



Center for Global Education

Faculty-led Study Abroad Programs

Trinidad

January 2018

Wheaton College  
Center for Global Education  
5 Howard Street

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# MUSC 204: Innovative Music Traditions of Trinidad

*Tentative Travel Dates: January 9-20, 2018*

## Faculty Director

**Julie Searles**

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**Office:** Watson 205

**Office hours:** Tuesdays 1:30-3:00, Thursdays 2:00-3:00

## Course Description

This course is designed to bring students to the communities that have created the inspired and uniquely innovative music traditions of Trinidad. In preparation we will talk about the chronological development of Calypso, the song tradition of verbal artistry and social commentary that arose from the Chantwell and Kalenda stick fighters. We will study how Tamboo Bamboo ensembles slowly transformed into percussive ensembles utilizing discarded biscuit tins and later oil drums—the steel drum evolving to become one of the greatest instrumental contributions of the 20<sup>th</sup> century. Yet it is not until we arrive in Trinidad, have stood before an ensemble and felt the phenomenal energy that people are able to generate with these instruments, that we will begin to understand the remarkable creativity behind the Trinidadian Steelband. The historical variables that have brought people of diverse backgrounds together to create a variety of music genres and a celebrated Carnival tradition will be understood far better by going to Trinidad, hearing the music in its natural environment, experiencing the physical impact of live music performance, and talking directly with people who have an intimate and passionate relationship with the music culture.

A significant emphasis of the course will be on the experiential opportunities we encounter while in Trinidad. Preparatory exposure to Trinidadian musics through assigned reading, films and an independent research project will commence before we head south. We will meet before the holiday break to go over music fundamentals from required sources. Participants will be working with the Lymin' Lyons on a weekly basis to become familiar with the instruments and to develop repertoire. While in Trinidad we will have meetings on a daily basis, both to reinforce the material we're learning, and to discuss the joys and challenges of being in Trinidad. Though music and related expressive pursuits will be at the center of our endeavors, additional activities will be organized to give a broader sense of Trinidadian culture and the physical beauty that the islands are known for.

## Application Information

Apply online at [globaled.wheatoncollege.edu](http://globaled.wheatoncollege.edu)

Complete applications, including faculty recommendations, must be submitted by the application deadline in order to be considered.

Applications may be reviewed and students accepted on a rolling basis.

Accepted students will be expected to confirm participation within two weeks of notification of acceptance.

## Program Highlights

Group Meetings & Reflections	Check in daily over breakfast to review the previous day's encounters. More formal discussions will explore intersections between our reading materials, research, and discoveries on the ground in Trinidad.
Carnival Institute of Trinidad and Tobago	The Institute endeavors to document and archive historical perspective and expressive culture embedded in Trini Carnival traditions.
Panyard and Mas Camp Visits	We will spend many evenings in various panyards, listening to music and witnessing, first hand, renowned arrangers teach and develop arrangements. Mas Camps illuminate the visual aesthetic of Carnival revelry.
Steelband Workshops	We will meet twice with Pamberi of San Juan to learn new compositions.
Encounters with Trini Artist	We will meet an array of profoundly creative Trinidadians who visit us at Alicia's Guest House for intimate lecture demos. The Mighty Chalkdust, Muhammad Mu-
Chaguanas Trip	A trip to the Center for Indo-Trinidadian Culture in Trinidad will include a visit to the Indian-
Calypso Tents	We will attend at least one traditional venue where Calypsonians perform and compete during the pre-Carnival season.
Additional Activities	Maracas Beach, Caroni Swamp, Chaguaramas Beach.

## Program Costs

Program fee: \$2,450. Will be charged to Wheaton fee bill upon confirmation of participation.

➡ Program fee includes: airfare, accommodations, guides, field trips, in-country transportation.

Need-based financial aid is available—indicate need on program application online!

Additional expenses: Personal spending money, meals.

**NOTE: Dates and itinerary are subject to change by the Center for Global Education and the Faculty Director.**





## Assignments & Grading



### **Required Reading:**

Dudley, Shannon. *Carnival Music in Trinidad*. New York: Oxford University Press, 2004.

*Music from Behind the Bridge*, Oxford University Press, 2008. (pgs tbd)

Lovelace, Earl. *The Dragon Can't Dance*. New York: Persea Books, 1998.

Stuempfle, Stephen. *The Steelband Movement: Forging of a National Art in Trinidad*. University of Pennsylvania Press, 1995. (pgs tbd)

Dudley, Shannon. "The Steelband 'Own Tune': Nationalism, Festivity, and Musical Strategies in Trinidad's Panorama Competition" *Black Music Research Journal*, Vol 22, No.1 (Spring, 2002), pg. 13-36.

Smith, Hope Munro. "Performing Gender in the Trinidad Calyspo" in *Latin American Music Review*. Vol 25, no. 1 (Spring- Summer, 2004) pgs 32-56. (JSTOR)

Lovelace, Earl. "The Emancipation-Jouvay Tradition and the Almost Loss of Pan" *TDR* (1988-), Vol. 42, No.3 Trinidad and Tobago Carnival (Autumn, 1998), pg. 54-60.

Guilbault, Jocelyne. "Soca, Nation, and Discrepant Diasporas" in *Governing Sound: The Cultural Politics of Trinidad's Carnival Musics*. Chicago, IL, University of Chicago Press, 2007. pg. 203-238

Vertovec, Steven. "Ethnic Distance and Religious Convergence: Shango, Spiritual Baptist, and Kali Mai Traditions in Trinidad" in *Social Compass* 45(2), 1998, pg 247-263. <http://scp.sagepub.com/content/45/2/247.full.pdf+html>

When Steel Talks Listserve: [whensteeltalks.ning.com](http://whensteeltalks.ning.com)

### **Required films (please see 3 out of 5):**

Anthony Bourdain in Trinidad and Tobago 2017

Mas Man Peter Minshall. Dalton Narine film, 2009. (87")

One Hand Don't Clap, A River Films Production, 2003

Pan In A Minor, Iskra Films 1987

PAN! Our Music Odyssey, A film by Kim Johnson 2016

### **Assignments**

Lymin' Lyons participation	10%	
onCourse responses	15%	Due January 5
The Dragon Can't Dance essay	10%	Due January 6
Research project paper	20%	Due January 9
Epilogue	10%	Due January 28
Journal	15%	Due January 28
Presentation	10%	tbd
Attendance & Participation	10%	

NOTE: The final syllabus for Trinidad 2018 might be subject to slight adjustments. Any questions on content and academic expectations can be directed to Julie Searles.