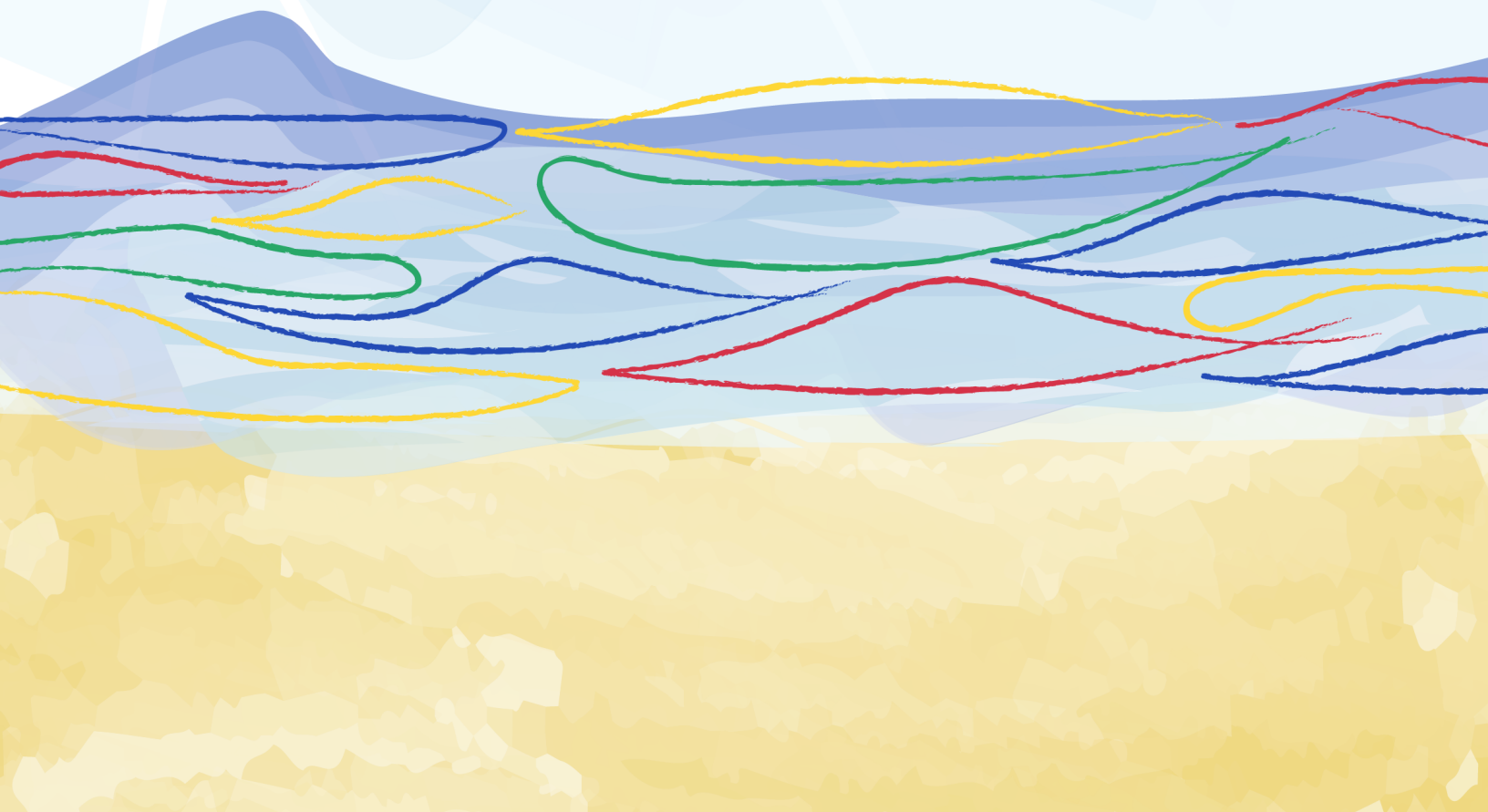


# CARIBBEAN BORDERLANDS and SONIC ENCOUNTERS

MAX KADE CENTER

3401 WALNUT STREET, ROOM 329-A  
UNIVERSITY OF PENNSYLVANIA

February 22-23 2024



# CARIBBEAN BORDERLANDS and SONIC ENCOUNTER

February 22-23, 2024  
Max Kade Center  
3401 Walnut Street, Room 329-A  
University of Pennsylvania

“Caribbean Borderlands and Sonic Encounter” at the University of Pennsylvania is the first conference in the five-year Balzan Foundation project, “Borderlands of Sonic Encounter.” Through reassessments of global soundscapes of the arts and humanities, the Balzan Foundation Project opens possibilities for redrawing the borders between the many fields that will contribute to it. Music histories traditionally account for the ways in which style, repertory, and practice converge around centers—political, geographic, and aesthetic. Music historians write about the music of nations, the emergence of canonic genres and common soundscapes. Music theorists establish the rules whereby meaning accrues to structure, which in turn paves the well-worn paths of influence. It has been the contribution of ethnomusicologists, especially, to move through and beyond the centers of nation and genre to open ways of encountering the precarity of the borderland. The borderland is the site of diverse and often conflicting forms of encounter, of both accommodation and violence. Unlike the musical confluence that settles in the center, movement across the borderland is complex and encumbered, mobilized as migration, rerouted as the journey of refugees. Aesthetically, the movement across music’s internal borderlands endow it with changing meaning and ontology, opening the portals of difference and sounding the ways musicians bestow agency upon sonic encounter.

“Caribbean Borderlands and Sonic Encounter” invites participants to engage with the various registers at which borderlands operate, connect, interrupt, energize, and otherwise inform and shape Caribbean musical lives and sonic encounters. Some borderlands are etched into the political and linguistic fabric of the region: for example, Dominica sits in a particular geographical and historical borderland between the Anglophone and Francophone Caribbean. Other geographical and cultural borderlands play out between big and small islands in the Caribbean, and also between the coastal areas of Central and South America and the Caribbean. Histories of coloniality, too, can be understood as borderlands within which communities imagined and continue to move toward generative presents and futures. The notion of borderlands also invites reflection on connections and dynamics involving communities of practice beyond the region: for instance, the spiritual borderlands that inform transnational spaces of religious practice, or the ways that carnival has created and sustained Caribbean borderlands in cities across the world. Musical genres, too, can be productively thought in terms of borderlands: soca, konpa, rumba, biguine, dancehall, reggaeton, and zouk, along with so many other genres, chart through their sounds the borderlands within which they are articulated, travel, and accumulate meaning through sonic encounters. The notion of borderlands is thus a provocation to think expansively, creatively, and experimentally about the region. It is also an invitation to imagine the “borderlands” within which intellectual projects can meet, collide, and inform each other.

Many thanks to the generous sponsors who have made this conference possible, including the Balzan Foundation and the University of Pennsylvania. At Penn, several partners joined in sponsoring this event, including the Department of Music; the Center for Africana Studies; the Wolf Humanities Center; the Center for Latin American and Latinx Studies; and the Center for Experimental Ethnography. A special thanks to Sasha Shellenberg, Margie Deeney, and Audra Rodgers who assisted in planning and hosting this conference.

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## 3:00-3:30pm — Opening Remarks

Philip V. Bohlman and Timothy Rommen

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## 3:30-5:30pm — Panel 1

Chair: Jocelyne Guilbault, University of California, Berkeley



**3:30-4:00**— Borderlands in Cuban Women’s Jazz Fusion: Experiencing/Experimenting Sound (Experimentar sonido)  
Ruthie Meadows, University of Nevada, Reno

### ABSTRACT

In Cuba, an emergent generation of women jazz musicians and bandleaders are transforming the boundaries of transnational Cuban citizenship and belonging by *experimentando sonido*, in other words, by “experiencing”/“experimenting” sound. Contemporary jazz fusion (*fusión*) instrumentalists, vocalists, and composers such as vocalist Daymé Arocena, *batá* percussionist Brenda Navarrete, and set drummer Yissy García have emerged onto Cuba’s increasingly visible and transnational jazz stages, intervening into historically male-dominated jazz scenes and commanding audiences as bandleaders. Notably, these women ground their affective and creative approaches to jazz *fusión* in what set drummer and composer Yissy García frames as the transformative potential of “*experimentando sonido*,” a complex phrase pointing to the affective and creative intricacies of both “experiencing” and “experimenting” sound. Through commanding and expansive performances that animate and refashion political and ritual border(land)s, these artists now “experience”/“experiment” sounds in ways that invoke the experiential and creative potentiality of translocal musical engagement and expression. Here, I examine how Cuban women in jazz fusion animate an explicit affective engagement with international styles and artists historically deemed “suspect” within an ongoing revolutionary politics of defection, exile, and sonic banishment, including blacklisted Cuban female and exiled artists who pursued lives and careers in the United States (i.e., New York-rooted *salsa* and *bolero* icons Celia Cruz and La Lupe as well as other Black U.S. American female artists they were historically “never meant to hear,” such as Nina Simone). Second, I excavate how *batá* percussionists and jazz vocalists initiated in Regla de Ocha reconstitute the gendered boundaries of Afro-Cuban ritual styles through *fusión* performances that animate emergent ritual borderlands, including those arising through contentious circulations with Nigeria. In “experiencing” and “experimenting” suspect ritual and popular sounds, these women animate, reveal, and refashion shifting gendered, ritual, and political/revolutionary border(land)s in Cuba and the broader Caribbean.




**4:00-4:30**— Rehomings the Caribbean, Un/Settling Britain: London’s Carnival Arts Scene in the “Bacchanal Atlantic”  
Deonte Harris, Duke University

### ABSTRACT

The large-scale (im)migration and resettlement of Caribbean people to North America and European countries during the second half of the twentieth century has had a monumental impact on postwar geopolitics and global popular culture, fundamentally reshaping the modern world socially, culturally, and politically. Among these impacts has been the development of several Caribbean-styled carnivals around the world, all of which have followed the roots and routes of international Caribbean migration and the formation of diverse overseas communities. Although many of these carnivals were originally modeled after the Trinidad Carnival, like the West Indian Labor Day Parade (New York), Caribana (Toronto), and The Notting Hill Carnival (London), over the years they morphed into their own distinctive celebrations in form, style, and function and have since become some of the most iconic and globally recognized cultural events in the world.

This paper contributes to the discourse on “Caribbean Borderlands” by adapting Paul Gilroy’s theory of the Black Atlantic and foregrounding the study of carnival arts, music, and festival celebrations in the Caribbean diaspora. Using archival, musical, and ethnographic analyses of one of the most popular overseas Caribbean carnival scenes in the world today, London’s Notting Hill Carnival, I aim to show: (1) how the practice/celebration of carnival in diasporic contexts uniquely contributes to the fostering of a sense of place and rootedness for Caribbean people in their respective countries of settlement post-migration; and (2) that new patterns of movement, engagement, and exchanges have also been cultivated by Caribbeans in geographically-distanced communities across the diaspora, as people, music, and other cultural goods circulate annually between the carnivals of the Caribbean, North America, Europe, and the UK, year after year. I refer to this carnival-generated field of translocal cultural production, mobilities, flows, and interconnectivity as “The Bacchanal Atlantic.”



**4:30-5:00**— Trash | Trees | Tributaries | Haiti in Sonic Fragments  
Rebecca Dirksen, Indiana University

**ABSTRACT**

*Ayiti se tè glise.* Haiti is “slippery ground.” The 2010 earthquake and aftermath that devastated the nation pounded home this well-rehearsed phrase more than a decade ago, but it resonates anew in more recent years with the rise of terror regimes orchestrated to impact those residing in and beyond Haiti’s borders. These shaky steps are amply recorded in “disaster tracks” and “gangster beats,” respectively. Slippery landscapes also exist in the trash(ed) of Haiti’s metropolitan areas in particular and reveal important distinctions on humanity and inhumanity. Trash-talking Haitian musicians have created an entire repertoire to direct listeners’ attention in these directions. That slipperiness is further apparent beyond the crowded cities in vast scenes of desertification—often flooded and impassible during the rainy season—where old-growth forests stood centuries ago. Popular narratives blame charcoal production and other “inappropriate” agricultural practices of the “ungovernable poor” for the spoiled terrain, overshadowing the much weightier effects of colonial plantations and multinational lumber export. Old and new songs of rain, drought, trees, and leaves document these legacies and map how soil erosion may sometimes overlap with “spiritual erosion.” Slippery ground also shapes the tributaries where traversals are brutally punished and negotiations with death are a routine part of seeking life-sustaining resources and paths toward better futures. These crossings are punctuated by sounds of laboring to live.

What sense can be made of these various borders, all entangled, when listening across registers of sonic encounter that extend across time, space, geographies, life forms, and even planes of existence? How especially do toxic topographies of a post-plantation society shift along fault lines, and what gets heard along the way? And how might the reverberations of musical and sonic response to precarity push for openings in those fault lines that allow for a bit of space to breath—and then to find regenerative possibilities among the fragments.



**5:00-5:30**— Reggae, Rastafari, and the Construction of the Promised (Border)land in Ethiopia  
David Aarons, University of North Carolina, Greensboro

**ABSTRACT**

While Rastafari artists often sing songs that uphold a strict division between Babylon and Zion, the experiences and creative output of Rastafari reggae songwriters who repatriated to Ethiopia suggest a borderland between the two states. Since the 1930s, members of the Rastafari movement in Jamaica have looked to Ethiopia and its former emperor Haile Selassie, as symbols of liberation and sources of spiritual fulfillment. For Rastafari, Ethiopia is Zion—the homeland and Promised Land to which they should return. It is the antithesis of Babylon—the corrupt Western world where oppression thrives. A community of Rastafari repatriates live as marginalized immigrants in Ethiopia, on the margins of society despite dreaming of Africa as their home. However, their skills in reggae music production function as a type of cultural capital that earns them a degree of access. Within the borderland between Babylon and Zion, reggae artists can, therefore, celebrate their new lives in Ethiopia and gain visibility while navigating legal and social obstacles to belonging. Building on the work of Gilroy and Anzaldúa, I argue that reggae artists in Ethiopia create songs that reflect and facilitate Rastafari encounters with the Promised Land as a Black Atlantic borderland—a space of contact, liminality, hybridity, and possibility. These musical spaces operate as zones for learning, exchange, solidarity, and heightened spiritual experiences. Their songs take on the characteristics of borderland cultures in a variety of ways; songwriters reflect contact between cultures through their lyrics, they utilize a new hybrid language system called *Jamharic*, and they incorporate Ethiopian musical elements alongside their reggae grooves. By paying attention to sonic encounters in the Promised (border)land, this essay rethinks binaries of Babylon/ Zion, exile/ home, and reggae/ Ethiopian music.

## Friday, February 23, 2024

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**10:00-11:30am — Panel 2**

Chair, Timothy Rommen, University of Pennsylvania

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**10:00-10:30**— An Education of Feeling in the Riddim Break: Rethinking and Reinventing the Human for Caribbean Futurities

Charissa Grainger, University of the West Indies, St. Augustine

**ABSTRACT**

The riddim break within Caribbean music cultivates what George Lamming terms the “education of feeling”, a concept fundamental to liberation struggles. As a humanizing force in which feeling is educated, deepened, and increased to accommodate a great variety of knowledge, the education of feeling is central to the creative imagination. This paper analyses the education of feeling in the riddim break, illustrating how it offers a different physical and felt orientation during a song, and a space to question what it means to be human. I argue that the riddim break is the connective tissue necessary for moving forward, suggesting Caribbean futurity.

The riddim break will be thought through Chaos theory (Glissant and Benítez-Rojo), an interpretative practice that reshapes concepts and definitions of Caribbean spaces. Considering the Caribbean as characterized by incoherence due to the impact of colonialism, coloniality, imperial interventions, enslavement, plantocracy, and indentured labor—resulting in historical ruptures and variations spanning linguistic differences and political structures—, chaos theory is an analytical frame for the region. Attuned to breaks and repetition with a difference, fostering subtle changes that have the potential to orchestrate significant transformations, this paper employs Chaos theory to disrupt entrenched knowledge, enabling critical rethinking of Caribbean modes of existence to challenge Eurocentric constructs and colonial logics about what it means to be human.

I argue that the “reinvention of the human” (Wynter) occurs in Caribbean music through the education of feeling in the riddim breaks. Departing from Sylvia Wynter, who argues for new pathways towards liberation through reinventing the human, Kamugisha suggests that Caribbean popular culture may contain intimations of the human in the contemporary. A critical examination of how we might proceed to argue this, the language needed to give an account of it is important to offering humanity rethought in music for Caribbean futurities.



**10:30-11:00**— “Borderland” as Utopia

Hannah Rogers, Independent Scholar

**ABSTRACT**

At the muddy ends of the Mississippi River and already below sea level, New Orleans’s border with the rest of the world is always aquatic and quickly becomes expansive. (Sometimes, it disappears). In this expanse are built fantasies that engage with global sounds in ways that are self-conscious and often hopeful, using music to reach “across” and create community and a better future.

New Orleans occupies a privileged place in narratives about (U.S.) American music, particularly in terms of creolizations that connect it culturally and sonically with its regional international neighbors to the South. The tourism that is central to the city’s economy trades heavily on these narratives, using this proximity to/intimacy with Otherness to represent the Self. The particular nature of the border between the United States and Cuba adds dimension and stakes to the potentials and meanings of utopian fantasies and sonic encounters; despite the connectedness of an aquatic border, continued political animosity ensures separation and lack of mutual understanding.

This paper addresses the relationship between New Orleans and Havana as regional nodes of iconic musicality through the work of several musicians working within the touristic border space between them. Focusing on how they work with extant musical and touristic narratives to represent themselves and make their own connections between the two cities, I argue that these artists disrupt, in their own ways, particular kinds of nostalgia and facile musical utopianism evident in (tourist) films like *The Buena Vista Social Club* (1999) and *A Tuba to Cuba* (2017) in favor of an energetic, contemporary, and curious utopianism that sees the border not as a dividing line or a void, but as a not-so-distant horizon, beyond which lies an anticipated resonance, (re)connection, or fulfillment.



**11:00-11:30**— Plots All the Way Up: Connecting Gwoka’s Community of Practice Across Fractal Horizons

Jerome Camal, University of Wisconsin, Madison

**ABSTRACT**

In Guadeloupe, as on other Caribbean islands, drumming emerged on the edges of the plantation. There, the *lawonn* (the ring) became a space where participants could reclaim their humanity in the face of the “thingification” of slavery. Music and dance helped *remouné moun*, to use the phrase of the Guadeloupean poet and singer Lukuber Senjor, that is to say that in singing, dancing, or playing the drum, those enslaved could become somebody: not just a human being, but an individual within a community. For the percussionist Klod Kiavué, drum gatherings were spaces that allowed for the transmission of an alternative history and culture. In short, the *lawonn* functioned as what Sylvia Wynter famously designated as a “plot,” a “source of cultural guerilla resistance to the plantation system,” a space that channeled the “transgressive chaos” at the edge of the plantation.

In the 1970s and ’80s, separatist activists once again channeled the transgressive chaos at the margins of the French nation state. They turned to the community-building potential of the *lawonn* to rally Guadeloupeans to their cause and used the drum—which they


now called *gwoka*—to sound a cultural border between Guadeloupe and France. To this day, *gwoka* continues to be imbued with nationalist ideology. Whether in the Guadeloupean imaginary, on the UNESCO list of Intangible Cultural Heritage, or in our ethnomusicological taxonomies, it is the music of Guadeloupe and its community of practice is centered in the Caribbean archipelago. Yet *gwoka* has always been, and continues to be, a musical product of colonial entanglements. Its aesthetics and politics have always been shaped through the circulation of transformative innovations and conservative injunctions back and forth across the Atlantic, challenging any notion of tradition as fixed or linear.

This presentation proposes to decenter *gwoka*'s community of practice to explore the *lawonn* has a plot in the afterlife of empire. By combining multiple scales of analysis and practice (the ring itself, the urban periphery of the French capital, the periphery of the imperial nation-state, and back to the margins of the plantation), I construct a fractal understanding of the plot. Thinking about Caribbean music and theory from metropolitan spaces mechanically amplifies (post)colonial entanglements, routes and rhizomes over roots. These entanglements necessarily modulate resistance, inflecting it with ambivalence. Thus, this presentation proposes to reimagine plots as spaces that feed the aesthetics of what Glissant calls the *echo-monde*. Rather than a counter-hegemonic enclosure at the margins of the plantation or the empire, I propose the *lawonn* as a space that carries the potentiality of the "expanse," a community born out of the poetics of Relation.

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### 1:00-2:30pm — Panel 3

Chair: Philip V. Bohlman, University of Chicago



#### 1:00-1:30— Borderwork

Michael Birenbaum Quintero, Boston University

#### ABSTRACT

Against Euro-Enlightenment thought that imagines music and culture as converging at centers, and borders as sites of encroachment by difference, the Caribbean is the paradigmatic place of borderlessness and mixture. Its archipelagic geography, its code-switching multilingualism, the density of its multiple cultural inheritances, and much of its intellectual production, both lettered (*e.g.* "transculturation," "tidelectics," and "the poetics of relation") and vernacular (Palo Kimbisa, *zouk*, and "sound clash"), manifest a region historically predicated not on centripetal homogeneity but on reticulated difference that with little regard for centers or borders.

The Caribbean suggests, then, that borders are not crossed, but drawn across crossings, like dams across flows long since etched into the land. It suggests that it is borders, not their crossing, that are artificial and deeply ideological. And profoundly violent, both as epistemic manifestations of the primordial delineation of western Man from his demihuman inferiors, (for which the Caribbean was the crucible, as Sylvia Wynter reminds us), and in everyday experiences of violence and proximity to death in places like the Dominican-Haitian border, the Florida Strait, and cities across the region.

This paper, then, argues against the naturalization of borders, and for the critical examination of *borderwork*—the ideological labor that naturalizes, emplaces, and essentializes similarity (national, racial, cultural); de-naturalizes relation; and enforces the separation of difference—in music discourse in the Caribbean through three case studies: the careful evocations and obfuscations of Haiti by an Afro-Dominican religious drumming ensemble; the multi-ethnic convergence, and subsequent scattering, of Black and Caribbean musicians in New York around Afro-Cuban ritual drumming; and the contradictory emplacement of eminently cosmopolitan Colombian champeta under the figure of "patrimony."

I conclude by suggesting the importance of the Caribbean for theorizing distributions of difference and the work of borders in music scholarship generally.



#### 1:30-2:00— *Real y maravillosa*: Reviving Colonial Sacred Music in Twentieth-Century Havana

Aimee Gonzáles, University of Chicago

#### ABSTRACT

This paper explores crossings of the porous borders between past and present in Cuba's history of coloniality, focusing on the role of colonial music in articulating Cuban cultural identity since the mid-twentieth century. More specifically, I examine the role of eighteenth-century music and race in the ways that Cuba imagines itself in terms of a *mestizaje* or *mulato* imaginary in its literature and contemporary revival of Latin American colonial Catholic sacred music.

Havana's ongoing revival of colonial Catholic sacred music emerged in the economic and ideological crisis following the collapse

of the Soviet Union. I demonstrate how this revival is intrinsically tied to the revitalization of the previously neglected colonial Historic Center of Old Havana in the wake of new touristic and religious opportunities since the 1990s. This revival mediates not only the restoration of colonial spaces but also the reconstruction of cultural heritage. Focusing on the historiography of Cuban chapel master Esteban Salas (1725–1803) and the resonances of cultural theories by Alejo Carpentier (1904–1980) within Havana’s contemporary revival of colonial music, I demonstrate how writings about—and performances of—colonial music have supported a cultural politics that reclaims and reimagines the colonial past from the perspective of the postcolonial present. This imaginative, presentist perspective conveys cultural and racial mixing as inherent in Cuban identity and a sense of agency in infusing histories of colonialism with subaltern cultural practices.

Recreating the past is necessarily about creating the present. As Michel-Rolph Trouillot (1995) argues, “the past does not exist independently from the present. Indeed, the past is only past because there is a present.” This case study considers the history of coloniality in Cuba and the Caribbean as a borderland that continually involves looking to the past to articulate the basis of a present national imaginary and Caribbean ethos.



## **2:00-2:30— Judeo-Caribbean Sonic Borderlands: Perspectives from Curaçao** Edwin Seroussi, The Hebrew University of Jerusalem

### **ABSTRACT**

The Caribbean is not the first geographical area that comes to mind when thinking about Jews, and certainly not when in regard to Jewish music. Yet a vibrant, almost five-centuries-long Jewish presence throughout the Caribbean has been recently coming up to the forefront of scholarly interest with new research in diverse disciplines such as literature, history, economics, sociology and anthropology. Music of or among Caribbean Jews, however, has remained a very peripheral subject, and even when an ethnomusicologist wrote about the Jewish Caribbean (Cohen 2004) his work focused on history rather than music.

Through the study of the liturgical music of the Mikveh Israel synagogue (today United Netherlands-Portuguese Congregation Mikvé Israel-Emanuel) in Curaçao, one of the oldest Jewish congregations in the Western hemisphere if not the oldest one, this paper engages frontally with the idea of borderlands, the subject of this conference. It stresses the journeys of refugees victims of religious persecution into new and uncharted colonial settings (as victims and eventually as victimizers), processes of creolization, assimilation and acculturation as well as theological upheavals echoing the predicaments of metropolitan Jewish modernity all of which affected the sonic aesthetics of synagogue rituals.

The Curaçaoan liturgical Jewish music lore is a compound and constructed one, reflecting the shifting agendas of agents at various critical historical moments. Drawing on the original Spanish-Portuguese synagogue music imported by the earlier cantors trained at the mother congregation in Amsterdam, the repertoire of Mikveh Israel shifted dramatically through the generations while always maintaining a tie, real or imagined, with its mythical Spanish-Portuguese past. For example, the impact of the Reform movement of Judaism that started in late 18<sup>th</sup> century Germany, reached the Dutch colony of the Caribbean via its North American variant creating an internal schism in 1864 that had dramatic musical consequences. The healing of this schism exactly one hundred years later turned the musical tables once again. All along, prominent non-Jewish local musicians were engaged by the synagogue whose soundscape became an integral component of the local music scene.

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## **3:00-4:00pm — Conference Keynote**

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## **Sounding the Borders: Caribbean Strategies for Navigating Global Borderlands** Jessica Baker, University of Chicago



### **ABSTRACT**

Humanist research in the Caribbean has raised questions about the metrics, definitions, models, and methods used to understand standardized versions of the world and its social processes. For instance, Caribbean feminisms have offered significant reevaluations of the factors influencing Caribbean possibilities, providing insightful reinterpretations of key border concepts such as nation, citizenship, language, resistance, race, sexuality, and resistance. Ethnography of the Caribbean, for example, has introduced theories like acculturation, transculturation, and creolization, providing global scholars with essential concepts and language to apprehend complex affiliations and obligations, where Western modernity and cultural diaspora theories fell short.

The Caribbean region, characterized by definitional, social, and material border-crossings, spans over 1 million square miles of land-studded sea and serves as both a set of borderlands (or borderwaters) and a collection of navigational techniques. Following a strand of Caribbean cultural critique, we can perceive the Caribbean, encompassing its geography, history, social aspects, and sonic forms, as offering alternative models for understanding a global borderland. Caribbean ethnomusicology's focus on specific performances and practices related to sound and music (in all its Caribbean variations) has provided valuable insights into critical experiences of borderness at various levels.

In this keynote, my aim is to outline navigational strategies derived from Caribbean music praxis and scholarship that illuminate

Caribbean border experiences. I identify three types of borders as particularly useful for this provisional mapping: temporal, spectral, and disciplinary. I will explore how temporal border-crossing, such as generational shifts and experiences of musical and social speed or acceleration, help define the present through sonic relation. I will probe the shifting disciplinary borders that have shaped representations and definitions of the region, describing how music has been foundational to the development of key border concepts. Finally, this talk will delve into the liminal border space between the living and the dead, examining how the ethereal and often haunting dimensions of Caribbean musicality, from the duppy in dub music to the moko-jumbie in traditional Carnival, offer explanatory insights into broader border experiences in the material world.

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### 4:00-4:30 — Closing Remarks

Philip V. Bohlman and Timothy Rommen



## PARTICIPANTS



### DAVID AARONS

**David Aarons** is a Jamaican ethnomusicologist and assistant professor at the University of North Carolina at Greensboro. He earned his PhD. in ethnomusicology from the University of Washington in 2017 and a Master of Music degree in steelpan performance from Northern Illinois University in 2012. His major research project focuses on Rastafari who repatriated to Ethiopia and who use reggae music as a mechanism for constructing their Promised Land amidst various challenges. His publications appear in *Caribbean Quarterly*, *Ethnomusicology*, and *The Journal of Popular Music and Society*.



### JESSICA BAKER

**Jessica Swanston Baker**, a Bronx, NY native, is Assistant Professor of Ethnomusicology at the University of Chicago where her teaching and research orbit Caribbean popular music, critical Caribbean studies, theories of the postcolonial, race, temporality and acceleration. Her book, *Island Time: Music, Speed, and the Archipelago from St. Kitts and Nevis*, forthcoming from the University of Chicago press, traces the sonic history, ethnographic present, and speculative trajectory of *wylers*, a style of up-tempo popular music from St. Kitts and Nevis that gained popularity in the late 1990s. When she is not teaching, researching, or avoiding her email inbox, Jessica enjoys crocheting.





## MICHAEL BIRENBAUM QUINTERO

**Michael Birenbaum Quintero** studies the poetics and politics of Black music in Latin America. Aside from his book on musical constructions of Blackness in Colombia, *Rites, Rights & Rhythms* (Oxford UP, 2018), he has also published on loudness and urban space; Black musical circulation; and music streaming. He is currently researching the political history of Orisha drumming in the US and the metaphysics of sound in Nigeria. He has collaborated with the Afro-Colombian movement, directed a community music archive, and designed cultural policy in Colombia. He makes music with Cuban and Dominican culture-bearers; organizes with Latino and socialist organizations; and teaches at Boston University.



## JEROME CAMAL

**Jerome Camal** is associate professor of anthropology at the University of Wisconsin-Madison. He has been researching, playing, and dancing gwoka for over fifteen years. He is the author of *Creolized Aurality: Guadeloupean Gwoka and Postcolonial Politics* (University of Chicago Press, 2018). Camal earned his PhD in Musicology from Washington University in Saint Louis.



## PHILIP V. BOHLMAN

**Philip V. Bohlman** is Ludwig Rosenberger Distinguished Service Professor in Jewish History in the Department of Music at the University of Chicago, where he is also Artistic Director of the New Budapest Orpheum Society, and he is Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. Among his recent books are *Wie sängen wir Seinen Gesang auf dem Boden der Fremde!* (2019), *World Music: A Very Short Introduction* (2nd, rev. ed., 2020), *Wolokolamsker Chaussee* (2021), and with the New Budapest Orpheum Society the 2015 Grammy Award-nominated CD, *As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955*. With Timothy Rommen he is the co-general editor of “Chicago Studies in Ethnomusicology.” He is the recipient of the 2022 International Balzan Prize in Ethnomusicology.



## REBECCA DIRKSEN

**Rebecca Dirksen** is the Laura Boulton Associate Professor of Folklore and Ethnomusicology at Indiana University and a 2016-17 Radcliffe Fellow at Harvard University and 2020-21 Fellow at the Yale Institute of Sacred Music. Working across the spectrum of musical genres in Haiti, Dirksen’s research priorities revolve around diverse environmentalisms, sacred ecologies, and environmental justice; disaster, humanitarianism/aid, and grassroots development; carnival, protest, and politically engaged music; and applied, engaged, and activist scholarship. She has authored numerous articles, chapters, and the book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* and co-edited the volume *Performing Environmentalisms: Expressive Culture and Ecological Change*.



## AIMEE GONZÁLEZ

**Aimee E. González** is a Ph.D. candidate in Music History & Theory at the University of Chicago. She holds a master's degree in historical musicology as well as dual bachelor's degrees in violin performance and political science from the University of Florida. Aimee's dissertation in progress examines the contemporary revival of colonial sacred music in Havana as a window into Cuba's changing relationship with its colonial past after the fall of the Soviet Union. Her research interests also include late medieval devotion to saints in the motets of the French Royal Court. Aimee's dissertation research has been supported by fellowships and grants from the American Musicological Society, Society for American Music, and the Association for Recorded Sound Collections.



## CHARISSA GRANGER

**Dr. Charissa Granger** analyses Afro-Caribbean music as liberatory practices, examining music epistemologies, aesthetics, love ethics, and erotic knowledge. Granger earned a bachelor's in visual and performing arts from Northern Illinois University and a master's in cultural musicology from The University of Amsterdam. With a cultural musicology doctorate from Georg-August Universität Göttingen, Granger held a Marie Skłodowska-Curie postdoctoral fellowship at Erasmus University Rotterdam and is a lecturer in cultural studies at The University of the West Indies. As a postdoctoral researcher in the NWO-funded Island(er)s at the Helm project, Granger collaborates on research for sustainable and inclusive solutions to climate challenges in the (Dutch) Caribbean.



## JOCELYNE GUILBAULT

**Jocelyne Guilbault** is Professor of ethnomusicology at the University of California, Berkeley. Her work is concerned with power relations, political economies, global industrialization, labor practices, cultural politics of aesthetics, and work ethics in Caribbean popular musics. Addressing these issues in the scholarly intersections of music, anthropology, cultural studies, and history, her research is reported in articles and in *Zouk: World Music in the West Indies*, *Governing Sound: the Cultural Politics of Trinidad's Carnival Musics*, and *Roy Cape: a Life on the Calypso and Soca Bandstand* (co-authored with Roy Cape). Her more recent co-edited project with Timothy Rommen is titled *Sounds of Vacation: Political Economies of Caribbean Tourism*.



## DEONTE HARRIS

**Deonte L. Harris** is an Assistant Professor of the Practice in the International Comparative Studies program at Duke University, where he also holds a secondary appointment in Music. His research interests include global Black studies, diaspora studies, critical race studies, ethnomusicology, and the anthropological study of value. Harris's current book-in-progress investigates the intersections of race, value, and Black cultural production in London's carnival arts scene, while also illuminating new creative patterns of global interconnections and interrelations that have been forged around carnival celebrations among Caribbean migrant communities in the post-World War II era.



## RUTHIE MEADOWS

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