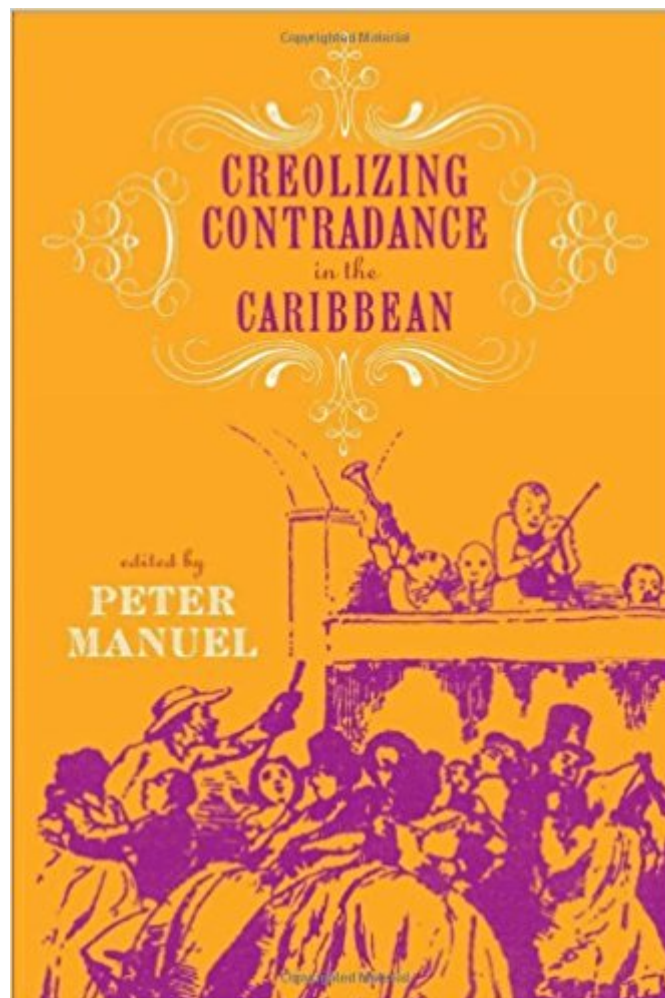




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Creolizing Contradance In The Caribbean (Studies In Latin America & Car)



Synopsis

The contradance and the quadrille, in their diverse forms, were the most popular and important genres of creole Caribbean music and dance in the nineteenth century. Throughout the region, they were sites of interaction for musicians and musical elements of different racial, social, and ethnic origins, and they became crucibles for the evolution of genres like the Cuban danzón and son, the Dominican merengue, and the Haitian mereng. *Creolizing Contradance in the Caribbean*, the first book to explore this phenomenon in detail and with a pan-regional perspective, includes chapters on the Spanish-, French-, and English-speaking Caribbean. Each covers the musical and choreographic features, social dynamics, historical development, and significance of the genres and discusses them in relation to the broader Caribbean historical context.

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"The European strain represented in the Caribbean by contradance and quadrille is fascinating as part of a growing scholarly recognition of the fundamental importance of that art to many cultures. The focus on dance in addition to music is timely, and the contributors--all very respected scholars--are authoritative, yet lucid. This is a very important book."--Julian Gerstin, Keene State College

How contradance and quadrille gave rise to merengue, danzón and other popular Creole

dances --This text refers to the Hardcover edition.

I highly recommend this important work to all those interested in acquiring accurate information about the origins of Caribbean Music.

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