

# Lord&sorty

Jocelyne Guilbault

**Reggae & Caribbean Music** Dave Thompson, 2002 Provides a complete historic overview of the sounds of the entire English-speaking Caribbean region, bringing together informative essays on the development of a range of music styles and the industry's top performers. Original.

*Bacchanal!* Peter Mason, 1998 For two days each year Trinidad's capital, Port of Spain, hosts 'the greatest show on earth' - a raucous mix of music, costume and revelry known as Carnival. The festival has become more or less synonymous with the Caribbean island and is an intrinsic part of its identity and popular culture. Making extensive use of interviews with artists and other participants, BACCHANAL! explores the place of Carnival in Trinidadian society and the people who take part in it: -- How the festival reflects and affects attitudes towards religion, language, humour, politics, male-female relations and folk traditions. -- The historical role of Carnival, its roots in colonial society and slavery, and its traditional function as an expression of subversion and revolt. -- The effect of contemporary social and cultural influences on the dynamic, evolving phenomenon of Carnival. -- The increasing involvement of Indo-Trinidadians and women, the competing musical forms of reggae and soca, and the impact of tourism and commercialism.

*Carnival* Milla Cozart Riggio, 2004-09-30 This beautifully illustrated volume features work by leading writers and experts on carnival from around the world, and includes two stunning photo essays by acclaimed photographers Pablo Delano and Jeffrey Chock. Editor Milla Cozart Riggio presents a body of work that takes the reader on a fascinating journey exploring the various aspects of carnival - its traditions, its history, its music, its politics - and prefaces each section with an illuminating essay. Traditional carnival theory, based mainly on the work of Mikhail Bakhtin and Victor Turner, has long defined carnival as inversive or subversive. The essays in this groundbreaking anthology collectively reverse that trend, offering a re-definition of 'carnival' that focuses not on the hierarchy it temporarily displaces or negates, but a one that is rooted in the actual festival event. Carnival details its new theory in terms of a carnival that is at once representative and distinctive: The Carnival of Trinidad - the most copied yet least studied major carnival in the world.

World Music: Latin and North America, Caribbean, India, Asia and Pacific Simon Broughton, Mark Ellingham, Richard Trillo, 2000 The Rough Guide to World Music was published for the first time in 1994 and became the definitive reference. Six years on, the subject has become too big for one book - hence this new two-volume edition. World Music 2- Latin and North America, Caribbean, India, Asia and Pacific has full coverage of everything from salsa and merengue to qawwali and gamelan, and biographies of artists from Juan Luis Guerra to The Klezmatics to Nusrat Fateh Ali Khan. Features include more than 80 articles from expert contributors, focusing on the popular and roots music to be seen and heard, both live and on disc, and extensive discographies for each country, with biography-notes on nearly 2000 musicians and reviews of their best available CDs. It includes photos and album cover illustrations which have been gathered from contemporary and archive sources, many of them unique to this book, and directories of World Music labels, specialist stores around the world and on the internet.

**Mobilizing India** Tejaswini Niranjana, 2006-10-12 Descendants of indentured laborers brought from India to the Caribbean between 1845 and 1917 comprise more than forty percent of Trinidad's population today. While many Indo-Trinidadians identify themselves as Indian, what "Indian" signifies—about nationalism, gender, culture, caste, race, and religion—in the Caribbean is different from what it means on the subcontinent. Yet the ways that "Indianness" is conceived of and performed in India and in Trinidad have historically been, and remain, intimately related. Offering an innovative analysis of how ideas of Indian identity negotiated within the Indian diaspora in Trinidad affect cultural identities "back home," Tejaswini Niranjana models a necessary project: comparative research across the global South, scholarship that decenters the "first world" West as the referent against which postcolonial subjects understand themselves and are understood by others. Niranjana draws on nineteenth-century travel narratives,

anthropological and historical studies of Trinidad, Hindi film music, and the lyrics, performance, and reception of chutney-soca and calypso songs to argue that perceptions of Indian female sexuality in Trinidad have long been central to the formation and disruption of dominant narratives of nationhood, modernity, and normative sexuality in India. She illuminates debates in India about “the woman question” as they played out in the early-twentieth-century campaign against indentured servitude in the tropics. In so doing, she reveals India’s disavowal of the indentured woman—viewed as morally depraved by her forced labor in Trinidad—as central to its own anticolonial struggle. Turning to the present, Niranjana looks to Trinidad’s most dynamic site of cultural negotiation: popular music. She describes how contested ideas of Indian femininity are staged by contemporary Trinidadian musicians—male and female, of both Indian and African descent—in genres ranging from new hybrids like chutney-soca to the older but still vibrant music of Afro-Caribbean calypso.

"Mek Some Noise" Timothy Rommen, 2007 Publisher description

**Traditional Music in Coastal Louisiana** Joshua Clegg Caffery, 2013-11-05 Alan Lomax's prolific sixty-four-year career as a folklorist and musicologist began with a trip across the South and into the heart of Louisiana's Cajun country during the height of the Great Depression. In 1934, his father John, then curator of the Library of Congress's Archive of American Folk Song, took an eighteen-year-old Alan and a 300-pound aluminum disk recorder into the rice fields of Jennings, along the waterways of New Iberia, and behind the gates of Angola State Penitentiary to collect vestiges of African American and Acadian musical tradition. These recordings now serve as the foundational document of indigenous Louisiana music. Although widely recognized by scholars as a key artifact in the understanding of American vernacular music, most of the recordings by John and Alan Lomax during their expedition across the central-southern fringe of Louisiana were never transcribed or translated, much less studied in depth. This volume presents, for the first time, a comprehensive examination of the 1934 corpus and unveils a multifaceted story of traditional song in one of the country's most culturally dynamic regions. Through his textual and comparative study of the songs contained in the Lomax collection, Joshua Clegg Caffery provides a musical history of Louisiana that extends beyond Cajun music and zydeco to the rural blues, Irish and English folk songs, play-party songs, slave spirituals, and traditional French folk songs that thrived at the time of these recordings. Intimate in its presentation of Louisiana folklife and broad in its historical scope, *Traditional Music in Coastal Louisiana* honors the legacy of John and Alan Lomax by retrieving these musical relics from obscurity and ensuring their understanding and appreciation for generations to come. Includes: Complete transcriptions of the 1934 Lomax field recordings in southwestern Louisiana Side-by-side translations from French to English Photographs from the 1934 field trip and biographical details about the performers

**The SAGE International Encyclopedia of Music and Culture** Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

**The Report : Trinidad and Tobago** Oliver Cornock,2017

**The Music Sound** Nicolae Sfetcu,2014-05-07 A guide for music: compositions, events, forms, genres, groups, history, industry, instruments, language, live music, musicians, songs, musicology, techniques, terminology , theory, music video. Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm, tone color/timbre, and form. A more comprehensive list is given by stating the aspects of sound: pitch, timbre, loudness, and duration. Common terms used to discuss particular pieces include melody, which is a succession of notes heard as some sort of unit; chord, which is a simultaneity of notes heard as some sort of unit; chord progression, which is a succession of chords (simultaneity succession); harmony, which is the relationship between two or more pitches; counterpoint, which is the simultaneity and organization of different melodies; and rhythm, which is the organization of the durational aspects of music.

**Governing Sound** Jocelyne Guilbault,2007-09-15 Written in two parts, part 1 explores the development of Calypso, from it's emergence in the pre-colonial period to the post colonial period. In part 2, the focus is on the new Carnival musical practices of soca, rapso, chutney, soca and ragga soca, and the ways in which they contributed to the redefinition of Trinidadian cultural politics in the neoliberal era. The new rationalities, contingencies, desires and musical experiments that animated the new musics and enabled them to gradually displace calypso from its centrality as national expression is examined.

**Zouk** Jocelyne Guilbault,1993-11-15 With its irresistible dance beat, strong bass line, and straightforward harmonies and lyrics, zouk has become wildly popular in the Caribbean, Africa, and Europe. This book—complete with a compact disc and numerous illustrations and musical examples—provides a thorough introduction to the sound, lyrics, choreography, and social milieu of this vibrant and infectious new music. This invigorating reference work and companion CD of the Antilles' sexy zouk dance sound will lift readers out of their easy chairs and their complacency about the nonreggae aspects of Caribbean pop. . . . [Zouk] is a landmark achievement.—Timothy White, Billboard

**Diaspora Pride - People, Places, and Things (V4)** Indiana Robinson,2017-07-31 As a nation, we should preserve our social memory by honoring those who paved the way for us to exist, recognizing those who etched their indelible mark on our lives, and remembering those who went to the great beyond before us as expressed in the Salute to the Dearly Departed segment (People); our regions, areas, and territories; our locales, hotspots, and hangouts and places we love to visit and events we constantly attend in (Places), and the happenings and the things that we cherish to death - items, commodities, artifacts, and products (Things). So dear readers, enjoy the mind triggers and heart-wrenching diggers you will find in this book honouring the 55th year of celebrating Jamaica's independence and the tantalizing trip down memory lane with this unofficial reference/resource guide by your side. You will recollect who is who (people), where is where (places), and what is what (things) in both the Jamaican and the Diaspora/Global context.

**Music around the World [3 volumes]** Andrew R. Martin,Matthew Mihalka Ph.D.,2020-09-08 With entries on topics ranging from non-Western instruments to distinctive rhythms of music from various countries, this one-stop resource on global music also promotes appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find Music around the World: A Global Encyclopedia accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and the Middle East, and Asia and the Pacific, promoting a geographic

understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region.

*Historical Dictionary of Trinidad and Tobago* Rita Pemberton, Debbie McCollin, Gelien Matthews, Michael Toussaint, 2018-03-19 Historical Dictionary of Trinidad and Tobago contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

**MOVING CAMERAS AND LIVING MOVIES** STEVE ESOMBA, Dr.,

*Field Recordings of Black Singers and Musicians*, 2018-06-14 Traditional African musical forms have long been accepted as fundamental to the emergence of blues and jazz. Yet there has been little effort at compiling recorded evidence to document their development. This discography brings together hundreds of recordings that trace in detail the evolution of the African American musical experience, from early wax cylinder recordings made in West Africa to voodoo rituals from the Caribbean Basin to the songs of former slaves in the American South.

**Genre in World Englishes** Susanne Mühleisen, 2022-08-15 World Englishes and English in postcolonial contexts have been curiously neglected in an otherwise abundant research literature on text types and genres in English. This volume looks at the adaptation, transformation and emergence of genres in the particular cultural context of the Anglophone Caribbean. A comprehensive framework for the investigation of text production in postcolonial and global English communities is followed by empirically based case studies on specific text formats such as recipes, death notices and obituaries, letters to the editor, newspaper advice columns, radio phone-in programmes, online forums and the music genre calypso. Influences from oral versus literate culture as well as status and function of English versus Creole are considered by highlighting written, spoken and digital genres. All chapters present surveys from a historical and cross-cultural perspective before exploring specific linguistic and cultural features in the Caribbean texts. This volume will be highly relevant for researchers in World Englishes and Caribbean studies, postcolonial pragmatics, genre and media studies as well as linguistic anthropology.

*What She Go Do* Hope Munro, 2016-06-20 In the 1990s, expressive culture in the Caribbean was becoming noticeably more feminine. At the annual Carnival of Trinidad and Tobago, thousands of female masqueraders dominated the street festival on Carnival Monday and Tuesday. Women had become significant contributors to the performance of calypso and soca, as well as the musical development of the steel pan art form. Drawing upon ethnographic fieldwork conducted by the author in Trinidad and Tobago, *What She Go Do* demonstrates how the increased access and agency of women through folk and popular musical expressions has improved intergender relations and representation of gender in this nation. This is the first study to integrate all of the popular music expressions associated with Carnival—calypso, soca, and steelband music—within a single volume. The book includes interviews with popular musicians and detailed observation of musical performances, rehearsals, and recording sessions, as well as analysis of reception and use of popular music through informal exchanges with audiences. The popular music of the Caribbean contains elaborate forms of social commentary that allows singers to address various sociopolitical problems, including those that directly affect the lives of women. In general, the cultural environment of Trinidad and Tobago has made women more visible and audible than any previous time in its history. This book examines how these circumstances came to be and what it means for the future development of music in the region.

**Caribbean Currents** Peter Manuel, Kenneth Bilby, Michael Largey, 2012-06-20 The classic introduction to the Caribbean's popular music brought up to date.

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