

MUSIC IN HAITI: AN ANNOTATED
BIBLIOGRAPHY AND RESEARCH GUIDE

by

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ABSTRACT

The music of Haiti draws upon many sources: Haitian folk traditions, traditional Western music, and the musics of Africa. Likewise, scholarly writing about Haitian music comes from an array of disciplines including ethnomusicology, musicology, sociology, and cultural anthropology. Generally, the topics covered relate primarily to the role of music in the shaping of the history of Haiti, though scholarly analysis of pieces composed by Haitian composers and of international composers drawing upon Haitian folk traditions for inspiration exists as well. Field recordings of Haitian music, first compiled by Alan Lomax in 1936 and 1937 for the Library of Congress, are underrepresented. Though the coverage of Haitian music has increased in scope in recent years largely due to the contributions of Michael Largey (*Voulo Nation*, 2006) and Gage Averill (*A Day for the Hunter, A Day for the Prey*, 1997), a reference and research guide to the study of Haitian music has yet to be compiled.

In this thesis, I will survey the literature related to music in Haiti and extra-national music directly affected by Haitian folk traditions. Making use of both virtual and physical examples, the sources for this guide will be drawn from encyclopedic entries, theses and dissertations, articles, essays, and discographies, and is designed to provide a comprehensive look at the extant research on Haitian music.

CHAPTER 1

INTRODUCTION

Haiti is a storied country with a multi-ethnic past. Its history is one pockmarked with civil strife and political unrest, but also resiliency, from defeating Napoleon and winning autonomy from the French to rebuilding after the 2010 earthquake. Music in Haiti takes a variety of forms, from the learned music of the Haitian elite, typified by Werner Jaegerhuber (1900-1953), to the exuberance of Rara and Compas bands more commonly associated with the rural (read: poorer) classes.

Sources pertaining to Haitian music come from a variety of authors with their own expertise and biases. With Haitian music falling outside of the purview of the traditional Western musicological canon, analysis of Haitian music by musicologists is underrepresented. Instead, Haitian music has been primarily within the domain of anthropologists, folklorists, and ethnomusicologists. As such, the context of music has become important. Formal analysis is eschewed in favor of understanding the causal factors of music making and the environment in which music is created.

The political economy of music and the role of music in identity-formation and community development are topics found under this umbrella. Perhaps tellingly, musicologists only touch the “learned” music of Haiti including the compositions of German-Haitian Werner Jaegerhuber. The relative scarcity of formal analysis of Haitian music is less attributable to author bias and more likely due to their backgrounds as well as Haitian music primarily being an oral, rather than written, tradition.

Sources pertaining to Haitian music are almost exclusively in English or French. When looking at French sources, it should be noted the tenuous (at best) relationship between the Haitian rural class and Francophones. Those speaking French in Haiti have traditionally been of urban-dwelling and relatively wealthy in comparison to those speaking Kreol. As the Kreol saying goes, “Li parle franse,” which roughly translates to “He speaks French (and is probably deceiving you),” and “Pal franse pa di lespri pou sa” which means “Speaking French does not make you smart.” Some of the older sources are in French, like Constantin Dumervé’s “Histoire De La Musique En Haiti” (1968) and may hold some of the bias that the Haitian’s so deplore. Bias is not found in all French sources, but being aware of the relationship between the French and Haitians allows for a more nuanced reading of the texts.

Of all of the authors contained in this research guide, the most prolific is Gage Averill. Averill, now the Dean of the Faculty of Arts at the University of British Columbia, has contributed numerous articles and a book to the body of knowledge on Haitian music, as well as authored or co-authored two encyclopedic entries. He provides a particular insight into the political economy of music, and his specialty is the music of the Rara dance bands of Haiti.

Of all of the sections contained herein, the most diverse with regard to subject matter is the section comprised of dissertations and theses. Most are specific in scope and range from discussing the role of music in identity formation amongst Haitian Pentecostals to the role music plays in community building in Haiti. Many sources discuss the role that Haitian bands, particularly those performing Rara, have in politics. Others discuss the roles of ad-hoc street bands have in community formation.

Overall, research in to Haiti and Haitian music has taken an upturn in recent years, perhaps owing to the new interest generated by the tragedy of the 2010 earthquake. However, for a country with such diverse forms of music, the extant literature is under representative. As musicology as a field continues to broach subjects once considered too taboo (i.e. by composers not dead and/or white), I hope that the more “learned” music of Haiti receives the attention it truly deserves, and more authors explore the relationship between music and the perpetuation of class structures in Haiti.

CHAPTER 2

BOOKS

Books that discuss Haitian music approach the admittedly broad topic in a multitude of ways. While most of the books lack in analysis of the sonic artifact, many are strong in ethnographic content. A great number of the sources contained herein deal with the consequences of music creation. Some deal with antecedent factors as well. Almost all sources cover music within the context of Vodou ritual, though some, most notably offerings from Averill and Largey, consider Haitian popular music and music as protest. Within the context of Vodou ritual, music in conjunction with dance is a topic often explored. For a comparative history, scholars might look at earlier works, including Dumervé's *Histoire De La Musique En Haïti* (1968), and compare it with more contemporary overarching works, such as McAlister's *Rara! Vodou, Power, and Performance in Haiti and its Diaspora* and Largey's *Vodou Nation* (2002).

A popular theme permeating many texts relating to Haitian music is the *role* of music and dance within Vodou ceremony. A great primer for this topic is Fleurant's *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite* (1996). For further discussion of the national dance of Haiti, and its French derivation, see works by Fouchard and Largey, *La Méringue: Danse Nationale d'Haïti* (1973) and *Haiti: Tracing the Steps of the Méringue and Contradanse* (2011), respectively. An early source that might provide insight to a comparative history of the understanding of Haitian dance is Deren and Campbell's *Divine Horsemen: The Living Gods of Haiti* (1984).

Sources that explore cultural nationalism, identity formation, and cultural authenticity include Largey's *Vodou Nation: Haitian Art Music and Cultural Nationalism*

(2006), McAlister's *Rara! Vodou, Power, and Performance in Haiti and its Diaspora*, and Averill's *A Day for the Hunter, a Day for the Prey: Popular Music and Power in Haiti* (1997). Of particular value is the latter, which provides an excellent all-around source for Haitian music with strong ethnographic accounts.

One of the only sources providing analytical material and original field notes is Dauphin's *Musique Du Vaudou: Fonctions, Structures, Et Styles* (1986). Given the history of the country, a French source could provide a unique historical perspective compared to entries penned in other countries.

Other sources seek to catalog Kreol-language songs. These sources include Courlander's *Haiti Singing* (1973), Boncy's *La Chanson d'Haiti* (1992), and Hebblethwaite et. al's *Vodou Songs in Haitian Creole and English* (2012). This source is another good primer for Haitian music in general and contains a valuable discography.

Averill, Gage. *A Day for the Hunter, a Day for the Prey: Popular Music and Power in Haiti*. Chicago, IL: University of Chicago Press, 1997.

Explores various avenues of Haitian musical expression, including some rarely covered in other sources, namely *konpa* and *mini-djaz*. Discusses the relationship between music and political expression. Includes interviews and first-hand ethnographic accounts of the Haitian *Carnival*. An important source for understanding some of the undercurrents that drive the creation of Haitian music.

Boncy, Ralph. *La Chanson d'Haïti. I (1965-1985)*. Montréal, QC, Canada: Centre International de Documentation et d'Information Haïti, Montréal, QC, 1992.

French language. Valuable source cataloguing Haitian popular songs recorded between 1965 and 1985. Alphabetized. Includes information on the artists and albums themselves. Could be used in conjunction with Averill's *A Day for the Hunter, a Day for the Prey*.

Brill, Mark. *Music of Latin America and the Caribbean*. Upper Saddle River: Pearson Prentice Hall, 2011.

Good overview source about Haitian music (and other musics of the Caribbean). Indexed and illustrated. Provides a broad account of the entirety of Haitian music, from “classical” to popular.

Cosentino, Donald, ed. *Sacred Arts of Haitian Vodou*. Los Angeles: UCLA Fowler Museum of Cultural History, 1995.

Contextualizes Haitian music within its role in Vodou rite and ritual. Explains voodoo rites through a myriad of perspectives. Although less musically based than other texts, a great source for understanding Vodou ritual and music's place therein.

Courlander, Harold. *The Drum and the Hoe; Life and Lore of the Haitian People*. California Library Reprint Series 10372. Berkeley: University of California Press, 1973.

Discusses Haitian Vodou ritual and accompanying music. One of the seminal sources on Haitian music. Casts Vodou in a more accurate and positive light than earlier scholars.

———. *Haiti Singing*. Library of Latin American History and Culture 8495. New York: Cooper Square, 1973.

More musically focused than *The Drum and the Hoe*. Discusses Haitian folk music. Examines over 125 songs (complete with text and melody). Examines the evolution of music in Haiti from the arrival of African slaves. Includes an invaluable glossary of Haitian terms that will likely be encountered in other texts.

Daniel, Yvonne. *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé*. Champaign: University of Illinois Press, 2005.

Along with Averill's *A Day for the Hunter*, this is a valuable source for contextualizing the underlying reasons for Haitian music production as well as the role of dance in conjunction with music making. Explains how music and dance convey more than their individual parts, passing on "tangible" knowledge as a form of storytelling.

Dauphin, Claude. *Musique Du Vaudou: Fonctions, Structures, Et Styles*. Collection Civilisations 15160. Sherbrooke: Naaman, 1986.

French language. Account of the music of Haitian Voudou creation through a Western, albeit Francophone, lens. Contains structural analysis of Haitian music and field notes from the author's time in Haiti.

Deren, Maya and Joseph Campbell. *Divine Horsemen: The Living Gods of Haiti*. New Paltz: McPherson, 1984.

This is a reprint of the hard to find 1953 edition. Combination study of Haitian Voudou music and dance. One of the earlier sources. Allows one to view the evolution of understanding of the music in Voudou rite as time progresses.

Dumervé, Constantin. *Histoire De La Musique En Haïti*. Port-au-Prince: Imprimerie des Antilles, 1968.

French language. Early attempt at compiling a definitive history of Haitian music. Francophone perspective. Focuses more on "learned" than "folk" music. A valuable source for viewing comparative perspectives on understanding of Haitian music through the years or for a Francophone versus Kreol or Anglophone account.

Fleurant, Gerdès. *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite*. Contributions to the Study of Music and Dance 435. Westport: Greenwood, 1996.

Approaches Haitian music from a much more Caribbean-centric perspective, with the author having learned to play the music discussed. Details the Haitian Rada rite and provides a valuable companion for Averill's *A Day for the Hunter*. Contains a bibliography and discography. Indexed.

Fouchard, Jean. *La Méringue: Danse Nationale d'Haiti*. Ottawa: Lemeac, 1973.

French language. Examines the Haitian merengue. Explores the evolution of dance and accompanying music in Haiti from the arrival of African slaves forward. One of the few French sources treating the topic of slavery in Haiti.

Paul, Fred. "Fred Paul." In *Noise of the World: Non-Western Musicians in their Own Words*, edited by Hank Bordowitz, 47-52. Brooklyn, NY: Soft Skull Press, 2005.

Autobiographical account of one of the biggest producers in Haitian music.

Hebblethwaite, Benjamin, Joanne Bartley, Chris Ballengee, Vanessa Brissault, Erica Felker-Kantor, Andrew Tarter, Quinn Hansen, and Kat Warwick. *Vodou Songs in Haitian Creole and English*. Philadelphia: Temple University Press, 2012.

Discusses the role of Vodou music as a form of storytelling and the role of music in Haiti to create a living history. Discusses music as a part of Vodou rite.

Includes side-by-side translations of the text of Voudou songs. Includes a dictionary of important Voudou terms. Contains a discography. Indexed.

Laguette, Michel. *Voodoo Heritage*. Sage Library of Social Research 11683. Beverly Hills: Sage, 1980.

Dedicated primarily to the songs accompanying Voudou ceremony. Goes more in depth than other sources on the primary players in Voudou ceremonies. Includes original ritual drawings and a bibliography.

Largey, Michael. "Haiti, Tracing the Steps of the Meringue Contradance." In *Creolizing Contradance in the Caribbean*, edited by Peter Manuel, 209-230. Studies in Latin America and Caribbean. Philadelphia: Temple University Press, 2011.

Examines the evolution of the Méringue and Contradance in Haiti. Discusses the differences between the dances at their historical origin and their use in Haiti.

Explores the cultural forces that shaped the course of these dances in Haiti.

———. *Vodou Nation: Haitian Art Music and Cultural Nationalism*. Chicago Studies in Ethnomusicology 1002. Chicago: University of Chicago Press, 2006.

Explores Haitian music as a form of protest from United States imperialism.

Discusses the advent of the "Voudou Nation." Focuses on the export of black musical tradition in Haiti as a contrast to traditional "Western" music. Along with Averill's book, *A Day for the Hunter, a Day for the Prey*, one of the better more contemporary sources on Haitian music.

McAlister, Elizabeth. *Rara! Vodou, Power, and Performance in Haiti and its Diaspora*. Berkeley: University of California Press, 2002.

In general, explores cultural identity and Haitian music. More specifically, examines the role of Vodou and the Rara festival as a form of political critique. Also looks at the export of the religious festival to traditional Western society by Haitian immigrants. Contains a bibliography. Indexed.

Préval, Guerdy Jacques. *La Musique Populaire Haïtienne De l'Ère Coloniale à Nos Jours*. Montréal: Éditions Histoires nouvelles, 2003.

French language. Discusses the evolution of Haitian musical style and history of Haitian popular music in recent times. Explores the stylistic characteristics of Haitian music, namely Compas. Contains musical examples and a bibliography.

Schmiderer, Stephanie. *Lwa Und Orischa Im Tanz Auf Der Sakralen Und Weltlichen Bühne—Tänze Der Fon Und Yoruba Gottheiten in Der Diaspora (Haiti Und New York): Religion, Folklore, Bühnenperformance*. Frankfurt: IKO, 1996.

German language. Explores identity retention through the lens of Haitian music and dance. Compares and contrasts the rituals of Haitians domestically and in New York.

Wilcken, Lois E. and Frisner Augustin. *The Drums of Vodou*. Performance in World Music 164. Crown Point: White Cliffs Media, 1992.

Part of a series of publications examining performance forces across various world musics. Deals primarily with drumming as a part of Vodou ceremony. Contains a bibliography and discography.

CHAPTER 3

ARTICLES

Articles pertaining to Haitian music approach the subject from a myriad of perspectives and disciplines. Most of the articles located herein are not from scholarly music journals, but rather approach the subject of Haitian music through the respective lenses of anthropology, African-American Studies, or Caribbean Studies. While lacking the in-depth musical analysis of more musically dedicated journals, these articles contextualize Haiti and Haitian music within larger discussions, especially with regard to anthropology; overarching themes of identity formation and cultural authenticity permeate the texts. Many of the texts pertain to the role of music in Voodoo ceremonies in Haiti.

The more traditional musicological and ethnomusicological texts were written by Largey, Averill, and Grenier. Largey and Averill are two of the most cited scholars in Haitian music studies and are a great jumping-off point for those interested in the study of Haitian music, with Largey's "Rhythms of Rapture: Sacred Musics of Haitian Voodoo" (2002) a particularly good primer for those interested in the role of music in Voodoo, a religion that permeates Haitian society and cultural construction. Other sources with a more generalized focus include Courlander's 1941 article in *The Musical Quarterly* titled "Musical Instruments of Haiti," as well as Gage Averill's "Menzanami, Kouman Nou Ye?/My Friends, how are You?" Musical Constructions of the Haitian Transnation" (1994).

From here, one can delve deeper in to special topics within the scope of Haitian music. Those interested in the intersection of music and dance with regard to cultural, and

indeed political, expression would find Averill's "Anraje to Angage: Carnival Politics and Music in Haiti" (1994), as well as Laroche's "Music, Dance, Religion" (1992). Those interested in the role of music as a shaping force in the history of Haiti would find of particular value Kate Ramsey's "Without One Ritual Note: Folklore Performance and the Haitian State" (2002), Largey's "Politics on the Pavement: Haitian Rara as a Traditionalizing Process" (2002), and Maurice Jackson's "'Friend of the Negro! Fly with Me, the Path is Open to the Sea'": Remember the Haitian Revolution in the History, Music, and Culture of the African American People" (2008).

Scholars wanting to cover more contemporary topics should look to Daphne Lamothe's "Carnival in the Creole City: Place, Race, and Identity in the Age of Globalization" (2012), as it investigates the exportation of Carnival tradition by expats as a process of cultural construction by focusing on the music of Haitian-American artist Wyclef Jean. For those seeking more on music and the Haitian earthquake, the article by Elizabeth McAlister, "Soundscapes of Disaster and Humanitarianism: Survival Singing, Relief Telethons, and the Haiti Earthquake" (2012) examines the juxtaposition of the scenes on the streets of Port-Au-Prince in the days and weeks following the 2010 earthquake in Haiti with the telethon in the United States, pitting the resiliency exhibited on the ground in Haiti against the scenes of destruction and distraught Haitians played across American television screens.

Arguably, more "traditional" musicological and ethnomusicological topics are addressed in Mary Procopio's "Crossing Borders: Solo and Chamber Music for Flute by Haitian Composers" (2006), in addition to Largey's "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber (2004). Other sources in

this area include Largey's "Ouanga!: An African-American Opera about Haiti" (1996), and "Composing a Haitian Cultural Identity: Haitian Elites, African Ancestry, and Musical Discourse" (1994).

Averill, Gage. "'Mezanmi, Kouman Nou Ye?/My Friends, How are You?' Musical Constructions of the Haitian Transnation." *Diaspora: A Journal of Transnational Studies* 3, no. 3 (1994): 253-272.

Study of the Haitian diaspora and the relation of musical constructions to cultural identity. Touches on broad topics within the sociological and anthropological realms, including retention of identity through a diaspora, but with the lens focused on Haitian music. Deals with the exportation of Haitian music around the globe and the functions of Haitian bands in the homeland.

———. "Anraje to Angaje: Carnival Politics and Music in Haiti." *Ethnomusicology: Journal of the Society for Ethnomusicology* 38, no. 2 (1994): 217-247.

An ethnographic study of Carnival during the end of Duvalier's reign and the years immediately thereafter. Addresses the role and evolution of the Haitian Carnival in Haitian politics and the place of music therein as a form of political discourse. Contains a selection (in text) of extant Carnival literature at the time of publication.

Beaudry, Nicole. "Le Langage Des Tambours Dans La Cérémonie Vaudou Haitienne." *Canadian University Music review/Revue De Musique Des Universités Canadiennes* 4 (1983): 125-140.

Percussion-centric. Explains the roles of different rhythms in the context of Vodou rituals, both in musical and ritualistic terms. French language.

Boncy, Ralph. "Nouvelle Musique Haïtienne: De Nemours a Beethova." *Conjonction* no. 176 (1987): 160-176.

Discusses newer trends in Haitian music, particularly the music of Nemours and Beethova Obas. Provides an account of the music of two of the more popular Haitian contemporary musicians and composers.

Butler, Melvin L. "'Nou Kwe Nan Sentespri" (We Believe in the Holy Spirit): Music, Ecstasy, and Identity in Haitian Pentecostal Worship." *Black Music Research Journal* 22, no. 1 (2002): 85-125.

Study of music and identity within the context of the Pentecostal Church in Haiti. Contrasts the music in the Haitian churches and those affiliated with churches in the U.S. Discusses the Haitian "Heavenly Army" and the role of music in identity construction.

———. 2008. "The Weapons of our Warfare: Music, Positionality, and Transcendence among Haitian Pentecostals." *Caribbean Studies* 36, no. 2 (2008): 23-64.

Another of Butler's studies on Haitian music within local Pentecostal churches. Touches on Haitian cultural identity formation through music, as well as on the socioeconomic issues facing Haitian Christians. Provides in depth lyrical analysis of Haitian Pentecostal songs, with lyrics in both Kreol and English. Contains a bibliography and notes.

Courlander, Harold. "Musical Instruments of Haiti." *The Musical Quarterly* 27 (1941): 371-376.

Old, but in depth. Discusses origins of Haitian instruments. Focuses more on instruments used by the peasants than the *bourgeoise*. Covers not only the instruments, but details their homemade construction as well.

Daniel, Yvonne. "An Ethnographic Comparison of Caribbean Quadrilles." *Black Music Research Journal* 30, no. 2 (2010): 215-239.

An excellent general source for dance and traditional dance music in the Caribbean. Though encompassing more than Haitian music, it provides descriptions and analyses of sufficient depth to be included. Well researched with a comprehensive, high quality bibliography.

Dauphin, Claude. "La Méringue Entre l'Oralité Et l'Écriture: Histoire d'Un Genre Musical Haitien." *Canadian Association of University Schools of Music Journal/Association Canadienne Des Écoles Universitaires De Musique Journal* 1, (1980): 49-65.

The most comprehensive source discussing the Méringue, the national dance of Haiti. Discusses both its origins and development. French language.

Dauphin, Claude and Liliane Devieux. "Conte Et Musique En Haiti: Le Cas De 'l'Os Qui Chante'." *Études Créoles: Bulletin International Des Études Créoles* 8, no. 1-2 (1985): 23-39.

Discusses the oral music tradition in Haiti. Periodical may be hard to find. Full text unavailable through ProQuest. French language.

Dean, Kris. "Caribbean Music." *Crisis* 98, no. 2 (1991): 21-24.

Themed issue of the journal dealing with "Black Music in the New World."

Comprised of a brief history of music in the Caribbean, including Haiti. Though brief, serves as a good primer for further research.

Gansemans, Jos. "Le Marimbula, Un Lamellophone Africain Aux Antilles Néerlandaises." *Cahiers De Musiques Traditionnelles* 2 (1989): 125-132.

Discussion of the marimbula, an adaptation of the African lamellophone, that is now popular among the musicians of the Caribbean, including Haiti. Touches on the construction, physical features, and sound of the marimbula. Though chiefly about the instrument itself, the author addresses the role of music and African traditions in Haiti in contrast to such smaller Caribbean islands as Aruba and Bonaire. French language.

Grenier, Robert. "La Mélodie vaudoo—Voodoo Art Songs: The Genesis of a Nationalist Music in the Republic of Haiti." *Black Music Research Journal* 21, no. 1 (2001): 29-74.

Deals with the compositions of the Haitian composer Jaegerhuber, chiefly his art song "Complaintes Haïtiennes," and the construction of nationalism and nationalistic music. Discusses the role of Jaegerhuber in Haitian musical history and the reception of his music by the elite classes. Through an examination of cultural life in Haiti at the beginning of the twentieth century, Grenier claims that Jaegerhuber founded Haiti's national school. Grenier also discusses the evolution of Voudou liturgical music into the art songs of Jaegerhuber.

Grenier, Robert and Claude Dauphin. "Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass." *Black Music Research Journal* 29, no. 1 (Spring 2009): 51-82.

As in the preceding article, here Grenier and Dauhpin take Jaegerhuber's *Messe Sur Les Airs* and examine the role of Vodou liturgical music in its creation.

Discusses the origins of the piece, its role in Haitian religion, and the dichotomies present in religion in Haiti. Touches on specific Vodou liturgical pieces while also examining inspirations for other parts of the Mass not originating in Vodou music. Includes biographic information on Jaegerhuber.

Guilbault, Jocelyne. "Interpretation Out of Contradiction: A World of Music in the West Indies." *Canadian University Music review/Revue De Musique Des Universités Canadiennes* 14 (1994): 1-17.

A more general overview of West Indies music, addressing various strategies used in ethnographic writing. Presents contrasting viewpoints of music, music creation, and identity from the islands of the West Indies, including Haiti. Centered in ethnographic writing, making it a unique and valuable source.

Guillermo, Emil. "Spreading Hope in Haiti through Music." *Diverse Issues in Higher Education* 29, no. 3 (Mar. 2012): 7.

First-hand account of teaching music in Haiti. Contextualizes the worth of music within the author's experience of a concert in post-earthquake Haiti. Though lacking the rigorous academic nature of other sources, the account serves as a reminder of the humanity behind musical study. Discusses the role of music education and the value of music to the Haitian public.

Jackson, Maurice. "'Friends of the Negro! Fly with Me, the Path is Open to the Sea': Remembering the Haitian Revolution in the History, Music, and Culture of the African American People." *Early American Studies* 6, no. 1 (Spring 2008): 59-103.

An overview of the role of the arts in the Haitian Revolution and their replication in the centuries thereafter. Discusses the imagery and music of the Haitian Revolution, and its proliferation into the American South. Deals with the memorialization of the Revolution through the arts, with music being an important component. Contains discussions about the role of "black music" and jazz. Though not as musically focused as some other sources, has value in its discussion of Haitian music at the time of their revolution.

Jaunay, Pascale. "Expresiones Musicales De La Población Afrodescendiente Asentada En Haiti." *Boletín Musica*, no. 23 (2010): 46-73.

Deals chiefly with music and identity. Discusses the origins of Haitian culture and its derivation from African heritage. Considers the music of the peasants and its tie to identity formation. Spanish language.

Lamothe, Daphne. "Carnival in the Creole City: Place, Race, and Identity in the Age of Globalization." *Biography* 35, no. 2 (2012): 360-374.

Explores the globalization of society and music, identity, and cultural construction by pointing a lens at two Haitian-American artists, the author Edwidge Danticat and the musician Wyclef Jean. Though a bit tangential to other sources on Haitian music, it shows the role music plays in the Haitian Carnival, and how the exportation of that music helps in cultural construction for Haitian ex-pats.

Lamothe, Gerard Tacite and C. Camille Smith. "Legends of Haitian Music." *Reggae & African Beat* 6, no. 2 (1987): 14-18.

Discusses the music of Haiti through the lens of its performers. Addresses the role of music in the history of Haiti and more specifically examines the jazz bands of Haiti in the Post-War era. Contains an interview with the famous Haitian musician Rene Saint-Aude, founder of the Haitian band Jazz des Jeunes (Jazz of the Young). Valuable as a primary source for those studying Haitian jazz.

Largey, Michael. "Ouanga!": An African-American Opera about Haiti." *Lenox Avenue - A Journal of Interartistic Inquiry*, no. 2 (1996): 35-54.

Largey is one of the more prolific writers on Haitian music and its role in Haitian society. Article chronicles the creation of the opera *Ouanga* while also including discussions of performances and the overall reception of the opera.

———. "Rhythms of Rapture: Sacred Musics of Haitian Vodou"; "Angels in the Mirror: Vodou Music of Haiti"." *Ethnomusicology* 46, no. 1 (Winter 2002): 184-186.

Included in this research guide due to its authorship and quality. Reviews two discs of Haitian music recorded and compiled by other notable Haitian music scholars. Includes a discussion on the various types of Haitian secular and religious (Voudu) music. Provides a quality review of both sets of liner notes.

———. "Composing a Haitian Cultural Identity: Haitian Elites, African Ancestry, and Musical Discourse." *Black Music Research Journal* 14, no. 2 (1994): 99-117.

Focuses chiefly on the music of the Haitian elite classes, known as *misik savant ayisyen*, or "learned music." Touches on the creation of this Haitian music as a response to the American occupation, and the attempts of the Americans to create a false Haitian national identity. Also presents biographies of individual composers. Valuable resource for Haitian music scholars.

———. "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber." *Latin American Music review/Revista De Música Latinoamericana* 25, no. 1 (2004): 1-31.

Another valuable discussion of the Haitian composer Jaegerhuber. Provides context of the composer's music through the examination of what Jaegerhuber thought was "Haitian." Largely draws from the field of sociolinguistics to give the reader a better understanding of Jaegerhuber's compositional process, one that sought to combine European and African aesthetic ideals.

———. "Politics on the Pavement: Haitian Rara as a Traditionalizing Process." *Journal of American Folklore* 113 (Summer 2000): 239-254.

Examines the relationship of the Rara festival, Haiti's Lenten festival, to the lower classes of Haiti. Author argues that it provides the lower classes a space to play a role in the formation of Haitian history and political discourse. This is arguably the best discussion of the role of the festival in Haitian society.

Laroche, Maximilien. "Music, Dance, Religion." *Callaloo* 15, no. 3 (Summer 1992): 797-810.

Examination of the interplay between music, dance, and religion in Haiti.

Contextualizes music as a kind of language, lending a voice to those who create it.

Well documented. Serves as a great primer on broader themes in Haitian culture and how music fits in to those themes.

McAlister, Elizabeth. "Soundscapes of Disaster and Humanitarianism: Survival Singing, Relief Telethons, and the Haiti Earthquake." *Small Axe* 16, no. 3 (2012): 22-38.

Explores the dichotomy between the Haitian streets in the days following the

2010 earthquake and the depictions of Haitians in the "Hope for Haiti Now"

telethon. Explores the role of singing and music as a coping mechanism in Haiti.

McAlister criticizes the depiction of Haitians in the telethon, favoring the emotion

of Haitian singers of the resiliency of the Haitians. Discusses the singing

processions that took place in Haiti immediately following the earthquake.

Procopio, Mary. "Crossing Borders: Solo and Chamber Music for Flute by Haitian Composers." *Flutist Quarterly - the Official Magazine of the National Flute Association* 32, no. 1 (Fall 2006): 38-43.

A study of Haitian's "learned music," *mizik savant ayisyen*. Discusses the

ethnographic research of the Haitian composer Jaegerhuber, and the contributions

he made to music for the Haitian elite classes. Specifically, the author discusses

pieces from Jaegerhuber and fellow composer Julio Racine. Primarily deals with

ceremonial music within the context of "learned music" and focuses primarily on

flute literature.

Ramsey, Kate. "Without One Ritual Note: Folklore Performance and the Haitian State, 1935-1946." *Radical History Review* 32, no. 1 (2002): 7-42

Examines the role of music during the Presidency of Elie Lescot and concurrently during the oppression of *pratiques superstitieuses* by the Roman Catholic Church. Gives particular attention to the *mouvement folklorique*, and Haitian folk music in general. Valuable research for those studying Haitian music of the period, or of the originations of staged representation of folklore in Haiti. Contains a lengthy notes/bibliography combination.

Sager, Rebecca. "Transcendence through Aesthetic Experience: Divining a Common Wellspring Under Conflicting Caribbean and African American Religious Value Systems." *Black Music Research Journal* 32, no. 1 (2012): 27-67.

Though encompassing more than Haitian music, this source provides an in-depth look at musical meaning and the role of music in human transcendence. Sager discusses the processes of music making in trying to find a commonality between the different belief systems that emerged from the African diaspora. Provides context for Haitian music scholars of the role of Haitian music, both in the folk and Vodou traditions respectively, as part of the African diasporic whole.

-----, "My Song is My Bond: Haitian Vodou Singing and the Transformation of Being." *The World of Music: Journal of the Ethnomusicology Programme—The University of Sheffield* 51, no. 2 (2009): 91-118.

Explores the relationship between Haitian music and supernatural, transcendent experience. Discusses the role of music in Haitian society as a way of connection

and bonding in both inter- and intra-familial relationships. Article was composed through ethnographic research in Northern Haiti.

Simmons, Victoria. "The Voice of Ginen: Drums in Haitian Religion, History, and Identity." *Turn Up the Volume! A Celebration of African Music* (1999), 158-169.

Provides insight in to the rhythms and instruments that form the backing of Haitian voodoo ceremony.

Smith, Jennie M. "Singing Back: The Chan Pwen of Haiti." *Ethnomusicology* 48, no. 1 (Winter 2004): 105-126.

Discusses the Haitian song tradition of *chan pwen*. Examines the relationship of the *chan pwen* music of Haiti with other similar traditions amongst Africans.

Suggests that scholars not artificially contextualize the *chan pwen* music as protest music but rather explore its significance in Haitian society without preconditions.

Welch, David. "West African Cult Music Retentions in Haitian Urban Vaudou: A Preliminary Report." *Essays for a Humanist: An Offering to Klaus Wachsmann* (1977): 337-349.

Explores the Voodoo tradition and its relationship to the oral traditions of Haitian music. Provides insight to the views of Haiti and Voodoo in the 1970s and 1980s.

A quality source for those looking for a general source covering Voodoo.

CHAPTER 4

DISSERTATIONS AND THESES

Similar to other chapters contained herein, the authors of these theses and dissertations approach the topic of music in Haiti in typical multidisciplinary fashion. The topics covered here represent analyses of Haitian music as well as the contextualization of music in Haiti and the myriad of forms in which it manifests. Such an interdisciplinary approach reflects larger trends in the humanities at large. Theses and dissertations comprise the broadest cross section of literature regarding Haitian music, and serve as a strong jumping off point for the later works of scholars of music in Haiti, including Averill, Largey, and others.

To fully comprehend the role of music in Haitian society, an examination of the various ways in which music plays a part in society is in order. Many of the theses and dissertations discuss just that. While many sources on Haitian music focus on the Voodoo rites and the music of those ceremonies, the documents below also encompass an important characteristic of Haitian music: its penchant for empowerment and its role as an agent in the formation of self-identity.

Scholars seeking to learn about the roles of music in Haitian politics should begin with Dirksen's "Power and Potential in Contemporary Haitian music: Mizik Angaje, Cultural Action and Community-Led Development in Pre- and Post- Quake Port-Au Prince" (2012) as well as Kivland's "We make the State": Performance, Politick, and Respect in Urban Haiti" (2012). Kivland's dissertation also makes a great primer for Averill's discussion of Rara and the political economy of music in Haiti. Another exemplary source for those studying Rara or Haitian music and politics is McAlister's

“Men Moun Yo”: “Here are the People”: Rara Festivals and Transnational Popular Culture in Haiti and New York City” (1995), which explores the issues covered above with the added element of geographic differentiation. Averill touches on these themes as well, contextualizing them within the confines of dance-bands in his dissertation “Haitian Dance Band Music: The Political Economy of Exuberance” (1989). Landies discusses the music of street bands and their roles within the framework of community and the legacy of Rara in “The Band Carries Medicine: Music, Healing and Community in Haitian/Dominican Rara/Gaga” (2009).

Other sources begin to tackle the issue of music creation in Haiti, contrasting between the compositions and styles of the Haitian elite and their rural (and impoverished) counterparts. The most comprehensive source in this area is Largey’s dissertation “Musical Ethnography in Haiti: A Study of Elite Hegemony and Musical Composition” (1991), which not only provides an in-depth look at Haitian *misik savant*, or classical music, but also delineates the development of this form in music in Haiti from its French colonial origins. Another source discussing Haitian “learned” music is Procopio’s dissertation “Haitian Classical Music, Vodou, and Cultural Identity: An Examination of the Classical Flute Compositions of Warner A. Jaegerhuber” (2005).

Other sources that provide historical context in Haiti include Lefebvre’s “Le Compas Haïtien, Un Pont Musical Entre Le Passé Et Le Présent and Juste-Constant’s “La Musique Dans Le Carnaval Haïtien: Aspects Urbains Et Ruraux” (1992). Lefebvre’s work is more focused on the development of the Compas, the Haitian form of the Méringue. Juste-Constant contextualizes past and present through a look at the Haitian Carnaval festival. A more contemporary look at Voudou music and its manifestations both

in Haiti and those participating in the Haitian Diaspora is discussed in Procopio's thesis "Challenging Cultural Ambivalence in Haiti and the Haitian Diaspora through Voodoo-Inspired Music, Education, and Humanocentrism" (2009).

Theses and dissertations run the spectrum from the broad to the specific. An important source providing a general overview of the history of music in Haiti is Montes's "An Annotated Translation Thesis of Constantin Eugene Moise Dumervé's *Histoire De La Musique En Haiti*" (2003), both for the importance of the translated text and its annotated bibliography and list of contemporary Haitian composers. A strong, but admittedly niche, source is Butler's "Songs of Pentecost: Experiencing Music, Transcendence, and Identity in Jamaica and Haiti" (2005). Though the subject matter is narrow in scope, the ethnographies contained therein provide an insight into a less-covered segment of Haitian religion.

Theses and dissertations pertaining to music in Haiti approach the subject in the same ways as other formats. Few sources touch on specific aspects of music in Haiti and analyze them, with Lyon's "Kase: The Intersection of Music, Dance, and Spirit in Haitian vodun Ritual and Staged Folklore Contexts" (1996) being a notable exception. Scholars seem to be more interested in the broader implications of the music rather than the music as a sonic artifact, perhaps owing to their backgrounds. They treat the music of Haiti as a means to an end of understanding, as well as a manifestation of, socio-political and economic forces at play.

Averill, Gage. "Haitian Dance Band Music: The Political Economy of Exuberance." PhD diss., University of Washington, 1989.

A series of essays on the music of dance-bands in Haiti, representing the early work of one of the more prolific authors on Haitian music. Touches on the political economy and climate in Haiti with regards to commercial music.

Contains musical analysis as well as ethnographies of the Haitian music markets.

Butler, Melvin L. "Songs of Pentecost: Experiencing Music, Transcendence, and Identity in Jamaica and Haiti." PhD diss., New York University, 2005.

Explores the relationship of Haitian (and Jamaican) Pentecostal evangelicals to their music by examining themes of self-identification. Discusses the use of music to Haitians with regards to transcend traditional Haitian boundaries. Contains detailed ethnographies.

Dirksen, Rebecca Hope. "Power and Potential in Contemporary Haitian Music: Mizik Angaje, Cultural Action and Community-Led Development in Pre- and Post-Quake Port-Au-Prince." PhD diss., University of California, Los Angeles, 2012.

Discusses the role of music in community development in the periods before and after the January 2010 earthquake. Explores specific examples of the prevalence and success of social programs that incorporate musical performance and education. Contains detailed ethnographies crafted during a twenty-one month period of fieldwork.

Fleurant, Gerdes. "The Ethnomusicology of Yanvalou: A Study of the Rada Rite of Haiti." PhD diss., Tufts University, 1987.

Explores music of the Voodoo rite of Rada through the lens of bimusicality. An excellent companion to some of the later Averill works discussing Rada. Discusses music of the Rite in detail, documenting various aspects of its performance.

Juste-Constant, Voegeli. "La Musique Dans Le Carnaval Haïtien: Aspects Urbains Et Ruraux." PhD diss., University of Montreal, 1994.

French language. Discusses the music of the Haitian festival of Carnaval. Touches on the juxtaposition of the sacred and secular in the festival, and the music comprising each part. Explores the background of the music performed at the festival. Provides a quality all-around look at Carnaval.

Kivland, Chelsey Louise. "We Make the State": Performance, Politick, and Respect in Urban Haiti." PhD diss., University of Chicago, 2012.

Approaches Rara music, discussed in detail by Averill and others, from a less music-centric approach. Its strength lies in the context it provides for scholars interested in an all-encompassing look at Rara and the role of music in Haitian politics. Ethnography is primarily focused on street bands and their roles in community and political activism.

Landies, Maurea E. "The Band Carries Medicine: Music, Healing and Community in Haitian/Dominican Rara/Gaga." PhD diss., Columbia University, 2009.

Another source discussing the multi-faceted roles of Haitian street bands.

Primarily focused on the descendants of Rara in other Caribbean island nations.

Discusses the lack of hegemony amongst its participants. Combined with sources from Averill, McAlister and Kivland, provides an all-around guide to Haitian Rara.

Largey, Michael. "Musical Ethnography in Haiti: A Study of Elite Hegemony and Musical Composition." PhD diss., Indiana University, 1991.

Explores the complicated relationships between urban and rural Haitians through the lens of music. Focuses primarily on *mizik savant*, or so-called "learned" music. Discusses in detail the role of music in the stratification of Haitian classes through its composition and performance. Provides a history for the development of music in Haiti from French colonial beginnings onwards.

Lefebvre, Geneviève. "Le Compas Haïtien, Un Pont Musical Entre Le Passé Et Le Présent." PhD diss., University of Montreal, 1989.

French language. Explores the music of the Haitian Compas, the Haitian Méringue. Uses Compas music as a common point between Haiti's past and present. An in-depth exploration of the most prevalent style in Haitian music.

Lyon, Caroline Sidway. "Kase: The Intersection of Music, Dance, and Spirit in Haitian Vodun Ritual and Staged Folklore Contexts." PhD diss., University of Texas, 1996.

Discusses the Kase, a distinctive drum pattern found in the music of Haitian Vodou. Explores the relationship of this pattern to larger concepts, including Haitian dance and the role of Vodou in Haitian society.

McAlister, Elizabeth A. "'Men Moun Yo': 'Here Are The People': Rara Festivals and Transnational Popular Culture in Haiti and New York City." PhD diss., Yale University, 1995.

Discusses the music of the Rara festivals and the broader implications in Haitian culture and politics. The first monograph on Haitian Rara. Perhaps the most comprehensive and in-depth look at Rara. Draws upon various disciplines in the humanities to contextualize the festival.

Montes, Jean and Constantin Dumervé. "An Annotated Translation Thesis of Constantin Eugene Moise Dumervé's *Histoire De La Musique En Haiti* (the History of Music in Haiti) 1968." PhD diss., University of Iowa, 2003

Makes accessible to Anglophones one of the earliest comprehensive looks at the history of music in Haiti, Dumervé's *Histoire de la Musique en Haiti*. Contains an annotated bibliography of Haitian music sources and a list of Haitian composers in recent history.

Phillips, Linda Nell. "Piano Music by Black Composers: A Computer-Based Bibliography." PhD diss., Ohio State University, 1977.

As the name suggests, provides a comprehensive (as of 1977) list of Black composers in piano. Many notable Haitians are included.

Procopio, Mary J. "Challenging Cultural Ambivalence in Haiti and the Haitian Diaspora through Vodou-Inspired Music, Education and Humanocentrism." M.A., Michigan State University, 2009.

Examines Haitian Vodou and its relevance to contemporary Haitians. Gives a brief history of the antagonism of Vodou by the wealthier class. Explores the use of music by Haitian composers to help bridge the gap and end that antagonism.

———. "Haitian Classical Music, Vodou, and Cultural Identity: An Examination of the Classical Flute Compositions of Haitian Composer Werner A. Jaegerhuber." PhD diss., Michigan State University, 2005.

One of the only sources focusing on the music of Haitian composer Werner Jaegerhuber. Discusses the stratification of Haitian culture and the use of music therein. Explores the role of "learned" Haitian music in bridging the gap between the urban and rural classes.

Sager, Rebecca Darlene. "Musical Meaning of Haitian Vodou Singing: An Ethnography of Musical and Ritual Discourse at a Lakou Ginen in Northern Haiti." PhD diss., The University of Texas at Austin, 2002.

An in-depth look at the singing that comprises Voodoo ceremonial tradition.

Discusses Voodoo as a reflection of Haitian societal ills and challenges. Touches on musical meaning in Voodoo ceremony as a form of transcendent experience for Haitians.

Yih, Yuen-Ming David. "Music and Dance of Haitian Vodou: Diversity and Unity in Regional Repertoires." PhD diss., Wesleyan University, 1995.

One of the only sources focusing on the regional differences in Haitian Voodoo, namely the differences in instrumentation and repertoire. Highlights the importance of Voodoo tradition in almost all facets of Haitian society, including its incorporation by the military. Contains the largest to date collection of Voodoo drumming transcriptions and Voodoo song texts. Valuable source for scholars of Voodoo music.

CHAPTER 5

DISCOGRAPHIES

My initial aim in compiling this discography was to cover a cross-section of extant Haitian recordings, both in groups and genres represented. The music of Haiti is obviously diverse, drawing upon both older African traditions, and more modern sources of inspiration from neighboring Caribbean islands and the United States. As such, this is not a comprehensive discography in terms of scope, but is rather intended to provide a primer for scholars interested in Haitian music. In addition, the sources here correspond to topics covered in articles, books, theses and dissertations in other sections of this research guide. These recordings present Haitian music through a variety of lenses.

The earliest extant recordings from Haiti come courtesy of one of the seminal figures in ethnomusicology, Alan Lomax. The recordings, compiled for the Library of Congress and recorded in 1936, span a wide range of Haitian music, from the big band Rara to music used in Voodoo rituals. Following on the footsteps of Lomax was ethnomusicologist and folklorist Harold Courlander. While Lomax was focused on gaining a big picture of Haitian music, Courlander narrowed the scope to the folk musics of rural Haiti.

Another broad source is found in the *Rough Guide to the Music of Haiti* (2002), part of the *Rough Guide* series of world music. Combined with the offerings from Lomax and Courlander, the three make a quality primer for those wanting to access a broad range of Haitian music without delving too deeply in to one particular genre. While the *Rough Guide* is comprised of some older recordings of Haitian standards, there are some newer

recordings included as well. A fitting companion to the *Rough Guide* can be found in *Creole Songs of Haiti* (2012), which, as the name suggests, narrows the focus to folk songs.

One of the most famous genres of Haitian music is Compas, which is a modern form of the French Meringue and is usually guitar driven. It is one of the few genres adapted by both the rural peasant population and the urban elite. The recording by the Tabou Combo De Petion-Ville, *8^e Sacrement* (1974), is a prime example of this style and is one of the most popular Haitian recordings of all time. Alongside this recording is *Respect* (1973) by Tabou Combo. Both exemplify Compas and are beloved by most Haitians. Boukman Ekspeyrans' 1991 album *Vodou Adjae* takes the Compas sound and gives it a more rural tinge. They are one of few Haitian groups to reach international acclaim and continue to be a huge influence on acts in the genre. For more information on the Haitian Meringue, "*Haiti Chérie*" *Meringue* (2010) is an excellent source. While less specifically devoted to Compas, it covers the development of the Meringue in Haiti largely through the recordings of small ad-hoc street bands like Ti Band l'Avenir.

One of the most important Haitian genres, as well as one of the most well-covered by researchers, is *Rara*. *Rara*, which is often associated with the Haitian Carnival, is actually processional music used in Voodoo tradition. In recent years, it has been more frequently performed at the Carnival and has taken a more political turn. *Rara in Haiti* (2013) provides a valuable insight in to the genre frequently covered by Averill and McAlister. A more modern take on the music of the Carnival can be found in Wyclef Jean's 2007 album *Carnival Vol. II...Memoirs of an Immigrant*.

Boukman Ekspeyrans. *Vodou Adjae*. Mango B000003QKI. 1991. Compact disc.

The first international release of the famous Haitian group. Characterized in reviews as Haiti's Public Enemy (reference America's rap group), and the group heavily influenced those that followed. Meshes traditional African rhythms with pop music tinges.

Courlander, Harold. *Haiti 1: Folk Music*. Various Artists. Folkways Records B00242W40G. 2012. Compact disc.

One of the first recordings of Haitian music available, this collection is comprised of Courlander's field recordings made in 1951. The music represented is broad, from songs used in the fields to that used in Voudu rites.

Creole Songs of Haiti. Various Artists. Folkways Records B00242W46K. 2012. Compact disc.

This collection serves as an overview to Haitian folk songs. Most contained here are Haitian standards. Reissue of a 1954 vinyl recording.

Haiti Chérie" Méringue. Various Artists. Discos Corasón B003IONKDE. 2010. Compact disc.

Mainly featuring the Haitian street band "Ti Band l'Avenir," provides an introduction to the Haitian Méringue. Presents a large cross section of the genre, focusing primarily on small ad-hoc groups of performers, in contrast to the larger bands of Haitian Rara and dance band music in Haiti.

Jean, Wyclef. *Carnival Vol. II...Memoirs of an Immigrant*. Columbia B00138F3PK. 2007. Compact disc.

A look at the music of the Haitian Carnival performed with guests and produced by Haitian M.C. and musician Wyclef Jean. While performed with extra-Haitian musicians, this is a modern interpretation of Haitian Carnival music performed by a native Haitian.

Lomax, Alan. *Alan Lomax in Haiti*. Various Artists. Harte Recordings B002FOQY7C (Boxed Set). 2009. Compact disc.

This hard to find box set is a comprehensive representation of Lomax's time in Haiti in the early-to-mid 1930s on his honeymoon with his wife. Along with Courlander, this represents the earliest field recordings released of Haitian music. Originally compiled for the United State's Library of Congress, his recordings span a wide range of music styles, from those of Haitian dance bands to work songs and songs used in Voodoo rites.

Rara in Haiti. Various Artists. Soul Jazz B003L1UWPI. 2013. Compact disc.

Serves as an introduction to the politically-charged Rara music of Haiti, usually performed at the *Karnaval*. More comprehensive than many other sources.

Provides a musical context to McAlister's book. Recorded in Port-au-Prince.

Rough Guide to the Music of Haiti. Various Artists. World Music Network B00005QXJT. 2012. Compact disc.

Part of the Rough Guide series of music around the world. Compas music is heavily represented on the recordings here. As the name suggests, this is a valuable source for those seeking an overview of Haitian music before delving deeper in to specific genres within the country.

Tabou Combo. *Respect*. Secret Stash Records B0052F1BN8. 2011. Vinyl record.

The most famous recording of the Haitian group. Founded in 1967, this group exemplifies the Haitian Compas sound. All songs are in Kreol with the exception of two in French. While some Compas bands tinged their sound with American influences, Tabou Combo turned to more indigenous sources to color their sound.

Tabou Combo De Petion-Ville. *8th Sacrement*. Mini Records B003BMSWWW. 1974. Vinyl record.

One of the most famous examples of Haitian Compas music and beloved in Haiti. Provides a snapshot of music often heard in the Haitian Carnaval. Live recording.

Traditional Music of Haiti, Volume 4: Souvnans. Various Artists. Crowing Rooster Arts, Inc B00482H7ES (Box Set). 2003. Compact disc.

This collection provides insight in to the musics created in rural Haiti. Souvnans is a small village where religious rites are held each year for the Kreol *Iwa*.

Valuable source as the recordings are in the ancient Fon language, rather than having been translated to French or Kreol.

CHAPTER 6

GENERAL AND SPECIALIZED MUSIC ENCYCLOPEDIAS

When compared with other sources, encyclopedic entries on Haitian music are lacking in number. In addition, none of the sources are penned by tried-and-true musicologists, but rather by ethnomusicologists. While Haitian music lies outside of the traditional purview of the western musicological canon, the amount of extant reference literature is limited in scope, especially given the mutual influence on musical styles.

The Averill entries here are the strongest as he provides a greater context to the music discussed. As a single entity, the *Grove Music Online* entry on Haiti is perhaps the strongest of all. Here, Grenier and Averill cover Haitian music in great detail, noting the history and development of many subgenres of Haitian music. Averill, a specialist in *Rara* and Haitian dance-band music shows his general knowledge of Haiti and its music throughout the entry, but provides particularly valuable insight when discussing his forte. Averill's entry is both broader and in more depth than the entry of his predecessor, Mieczyslaw Kolinski, in the *New Grove Dictionary of Music and Musicians*.

Both of the *Garland Encyclopedia of World Music* entries provide quality insight as well. While the one focusing on the United States and Canada is obviously less Caribbean specific, its value lies in its discussion of the music of the Haitian diaspora and framing the process of acculturation. The specific entry for Haiti in the second volume of the encyclopedia provides essentially the same information as the *Grove Music Online* entry, which is to be expected as Averill co-authored both.

Perhaps the greatest benefit from these encyclopedic entries is their respective bibliographies. All entries are well-researched, lending to quality bibliographies that can be mined for further research. Of all, the *Grove Music Online* entry for Haiti has the strongest bibliography, owing to the breadth of Haitian music related topics covered.

Encyclopédie Des Musiques Sacrées. I: L'Expression Du Sacré En Orient, Afrique, Amérique Du Sud, S.v. "Haiti," by Jacques Porte.

Provides a French account of Haitian Vodou music within the context of a larger complications of sacred musics from Asia, Africa, and South America.

Grove Music Online, S.v. "Haiti," by Robert Grenier and Gage Averill. <http://www.oxfordmusiconline.com> (accessed February 18, 2014).

A comprehensive look at the music of Haiti with ample focus on the history of the island that so informs its music. Covers almost all genres of Haitian music with great depth and detail. An excellent source for those wanting a single source to provide an overview of the topic of Haitian music. Contains a valuable bibliography for further reading on the topics covered.

The Garland Encyclopedia of World Music, S.v. "Haitian and Franco-Caribbean Music," by Gage Averill. <http://www.proquest.com> (accessed January 9, 2014).

Contains information on the influence of Haitian music on the United States and Canada as a result of the migration during the Haitian diaspora

The Garland Encyclopedia of World Music, S.v. "Haiti," by Lois Wilcken and Gage Averill. <http://www.proquest.com> (accessed January 9, 2014).

Along with the *Grove Music Online* entry on Haiti, one of the best general sources for Haitian music. Covers both Haitian music and tertiary topics to contextualize the music.

Music in Latin America and the Caribbean An Encyclopedic History: II Performing the Caribbean Experience, S.v. "Haiti," by Gerdès Fleurant. <http://www.proquest.com> (accessed January 9, 2014).

Lacks some of the depth of coverage offered by the entries authored by Averill. Nevertheless provides an overview of Haitian music and contains a quality bibliography.

World Music: The Rough Guide: II Latin and North America, Caribbean, India, Asia and Pacific, S.v. "Haiti: Compas Points," by Sean Harvey and Sue Steward. <http://www.proquest.com> (accessed January 9, 2014).

More limited in scope than some other sources. Provides an overview of Haitian music. Although lacking in depth, covers a broad range of material.

Gray, John and Julian Gerstin. *From Vodou to Zouk: A Bibliographic Guide to Music of the French-Speaking Caribbean and its Diaspora*, John Gray and Julian Gerstin. <http://www.proquest.com> (accessed January 9, 2014).

Although a book itself, part of a larger reference series covering black musicians. Covers not only music created in Haiti (and elsewhere in the Caribbean), but also the music made by those abroad after leaving their respective homelands.

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