:00 P.M.
Luckman Fine Arts Complex
California State University
Los Angeles

February 13
M. L. King Jr. International Chapel
Morehouse College
Atlanta

February 15, 8:00 P.M.
Cohen Auditorium
Tufts University
Medford, Mass.

February 18, 3:00 P.M.
Orchestra Hall
Chicago

OUR E-MAIL IS BACK!

We are delighted to report that the college’s Internet server is back online. Readers can reach CBMR staff members at the following addresses:

General inquiries,
CBMR@mail.colum.edu;
Reference questions,
Suzanne.Flandreau@mail.colum.edu;
IDBC queries,
either Eric.Marshall@mail.colum.edu or
Mark.Clague@mail.colum.edu.

1996 INTER-AMERICAN CONFERENCE

Following are abstracts of papers to be presented at the 1996 Inter-American Conference on Black Music Research, which will be held August 14-18, 1996, in St. Thomas, U.S. Virgin Islands. We know that everyone who attends will enjoy the intellectual stimulation that will be provided by these presenters.

Unity and Diversity in Black Atlantic Music: Jazz and Merengue
Paul Austerlitz (University of Michigan)

The similarities between Afro-Latin and United States black musics are often noted by scholars and have provided fertile ground for creative cross-fertilization by musicians. However, as Paul Gilroy notes, “race carries with it no corona of fixed absolute meanings”; there is diversity as well as unity in black Atlantic music.

This paper critically considers the influence of jazz on Dominican merengue from musicological and socio-cultural points of view. First, the similarities of and differences between jazz and merengue are detailed, and Dominican musicians Tavito Vasquez and Juan Luis Guerra’s jazz-influenced merengue recordings are analyzed. The social contexts and symbolic meanings of merengue-jazz in the Dominican Republic are then compared to the contexts and meanings of jazz in the United States. While, in the U.S., it is associated with an oppressed minority group and may represent resistance to hegemonic culture; jazz in the Dominican Republic is associated with elite, cosmopolitan culture and may represent connections to the hegemonic and imperialist United States. Finally, musicians’ motivations for the use of jazz in merengue are compared to merengue-jazz’s reception. Dominican musicians look to jazz as a factor for creative choice, but their audiences are often attracted to jazz as a marker of social status.

Continued on page 8
COMING EVENTS

1996

February 9–18  Black Music Repertory Ensemble National Tour
                Hertz Hall, University of California Berkeley, California
February 9, 8:00 P.M.
February 11, 4:00 P.M.
March 13  Martin Luther King Jr. International Chapel
        Morehouse College
        Atlanta, Georgia
February 15, 8:00 P.M.
        Cohen Auditorium
        Tufts University
        Medford, Massachusetts
February 18, 3:00 P.M.
        Orchestra Hall
        Chicago, Illinois
April 18–20  Crossroads: Intersections in American Vernacular Music
            Center for Popular Music
            Middle Tennessee State University
            Murfreesboro, Tennessee
April 25–27  African American Dance: Researching a Complex History
            University of Illinois
            Urbana, Illinois
August 14–18  Inter-American Conference on Black Music Research
            St. Thomas, U.S. Virgin Islands

CORRECTIONS

The striking photograph of James Reese Europe's Clef Club Band that appeared on the cover of the Center's 1995 National Conference on Black Music Research brochure was inadvertently run without the credit line. The photograph, which was provided by the Manuscripts Division of the Maryland Historical Society, is contained in the Eubie Blake Papers, MS.2800. We apologize for the oversight and thank the Maryland Historical Society for their generous assistance in providing the photograph. Our belated review of the caption for the photograph of the Negro String Quartet in the same brochure reveals that we've also misspelled the name of its illustrious cellist: Marion Cumbo.
THE 1995 CONFERENCE ON BLACK MUSIC RESEARCH

An estimated 2,300 people attended the joint meeting of the Center for Black Music Research, the American Musicological Society, and the Society for Music Theory in New York during November 1-5. The CBMR held its own sessions on subjects such as "Black Music Collections: Sources and Resources for Research," "Opera: Black Composers and Black Subjects," and "The Nexus Between Religion and Black Music." In keeping with a past CBMR tradition of focusing on the host city, two CBMR sessions treated music in New York, one covering the years 1900-1955 and one devoted exclusively to hip-hop culture. Presenters representing the CBMR also participated in joint sessions with AMS and SMT on the more general subjects of historiography, composition and analysis, performance practice, and critical theory.

Several themes emerged from the conference. First, it was evident from the sessions on historiography, opera, and music in New York that black music has an older and more venerable written tradition than most traditional musicologists may have believed. At the same time, an interesting and somewhat paradoxical point emerged in the willingness of scholars to apply traditional methods of analysis to non-written forms of music, made clear in the packed session on hip-hop culture, in which semiotics, poststructuralism, harmonic analysis, and techniques of orchestral composition were all applied fruitfully to rap music.

Rap, as well as jazz, also figured in the session on performance practice, along with examples from the European Middle Ages and Baroque. The importance of performance to all forms of music study was another major point of the conference, implicit in the session on theory and composition, where presentations dealt with the influence of performed black music on European composers, on the attempts of theorists to notate performances, and on the incorporation of a performance-based black aesthetic in concert music.

The CBMR thanks all the presenters and others who worked hard to make the New York conference a success. The final session in New York served to preview the Center's next conference, to be held in summer of 1996 in St. Thomas, Virgin Islands. Abstracts for the 1996 conference are included in this issue beginning on page 1.

IN MEMORIAM
LEE V. CLOUD

In his capacity as the Center's Coordinator of Education for the past five years, Lee Vernell Cloud (b. May 24, 1950, Winston-Salem, N.C.; d. October 10, 1995, Winston-Salem, N.C.) developed and implemented a six-course black music curriculum and, at the time of his death, was working on a curriculum package for use in pre-college school programs.

Lee received his Ph.D. degree in music theory from the University of Iowa and, simultaneously with his work with the Center, was also a tenured member of the music faculty at Northern Illinois University. Lee had previously served on the faculties of the Winston-Salem/Forsyth County School System, Winston-Salem State University, the University of Iowa, and Grinnell College. He had been lecturer, clinician, and consultant for Concordia University; the Illinois Music Educators Association; the All-City Choral Festival in Rockford, Illinois; the Iowa Music Educators Association; and the Iowa Public School System.

A singer, composer, and arranger of gospel songs and spirituals, Lee was also the author of many articles in various professional journals and was writing a book entitled Black Music Here and Now and an opera, Louisiana Black, in collaboration with Paul O. Steg.

Lee's enthusiasm for the study of black music inspired his students and colleagues alike. As a composer, performer, and advocate he will be greatly missed.
LOGAN AND HARRISON
COMMISSIONED FOR NEW OPERA

A consortium of the Center for Black Music Research, the College at Purchase of the State University of New York, Rites & Reason Theater of Brown University, and Arizona State University Public Events has received funding from the Meet the Composer/Reader’s Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader’s Digest Fund, to commission Doxology Opera/The Daxy Canticles, libretto by playwright Paul Carter Harrison and music by composer Wendell Logan.

The opera will be a unique synthesis between new technologies and multi-performance disciplines in a rigorous, dramatic mode designed to expand the boundaries of traditional artistic theory and practice. The work is being conceived as a mixed-media opera, which allows videographic images and music to have an integral voice in the dramatic movement of the event.

The full production of the opera, which will take place at Arizona State University during fall 1997, will unfold through a series of workshop and concert performances during which the dance, videographic, costume, and set elements will be developed and eventually incorporated into the staging. Workshop performances will be produced by the Performing Arts Center of Purchase College, Rites & Reason Theater, and Columbia College Chicago, where the Black Music Repertory Ensemble will debut the fully orchestrated score.

The Doxology Opera Project artistic staff will include Israel Hicks, director; Oliver Jackson, sets; Phillip Mallory Jones, video and multi-media arts; Donald Byrd, choreography; Kym Moore, dramaturgy; and Alice Berry, costumes.

ROJARO GOES ON-LINE

Kjetil Maria Aase invites CBMR Digest readers to explore the RoJaRo-index, an index to more than 250 music magazines from twenty countries, covering all types of contemporary popular music: rock, jazz, roots, blues, rap, soul, gospel, country, reggae, etc. The index, begun in 1992, has been on-line on the World-Wide Web since May 1995. It has nearly 300,000 entries and is updated regularly. Entries cover articles and interviews; book, record, and concert reviews; festival reports; and discographies. There is also a special section that lists recordings issued as supplements to books and magazines. According to Aase, “The aim of the RoJaRo-Index is to help everybody from researchers/journalists to regular fans in their quest for information. It will make the use of any private/institutional collection of magazines quicker and also help you to locate new interesting magazines. By making it available free, I hope as many people as possible will find the work useful.” Aase can be reached at P.O. Box 6724 Roedeleppka, N-0503 Oslo, Norway. Interested users can look for RoJaRo at http://www.notam.uio.no/rojaro/ on the Web.

COMPOSERS NOTES

Jazz vocalist Nnenna Freeman and the Mallarmé Chamber Players premiered T. J. Anderson’s Cabaret Songs (1994) at North Carolina Central University on September 19, 1995. The piece, commissioned by the Mallarmé Chamber Players, is based on poems from Muse and Drudge by Harryette Mullen, who was present at the concert, along with the composer.

Regina Harris Balcocchi and Michael Adams teamed up to present “Kidstuff,” a program of music for children at Chicago’s Harold Washington Library, held on October 7. In addition to music by Balcocchi and Adams, a piano piece by Ralph Russell, Portrait in Three Colors (1982), was featured.

Two commissioned pieces, Dance Like the Wind by William Banfield and Kevin Scott’s String Quartet No. 6, were premiered in Raleigh, North Carolina, on Sunday, October 8, at the North Carolina Museum of Art as part of the “Still Going On” symposium sponsored by St. Augustine’s College. The Banfield piece was performed by the St. Augustine’s College Faculty Wind Quintet; the Scott string quartet, by the Ciompi Quartet of Duke University. The project, intended to honor the centennial of William Grant Still, will continue to commission a new work by a young African-American composer for wind quintet or string quartet each year through 1999.

Anthony Davis’s chamber work Sounds Without Nouns was premiered by the String Trio of New York on November 17, 1995, at the Center for the Performing Arts at Penn State University, with the composer at the piano. The work was commissioned by a consortium of six performing arts centers. It combines standard, structured composition with collective improvisation.

Jeffery Mumford’s distinct echoes of glimmering daylight was premiered by the Roanoke Symphony on October 16. The piece was commissioned by the Friends of the Roanoke Symphony Orchestra, a volunteer support group in Roanoke’s African-American community.

Friends of Gertrude Rivers Robinson presented a memorial concert entitled “Classical Crossovers: A Musical Tribute to Gertrude Rivers Robinson, 1927–1985” on October 20 during the annual meeting of the Society for Ethnomusicology in Los Angeles. The music performed was chosen to reflect Robinson’s wide interest in world music and included her own Moods I and II for Flute and Piano (1962), performed by Jacqueline Cogdell DjeDje, piano, and Cheryl Keyes, flute.

In September the Houston Symphony premiered Alvin Singleton’s BluesKonzert with piano soloist Ursula Oppens. The work is dedicated to Oppens and to the late Julius Hemphill. It was commissioned by a consortium of three symphony orchestras: the Houston Symphony, the Detroit Symphony Orchestra, and the Kansas City Symphony. Singleton has also been commissioned by the Atlanta Committee for the Olympic Games Cultural Olympiad to write a work for narrator and orchestra. Umaoja: Each One of Us Counts, with text by poet Rita.
DONATIONS TO THE CBMR LIBRARY AND ARCHIVES

JULY 1–NOVEMBER 1, 1995

Antone’s Records. Promotional materials on Lavelle White. (Through Julie Bowers.)

Jan Babyczyn. CD: Chopin by the And˙rzej Jagodinski Trio (Polonia Records CD 022).

Regina Harris Balocchi. Materials concerning her concert presentation, “Kidstuff,” including a mounted poster for the event.

Bonnie Miller Barnes. Additions to the collection of her father, jazz critic Paul Eduard Miller, including nineteen extended-play jazz 45s, fourteen acetate recordings of jazz concerts, including some apparently from a performance by Sidney Bechet, and about eight inches of photographs of jazz musicians, most from the 1940s.

Ed Bland. Cassette tape of a radio interview with him that was broadcast on KUSC-FM, Los Angeles, May 25, 1995.


Caleb Dube. Cassette: Dorothy Masuka, Pata Pata (Mango 162 539 911-4).

Dena J. Epstein. About one foot of research materials, including books, sound recordings, and two volumes of nineteenth-century popular sheet music with many mindrel and dialect songs. Included is “The Song of the Contrabands: O Let My People Go” (New York: Horace Waters, 1861), one of the earliest publications of a Negro spiritual.

Mari Evans. Program and reviews for her musical drama Eyes, an adaptation of Zora Neale Hurston’s Their Eyes Were Watching God.


Anthony Heilbut. Two CDs: The Soul of Chicago (Shanachie 6006) and Marion Williams: My Soul Looks Back (Shanachie 6011). (Through Sid Ordower.)

Ronald High. Three items concerning music activities at Hope United Methodist Church in Southfield, Michigan.

Claire Mells Jones. One cassette and five copies of sheet music of compositions by her father, H. F. Mells.


Andy McKeel, MCA Records. Four CDs: Oh! Suzy-Q: The Best of Dale Hawkins (MCA Chess CHD-9355); Little Walter, Blues with a Feeling (CHD-9357); Howlin’ Wolf, The Back Door Wolf (CHD-9358); The Muddy Waters Woodstock Album (CHD-9359).

Albert McNeil. Cassette: Albert McNeil Jubilee Singers, They’ve Got the Whole World in Their Hands (Golden Jubilee Records MF00X2C); CD: Albert McNeil Jubilee Singers “Live” (MF00X3CD); and ten programs and flyers for the group’s performances in various parts of the world.


Sid Ordower. Four additional videocassettes of Jubilee Showcase, two videocassettes of the performances recorded at the January 1995 tribute to Thomas A. Dorsey, and programs from numerous Chicago-area gospel music events.


Daniel Roumain. Thirty-two scores of his compositions, plus a works list and other materials to be added to his collection.

Dave Rubin. Photocopy of a receipt signed by Jimi Hendrix, plus refunded tickets to a Hendrix concert at Berkeley in May 1970 that was disrupted by student unrest.


Alvin Singleton. Three cassettes of his compositions and a cassette recording of a radio interview with him on National Public Radio plus information about his current activities.

Jean E. Snyder. Photocopies of four articles about composer Melville Charleton.


Donald Swift. The New Century Hymnal (Cleveland, Ohio: The Pilgrim Press, 1995), containing his spiritual setting “See the Little Baby,” along with hymns, spiritual settings, and arrangements by several other black composers.


Michael Woods. Sixty scores and jazz charts of his compositions, plus seven audiotapes and three videotapes of concert performances of his works.
SECOND SERIES RECORDED FOR AFRICAN-AMERICAN MUSIC TREE

During September the Black Music Repertory Ensemble and Ensemble Kalinda Chicago recorded four new programs of music by black composers. The week-long residency was held in Pittsburgh, presented by the Manchester Craftsmen's Guild and produced by South Carolina Educational Radio and WQED Pittsburgh. Major funding for the series was provided by the Corporation for Public Broadcasting with additional funding from Public Radio International.

The four one-hour programs, conducted by Kay George Roberts and hosted by mezzo-soprano Hilda Harris, were recorded during two performances on September 19 and 21. In addition to works featuring the entire ensemble, repertoire for the series featured small-ensemble and chamber works, including a string quartet, a piano trio, and a percussion/piano duo. Solo works were performed by violinist Sanford Allen and trumpeter Lyman Brodie. Contemporary composers were represented by Hale Smith, Wendell Logan, Leslie Adams, Cole-ridge-Taylor Perkins, and Tania León.

The Center's new Ensemble Kalinda Chicago performed the last half of the first show. For the Center's Project Kalinda, the group's repertoire was chosen to demonstrate the diversity of the African-American community. The works recorded by Ensemble Kalinda include a traditional Afro-Cuban chant, a cha cha cha, a Brazilian samba/baião, a Cuban danzón, and a Puerto Rican plena.

The four programs will be available at public radio stations throughout the United States for broadcast in February 1996. Stations that choose to air them make their own broadcast schedules, so check with your local public radio station to ascertain broadcast dates and times.

The members of the BMRE are Kenneth G. Adams and Jennifer Jackson Lloyd, woodwinds; Lyman Brodie, trumpet; Nathaniel Brickens, trombone; Jack Jeffers, tuba; George Blanchet, percussion; Toni-Marie Montgomery, piano; Sanford Allen and Sylvia Morris, violins; George Taylor, viola; Elaine Mack, cello; Georgia Wellington, bass; Hilda Harris, mezzo-soprano; William Brown, tenor; and Donnie Ray Albert, bass-baritone.

Ensemble Kalinda Chicago is comprised of Miguel Rivera, music director and bass; Carlos Eguis-Aguila, percussion and vocals; Luiz Ewerling, drums; Paulinho Garcia, guitar and vocals; Edwin Sanchez, piano; Henry Salgado, trombone; José Santiago, flute, saxophone, and vocals; and David Spencer, trumpet.


Series co-executive producers are Tom Clark and Jim Cunningham; co-producer and director, Shari Hutchinson; co-producer and creator of the series, Zane Knauss; recording engineer, Dino DiStefano.

Program I

The Governor's Own March                  Alton Augustus Adams
Five songs                                  Howard Swanson
Cahoots                                    Samuel Coleridge-Taylor
Fantasia in Purple                         Frank Johnson
Lady's Boogie                              Alton Augustus Adams
The Junk Man                               Ludwig Lamothe
Montage                                    Adolphus Hailstork
Featuring Donnie Ray Albert and
Toni-Marie Montgomery                      Featuing William Brown
Brassacks                                  Wendell Logan
Featuring Lyman Brodie                     Scott Joplin
Quintet for Clarinet and Strings           Quintet for Clarinet and Strings
(first movement)                           (first movement)
Featuring Kenneth Adams                    Featuring Kenneth Adams

Program II

Recognition March on the  Independence of Hayti
Virgin Islands March                       Alton Augustus Adams
Two pieces                                  Ludovic Lamothe
Soho                                       Adolphus Hailstork
Loco                                       Hale Smith
Trio                                       Featuing William Brown
I'm Going to Sing: A Chrestomathy of Sacred Songs
On Emancipation Day                        Will Marion Cook

Composers, continued

Dove, will be performed at the Olympic Arts Festival in July 1996 by the Juvenesses Musicales.

The Art Institute of Chicago and the Goethe-Institut, Chicago sponsored "Xiang Aspects and Other Compositions: Music by Maurice Weddington" at the Art Institute on October 8, 1995. Xiang Aspects, a piece for chamber ensemble inspired by the fifteenth-century Chinese scroll Wind and Rain on the Xiang River by Xia Chang (1386-1470), was performed by the Chicago Chamber Orchestra. A film of the scroll was shown during the concert, and other recent chamber works by Weddington were also presented.

Mike Woods and his jazz ensemble opened the school year at Hamilton College with "The Jazz Kick Off" on September 13. The concert featured ten new works by Woods, who is assistant professor of music and jazz studies at Hamilton.
Jennifer Jones is writing a dissertation on Freedom Schools, which originated during the 1960s Civil Rights Movement. She is interested in conducting interviews with former students, teachers, parents, or others associated with Freedom Schools. Please call the author at (217) 356-9678.

Eleanor Jones Baker is writing a book on "Silas Green from New Orleans," a black musical comedy and minstrel show that was performed throughout the South during 1906–1958. She is seeking memorabilia and/or personal recollections related to the show. The author may be reached at (518) 766-9261 (telephone) or at ELJOB@AOL.COM (e-mail).

OBITUARY NOTICES

Doris Akers (b. May 21, 1924, Brookfield, Mo.; d. July 26, 1995, Minneapolis, Minn.), a renowned gospel songwriter, recording artist, and choir director, Akers began playing piano for her church at age six and by age ten had composed her first song, "Keep the Fire Burning in Me." In 1945 she moved to Los Angeles, where she performed with the Sallie Martin Singers, and later, along with Dorothy Simmons, formed the Simmons-Akers Singers. Akers is perhaps best known as the founder and director of the famous Sky Pilot Choir, one of the first racially mixed choirs in Los Angeles to feature black gospel music.

Her most well-known compositions include "Lord, Don't Move That Mountain," co-written with Mahalia Jackson; "How Big Is God?" and "Sweet Jesus." Her composition "Trouble" was a hit song from the Broadway production of Me and Bessie, the story of Bessie Smith; and her songs, "Sweet, Sweet Spirit" and "Lead Me, Guide Me" were featured in the documentary film Elvis Presley on Tour. In 1961 she was named Gospel Composer of the Year. Akers was recently featured in the best-selling video series Old Friends and Turn Your Radio On, produced by Bill Gaither.

During the past several years, Akers served as Director of Music at Grace Temple Deliverance Church in Minneapolis. Memorial services for Akers were held there on Saturday, August 5, 1995.

Julian C. Work (b. September 25, 1910, Nashville, Tenn.; d. June 15, 1995, Tolland, Mass.). A composer and arranger, Work began his early music studies with Mary E. Chamberlain and, as a teenager in Nashville, joined local music groups as a pianist. While a sociology major at Fisk University, he also studied composition with his brother, John Wesley Work III, who was professor of music at Fisk. Work arranged for vaudeville, radio, and television. He was staff arranger for CBS and sole arranger for the Firestone Radio Program. His formal compositions include Portraits from the Bible, Autumn Walk, Driftwood Patterns, and March: Stand the Storm (for concert band) and Processional Hymn (for chorus and band). His Suite: Myrooama by Night was performed in 1948 by the Los Angeles Philharmonic Orchestra.

RESEARCH QUERIES

Chiquita Gall Williams has received a National Endowment for the Arts Folk Arts Grant to research the African-American shape-note singing tradition. She is currently collecting oral history interviews and recording annual singing conventions. She is also creating a database of African-American shape-note singers and would like to hear from anyone who sings in the four- or seven-shape tradition or who knows about such singers. Please contact her at P.O. Box 1234, Oxford, MS 38655; telephone (601) 234-8026 (day) or (601) 628-4628 (evening).
1996 Conference, continued

"Early Music" Research in the Caribbean: Some Data from Jamaica
Beulah Brown (University of the West Indies, Kingston, Jamaica)

Historical studies of Caribbean music are concerned mainly with the twentieth century, with an emphasis on the areas of oral traditions and popular music. The exploration of concepts such as "roots" and "heritage," critical elements in the socio-political consciousness of the region's black populations, requires that academic research seriously begin to address the need for historical studies of broader musicological concern.

Recent research has made a considerable contribution to our knowledge of the music history of black people in the continental Americas. The first part of this paper presents a brief survey of the literature and makes an assessment of the present state of historical research devoted to the early periods of the black diaspora, enslavement, and colonial rule, especially as it concerns the Western Caribbean region. The directions explored in the literature include the study of religious institutions and the military, as far as these offered avenues for creative expression and the professional musical advancement of black people; the study of specific musical forms; and the approach of musical biography, focusing on prominent individuals whose achievements took them beyond the Caribbean into metropolitan centers as performers and composers of considerable repute. I suggest that in addition to, and complementary to these approaches, there is need for studies that contribute to our understanding of music and musical life as these developed over time and functioned within the everyday lives of the black population of Caribbean plantation societies and for exploration of the research approaches and archival materials that may shed light on this subject.

The main body of this paper reports on a project developed at the University of the West Indies whose objective is to create a basis upon which comparative research within the wider Caribbean may be initiated, offering a broad framework for historical interpretation. The initial phase of the project focuses on developing a database of seventeenth- and eighteenth-century music-related source materials, drawing primarily on records in Jamaican archives. The ideology of "Early Music" research is discussed, based on a critique of publications devoted to the study of European music. A "World of Music" approach, which maps the contours of different varieties of ethnic and "continental" musics, contributes only partially to the self-knowledge of Caribbean people as music-makers. There is need for a historical paradigm that seeks to describe and analyze in specific detail the African and the European varieties of music culture brought into the Caribbean region as well as the interface between the two. On the basis of in-depth studies such as this, important contributions can be made toward concretizing familiar concepts—such as the "process of creolization" and theoretical problems such as "periodization," as this concerns the music history of the region—and toward a broad understanding of the development of Caribbean cultural history.

Music and Migration
John Houlston Cowley (Hertfordshire, England)

The presentation will be extracted from the author's two-volume work entitled "Music and Migration: Aspects of Black Music in the British Caribbean, the United States, and Britain Before the Independence of Jamaica and Trinidad and Tobago."

The nineteenth-century evolution of black music in the British Caribbean and its twentieth-century popularity before 1962 are addressed. This work establishes a reliable overview of British Caribbean music and explores the dynamics of continuity and change within it; it also investigates some facets of black culture that have not previously been addressed.

From the time of slavery, expressive arts have demonstrated the evolution of African-American music. The drum and fiddle have contrasting roles and are associated with particular kinds of social institutions, including festivals. Despite change, British Caribbean festivals and music have always included Africanisms ranging from accommodation with to rejection of European-American values. The history of these festivals demonstrates this and similar links between territories.

Uniquely, Trinidad Carnival allows long-term assessment of the spectrum of black creole music. From 1783, this music was influenced by French-Creole culture, and from 1797, by English-Creole culture. Sung in English from 1899, a particular creole Carnival music called calypso predominated; it was manifested in gramophone records from 1914 but remained linked with the festival. Via migration and commercial exploitation, calypso achieved great popularity in the British Caribbean and the U.S.A. before World War II. During the war, another aspect of Trinidad Carnival music—the steelband—became a prominent parallel tradition.

Trinidad Carnival music prevailed among black West Indians who migrated to Britain in the 1950s. At the same time, London-recorded calypsos were popular in British West Africa. Jamaican music, although influenced by calypso, evolved separately. I will argue that migration from Africa and the Caribbean to North America and Europe underpins the popularity of calypso. The evidence also reveals that this was a result of African cultural affinity and not simply metropolitan prestige.

The Religious Musical Culture of the Afro—North American Enclave of Samaná, Dominican Republic
Martha Ellen Davis (University of Indiana)

The English-speaking Protestant enclave in the town and province of Samaná, Dominican Republic, descends from some of the 6,000 Afro—North American immigrants repatriated during 1824–1825 to the island of Hispaniola, then entirely under the rule of Haiti (1822–1844). This occurrence, an outgrowth of the movement that founded Liberia, was organized by the African Methodist Episcopai (A.M.E.) church in Philadelphia with Quaker cooperation. The "immigrants," as they called themselves, were introduced into the city of Santo Domingo and from there were distributed throughout the island. In most towns they intermarried and assimilated, adapting the orthography of their surnames to Spanish. But in Samaná and Sánchez, both of the Province of Samaná, and in Puerto Plata, the identity, integrity, and customs of these enclaves have been retained until today, nourished by teachers and preachers of Anglophone-Carib-
bean origin.

However, in recent years they and their culture have been assaulted by imposed national policies, such as Trujillo’s (1930–1961) proscription of teaching in any language other than Spanish and Balaguer’s (1966–1978 and 1988–present) forced “modernization” of Samaná and Puerto Plata. In 1972, this entailed the dismantling of the West Indian–style Victorian hardwood homes and wrought-iron edifices, the displacement of their inhabitants, and reconstruction with cement apartment buildings and broad avenues as showcases of modernism. In addition, since the early nineteenth century, there have been major changes within the main religious denominations, Wesleyan Methodist and A.M.E., and new sects have been introduced. These external and internal changes are of course reflected in musical styles and repertoires.

The paper outlines the nature of the religious music and musical culture; of literate transmission of hymns; and illiterate transmission of spirituals and other songs, generically called “anthems.” Both hymns and anthems serve as historical artifacts whose heterogeneity suggests different influences from preachers, teachers, choir directors, and the “immigrants” themselves. The hymns include a living Sankey tradition, sung at wakes. The “anthems” range from North American–style spirituals associated with agricultural and maritime labor to camp-meeting songs associated with religious revivalism.

In viewing traditionality and change in musical repertory and style, the paper will compare literate and illiterate music, and the musical and preaching styles of the “mother churches” with the rural chapels where English is more often retained. With regard to denominational differences, the Wesleyan Methodist Church, now part of the national Dominican Evangelical Church (Iglesia Evangélica Dominicana), whose official language is Spanish, will be compared with the Afro–North American A.M.E. denomination, whose official language is English. The preachers and hymnals of the Iglesia Evangélica Dominicana and the traveling evangelists who bring revival meetings to town now come from Puerto Rico, bearing a Spanish-language version of contemporary Anglo–American fundamentalist proselytism. In contrast, the A.M.E. remains connected with Afro–North America, although this is not overtly acknowledged to those outside the church. Nonetheless, in both churches certain performance practices are retained from the traditional Afro–North American style of English-language hymn singing, and the paper will point out these features.

**Black Protest in the Lyric Mode: The Influence of Caribbean and American Genres in Afro-Brazilian Popular Music**
José Jorge de Carvalho (University of Brasilia)

During the last twenty-five years, Afro-Brazilian genres of popular music have been strongly influenced by developments in American and Caribbean black music, above all by the reggae movement. The main mode of expression of these American and Caribbean genres that affirm black identity is the epic mode. Most of the Afro-Brazilian forms of expression, however, are coined in the lyrical mode, and certain ambiguities are therefore present in the singers’ intention and the aesthetic nature of their messages. My aim is to explore the conflicts, incompatibilities, and tensions between the ideological standpoint and the actual musical and poetical parameters used by Afro-Brazilian popular musicians. In more general terms, I hope to make theoretical points on the nature of protest songs in the Afro-Brazilian world.

**Remembering Kojo: An Analysis of the January 6th Celebration of the Accompong Maroons of Jamaica**
Jacqueline Cogdoll DjeDje (University of California, Los Angeles)

In Accompong, Jamaica, the January 6th celebration of the Jamaican Maroons is an annual event that commemorates both the birthday of the Maroon ancestral leader, Kojo, and his decisive victory over the British, which resulted in the signing of the Treaty of 1738–1739. The Maroons are descendants of Africans brought to Jamaica by the Spanish in the seventeenth century. They successfully resisted enslavement by subsequent British rulers of the island and settled in the remote, mountainous region called the Cockpit Country, where they live today.

Accompong is a town of about 1,600 inhabitants, for whom January 6th is a day of great anticipation and celebration. Maroons from surrounding towns—as well as from Kingston, Montego Bay, and other parts of the world—join in the festivities. The main site for the celebration is called Kindah. Here food is cooked and the elders of the town return after a ritual visit to Old Town, Kojo’s burial site. Highlighting the activities at Kindah is the performance of traditional singing and dancing with the accompaniment of various instruments: the abeng, a bugle made from the horn of a cow; the gumba, a square-shaped single membrane drum; the rattle drum and the bass drum (both cylindrical-shaped, double membrane drums); and the shake-shake, a gourd rattle. Spirit possession, called myal, also occurs among the dancers. Following the events at Kindah, musicians, dancers, and spectators form a procession that travels through the town and ends at the Kojo Monument, where speeches are made by the town’s leaders and prominent visitors. On the evening of January 6, the celebration continues in the dance halls of Accompong with the young people listening and dancing to reggae and other styles of popular music.

An event such as the January 6th Maroon celebration is an excellent opportunity to examine the interrelationship between music, dance, and other aspects of the performing arts. In my analysis of the event, not only will attention be devoted to the role of the musician during the celebration, but consideration will also be given to special rituals, songs, instruments, and dances. In many ways the celebration demonstrates both the maintenance and reinterpretation of African traditions within the Americas.

**Gender, Number, and Surrealism in Puerto Rican Bomba**
J. Emanual Dufrasne-González (Carolina, Puerto Rico)

The interdisciplinary study of music may guide a scholar toward unsuspected views of repertoire, performance, organology, song texts, and other aspects of musical events. Philosophical and cultural anthropology, mythology, visual arts, linguistics, history, psychology, and other sciences may offer fascinating insights often not available through testimonies given by informants because transculturation has strained information about and the meaning of common but unexplained

*Continued on page 10*
practices of oral tradition.

Puerto Rico’s bomba has been very much misunderstood and poorly diffused both in and out of its homeland. It has been influenced by racism and other social phenomena to the extent that this African-derived music and dance category has been almost annihilated.

The purpose of this work is to identify African traits in the participation of women and men in the performance of bomba, in the importance of the number of instruments and performers, in the relationship between song texts and the oneric field, in symbolism and metaphors, and in other characteristics of performance.

The 3-Against-2 Principle in Afro-Cuban Music and Its Embodiment in the Dance
Isabel Fine (University of California, Los Angeles)

One of the largest ethnic groups brought to the Americas by the Spanish during the slave trade was the Yoruba. In Cuba they are known as Lucumi, and they continue to practice rich spiritual traditions that include music, dance, and ritual. The relationship of the dance to various rhythms is very specific and has great cultural and spiritual significance. This presentation will examine the essential 3-against-2 cross-rhythm, which is structurally and philosophically a core element in those rhythms and is directly embodied in the “guiro” step. While this is a very rhythmically complex step, it is one of those most commonly danced in this tradition in Cuba, and variations of it are seen in secular dances as well.

Its role is unique because, in a context where many dances exist in relationship solely with one particular rhythm played by bata drums, not only can the guiro step be danced to several bata rhythms, it can also be danced to the bembé rhythm—either with bembé drums, conga drums, or in the guiro format (3 shekeres, 1 drum, and a bell). It is virtually the only step performed in these non-bata ritual situations when a 12/8 rhythm is played. By adding descriptive arm gestures, the step is adapted to and characterizes all of the danced orishas.

The guiro step incorporates many possible divisions of the dominant 12/8 rhythm into the various parts of the dancer’s body: the feet step in an equal triplet, with six pulses per measure; the hips and shoulders rock to the downbeat of four beats per measure; and the arms, in the basic form, move at two pulses per measure. This dance seems to embody not only a rhythm but also a world view. It demands an ability to allow more than one pulse to exist within one’s body simultaneously. Initiates dance during ceremony in order to invoke orishas to “mount” them, that is, to coexist for a time within their bodies. This presentation will include an exploration of the cultural and spiritual significance of cross-rhythm in music and dance in Cuba and its migration to (and changes in) the United States through the growing popularity of Santería and through secular music.

Based largely on direct observation of and participation in ceremonies in Cuba and the U.S., as well as my experiences while learning the techniques of Lucumi music and dance from master Cuban dancers, musicians, and teachers in Cuba, Mexico, and the United States, my presentation will offer a brief demonstration and break-down of the core 12/8 pattern and various rhythms to which this step may be danced. In addition, I will offer the kinetic experience of breaking down the step and invite the audience to try it themselves.

An Analysis of Improvised Dancer-Drummer Interaction in Martinican Bele
Julian Gerstein (University of California, Berkeley)

Improvised interaction between dancers and drummers, the expression of music in movement and movement in music, has long been considered a crucial element of African and diasporic performance. In researching bele, a traditional Martinican dance/drum genre, I recorded bele performances on video and then worked with the performers on the analysis of their own performances. Together we developed an interpretation of several aspects of improvised interaction: the matching of danced steps with drummed rhythmic patterns; correlating variations of those basic steps and patterns; variations expressing a general “feel” rather than specific steps; the cueing of changes by dancers to drummers and by drummers to dancers; non-cued yet synchronized interaction based on shared knowledge and expectations; and aesthetic values such as expressiveness, spontaneity, responsiveness, and virtuosity. This paper/video presentation includes examples of each of the above. While not the main topic, this paper also indicates how performers’ aesthetic analyses and interpretations are tied to their constructions of identity, as expressed in their concerns about authenticity, individual reputation, and legitimacy for bele as a genre.

The Use of Music Associated with Trance: An Analysis of the Dugu Ritual of the Black Caribs of Belize
Oliver N. Greene (Florida State University)

The aim of this paper is to determine the use of music associated with possession trance during the dugu ritual, a plantain ceremony for deceased ancestors, practiced by the Black Caribs of Belize. These peoples, collectively known as the Garifuna, are descendants of West Africans and Carib Indians of the Caribbean Islands. Their religious and secular practices are primarily the products of syncretizations of the rites of Carib and West African peoples. During the dugu ritual, many participants lose consciousness and assume the personality of the gubida, the ancestor spirit being honored. These individuals are said to be in a trance state known as owohanti among the Garifuna. This study seeks to determine the use of music associated with owohanti by examining the role of music and possession during West African ancestral worship and of music and divination in Carib Indian shamanism. The format of the study is as follows: (1) a review of the history of the Black Caribs, (2) a discussion of the use of music in rituals of the parent cultures, (3) a description of the dugu ritual, (4) an analysis of excerpts from transcriptions of music used during the ritual, and (5) a comparison of the use of music associated with possession during the dugu ritual to that of related West African and Carib rituals.
The Tradition of Classical Vocal Music in Haiti
Robert Grenier (Florida International University)

The persistence, to this day in Haiti, of the creation and performance of vocal music based on classical Western models is a fact that is neglected by the majority of scholars who embrace Haitian culture as their field of study. Witness the absence of any mention of the classical musical tradition in the four-and-a-half page article by Mieczyslaw Kolinski in the New Grove Dictionary of Music and Musicians. The article focuses mainly on the indigenous tradition of Vodou drumming and Combote songs. Among the several references listed in the bibliography, six are devoted to the folklore tradition while one, Histoire de la musique en Haïti by Etienne Constantin Eugene Moise Demerve, attempts to outline nearly two centuries of men and women who, following the revolutionary struggle for independence from the French colonists, devoted themselves to emulating European models, often fusing these with a specifically Haitian sensibility. I believe that it is of more than passing interest that, while the majority of scholars Kolinski cites were visitors to the island, Dumerve was himself Haitian and published his book in Port-au-Prince in 1958.

More recent scholarship in the form of doctoral dissertations has considerably opened our view to the many-sided tradition of music in Haiti. A dissertation entitled “French Secular Music in Saint Domingue (1750–1796) Viewed as a Factor in America’s Musical Growth” (John Calé, 1971) describes the truly rich musical life of pre-revolutionary Haiti, where literally thousands of public concerts and operas were given in the many theaters on the island. The author maintains that this musical culture was embraced by a sizable portion of the population called the gens de couleurs, or mulattoes, who adopted the French language and culture. Following the revolution in Haiti, the author points out that, while thousands fled the island and sought refuge in the hospitably French city of New Orleans, many others stayed behind after the expulsion of the French. Their standards of excellence in music, as in many other fields of endeavor, were still largely modeled on Western and not indigenous forms.

Another dissertation entitled “Musical Ethnography in Haiti: A Study of Elite Hegemony and Musical Composition” (Michael Largay, 1991) continues the history of Haitian art music after the revolution and up to this century. While the study outlines the lives and works of a number of Haitian classical composers (e.g., Ludovic Lamotte, Justin Elle, and Werner Jaegerhuber), its focus is on post-revolutionary social history, providing a context to understanding the persistence of the tradition today.

What is absent from much of what I have read is a sustained discussion of the music itself. Since returning from teaching and researching music at the Ecole Ste Trinité last summer, I have collected four brief choral pieces, a setting of the Latin Mass based on Vodou themes, seven song collections, and two scenes of an opera. With the exception of two of the song collections, all of the music is unpublished and in manuscript form. I have begun editing these works, including two unpublished song cycles for voice with string trio accompaniment. All of the compositions are from this century and, with the exception of the Mass, are settings of French texts by Haitian poets. Given that this music is sung in public concerts by Haitian performers for Haitian audiences, I believe that some attention should be accorded this repertoire, which is quite unknown and unheard outside of the island.

Musical Sensibilities and Difference within the Caribbean
Jocelyn Guilbault (University of Ottawa, Canada)

Traditionally, in ethnomusicology the cultures of small and industrially developing countries and, at times, of whole regions such as the Caribbean have been (re)presented as homogeneous and unified, characterized by an ensemble of particular cultural and musical traits, identified at times through the mere examination of a predominant genre, and at other times, demonstrated through what have been seen as the common denominators across local genres. Whereas such studies may have been useful to acknowledge some hegemonic musical practices and values in particular states and locales, they have been rightly criticized for reducing the experience of several subcultures to a so-called “superorganic personality” and even, in the case of the study of a single nation within a state, for banalizing the contradictory and contested values within and among several of its musical practices. Conspicuously, they have been of little use for explaining the proliferation of new musical genres and new allegiances or for providing the reasons why some Caribbean artists have achieved undisputed fame in some islands and not in others. Especially since today the notions of both locality and nation have been redefined as embracing simultaneously fragmented and contrasting worlds through access to mass media, massive migrations, and the formation of new alliances, studies explicitly or implicitly based on the assumption that one culture equals one set of values and a single identity are now being seriously challenged.

This paper aims to highlight the different musical sensibilities present within English and French West Indies. The goal here is threefold: to provide a counter-narrative to the notion of an undifferentiated Other that is implicit in the all-encompassing category of “Caribbean Music”; to show the need to recognize that, although the countries included in this region may share many features, the Caribbean encompasses distinctive economies, politics, and cultures, and therefore represents in its own right a heterogeneous “international” music market; and, by implication of these two first points, to question the value of addressing the issue of “international music market” exclusively in terms of North–South relations.

To show different musical sensibilities that exist within the Caribbean, I will use two levels of analysis; at a macro level, I will contrast some aspects of musical behaviors and values from different islands, with all the generalizations and reductions this analytical strategy implies; at a micro level, I will focus on one island only, in order to highlight the complex and competing sensibilities that coexist when one takes into account the various subcultures of that given island.

Caribe Sil Sil:
Music and Identity in Pan-Caribbean Music Festivals
Deborah Pacini Hernandez (University of Florida)

This paper will examine the nature and role of several multi-national, multi-cultural popular music festivals occurring within the Spanish Caribbean, a region which historically has expressed little interest in its French and English Caribbean...
neighbors. The precursors of this genre of festival were the more folk-oriented Carifta events that took place throughout the region in the late 1960s and 1970s; in the 1980s, in contrast, Colombia's Festival de Música del Caribe and Green Moon Festival have featured commercial popular musics. Unlike other festivals featuring a single music or culture, such as Reggae Sunsplash or Trinidad Carnival, these pan-Caribbean festivals have exposed both audiences and performers to popular musics from beyond national and linguistic boundaries, thereby expressing a renewed interest in the musical commonalities shared by the various Caribbean nations. Pan-Caribbean identity is promoted implicitly in these festivals in the selection of musical participants from across the region and explicitly in their publicity materials as well as in the texts of lectures presented in cultural forums and workshops that accompany the musical performances. Recently, bands from Africa have been invited to perform alongside their Caribbean counterparts at both Colombian festivals, thereby extending the pan-Caribbean ideology to embrace pan-Africanism as well.

West African Influences on the Ritual and Popular Music of Cuba, Carriacou, and Trinidad: A Comparison

Donald R. Hill (State University of New York, Oneonta)

I propose to compare the historic modification, popularization, and commercialization of certain Afro-Caribbean ritual music in Cuba, Carriacou, and Trinidad. The music of each of these islands has traceable influences from West African sacred music. Carriacou's greatest influence comes from Ghana, and Cuba's and Trinidad's from the Yoruba of Nigeria, although each of the three islands has synthesized music from other groups in West Africa as well. What happened in the Caribbean was the development of an evolving, functional synthesis of various West African musical forms into a sort of pan-African musical culture. This new West African musical culture was simultaneously combined with European and colonial musical cultures—in Cuba, mostly Spanish and French; in Carriacou, French and English; and in Trinidad, Spanish, French, and English. A major thesis of this paper is that this classic Creole blending was not random but patterned and, in some instances, deliberate; furthermore, the affective synthesis continues along a wide front and for many purposes.

The performance context differs on each island selected for this comparison, especially during the time of slavery. Factors that have influenced the course of Afro-Caribbean music include the degree to which African-like rituals and entertainment persisted during slavery, more recent and ongoing urbanization and migration of Caribbean peoples, and the popularization of various forms of Caribbean folk music outside the Caribbean.

Only by taking all these factors into account may one get a true holistic perspective of the influence of African music on the music of the Caribbean. That perspective will show that the incorporation of contextual, lyrical, and musical elements from certain Afro-Caribbean rituals is a common factor found in the Big Drum music of Carriacou, Carnival music of Trinidad, and popular Afro-Cuban music. In Carriacou, the Big Drum probably has its roots in slavery and was simultaneously an entertain-

ment and a ritual of rebellion that has existed as a "nation" dance down to the present. It seems to represent one of the oldest musical syntheses still extant in the Caribbean. Trinidad's Carnival music—calypso and steelband—is essentially an Afro-Creoleized popular (secular) music derived in part from Yoruba rhythms and generic West African themes, as well as from French, Spanish, and English cultures. African-Cuban music is at once secular and sacred; the sacred music of Lucumi, Akan, and Santeria remains close to popular salsa.

Analogies and Differences in African-American Music Across the Hemisphere

Gerhard Kubik (Chileka, Malawi)

This paper consists of a perusal of the historical, social, and cognitive factors that have generated or contributed to present-day identities, analogies, and differences in African-American musical expressions across New World cultures. Particular emphasis will be given to the processes by which African traditions from various African key areas of the seventeenth to the nineteenth centuries changed after their transplantation to the New World and the reasons why they changed as they have. Another important part of my presentation will be the examination of the abundant processes of innovation in African-American music through its centuries-old history. Historical and present-day examples will be taken particularly from Brazil, Venezuela, Haiti, Cuba, and the United States.

Rituals of Revolution: Haitian Rara As Political Street Theater

Michael Largey (Michigan State University)

Every Easter Sunday, large groups of dancing revelers crowd the main roads of Haiti in an effort to block traffic and exact tolls from passersby. Crowds move to the music of rara bands (musicians with homemade instruments of bamboo and tin, animal-skin headed drums, and assorted pieces of metal and glass). Simultaneously, other participants improvise satirical skits poking fun at government bureaucrats, American business people, or Haitian military personnel. All of these activities are collectively referred to in Haiti as rara, a celebration held during Lent and culminating on Easter Sunday on the highways and town plazas.

Most scholarly literature about rara has tended to emphasize its relationship with the Vodou religious tradition of Haiti or its similarities to Carnival, the pre-Lenten festival celebrated throughout Latin America, the Caribbean, and Europe. While researchers recognize the importance of political satire in the street performances of rara, no one to date has considered its political nature as an important topic.

Like the tambo-bamboo bands of Trinidad and Jonkonnu masqueraders in Jamaica, the Dominican Republic, and elsewhere, rara has provided a model for staged political performances for local governments. Called koudy in Haiti, these rara-like performances draw on the musical and theatrical vocabulary of rara to lend popular authority to governmental decisions. Government koudy are usually sponsored after coup d'etat, after skirmishes between army and civilian resistance fighters, and after repressive measures are taken against anti-government forces.

This study will deeply contextualize Haitian rara in an effort
to link emergent notions of festival activity with ideas about the role of rara in Haitian society. The political situation in Haiti will be foregrounded in this study, making it possible to consider the real effects such performances have in shaping Haitians' understanding of their political reality.

**The Disappearing Mask in Calypso**
Hollis Liverpool (Trinidad and Tobago)

A study of the calypso art form reveals that it dates back to West African traditions that involved court singers praising and blaming chiefs and kings in song for the events of the day. In doing so, however, the songs of flattery and derision heard at the court were often masked, that is, their lyrical forms were characterized by satire, colloquialisms, and other cultural forms that were well understood by the population.

The historical evidence shows that many West African traditions of music and dance, including the role of African court singers, were brought by the enslaved Africans to the Caribbean. These enslaved Africans, using the satire and figures of speech of the West African tradition, created out of their ordeal a hidden transcript that represented a critique of power spoken behind the back of the dominant class. The more the whites passed laws to silence the Africans in the late nineteenth and early twentieth centuries, the more the Africans reverted to masking their intent involving their hidden transcript.

As the music of the Caribbean became more commercialized by the mid-twentieth century, and as other international musical forms affected it, the calypso began slowly to lose its mask. Today, the once-sharp edges of the hidden transcript have become duller to the extent that it has almost disappeared. This paper seeks to trace the origin, development, function, and disappearance of the mask in calypso through the presentation of historical documents, calypso lyrics, and a musical demonstration of calypso songs.

**Music of the Western Caribbean: The Evolution of Reggae in Jamaica**
Lawrence McClellan Jr. (Berklee College of Music, Boston)

Since the late sixties, the Caribbean, Africa, England, Canada, and United States have witnessed a steady growth in the popularity and development of Jamaica's most popular musical form—reggae. In America, three reggae albums reached Billboard's Top 100 in early 1979. They were Bob Marley's "Babylon by Bus," Peter Tosh's "Bush Doctor," and "Journey to Addis" by Third World. In fact, the popularity of reggae in the U.S. has influenced major artists such as Stevie Wonder, Roberta Flack, Bob James, and Johnny Nash to write and/or record reggae-styled music.

Within the past decade, some major jazz artists have begun to incorporate elements of reggae into their music. Historically, U.S. musicians have borrowed elements from a wide variety of ethnic music; this fact prompted me to look closely at the development of reggae in Jamaica. My presentation will focus on the influence of the Rastafarian movement on the development of reggae and will trace its evolution from burru music through mento, ska, and rock steady to reggae. Burru music was the foundation for the evolution of reggae; a form of African music, it was performed by slaves on Jamaican plantations. Later, mento descended from burru music and flourished during the thirties, forties, and fifties and is considered indigenous Jamaican dance music even today. During the late fifties, ska developed from a combination of mento and U.S. rhythm and blues. In the mid-sixties ska gave way to rock steady, which was a short-lived form that served mainly as a link between ska and reggae.

The musical elements of reggae will be analyzed according to rhythm, melody, harmony, tonality, and lyrics. Finally, I will present an example from an original composition that includes musical elements found in reggae.

**Afro-Bolivian Cultural Revitalizations: The Role of Music in a Contemporary Social Movement**
Robert W. Templeman (University of Illinois, Urbana)

Over the past decade, a social movement has been emerging among Afro-Bolivians living in the Department of La Paz, Bolivia. Calling themselves the "Afro-Bolivian Cultural Movement," they are trying to unite blacks nationwide to gain recognition as a legitimate ethnic group among Bolivia's citizenry and to raise the level of consciousness regarding their history, culture, and the forms of racial discrimination that impede their rights to social, political, and economic participation in society.

Led mainly by women, the Afro-Bolivians are renewing what they believe are uniquely African-derived aspects of their culture, including saya, a song genre that functions in part as a means of maintaining and passing on their oral history; mauchí, funeral music which blacks believe to be the only remaining vestige of their unique religion; baile de tierra, traditional wedding music; and zamba, a lively tradition of drumming and dance formerly associated with a lineage of black kings in Bolivia. Afro-Bolivians are focusing their energy on disseminating information about themselves and their movement by performing saya at regional and national folkloric festivals, by engaging in public debates in which they wear reconstructed traditional music uniforms while they discuss their situation as a small black minority, and through grassroots production and sale of cassette tapes that feature their music and Afro-Bolivian poetry.

The revived musical traditions, and saya in particular, have become key symbols of the Afro-Bolivian social movement. My paper focuses on the role of these musical traditions through consideration of Afro-Bolivian song texts, performance practices, and musical aesthetics in relation to their history and in comparison to other African-American musical practices.

**Salsa and Black Identity in Colombia**
Lise Wexler (University of Illinois, Urbana)

Salsa is a popular dance music that arose in the Latino barrios of New York City in the 1960s to become an expression of urban identity throughout Latin America. Fusing Afro-Cuban styles with Puerto Rican rhythms and U.S. jazz, salsa has become a hemispheric musical phenomenon with multiple sites of articulation. Since the late 1980s, the Colombian city of Cali has emerged as an important center of salsa performance and consumption. In this paper, I examine the development of salsa in Cali as a case study in the rise of a musical style that, owing to the politics of racial identity in Latin America, is positioned as Continued on page 14
both black and “not black.”

Conventionally, Afro-Colombian musical practice has been treated in terms of local, folkloric traditions—“timeless” expressions that are framed outside of “modern” affairs. Salsa’s development in the contemporary urban environment of Cali, however, problematizes the issue of black musical expression in Colombia. Generally speaking, black composers and performers have been central figures in salsa since its early days in New York, and salsa’s African roots are acknowledged by artists and aficionados alike, Cali proves no exception to the rule; the city’s black cultural heritage is cited as a factor in salsa’s local prominence, and black caléjitos have earned a reputation as the dancers of salsa. Musicians such as Jairo Varela (of Grupo Niche) have written songs referring explicitly to the African diaspora and Afro-Colombian history. Furthermore, salsa’s adoption by rural blacks around Cali suggests that salsa has become a resource through which Afro-Colombians can enter national and pan-regional arenas without the “whitening” that has conventionally characterized such participation.

Given this history, it seems logical that salsa would have emerged as a vehicle for black identity in Cali and in the Spanish-speaking Americas as a whole. Yet, salsa is usually not recognized as a black musical expression, as are other comparable hybrid urban forms in the Americas, e.g., jazz, rap, and reggae. I will explore the contradictions and tensions of Cali’s salsa scene, tracing the ways in which the dynamics of racial identity in Colombia have shaped salsa’s rise in Cali to create a musical scene where blackness definitely “counts” but has not become the principal identity marker. I examine how salsa serves to mediate images of blackness that are not legitimized in other domains, and how it also—in asserting a pan-Latino, rather than black, identity—plays into the national tendency to render Afro-Colombian culture invisible.

The Herskovits Recordings: Trinidad and Tobago, 1939
Lise Winer (Southern Illinois University)

For linguists and historians, song lyrics represent an important style of language; not surprisingly, songs are more likely to be recorded than normal speech or even stories. Although subject to constraints of meter and rhyme, songs are especially useful in documenting pronunciation. In the case of older recordings, such information is especially valuable for words that are archaic or have undergone considerable modification in contemporary speech. In 1939 Melville and Frances Herskovits carried out research in Toco, a village on the northeastern coast of Trinidad, as part of their ongoing work on African culture in the New World. Their field notes from this research (most archived at the Schomburg Center, New York City Public Library) formed the basis of the book Trinidad Village, published in 1947.

The Herskovitses also recorded songs on wire cylinders. At the time of the recordings, the singers were about 60–80 years old. All lived in Toco, although a few had been born elsewhere in Trinidad or in Tobago. The cylinder recordings themselves were donated to the Indiana University Archives of Traditional Music in Bloomington, Indiana, and to the Library of Congress in Washington, D.C. Included were flawed but helpful transcriptions and notes for almost all the songs, apparently made by Melville Herskovits. Some of these are also discussed in the book.

The recordings comprise 330 songs. About one-fifth are entirely or almost entirely in African languages—probably all Yoruba; most of these appear to be Shango religious songs. About thirty-five are hymns, mostly Baptist, in English with some Creole influence. The rest include songs for dancing—both for entertainment and for religious rituals such as wakas, e.g., beles, reyes, quadridriles, and bongos; songs for kalinda (stick-fighting); ballads; calypso; and a few popular songs, some originating in the United States. Of the non-religious songs, a few—mostly bale and kalinda songs—are entirely in patois (French Creole). Many songs are in two languages, usually French Creole and English Creole, although a few include some Spanish. The rest are in English and English Creole. Many of the songs have a typical West African call-and-response style. Noteworthy in these songs is the use of a number of refrain words of probable African origin: a, e, wala, whe-he. This presentation describes the corpus, including excerpts from the songs themselves, with particular emphasis on lyrics and musical origins.

MATERIALS RECEIVED FROM PUBLISHERS

Books


NEWS AND NOTES

Raymond Bazemore has joined the music faculty of Texas Christian University as associate professor of voice. Bazemore, a bass, has appeared with the Metropolitan Opera, the New York City Opera, the Houston Grand Opera, and the San Francisco Opera. He is the veteran of numerous world tours—the latest, Spain in December 1995.

In October, a concert of chamber music by black composers, "Spirit of the Harlem Renaissance," was presented by the Chicago Youth Symphony Chamber Music Program. The organizer and coach for the concert was IDBC Editorial Assistant Mark Clague.

The School of Music of the University of Miami has named Dominique-Rene de Lorme its Distinguished Alumnus for 1995. He received the honor for his distinguished performing and teaching careers and for his numerous scholarly publications.

Donita Fowler, niece of Scott Joplin and one of the few surviving links to his era, passed away September 15, 1995, at the age of 92. Fowler had little direct knowledge of Joplin's life or music, though in her later life she attended the Scott Joplin Ragtime Festival in Sedalia, Missouri, and made many friends. She is survived by her sister Ethyl and her brother Fred.

Julius Hemphill has been inducted into Down Beat's International Hall of Fame. Hemphill, who died April 2, 1995, is the first member of his generation to receive the honor. According to Down Beat, Hemphill "represents a generation of composer improvisors or improvisational composers [who] have made indelible contributions to the music."

Versatile pianist Lillet Jenkins-Wisner gave a benefit recital for the Marionette Sprave Music Scholarship Fund of the Friends of the Roanoke Symphony on December 9, 1995, at Virginia Western Community College.

The National Opera Association celebrated fifty years of African Americans in opera with a program entitled "Lift Every Voice: African Americans in the Mainstream of Opera, a Golden Anniversary," at its convention held November 30–December 3 in Cambridge, Massachusetts. The program, organized by Gail M. Robinson, was sponsored with the W.E.B. Du Bois Foundation of Harvard University and Boston University. Four African-American pioneers of opera, Todd Duncan, Camilla Williams, Robert McFerrin, and Mattiwilda Dobbs, were honored at a gala banquet during the conference.

The Philadelphia Clef Club of Jazz and Performing Arts celebrated the opening of its new headquarters in October with a festival of jazz events, concerts, and educational workshops that lasted nearly two weeks (October 17–29). The headquarters building, a historic structure on Philadelphia's Avenue of the Arts, houses a performance hall, classrooms and practice rooms, a library/archive, a members' lounge, a gift shop, and catering facilities.

Helen Walker-Hill is a scholar-in-residence at the Schomburg Center for Research in Black Culture this year, researching "African-American Women Composers: The Intersection of Race, Gender, Class, and Musical Creativity."
LENOX AVENUE: A JOURNAL OF INTERARTISTIC INQUIRY

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Chicago IL 60605-1996

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JOB ANNOUNCEMENT

The University of Oregon seeks a visiting assistant professor or instructor to teach Black Gospel Ensemble, history of gospel music, and other courses according to the specialty of the applicant. The candidate must have extensive experience in conducting gospel ensembles and academic training in the history of gospel music. The appointment is for one to three years, with possible conversion to tenure track. Salary is negotiable. The University of Oregon School of Music is a synthesis of a conservatory and a department of music, providing courses in performance, jazz studies, composition, theory, musicology, ethnomusicology, and music education. The Gospel Ensemble has an eleven-year history with enrollments of up to 200 students. Candidates should submit a letter of application; resume; and the names, addresses, and telephone numbers of at least three references to Anne Dhu McLucas, Chair, Gospel Ensemble Director Search Committee, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225, telephone (503) 346-3761. The deadline for applications is March 15, 1996.

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GARLAND TO PUBLISH NEW SERIES

Garland Publishing announces a book series, Music in African American Culture, devoted to new research in African-American music. Josephine Wright is the general editor. Volumes in the series will consist of collections of new essays, or monographs that place the music within a social, historical, and cultural context. Proposals are invited on subjects from classical music, folk music, jazz, religious music, and popular music to criticism and aesthetics, music education, musical institutions and societies, and women in music. Proposals should include a description of the proposed volume, a list of potential contributors, and a tentative outline. Please direct inquiries and submissions to: Professor Josephine Wright, Department of Music, The College of Wooster, Wooster, OH 44691; (216) 263-2044, fax (216) 263-2051 or Leo Balk, Vice President, Garland Publishing Inc., 711 Fifth Avenue, New York, NY 10022-8101; (212) 751-7447, fax (212) 308-9399.