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conducteur de l'ouvrage. Pour compliquer la lecture un peu plus, les notes sont divisées en deux catégories : les références aux articles, aux ouvrages et aux entrevues réunies à la fin du livre et les commentaires et les remarques de l'auteur situés en bas de page. Pourquoi ne pas avoir simplifié la procédure et mis l'ensemble des notes en bas de page ? Finalement, il semblerait normal pour un livre traitant d'une société de concerts de donner en appendice la liste des programmes, d'autant plus qu'il ne s'agit pas ici d'une programmation si abondante (entre quatre et six concerts par année de 1955 à 1973) et qu'un tel appendice aurait constitué un outil de référence tout à fait exceptionnel⁶. Il semble que, dans ce cas, les contingences du monde de l'édition aient eu raison des besoins de la musicologie.

Les différents problèmes concernant le plan et l'organisation technique n'enlèvent rien à la qualité intrinsèque de l'ouvrage : celle de constituer une excellente analyse globale de l'activité du Domaine. En utilisant un grand nombre de documents impartiaux (programmes, archives) et de témoignages ou de critiques plus partisans, l'auteur assure à son ouvrage une vision objective et critique bâtie sur une série d'angles complémentaires qui ne privilégient ni « anciens » ni « modernes ». Panorama complet et suffisamment détaillé du milieu de l'avant-garde européenne et plus particulièrement française entre 1950 et 1970, il s'agit là d'un excellent guide pour comprendre l'évolution du langage sériel dans un cadre artistique et social de plus en plus vaste et qui peut paraître à prime abord indéfrichable. Jésus Aguila a donc atteint son objectif initial, puisqu'il visait, rappelons-le, « à défaut d'une relecture radicalement nouvelle des événements » à « recueillir les matériaux nécessaires à une réflexion future ».

Michel Duchesneau

Jocelyne Guilbault, with Gage Averill, Édouard Benoit, and Gregory Rabess. *Zouk: World Music in the West Indies*. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press, 1993. xxv, 279 pp., compact disc included. ISBN 0-226-31041-8 (hardcover), ISBN 0-226-31042-6 (paperback).

This publication covers a lot of geographical, socio-cultural and intellectual territory. While it is at base a historical and descriptive study of zouk – a

⁶ Pour les spécialistes, il est possible de consulter la thèse de doctorat de l'auteur qui contient un tel appendice, mais il aurait été utile de reproduire cette programmation pour le public cultivé, car ce sont de tels documents, considérés comme des « catalogues raisonnés », qui permettent de découvrir progressivement la musique contemporaine.

recently emergent popular music originating in the French Caribbean – it is also a *tour de force* in the presentation and representation of contemporary expressive cultures in their manifold complexities.

The complexities in this case are many. The phenomenon Guilbault takes on is a micro-evolutionarily innovative popular music style traceable in large degree to the creativity of a small cadre of professional musicians based in Martinique and Guadeloupe in the 1970s and 1980s. Their innovations were consolidated and polished in the recording studios of Paris and the resulting product has been well received not only in the source (French Caribbean) communities but in other world markets as well. The basic ingredients of this scenario echo a tale familiar in the histories of numerous regional New World vernacular musics, to be sure – *e.g.*, the rise and diffusion of Jamaican reggae, early New Orleans jazz, and so on. What most connects the success of zouk to the histories of other initially obscure regional styles which have achieved transnational prominence is the confluence of marketing savvy, artistic distinctiveness and a favorable socio-cultural climate. When operating in sync, these factors make it possible for a narrowly-practiced style to quickly become broadly significant. Guilbault's study is one of the most detailed and informed to date on this fascinating and multidisciplinary important phenomenon.

This work is in many ways a model of how to do popular music studies in an academically fruitful way. Guilbault expertly combines the narrative engagement of the best of 'popular' popular writing with the analytic rigours of musicology and ethnomusicology – and she adds to the mix her knowledge of current methods and paradigms in cultural studies and the social sciences at large. Even a cursory perusal of her bibliography reveals the wide range of intellectual stances that have informed her presentation of zouk.

Like most publications about music I admire and respect, Guilbault's study leads me inexorably to experience/re-experience the musical sounds themselves. I also appreciate its enthusiastic and advocatory stance, although this is sometimes perhaps excessive—as when zouk is described as “a major contemporary force in the popular music field ... helping to shape economic, political, and social change worldwide ...” (xv). Not to dismiss the significance of zouk, this statement seems to me a bit overblown in light of the evidence presented.

Guilbault's introductory chapter lays out the scope, aims and theoretical underpinnings of the study in a clear and concise manner. Paramount among her concerns is to explicate zouk from “multiple perspectives ... to establish how a popular, mass-distributed music has evolved and how ... it has been received by four distinct populations [*i.e.*, those of Dominica, St. Lucia, Martinique and Guadeloupe]” (xvii). Her concern with “how various cultures

respond to the same music” (xvii) is a refreshing slant rare in ethnomusicological work, albeit not so uncommon in historical musicology (*viz.*, reception history). Guilbault also voices a hope that her study will “further the appreciation of world music” (xxi). To this end she includes much that could lead a receptive reader to an informed appreciation (and perhaps even an aficionado’s connoisseurship) for zouk and related styles, beginning in chapter 2 which traces the rise of zouk and in particular its most renowned band to date, Kassav.

Part II of the book (chapters 3–7) deals with “a network of relations” (48) connecting zouk to other musical styles and genres. In her brief ‘set-up’ to part II (“Zouk and Family Resemblances” – chapter 3), Guilbault lays out her analytic hypotheses on how zouk came to be, sounds as it does and has the various impacts it seemingly has. A chart on p. 49 (not by Guilbault) depicts a complex web of interrelationships among geographically defined styles and genres, placing the rise of zouk in a broad context. As in most genealogical charts depicting musical influences and interrelations, the heuristic value can be twofold: we can be alerted to connections we may have downplayed (or been ignorant of), and we may be prompted to remodel the chart in terms of our own experiences and perceptions. For example, when I first heard zouk it struck me as being to a considerable degree a French Caribbean reinterpretation of southeastern British Caribbean soca (soul-calypso) with a dollop of North American disco. As neither of these lines of influence is highlighted in the chart, I am in the process of both reassessing my initial reactions to zouk and questioning the published chart. The fact that the lines of influence in the chart are entirely unidirectional is, for me at least, an added incentive to reconsider them.

Chapters 4, 5 and 6 are by writers other than Guilbault, each with particular areas of expertise in French Caribbean music. Édouard Benoit is the author of chapter 4 on Guadeloupean biguine, the predominant social dance music of the Lesser Antilles during the 1940s and 1950s. Gage Averill authored chapter 5 on Haitian compas direct, while Gregory Rabess discusses Dominican cadence-lypso in chapter 6. All three accounts highlight the complex social and musical ingredients and backgrounds of the music currently marketed as zouk, and Guilbault follows through with a penetrating chapter on converging and diverging viewpoints among her three co-authors (chapter 7, “Three Constructions of Zouk: An Interpretation”). Among the current issues of academic presentation and representation Guilbault engages in this study, then, are multivocality and dialogicism. Overall, part II provides valuable lessons on the significance of these issues for academic discourse about music and music cultures. Part II also invites the question “What/who is an ‘informant’ in ethnographic work?” Guilbault terms her three co-authors “informants” (xx),

but their contributions are of a different order than those of informants as conventionally defined.

Whereas parts I and II concentrate on the rise of zouk and its social/political/economic matrix, part III examines zouk as an established phenomenon in the 1980s. Guilbault's obviously thorough and extensive fieldwork shines through in this final segment of the book. It is difficult to imagine a topic pertinent to the overall understanding of zouk that she does not at least touch on here. The book's promotional materials mention "sound, lyrics, choreography, and social milieu"—but that is overly modest and non-disclosive. Each of these topics is treated with a great deal of particularity, and there are many meaningful connections made among them, as well as connections to more general themes of cultural studies (issues of hegemony, identity, iconicity, etc.). Guilbault's detailed presentation of her fieldwork-based knowledge of the behind-the-scenes aspects of zouk (practical and aesthetic matters of cultural production in the recording studio, etc.) is but one aspect of this section which recommends it as essential reading for any scholar contemplating an investigation of a contemporary mass-mediated music.

The work contains numerous musical transcriptions to amplify and illustrate the analytic and descriptive points made in the text. Many of these transcriptions are in full-score format, no mean feat in view of the textural density of the performances transcribed: to Guilbault and her collaborators we must say "Hear hear!" Also exceptional are the numerous "modelised" transcriptions which depict the characteristic amalgams of rhythmic ostinatos which define various Caribbean popular styles and genres. All told, the musical transcriptions serve a dual function all too rare in ethnomusicological monographs: not only are they a valuable enhancement to the discursive knowledge conveyed in the written text; they are also sufficiently detailed and comprehensive to serve as a valuable resource for performing musicians seeking practical knowledge of the various styles discussed (Guilbault's caveat, p. xxv, notwithstanding). The music copying and editing are superb: only a few notational glitches slipped through, e.g., one musical line on p. 61 is labelled "snare drum (right foot)"; notation for the hi-hat in example 4d on p. 62 contravenes the mid-bar 'seam' normally observed for rhythmically clear notation in duple metre.

Complementing the printed text is a CD exemplifying zouk and related styles. It is an intelligently assembled CD, but the accompanying notes (pp. ix–xii) are misleading on one crucial point.¹ They imply that the final six examples (10–15) emanate from Dominica, whereas they are in fact representative of Guadeloupe and Martinique: the words "Guadeloupe and Martinique" were

1 These notes are found in the book, rather than in a separate brochure.

inadvertently omitted in the discussion. (This, by the way, is the only editorial oversight of any significance I have noticed in this complex publication: editors Philip Bohlman and Bruno Nettl, along with the editorial board of the Chicago Studies in Ethnomusicology series and the editorial and production staff of the University of Chicago Press – not to mention the authors themselves – are to be commended for their meticulousness.)

While Guilbault's scholarship is exemplary overall, there are a couple of omissions which puzzle me. I would have expected to see some engagement with, or at least a reference to, a lengthy monograph on the recent popular music culture of the French Caribbean by Sully Cally, which differs from Guilbault's in a number of ways (including the genealogies of musical styles), and which could have provided an opportunity for her to further engage her dialogic bent *vis-à-vis* situationally-determined reactions to cultural forms.² Also lacking is any mention of a monograph by Benoit on the popular music of Guadeloupe which not only signals zouk in its title but also includes a number of full-score and modelised transcriptional excerpts of the type found in the book under review.³ I mention these points of bibliographic minutiae to alert the reader to other sources rather than to criticize Guilbault: in most books of this scope and magnitude one can find many more such puzzlements. Although Guilbault's study of zouk and its cultural matrix is not the only book which deals with this set of topics in a fruitful way, in my estimation it is the most comprehensive, arresting, informed and intelligent.

Robert Witmer

- 2 Sully Cally, *Musiques et danses Afro-Caraïbes* (Gros-Morne, Martinique: Sully-Cally/Lézin, 1990).
- 3 Édouard Benoit, *Musique populaire de la Guadeloupe : de la biguine au zouk, 1940–1980* (Pointe-à-Pitre, Guadeloupe: Office régional du patrimoine guadeloupéen ; Agence guadeloupéenne de l'environnement, du tourisme et les loisirs, 1990).