

The Cambridge Companion to Caribbean Music

The diverse musics of the Caribbean form a vital part of the identity of individual island nations and their diasporic communities. At the same time, they witness to collective continuities and the interrelatedness that underlies the region's multi-layered complexity. This Companion introduces familiar and less familiar music practices from different nations, from reggae, calypso and salsa to Tambú, merengue, and soca. Its multidisciplinary, thematic approach reveals how the music was shaped by strategies of resistance and accommodation during the colonial past and how it has developed in the post-colonial present. The book encourages a comparative and syncretic approach to studying the Caribbean, one that acknowledges its patchwork of fragmented, dynamic, plural and fluid differences. It is an innovative resource for scholars and students of Caribbean musical culture, particularly those seeking a decolonising perspective on the subject.

NANETTE DE JONG is a professor at the International Centre for Music Studies, Newcastle University. Her work on the Caribbean has focussed primarily on Curaçao, exploring themes of identity, ritual, and cultural memory. Her monograph, *Tambú: Curaçao's African-Caribbean Ritual and the Politics of Memory* (Indiana University Press, 2012), was shortlisted for the 2013 Albert J. Raboteau Prize for Best Book in Africana Religions. She has worked more recently as an ethnomusicologist consultant for various NGOs and local organisations across the Caribbean and Southern Africa. De Jong is also an accomplished classical and salsa flautist.

Cambridge Companions to Music

Topics

The Cambridge Companion to Ballet

Edited by Marion Kant

The Cambridge Companion to Blues and Gospel Music

Edited by Allan Moore

The Cambridge Companion to Caribbean Music

Edited by Nanette de Jong

The Cambridge Companion to Choral Music

Edited by André de Quadros

The Cambridge Companion to the Concerto

Edited by Simon P. Keefe

The Cambridge Companion to Conducting

Edited by José Antonio Bowen

The Cambridge Companion to the Drum Kit

Edited by Matt Brennan, Joseph Michael Pignato and Daniel Akira Stadnicki

The Cambridge Companion to Eighteenth-Century Opera

Edited by Anthony R. DelDonna and Pierpaolo Polzonetti

The Cambridge Companion to Electronic Music

Edited by Nick Collins and Julio D'Escriván

The Cambridge Companion to the 'Eroica' Symphony

Edited by Nancy November

The Cambridge Companion to Film Music

Edited by Mervyn Cooke and Fiona Ford

The Cambridge Companion to French Music

Edited by Simon Trezise

The Cambridge Companion to Grand Opera

Edited by David Charlton

The Cambridge Companion to Hip-Hop

Edited by Justin A. Williams

The Cambridge Companion to Jazz

Edited by Mervyn Cooke and David Horn

The Cambridge Companion to Jewish Music

Edited by Joshua S. Walden

The Cambridge Companion to the Lied

Edited by James Parsons

The Cambridge Companion to Medieval Music

Edited by Mark Everist

The Cambridge Companion to Music and Romanticism

Edited by Benedict Taylor

The Cambridge Companion to Music in Digital Culture
Edited by Nicholas Cook, Monique Ingalls and David Trippett

The Cambridge Companion to the Musical, Third Edition
Edited by William Everett and Paul Laird

The Cambridge Companion to Opera Studies
Edited by Nicholas Till

The Cambridge Companion to Operetta
Edited by Anastasia Belina and Derek B. Scott

The Cambridge Companion to the Orchestra
Edited by Colin Lawson

The Cambridge Companion to Percussion
Edited by Russell Hartenberger

The Cambridge Companion to Pop and Rock
Edited by Simon Frith, Will Straw and John Street

The Cambridge Companion to Recorded Music
Edited by Eric Clarke, Nicholas Cook, Daniel Leech-Wilkinson and John Rink

The Cambridge Companion to Rhythm
Edited by Russell Hartenberger and Ryan McClelland

The Cambridge Companion to Seventeenth-Century Opera
Edited by Jacqueline Waeber

The Cambridge Companion to Schubert's 'Winterreise'
Edited by Marjorie W. Hirsch and Lisa Feurzeig

The Cambridge Companion to the Singer-Songwriter
Edited by Katherine Williams and Justin A. Williams

The Cambridge Companion to the String Quartet
Edited by Robin Stowell

The Cambridge Companion to Twentieth-Century Opera
Edited by Mervyn Cooke

The Cambridge Companion to Wagner's Der Ring des Nibelungen
Edited by Mark Berry and Nicholas Vazsonyi

The Cambridge Companion to Women in Music since 1900
Edited by Laura Hamer

Composers

The Cambridge Companion to Bach
Edited by John Butt

The Cambridge Companion to Bartók
Edited by Amanda Bayley

The Cambridge Companion to the Beatles
Edited by Kenneth Womack

The Cambridge Companion to Beethoven
Edited by Glenn Stanley

The Cambridge Companion to Berg
Edited by Anthony Pople

The Cambridge Companion to Berlioz
Edited by Peter Bloom

- The Cambridge Companion to Brahms**
Edited by Michael Musgrave
- The Cambridge Companion to Benjamin Britten**
Edited by Mervyn Cooke
- The Cambridge Companion to Bruckner**
Edited by John Williamson
- The Cambridge Companion to John Cage**
Edited by David Nicholls
- The Cambridge Companion to Chopin**
Edited by Jim Samson
- The Cambridge Companion to Debussy**
Edited by Simon Trezise
- The Cambridge Companion to Elgar**
Edited by Daniel M. Grimley and Julian Rushton
- The Cambridge Companion to Duke Ellington**
Edited by Edward Green
- The Cambridge Companion to Gershwin**
Edited by Anna Celenza
- The Cambridge Companion to Gilbert and Sullivan**
Edited by David Eden and Meinhard Saremba
- The Cambridge Companion to Handel**
Edited by Donald Burrows
- The Cambridge Companion to Haydn**
Edited by Caryl Clark
- The Cambridge Companion to Liszt**
Edited by Kenneth Hamilton
- The Cambridge Companion to Mahler**
Edited by Jeremy Barham
- The Cambridge Companion to Mendelssohn**
Edited by Peter Mercer-Taylor
- The Cambridge Companion to Monteverdi**
Edited by John Whenham and Richard Wistreich
- The Cambridge Companion to Mozart**
Edited by Simon P. Keefe
- The Cambridge Companion to Arvo Pärt**
Edited by Andrew Shenton
- The Cambridge Companion to Ravel**
Edited by Deborah Mawer
- The Cambridge Companion to the Rolling Stones**
Edited by Victor Coelho and John Covach
- The Cambridge Companion to Rossini**
Edited by Emanuele Senici
- The Cambridge Companion to Schoenberg**
Edited by Jennifer Shaw and Joseph Auner
- The Cambridge Companion to Schubert**
Edited by Christopher Gibbs

The Cambridge Companion to Schumann
Edited by Beate Perrey

The Cambridge Companion to Shostakovich
Edited by Pauline Fairclough and David Fanning

The Cambridge Companion to Sibelius
Edited by Daniel M. Grimley

The Cambridge Companion to Richard Strauss
Edited by Charles Youmans

The Cambridge Companion to Michael Tippett
Edited by Kenneth Gloag and Nicholas Jones

The Cambridge Companion to Vaughan Williams
Edited by Alain Frogley and Aiden J. Thomson

The Cambridge Companion to Verdi
Edited by Scott L. Balthazar

Instruments

The Cambridge Companion to Brass Instruments
Edited by Trevor Herbert and John Wallace

The Cambridge Companion to the Cello
Edited by Robin Stowell

The Cambridge Companion to the Clarinet
Edited by Colin Lawson

The Cambridge Companion to the Guitar
Edited by Victor Coelho

The Cambridge Companion to the Harpsichord
Edited by Mark Kroll

The Cambridge Companion to the Organ
Edited by Nicholas Thistlethwaite and Geoffrey Webber

The Cambridge Companion to the Piano
Edited by David Rowland

The Cambridge Companion to the Recorder
Edited by John Mansfield Thomson

The Cambridge Companion to the Saxophone
Edited by Richard Ingham

The Cambridge Companion to Singing
Edited by John Potter

The Cambridge Companion to the Violin
Edited by Robin Stowell

The Cambridge Companion to Caribbean Music

Edited by

NANETTE DE JONG

University of Newcastle



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781108421928
DOI: 10.1017/9781108379779

© Cambridge University Press 2022

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2022

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Jong, Nanette de, 1960– editor.

Title: The Cambridge companion to Caribbean music / edited by Nanette De Jong.

Description: Cambridge, United Kingdom ; New York, NY : Cambridge University Press, 2022. | Series: Cambridge companions to music | Includes bibliographical references and index.

Identifiers: LCCN 2022023674 (print) | LCCN 2022023675 (ebook) | ISBN 9781108421928 (hardback) | ISBN 9781108379779 (ebook)

Subjects: LCSH: Popular music – Caribbean Area – History and criticism. | Decolonization – Caribbean Area. | BISAC: MUSIC / Ethnomusicology

Classification: LCC ML3565 .C319 2022 (print) | LCC ML3565 (ebook) | DDC 780.9729–dc23/eng/2022/05023

LC record available at <https://lcn.loc.gov/2022023674>

LC ebook record available at <https://lcn.loc.gov/2022023675>

ISBN 978-1-108-42192-8 Hardback

ISBN 978-1-108-43306-8 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press & Assessment
978-1-108-42192-8 — The Cambridge Companion to Caribbean Music
Edited by Nanette de Jong
Frontmatter
[More Information](#)

*To my daughter Sara, who never ceases to amaze
and inspire*

Contents

List of Figures [page xiii]

List of Contributors [xiv]

Foreword [xix]

LESTER MONTS

Acknowledgements [xxiii]

- 1 Introduction to the Caribbean and Its History: An Overview
NANETTE DE JONG [1]
- 2 Race and Transculturation: Cuban *Son*
ROBIN MOORE [18]
- 3 Salsa Soundings: Puerto Rico and the Americas
FRANCES APARICIO [36]
- 4 Blackness and Identity: Dominican *Merengue*
ANGELINA TALLAJ [52]
- 5 From the Island to Global Stages: Dominican *Bachata* on the Move
DEBORAH PACINI HERNANDEZ [65]
- 6 Investigating the Caribbean's African Past: *Kokomakaku*
Stickdance from Curaçao
NANETTE DE JONG [82]
- 7 Reframing Diasporic Belonging: Curaçao *Tambú* Parties in the
Netherlands
NANETTE DE JONG [95]
- 8 Competition, Conflict, and Cooperation: Haitian *Rara*
MICHAEL LARGEY [110]
- 9 Uncovering Hidden Histories of Meaning: Guadeloupe *Gwoka*
BRENDA F. BERRIAN [124]
- 10 The Foundations of Rap Music and Post-colonial Emancipation:
Guadeloupe Hip-Hop
FLORABELLE SPIELMANN [145]

- 11 *Konpa, Zouk, and the Politics of World Music: Haiti, Dominica, Guadeloupe, and Martinique*
HÉLÈNE ZAMOR AND APOLLINAIRE ANAKESA
KULULUKA [159]
 - 12 *Globalisation in the Reggae and Dub Diaspora: Jamaica*
DAVID V. MOSKOWITZ [173]
 - 13 *Musical Orality and Literacy in the Transmission of Knowledge and Praxis: Trinidad and Tobago*
FELICITY LAURENCE AND NANETTE DE JONG [186]
 - 14 *Narratives of Return: Carriacou and the Big Drum Ritual*
NANETTE DE JONG AND LINDA F. WILLIAMS [209]
 - 15 *Decolonising Caribbean Imaginaries: Conclusion*
NANETTE DE JONG AND JULIO NAZARIO [227]
- Index* [240]

Figures

- 2.1 ‘Nengón’ *tres* and bongo ostinato [page 25]
- 2.2 Claved *tres* pattern in 2–3 from the *montuno* of ‘Viva el bongó’ [28]
- 6.1 The standard *kokomakaku* rhythm, played on the *tambú* [85]
- 7.1 Musical transcription of the standard rhythm performed by the *tambú* during the *habrí* section [99]
- 7.2 Musical transcription of the standard rhythm performed by the *chapi* during the *habrí* section [99]
- 7.3 Musical transcription of the standard rhythm performed by the *tambú* during the *séru* section [99]
- 7.4 Musical transcription of the standard rhythm performed by the *chapi* during the *séru* section [99]
- 7.5 Musical transcription of the standard dance rhythm from the *séru* section [99]
- 7.6 Musical transcription of the standard hand clapping rhythm from the *séru* section [99]
- 14.1 Drum rhythms for the Cromanti, Igbo, and Manding nations [211]

Contributors

APOLLINAIRE ANAKESA KULULUKA, a musicologist/ethnomusicologist, is a professor at the University of the Antilles (Guadeloupe and Martinique) and director of research in oral tradition music and art music of the twentieth and twenty-first centuries, having studied at the University of Zaire, the Shanghai Conservatory of Music, and the University of Paris-Sorbonne Paris IV. He is the author of four monographs and numerous specialised articles on the intangible cultural heritage of French Guiana and the Caribbean, and on traditional music from Africa, China, the Amazon, and the Caribbean.

FRANCES APARICIO, Professor Emerita at Northwestern University, is the author of numerous books, including *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (1998), which won both the Katherine Singer Kovacs Prize for best book in Hispanic literature and the International Association for the Study of Popular Music's Book Award, and *Negotiating Latinidad: Intralatin/o Lives in Chicago* (2019). Her research, by connecting cultural studies, popular music, literary studies, language, and gender and women's studies critically establishes Latina/o/x studies as an interdisciplinary field. She is currently writing a book about salsa singer Marc Anthony.

BRENDA F. BERRIAN, Professor Emerita at the University of Pittsburgh, is the author of *Race, Identity and Privilege from the US to the Congo* (Lexington Books, 2021) and *Awakening Spaces: French Caribbean Popular Songs, Music and Culture* (University of Chicago Press, 2000), and the recipient of many fellowships and awards, including the Social Science Research Council, Fulbright Commission, and National Endowment for the Humanities.

NANETTE DE JONG is Professor of Ethnomusicology at the International Centre for Music Studies at Newcastle University and a research fellow with the University of South Africa. Her research centres on the impact of decolonisation and related issues of positionality and power on Black musics across Africa and the African diaspora. She is the author of

Tambú: Curaçao's African-Caribbean Ritual and the Politics of Memory (Indiana University Press, 2012) and numerous articles and book chapters that include explorations into the memories and remembrances of homeland among Caribbean and African migrants, musical fusions that connect the diaspora and, more recently, the music-interventions that help to combat HIV-stigma and gender inequality in Southern Africa.

MICHAEL LARGEY is Professor of Musicology at the Michigan State University College of Music. He is an ethnomusicologist and folklorist who writes about the music and culture of Haiti, specifically Haitian classical and religious music. Largey is the author of *Vodou Nation: Haitian Art Music and Cultural Nationalism* (University of Chicago Press, 2006) and *Haitians in Michigan* (Michigan State University Press, 2010) and the co-author with Peter Manuel of *Caribbean Currents: Caribbean Music from Rumba to Reggae* (3rd ed., Temple University Press, 2016).

FELICITY LAURENCE has taught music education in many countries, including at the Bergen University College of Education, the Trossingen Hochschule fuer Musik, and Newcastle University. She is the author of numerous articles and co-editor of several books, including *MasterClass in Music Education: Transforming Teaching and Learning* (with John Finney, Bloomsbury, 2013) and most recently *Art-Music-Pedagogy: A View from a Geopolitical Cauldron* (with Marion Haak-Schulenburg, Routledge, 2021).

LESTER MONTS is Arthur F. Thurnau Professor of Music (ethnomusicology) at the University of Michigan. From 1993 until 2014, he served as the senior vice provost for academic affairs and a senior counsellor to the president for the arts, diversity, and undergraduate affairs. He served as the executive producer for the film documentary *Gone to the Village: Royal Funerary Rites for Asantehemaa Nana Afia Kobi Serwaa Ampem II*. His research on Vai music and culture in Liberia spans more than forty years. He currently serves as director of the Michigan Musical Heritage Project that seeks to capture the state's folk, ethnic, and immigrant traditions on video.

ROBIN MOORE is a professor of ethnomusicology at the University of Texas at Austin. With research focussing on music and race, music curriculum reform, and the music of Cuba and Latin America, he is the author of numerous books, including *Nationalizing Blackness: Afro-Cubanismo and Artistic Revolution in Havana, 1920–1940* (University of Pittsburgh Press, 1997), *Music and Revolution: Cultural Change in Socialist Cuba* (University

of California Press, 2006), *Music of the Hispanic Caribbean* (Oxford University Press, 2010), *Musics of Latin America* (W. W. Norton, 2012), *College Music Curricula for a New Century* (Oxford University Press, 2017), and *Fernando Ortiz on Music* (Temple University Press, 2018).

DAVID MOSKOWITZ is a professor of music history at the University of South Dakota. His research focusses on the popular musics of the Caribbean, United States, and United Kingdom, and he has authored numerous articles and several books, including *Bob Marley: A Biography* (Greenwood Press, 2007), *Popular Music: An Encyclopedia of Reggae, Mento, Ska, Rocksteady, and Dancehall* (Greenwood Press, 2006), *The Words and Music of Jimi Hendrix* (Praeger, 2011) and *The 100 Greatest Bands of All Time: A Guide to the Legends Who Rocked the World* (Greenwood Press, 2015).

JULIO NAZARIO is Assistant Dean Emeritus at the School of Arts and Sciences at Rutgers University, serving as affiliated faculty of the Latino and Caribbean Studies Department and the Rutgers Honors Program, teaching Caribbean cinema and leading the study abroad programme. He is a practising artist exhibiting prints and photography worldwide, and serves as arts commissioner with the Kingston Arts Council (Ulster County, New York). Currently, he directs the West Strand Art Gallery (which he co-founded) in Kingston, New York.

ISABEL NAZARIO is Associate Vice President Emerita at Rutgers University, where she developed strategic initiatives in the arts and humanities and advised on inclusion and diversity state-wide programmes. While at Rutgers, she founded and served as director of the Center for Latino Arts and Culture and also led the Center for Women in the Arts and Humanities. As a visual artist, she has participated in numerous exhibitions, and, more recently, was appointed trustee with El Museo del Barrio (New York City) and a board member of Samuel Dorsky Museum of Art (University of New Paltz, New York). She currently directs the West Strand Art Gallery (Kingston, New York), which she co-founded

DEBORAH PACINI HERNANDEZ, Professor Emerita of Anthropology and American Studies at Tufts University, has focussed her research on comparative US Latino studies, US Latino community studies, ethnic and racial identity in Caribbean and US Latino popular music and culture, and the impact of globalisation on Latin American and Latino popular music. She is the author of *Oye Como Va! Hybridity and Identity in Latin/o Popular Music* (Temple University Press, 2010) and *Bachata: A Social*

History of a Dominican Popular Music (Temple University Press, 1995) and co-editor (with Raquel Rivera and Wayne Marshall) of *Reggaeton* (Duke University Press, 2009) and (with Eric Zolov and Hector Fernández L'Hoeste) of *Rockin' Las Americas: The Global Politics of Rock in Latin/o America* (University of Pittsburgh Press, 2004).

FLORABELLE SPIELMANN is a French-Trinidadian ethnomusicologist/anthropologist specialising in Caribbean music. She holds a PhD in anthropology from the School for Advanced Studies in Social Sciences in Paris where she defended her dissertation 'Stick-Fighting in Trinidad, Manhood and Honour' in 2014. Her current research focusses on Guadeloupian hip-hop as well as Indigenous Caribbean dancing and musical traditions.

ANGELINA TALLAJ is an assistant professor in ethnomusicology at Fordham University. Her research focusses on Dominican folk and popular music and their role in the construction of ethnic, racial, gender, and religious identities, particularly in the New York City Dominican diaspora. She is also a trained pianist who enjoys performing music from Latin America and the Caribbean and has performed in major venues such as Lincoln Center and Carnegie Hall.

LINDA F. WILLIAMS is an ethnomusicologist, jazz scholar, teacher, and musician. As jazz saxophonist, she performs widely in Zimbabwe, South Africa, the Caribbean, and the United States. As an associate professor, presidential scholar and Five-College Fellow at Bates College, Creighton University, and Mt Holyoke University, she has taught ethnomusicology, African American studies, jazz, steel pan, and African drumming. Her scholarship focusses on the transatlantic influences of African American cultural practices and their impact on music, culture, and politics abroad. Presently, she resides in Orangeburg, South Carolina, serving as faculty member at South Carolina State University.

HÉLÈNE ZAMOR teaches French at the University of the West Indies (Cave Hill Campus, Barbados), where she is also the coordinator for modern languages. Her research interests range from French Antillean song and Sino-Caribbean relations to the banana, rum, and sugar industry in Martinique. She has authored numerous articles as well as the monograph *La canne à sucre à la Martinique* (Editions Nestor, 2019).

Foreword

LESTER MONTS

Caribbean music is presented here through a series of case studies that detail some of the tensions triggered by the colonial encounter. It is in this process of reconsidering the Caribbean's colonial past that the intricate and historically dependent nature of Caribbean music is stressed. By demonstrating the critical relationship between music and the colonial encounter, this book comes at a critical time, when such analysis is both invited and urgent. It compels me to offer a few thoughts regarding the need and timeliness of this compendium of essays.

I am a former orchestral trumpet player, an ethnomusicologist focussing on West African music and a professor and academic administrator with nearly thirty years of experience working at two prominent American public universities. During my career, I have observed the significance of decolonisation both as a notion and a process for education. I have witnessed many changes that have placed Black, Indigenous, and People of Colour (BIPOC) in new and challenging situations relative to higher education and its institutional norms, and relative to the way music is researched and studied within and across academic disciplines. Over the past year, I have also seen the challenge of decolonising education find its voice in the Black Lives Matter movement.

For decades, machinations within the academy marginalised ideologies that challenged inequities surrounding race and ethnicity. The 60s and 70s saw the decolonisation of Africa, with colonial governments across the continent shifting toward independence, a transition marked by violence and political turmoil. For the British and the French, Africa's civil unrest represented a global crisis brought on by imperialism, which Europe had the moral responsibility to remedy. In response, students in the United Kingdom and France organised sit-ins demanding that their universities adopt more diverse curricula and curtail the rise of racial and class discrimination across campuses. In the Caribbean, where education paradigms often mirrored those of former colonial systems, students, too, demanded change: in 1967, the University of West Indies (UWI) in Jamaica launched its first African Studies programme, and a year later, UWI in Trinidad also set up an African Studies unit. In 1969 in the United States,

student activists at the University of Michigan demanded a more diversified student body and faculty membership, igniting a series of protests that, spanning some three decades, became known as the Black Action Movement.

Despite the establishment of ethnic studies programmes and departments and the hiring of BIPOC professors at predominately White institutions (PWIs), however, mainstream departments remained largely untouched. Routinely, BIPOC faculty were compelled to accept joint appointments in non-degree-granting ethnic studies programmes and a mainstream department, which often led to grave imbalances as the faculty member progressed towards decisions regarding tenure and promotion. Yet, by the turn of the twenty-first century, when institutional trends towards the marginalisation of ethnic studies began to waver, communities of scholars and students interested in Black Studies, Latinx Studies, Native American Studies, Asian American/Pacific Islander American Studies, Women's Studies, and Gender Studies increased to become centres of intellectual and interdisciplinary fortitude. In universities across the globe, the presence of a viable ethnic and gender studies is, in essence, challenging the colonial orientations that hindered voices of the 'other' being heard as essential factors in modern scholarship.

The challenges to decolonisation exist at disciplinary and institutional levels, one often fuelling the other. As an academic administrator, I spent many years facilitating diversity programmes to increase the number of BIPOC students and faculty. However, I found that representation alone does not always change how faculty teach and students learn. Changing the complexions of individuals and groups in an educational community does not always change the script in American higher education from its Eurocentric roots. To demonstrate this point, I harken back to my early days of teaching when I held a joint appointment between a music department and a Black studies department. The music department did not take advantage of my work in ethnomusicology: I was assigned to teach courses on European orchestral and chamber music literature and to coach chamber music ensembles. My ethnomusicology-oriented courses – Music in African Cultures, Music in African American Cultures, Studies in Ethnomusicology, and History of Jazz – were all taught in the Black studies department. As credits for the degree, these courses were off-limits to music majors who wanted to explore the broader dimensions of music in the African diaspora.

Over the years, I pondered ways to reconcile issues surrounding diversity, equity, and inclusion in higher education. Present-day music

study in the academy is generally based on a framework that favours Western classical traditions. Although there has been a rise in the number of jazz studies and world music courses, and even the establishment of ethnomusicology departments and programmes on numerous university campuses, they are few compared to those with a relatively narrow focus on Western music. After years of grappling with the complexity of issues surrounding diversity, teaching, and learning, I adopted the mantra, ‘Is the curriculum set in stone?’ This became the opening salvo for many of my presentations at the meetings of professional organisations in higher education. Without a potent infusion of intellectual diversity into the curriculum, I determined that we fall easily into what has been labelled the ‘Ted Turner Syndrome’, which is the practice adopted by Turner beginning in 1994 of colourising previously filmed black-and-white movies. Among many others, Turner colourised the iconic 1942 classic *Casablanca*. Though the movie was transformed into a colourised version, the script did not change. The lines for leading stars – Humphrey Bogart, Ingrid Bergman, and Peter Lorre – were not affected, and they all remained in character. Nothing changed but the colour. In higher education, much must be done to step beyond the single factor of BIPOC representation. The script has to change. Decolonising efforts must provide exposure and voice to ‘others’ whose concepts, ideas, and values about music should be a mainstay in teaching and learning.

The essayists in this volume are script changers. Their work represents transformative examples of decolonised scholarship, creating new spaces that stand to liberate and enrich music research and ethnic studies curricula. The writers, in many respects, accomplish what the post-modernism of the mid-to-late twentieth century failed to do regarding the furtherance of scepticism and irony associated with grand narratives and ideologies. The overall thrust of this volume is to decolonise research, teaching, and learning in the social sciences and humanities; it asks fundamental questions on essential matters in modern, post-modern, and decolonised contexts. Each essay presents a robust measure of objectivity regarding insider or native perspectives on music and culture. Collectively, the essays have a powerful impact, challenging the leading sentiments of Euro-focussed research and curricula in music studies, and ushering in a more enlightened model for decolonising the study of music.

Ethnic studies offer multidisciplinary foci on the experiences of people whose voices were misinterpreted or altogether silenced by an over-arching European-based ideology that pervaded teaching and scholarship for decades. This volume significantly contributes to the ethnic studies

literature by fostering a decolonising narrative in Caribbean diasporic studies. The essays offer resolutions to many methodological, pedagogical, and philosophical issues confronting decolonisation in the academy and music scholarship. They also help prepare the next generation of scholars to challenge barriers to the inclusion of diverse voices and orientations for a more enlightened perspective on the world's music.

Given the current foci of music departments across the globe, the battle between the Western music canon and the decolonised approach to music studies has some way to go before it can be resolved. No one expects overnight changes in philosophy or curricula. However, if we heed the messages of the writers in this volume, it will compel us to rethink how we present, in our lectures and writings, the ways people perceive music around them. Therein is at least a part of the solution.

Finally, this compendium of essays extends the coverage of music in the Caribbean and the wider Caribbean diaspora from three influential volumes: Peter Manuel's *Caribbean Currents: Caribbean Music from Rumba to Reggae* (2006), Mark Brill's *Music of Latin America and the Caribbean* (2nd ed., 2017), and Robin Moore's *Musics of Latin America* (2012). What sets this compendium apart is the interdisciplinary foci of the essayists and their extended coverage of music genres in various Caribbean islands and sub-regions. The writers are ethnomusicologists, music educators, linguists, anthropologists, and literary scholars, indicating the saliency of interdisciplinary approaches to music studies. Moreover, they masterfully raise and address issues confronting the colonising methods and scope of music scholarship in previous generations, precisely as they pertain to research and curricula reform in higher education.

While progress is being made on several fronts to remedy the marginalising effects of the past in higher education, much remains to be done. As a community of scholars, we must foster a new framing to studies of music of the 'other' and provide a revitalising insider's voice in music scholarship. We learn from this volume how excellent streams of knowledge could produce new narratives and strategies to research Caribbean diasporic music, allowing readers to contemplate different approaches to research methods that allow the voices of insiders to speak forthrightly. As such, this book stands as a model for establishing new frameworks for what we do as scholars to bring forth the musical discourses of people whose voices have been stifled under the aegis of colonising forces.

Acknowledgements

The Caribbean, to borrow from Aníbal Quijano (1967), emerged against a ‘coloniality of power’ that connected the islands to an immanent logic of imperial histories and colonial difference. It is a perspective that has long framed my thinking about – and teaching of – Caribbean music. When asked to edit this book, a main objective was to build on Quijano’s argument by outlining how Caribbean music has dismantled that ‘coloniality of power’; how musicians explicitly or implicitly challenge imperial productions of knowledge and values. During the final editing of the book, the world witnessed the rise of the Black Lives Matter movement and the profound call for more accountability in preventing racial and gender inequality. In response, scholars and educators across the globe pledged to redress racist and exclusionary practices in their disciplines and classrooms, and to seek out strategies for more inclusive and critically engaged scholarship. This book, in reply, assumed renewed urgency, making its objective to critically assess Caribbean music through the concept of coloniality of power ever the timelier and more crucial.

To that end, the contributors in this book deserve enormous thanks for their commitment to this project, and for the patience it took to ensure its publication. They have provided thoughtful, innovative chapters that tackle themes of coloniality and post-coloniality through considered and inspired perspectives. Their chapters highlight some of the ways in which music-making radically reformulates difference, confirming a new paradigm for studying and understanding Caribbean music that can be extended to other world musics as well.

At Cambridge University Press, Kate Brett has provided the most generous attention to me as an author and editor, always willing to share her intellectual guidance and encouragement, which was offered with unfailing support and enthusiasm. I am also grateful to Joseph Shaw, from Cambridge University Press, for making this manuscript more readable than it would otherwise have been.

I am extremely fortunate to be surrounded by a wonderful, intellectually stimulating group of colleagues at Newcastle University. I am grateful to each of them for helping to create an academic environment that has

allowed for the stimulating conversations and debates and research-led teaching that helped guide my final editing of the book.

For reading and rereading drafts of this book and sharing their insightful comments, I offer particular thanks to Isabel Nazario and Julio Nazario. From the start of my academic career, Isabel and Julio inspired me to open and diversify my approach to examining Caribbean music. Their wisdom and guidance inspired not only my continued work in the classroom but also my research, including this book project.

Special words of thanks also to my ‘coffee club’ gang of Kay Murray and Philippa Smith, and to my long-time friends Stephanie Motz, Aqualine Suliali and Ann Makela Snyder: your continuous support and encouragement throughout the editing of this book was always a welcome and needed relief. Thanks also to my students, whose many discussions on Caribbean music inside and out of class have helped me tease out the ideas now presented in this book.

Words of appreciation are also due to my PhD supervisor, Lorna McDaniel, whose support, advice, and guidance went above and beyond the regular duties of a supervisor. My first journey to the Caribbean was with Lorna, when I assisted her with research on Big Drum and Spiritual Baptists. I joined her on subsequent research adventures to Puerto Rico and Trinidad, as well as return trips to Grenada and Carriacou. I am forever thankful to Lorna for lighting my lifelong devotion to studying Caribbean music.

A final thanks goes to my family, who have helped me along the way, intellectually and emotionally, and have always seen what this book could be: Owen de Jong, Laurie Brown, Gerald de Jong, Renee Baillargeon, Drew de Jong, Janet Zielinski, Chet de Jong, Mel de Jong, Karl de Jong, Kristal de Jong, and, above all, my daughter Sara, who kept herself busy for hours upon hours, during several Covid-related lockdowns, so that this book could finally be completed.

Cambridge University Press & Assessment
 978-1-108-42192-8 — The Cambridge Companion to Caribbean Music
 Edited by Nanette de Jong
 Frontmatter
[More Information](#)

