

VODOU NATION

HAITIAN ART MUSIC AND
CULTURAL NATIONALISM



MICHAEL LARGEY

Vodou Nation Haitian Art Music And Cultural Nationalism Chicago Studies In Ethnomusicology

Nanette de Jong



Vodou Nation Haitian Art Music And Cultural Nationalism Chicago Studies In Ethnomusicology:

Vodou Nation Michael Largey, 2006-05 While the Haitian musical tradition is probably best known for the Vodou inspired roots music that helped topple the two generation Duvalier dictatorship the nation's troubled history of civil unrest and its tangled relationship with the United States is more intensely experienced through its art music which combines French and German elements of classical music with Haiti's indigenous folk music Vodou Nation examines art music by Haitian and African American composers who were inspired by Haiti's history as a nation created by slave revolt Around the time of the United States's occupation of Haiti in 1915 African American composers began to incorporate Vodou inspired musical idioms to showcase black artistry and protest white oppression Together with Haitian musicians these composers helped create what Michael Largey calls the Vodou Nation an ideal vision of Haiti that championed its African based culture as a bulwark against America's imperialism Highlighting the contributions of many Haitian and African American composers who wrote music that brought rhythms and melodies of the Vodou ceremony to local and international audiences Vodou Nation sheds light on a black cosmopolitan musical tradition that was deeply rooted in Haitian culture and politics

Ethnomusicology Jennifer Post, 2013-03 First published in 2011 Routledge is an imprint of Taylor Francis an informal company

The Garland Handbook of Latin American Music Dale Olsen, 2007-12-17 The Garland Handbook of Latin American Music is comprised of essays from The Garland Encyclopedia of World Music Volume 2 South America Mexico Central America and the Caribbean 1998 Revised and updated the essays offer detailed regional studies of the different musical cultures of Latin America and examine the ways in which music helps to define the identity of this particular area Part One provides an in depth introduction to the area of Latin America and describes the history geography demography and cultural settings of the regions that comprise Latin America It also explores the many ways to research Latin American music including archaeology iconography mythology history ethnography and practice Part Two focuses on issues and processes such as history politics geography and immigration which are responsible for the similarities and the differences of each region's uniqueness and individuality Part Three focuses on the different regions countries and cultures of Caribbean Latin America Middle Latin America and South America with selected regional case studies The second edition has been expanded to cover Haiti Panama several more Amerindian musical cultures and Afro Peru Questions for Critical Thinking at the end of each major section guide focus attention on what musical and cultural issues arise when one studies the music of Latin America issues that might not occur in the study of other musics of the world Two audio compact discs offer musical examples of some of the music of Latin America

Vodou Songs in Haitian Creole and English Benjamin Hebblethwaite, Joanne Bartley, 2012 Vodou songs constitute the living memory of Haitian Vodou communities and song texts are key elements to understanding Haitian culture Vodou songs form a profound religious and cultural heritage that traverses the past and refreshes the present Offering a one of a kind research tool on Vodou and its cultural roots in Haiti

and pre Haitian regions Vodou Songs in Haitian Creole and English provides a substantial selection of hard to find or unpublished sacred Vodou songs in a side by side bilingual format Esteemed scholar Benjamin Hebblethwaite introduces the language mythology philosophy origins and culture of Vodou through several chapters of source songs plus separate analytical chapters He guides readers through songs chants poems magical formulae invocations prayers historical texts and interviews as well as Haitian Creole grammar and original sacred literature An in depth dictionary of key Vodou terms and concepts is also provided This corpus of songs and the research about them provide a crucial understanding of the meaning of Vodou religion language and culture *Singing a Hindu Nation* Anna Schultz,2013-01-10 Singing a Hindu Nation is a study of ranullnullriya kirtan a western Indian performance medium that combines song Hindu philosophical discourse and nationalist storytelling Beginning during the anti colonial movement of the late nineteenth century performers of ranullnullriya kirtan led masses of Marathi speaking people in temples and streets and they have continued to preach and sing nationalism as devotion in the post colonial era and into the twenty first century In this book author Anna Schultz demonstrates how through this particular form of musical performance the political becomes devotional and explores why it motivates people to action and violence Through both historical and ethnographic studies Schultz shows that ranullnullriya kirtan has been especially successful in combining these two realms because kirtankars perform as representatives of the divine sage Narad thereby infusing their nationalist messages with ritual weight By speaking and singing in regional idioms with rich associations for Maharashtrian congregations they use music to combine political and religious signs in ways that seem natural and desirable promoting embodied experiences of nationalist devotion As the first monograph on music and Hindu nationalism Singing a Hindu Nation presents a rare glimpse into the lives and performance worlds of nationalists on the margins of all India political parties and cultural organizations and is an essential resource for ethnomusicologists as well as scholars of South Asian studies religion and political theory *Routledge Handbook of Afro-Latin American Studies* Bernd Reiter,John Antón Sánchez,2022-11-08 This Handbook provides a comprehensive roadmap to the burgeoning area of Afro Latin American Studies Afro Latins as a civilization developed during the period of slavery obtaining cultural contributions from Indigenous and European worlds while today they are enriched by new social configurations derived from contemporary migrations from Africa The essays collected in this volume speak to scientific production that has been promoted in the region from the humanities and social sciences with the aim of understanding the phenomenon of the African diaspora as a specific civilizing element With contributions from world leading figures in their fields overseen by an eminent international editorial board this Handbook features original authoritative articles organized in four coherent parts Disciplinary Studies Problem Focused Fields Regional and Country Approaches Pioneers of Afro Latin American Studies The Routledge Handbook of Afro Latin American Studies will not only serve as the major reference text in the area of Afro Latin American Studies but will also provide the agenda for future new research **Sounding Authentic** Joshua S. Walden,2014

Sounding Authentic considers the intersecting influences of nationalism modernism and technological innovation on representations of ethnic and national identities in twentieth century art music Author Joshua S Walden discusses these forces through the prism of what he terms the rural miniature short violin and piano pieces based on folk song and dance styles This genre mostly inspired by the folk music of Hungary the Jewish diaspora and Spain was featured frequently on recordings and performance programs in the early twentieth century Furthermore Sounding Authentic shows how the music of urban Romany ensembles developed into nineteenth century repertoire of virtuosic works in the style hongrois before ultimately influencing composers of rural miniatures Walden persuasively demonstrates how rural miniatures represented folk and rural cultures in a manner that was perceived as authentic even while they involved significant modification of the original sources He also links them to the impulse toward realism in developing technologies of photography film and sound recording Sounding Authentic examines the complex ways the rural miniature was used by makers of nationalist agendas who sought folkloric authenticity as a basis for the construction of ethnic and national identities The book also considers the genre s reception in European diaspora communities in America where it evoked and transformed memories of life before immigration and traces how many rural miniatures were assimilated to the styles of American popular song and swing Scholars interested in musicology ethnography the history of violin performance twentieth century European art music the culture of the Jewish Diaspora and more will find Sounding Authentic an essential addition to their library

The Gnawa Lions Christopher Witulski, 2018-08-06 Traditionally gnawa musicians in Morocco played for all night ceremonies where communities gathered to invite spirits to heal mental physical and social ills untreatable by other means Now gnawa music can be heard on the streets of Marrakech at festivals in Essaouira in Fez s cafes in Casablanca s nightclubs and in the bars of Rabat As it moves further and further from its origins as ritual music and listeners seek new opportunities to hear performances musicians are challenged to adapt to new tastes while competing for potential clients and performance engagements Christopher Witulski explores how gnawa musicians straddle popular and ritual boundaries to assert negotiate and perform their authenticity in this rich ethnography of Moroccan music Witulski introduces readers to gnawa performers their friends the places where they play and the people they play for He emphasizes the specific strategies performers use to define themselves and their multiple identities as Muslims Moroccans and traditional musicians The Gnawa Lions reveals a shifting terrain of music ritual and belief that follows the negotiation of musical authenticity popular demand and economic opportunity

The Cambridge Companion to Caribbean Music Nanette de Jong, 2022-08-04 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 tamb m ringue 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 postcolonial 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

Playing It Dangerously Ian MacMillen, 2019-10-01

Playing It Dangerously questions what happens when feelings attached to popular music conflict with expressions of the dominant socio cultural order and how this tension enters into the politics of popular culture at various levels of human interaction Tambura is a genre crossing performance practice centered on an eponymous stringed instrument part of the mandolin family that Roma Croats and Serbs adopted from Ottoman forces The acclamation that one plays dangerously connotes exceptional virtuosic improvisation and rapid finger technique and is the highest praise that a typically male musician can receive from his peers The book considers tambura music as a site of both contestation and reconciliation since its propagation as Croatia's national instrument during the 1990s Yugoslav wars New sensibilities of danger and of race for instance Gypsiness arose as Croatian bands reterritorialized musical milieus through the new state reestablishing transnational performance networks with Croats abroad and reclaiming demilitarized zones and churches as sites of patriotic performance after years of Yugoslavian control The study combines ethnographic fieldwork with archival research and music analysis to expound affective block a theory of the dialectical dynamics between affective and discursive responses to differences in playing styles A corrective to the scholarly stress on music scenes saturated with feeling the book argues for affect's social regulation showing how the blocking of dangerous intensities ultimately privileges constructions of tambura players as heroic male Croats even as the music engenders diverse racial and gendered becomings

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