Pon De Dancefloor: Jamaican Dancehall in the 21st Century

by

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ABSTRACT

The history of Jamaican music includes Roots, Mento, Ska, Rocksteady and Reggae styles - setting the stage for the origination of the dancehall genre in the early 1980s. While a wide range of ethnographic literature has been published on these musical foundations, few publications exist on the evolution of dancehall in Jamaica. Dancehall has expanded in the past 10-15 years due to increasing effects of collaboration between American and Jamaican artists and DJs along with the ease of musical transmission through technology. In this ethnographic research, I studied the evolution of dancehall to create a portrayal of musical trends leading to the predominance of dancehall in Jamaica. I collected data over 10 days of fieldwork in Portland, Jamaica in June of 2015. The music played by four club DJs was chosen as the focus of study because of its influence on Portland's musical culture. Data consisted of observational field notes and 10 hours of audio recordings of local DJs in club settings. Audio recordings were analyzed for traditional beats, song length, production year, language choice, and added effects. Field notes were used as a secondary source to confirm/disconfirm the emerging musical themes from across these DJs. Findings have been compared to the existing literature to create an updated trajectory of musical trends within dancehall. These results can be used in the field of Ethnomusicology to continue the study of Jamaican music within Jamaica, and on a broader global level.

Chapter 1

LITERATURE REVIEW

Introduction

The island of Jamaica provides an escape to many tourists looking for a place with sun, beach, and happiness. Although Jamaica is a popular vacation destination, it is home to more than tourist resorts, but rather an entire country of people who are living in poverty. Despite this, the people of Jamaica are optimistic, hopeful, and inspiring (Salmon, 2002). For decades, the heart of the Jamaican people has been found in their music, whether it be folk music, mento, ska, rocksteady, reggae, or dancehall. The history of Jamaican music is an ethnomusicologist's dream, and the present day music scene is no different. With roots back to both Africa and European colonization, the musical product that has been developed over the past sixty years to the present day, epitomizes the Jamaican cultural scene and spirit.

Overview of Jamaica

Present day Jamaica is the third largest island in the Caribbean measuring 146 miles wide and 51 miles long, and as of 2014 had an estimated population of 2,722,000 (Bryan, 2015). Christopher Columbus discovered Jamaica in 1494; however, the land was previously populated by the Taino people, also known to Europeans as Arawaks. During the Spanish reign, the island was used as a middle ground, providing supplies to bigger colonies and acting as a starting point for larger expeditions. English soldiers began to arrive in 1655, but were not able to take full

control of the island until 1739 after fighting the native people (Mordecai & Mordecai, 2001). Today, the island is divided into 14 parishes, and although they must work together to accomplish national goals, each has its individual leaders and unique cultures. Baxter described the individuality as such:

> Jamaica cannot be considered to be, or ever to have been, one small undifferentiated parcel of land. Each of its sections has its local, regional and traditional characteristics implanted upon it by the interplay of African English and European people who loved in each part, and also by the movement of these persons in and out of the parishes. (1970, p. 22)

Although the national language of Jamaica is English, a Jamaican dialect, known as *patois* which "consists of Anglo-African phrases and Spanish words blended with Jamaica-developed inflection and syntax" exists (Baxter, 1970, p. 110). Similarly, as the Jamaican dialect is a blend of multiple languages, their culture is a mix of many cultures. Many anthropologists argue over which culture, African or European, has had a stronger impact on modern day Jamaica. However, Baxter explained it best when stating that Jamaican culture is not a transplant of the two cultures, but rather a synthesis of multiple cultures, their interactions with each other and blending with the Jamaican people (1970). This blend of cultures is prevalent in all aspects of Jamaican life, including music and the island's musical history.

Evolution of Jamaican Music

Although the primary focus of much of the research on Jamaican music is on the past 60 years, music has always played a strong role within daily life on the island. Traditional and folk music played an active role before the days of ska, rocksteady, reggae, and dancehall. Influences on Jamaican music come from a variety of cultures, primarily those of Africa and Europe because of Jamaica's relationship to colonialism

and slavery. Jamaica's connection back to Africa can best be seen in their heavy use of percussion instruments and sense of rhythm, and while the traditional African contexts have been lost, the influences remain in a "less elaborate, less ceremonial, and less conventionalized form" (Alleyne, 1988, p. 107). Although Africa seems to be the strongest influence on Jamaican music, the connection to Jamaica's colonial past is also prominent. Because of Jamaica's strong bond with England, the music that was incorporated into the colonial school curriculum focused more on Western Art music and traditions (Lewin, 2000). Many of these English folk songs that were taught in the colonial schools make appearances in modern day Jamaican music. Because of the complex social constructs of colonialism and slavery, African and European music simultaneously influence Jamaican culture of the Eighteenth and Nineteenth century. Despite years of independence politically and musically, both African and European music still have a presence in the country although modern influences tend to be heavier from the Europeans. Alleyne described the various influences when explaining that "it is ironic that British, European, and North American influence in Jamaica is now stronger than it ever was, although today the island is politically independent" (Alleyne, 1988, p. 161).

This history of Jamaican music is rich with tradition as well as ingenuity. Their music has come a long way over the past 60 years; however, "the name has changed over the years but the tradition in which the music is created and enjoyed has not" (Chang & Chen, 1998, pg. 2)

Folk Music

The prevalence of both African and European connections is most prevalent when discussing Jamaican folk music. Jamaican music contains heavy percussion, an

influence from Africa, but is also influenced by traditional European style folk tunes (Mordecai & Mordecai, 2001). The heart of Jamaican traditional music lies in the local traditions of cults which can be traced back to Africa. Jamaican cults can be defined as

> Ritual observances involved in worship of, or communication with, the supernatural or its symbolic representations. A cult includes the totality of ideas, activities, and practices associated with a given divinity or social group. ("Cult," 2015)

Jamaican cults are often found regionally across the island, and each one varies depending on their beliefs and traditions. Some of these cults include Ettu, Goombeh, Kumina, Maroon, Nago, Tambo, Bruckins, Revival, and Rastafarian. These cults follow specific rituals, many of which include music and drumming. Because the majority of the ceremonies and beliefs are based on African customs, each cult has its own drumming pattern used in these ceremonies. Drum patterns, originating with specific cults are as shown in Figures 1-4. Many of these traditional drum patterns have reappeared in popular music from the 1950s to the present.

Figure 1   Ettu Traditional Drum Pattern

Kumina

Figure 2   Kumina Traditional Drum Patterns

Bruckins
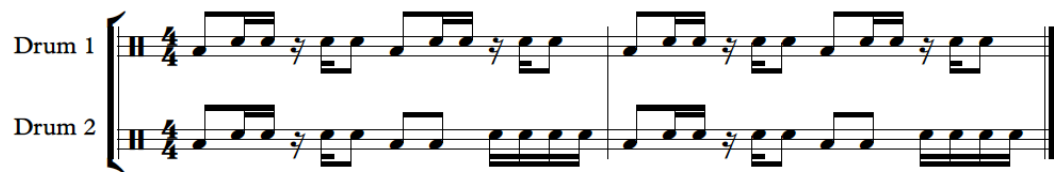
Figure 3   Bruckins Traditional Drum Patterns

Nyabinghi (Rastafarian)

Figure 4   Rastafarian Traditional Drum Patterns

However, non-cult music has also played a role in Jamaican folklore. Non-cult music would be used for work and play during colonial times. Although non-cult music has some roots in African music, much of the music has traces of hymns, British children's music, and military marches (Lewin, 2000).

Moving beyond the cult and non-cult music, a form of traditional music also exists in Jamaica called mento. Mento is often seen as the equivalent to Trinidad and Tobago's calypso music and is described as being "relatively slow, in quadruple time, and its most characteristic feature is the accent in or on the last beat of each bar" (Lewin, 2000, p. 103). Mento is incredibly rhythmic and often improvised; it was the popular music of Jamaica until the 1940s when a change in technology quickly shifted the dynamic of the Jamaican music scene.

Ska and Rocksteady

The trajectory of Jamaican music took a critical turn in the early 1950s when sound systems were introduced to the island. In fact, Bradley argued that "everything that is Jamaican music today can be traced back to those first sound-system operations" and are a critical step in Jamaica's history (2000, p. 11). The original sound systems began important institutions such as radio and the infamous dancehall. Because Jamaicans never had access to their own recordings before 1954, all of the early music played on these sound systems were American based records (Mordecai & Mordecai, 2001). This new technological improvement is considered absolutely vital to both the Jamaican music scene as ska and rocksteady evolved from the sound systems as well as the Jamaican economy bringing in a new revenue for income.

Ska music began to develop as Jamaicans started to create their own music after they felt a need for their own music After Jamaican businessmen began to

recognize this "insatiable appetite of sound systems for danceable music" a local recording industry began to emerge (Mordecai & Mordecai, 2001, p. 141). Beginning to experiment with a unique Jamaican sound, "many early ska hits were traditional folk tunes redone in this new style" with intricate rhythms and intense brass lines (Chang & Chen, 1998, p. 34). Davis summed up the entire ska movement best by stating that "ska was mento, stateside R&B, and Jamaicans coming to terms with electric guitars and amplification" (Davis, 1979, p. 14). Ska is a critical genre of music in Jamaica because it signified the first time that Jamaicans were making their own music that was accessible and shareable.

As Jamaica moved into the 1960s and gained their independence from England in 1962, society and culture began to shift, as did music. Mordecai and Mordecai described this shift as follows:

> The music itself had begun to change; the heavy, driving beat of ska, carried forward by emphatic blasts on the horns, was softened. The guitar, especially the bass, took over the after beat, lightened it and slowed it down. For a brief period … the prevailing mood was slower, calmer, more conducive to close dancing than ska. The beat became known as 'rock steady' after a song of that name (2001, p. 143)

The rocksteady movement was known for its slower tunes, reminiscent of American R&B music. The critical shift in the rhythmic aspect of rocksteady is the shift of the kick drum moving from the second and fourth beat of ska to the third beat (Bradley, 2000). This would become known as the "one drop" and is still prevalent in Jamaican music. Another important difference between ska and rocksteady is rocksteady's tendency to comment on societal issues. This commentary was similar to mento's observations on everyday life in music (Chang & Chen, 1998). Ska and

rocksteady were Jamaican's first attempt at creating their own music, forming the foundation for reggae music that evolved out of the two.

Reggae

Probably the most famous music to come out of Jamaica is the Reggae music of the 1960s and '70s. Reggae grew out of the Kingston neighborhoods where a new generation of teenagers who grew up with the sound system were exploring new music. From the beginning, reggae music was considered "slum" music and was often looked down on by the upper classes of Jamaican society (Davis, 1979). As the music industry changed over the '60s, reggae took off commercially because "large numbers of records now being sold retail, such a quantity that a great deal of small and not so small specialist stores were opening all over the country" (Bradley, 2000, p. 209). Reggae beat is a combination of calypso and rock and roll with rhythmic accents on the second and fourth beats and is easily dance to (Davis, 1979). Reggae became an international hit when artists such as Bob Marley and the Wailers began to get airtime in London and the U.S. Whatever success the music industry began to accumulate, Jamaicans never forgot that reggae was rooted in the Kingston slums (Mordecai & Mordecai, 2001). To this day, reggae music continues to be at the heart of the music scene. Interestingly though, reggae is a "recorded" music rather than a "performing" one (Davis, 1979). Throughout the reggae movement, sound systems continued to be present, but were not as popular to the sounds of Marley and other artists.

Dancehall

Although the reggae movement lasted well into the 1970s, the music industry was beginning to change long before. The first official dancehall record was released

in 1982, officially dating the beginning of the genre in the 80s; however, a small genre of music called dub was the direct precursor of dancehall music a decade earlier. As reggae began to gain international attention, the music business at home shifted. Recording in Jamaica became more accessible to a wider range of clients and more music was being released (Chang & Chen, 1998). With the rise in produced music, a critical development began in the 1970s when DJs would use the B-side of a 45-rpm record for an instrumental version of the A-side rather than a separate song altogether (Manuel & Marshall, 2006). These instrumental tracks became known as dub tracks and were used frequently by the dancehalls that were still operating during the reggae movement. As the popularity of these dub tracks grew, DJs also grew in popularity and according to Stolzoff a split began to arise between two musical styles. Stolzoff described this split as follows in the well-known book *Wake the Town & Tell the People*:

> DJ music became an important new genre in dancehall, and its elaboration over the decade would lead to a split between a local dancehall style, which was associated with DJs and sound system events, and an "international style" which was associated with the Rastafarian-inspired reggae of artists like Bob Marley. (2000, p. 97)

Even though both genres of music continued to exist side by side throughout the 70s, dancehall music became the most influential genre of music in the early 80s. Unfortunately there is little research available that tracks why the Jamaican people "embraced the new style, and what political, economic, and cultural forces were at play" as this new genre began to trump all (Stolzoff, 2000, p. 100). As this form of music began to rule the dancehalls, it logically became known as dancehall and DJs slowly became kings of the music industry (Chang & Chen, 1998).

Dancehall music and dancehalls themselves had a reciprocal relationship throughout this time period. Dancehalls promoted early dancehall music, but as dancehall music became more popular with larger masses, dancehalls themselves became more popular as well. Throughout the 80s, dancehalls became less of a physical hall and more of what individual communities needed: any local space could be used as a makeshift dancehall and Stanley-Niaah explained that "ordinary spaces are transformed into dancehall performance spaces once the selector's turntable and speakers, the drink bar, and the patrons are in place [sic]" (Stanley-Niaah, 2010, p. 53). Many times these ordinary spaces are normal bars, yards, or even streets, and are dependent on who owns a sound system and where they are willing to set up.

Throughout the '80s and '90s, dancehall continued to have a strong presence, dominating the popular music scene. Much like the early reggae scene, dancehall was seen as belonging to the lower black classes. Critics of dancehall often pointed out the violent and sexist lyrics that both male and female DJs chose to focus on. Many dancehall enthusiasts suggest that this view may be misguided. For instance Cooper argued that gun references in dancehall are often a nod to previous sound-system culture as well as a "therapeutic substitute for even more dangerous violent action" (Cooper, 2004, p. 159). In addition, gender roles in dancehall music have provided a complex discussion between ethnomusicologists, anthropologists, and other social science researchers. Although at first reading dancehall lyrics often seem sexist and demoralize the female body, those familiar with Jamaican culture disagree. In fact, it has been argued that these lyrics and the culture is praising women and giving them freedom to explore their sexuality in a way that is not otherwise acceptable in Jamaican society. Stanley-Niaah took this idea further by noting that "dancers have

also commented on the way in which dancehall provides an escape from their daily problems into a sort of heavenly world, in which people don't care where you come from or who you are" (Stanley-Niaah, 2010, p. 130).

Dancehall music started when B-Sides of records were dubbed instrumental tracks of the A-Sides of popular Ska, Rocksteady, and Reggae tunes. Overtime these original instrumental tracks were replaced by synthesized tracks creating the core of '80s and '90s dancehall known as riddim (Stolzoff, 2000). Riddims are electronic instrumental tracks that make the musical foundation of dancehall. With riddims becoming the primary focus of dancehall, DJs began taking old folk tunes and mento songs and placing them on top of these riddims. Riddims are often used between multiple artists and with a wide range of tunes. A popular reasoning behind this "recycling" is that reusing riddims "minimize the expense of record production;" however, Manuel and Marshall suggested that instead this tradition stemmed out of sound system culture of the '50s (2006, p. 3). When sound systems were first originating in Jamaica, successful sound kings were able to (1) secure new backtracks from the United States or England before their competitors and (2) steal their competitors backtracks to create their own new hit. Modern day artists follow a similar strategy; if a dancehall track becomes increasingly popular, other artists will use the same riddim to release a new track. The use of riddims questions Jamaica's copyright law, but until the late 1980s, Jamaica did not have a copyright law. In 1993, Jamaica finally put in place a copyright law, although "negotiation and registration of copyright and collection of subsequent royalties by musicians and composers continue to be irregular"(Manuel & Marshall, 2006, p. 18).

In terms of musical components, little had changed between dancehall of the '80s and '90s. The biggest development of the new decade was the slow introduction of rap into the genre. In 1998, ethnomusicologist Brian Jahn conducted interviews with the biggest Jamaican DJs of the decade for their take on what dancehall presently was and where they saw it going. Many commented on the introduction of rap as well as the growing popularity of dancehall in general. The following are quotes from popular DJs that epitomize the mood of 90s dancehall (Jahn & Weber, 1998, pp. 24-72)

- "Rap and DJ are comin' together now in the Nineties. The only difference between rap and DJ is the accent, because they speak English and we speak patois" – Papa Sun

- "The similarity of this type of music is that, it's the same street people comin' from the ghetto, off the street, singin' the music, 'cause if you notice, the people that doin' hip-hop in American are people that comin' from the mean street of the ghetto, and they're comin' with the same message" – Super Cat

- "They say our style, now, the dancehall style, it's starting to mix with the hip-hop thing now, so it a change" – King Yellowman

- "That's a good thing, using the Jamaican style of music on American riddims. It's like two brothers from the same family, and they went off in different directions, and now they're getting back together again, and that will be more strength" – Tony Rebel

- "The foreign artist have been takin' up reggae, so why not we take up hip-hop?" – Daddy Lizzard

A second major development of the '90s was the start of IRIE FM radio. IRIE set out to become the first major radio station in Jamaica that played solely reggae and dancehall music. Unlike their previous radio counterparts, IRIE FM was not controlled by the upper classes and DJs were free to play music that was popular across all classes. As Chang and Chen explained in *Reggae Routes,* "suddenly Jamaicans could

enjoy a steady diet of their favourite music rather than just the bits and pieces which RJR and JBC had previously allowed them" (1998, p. 81). To this day IRIE FM continues to strive in Jamaica as seen in Figure 5, a picture taken in Boston, Jamaica in June of 2015.

Figure 5   Advertisement for IRIE FM in Boston, Jamaica

Presently, there is little research on dancehall trends since the early 2000s. Jamaican popular music has been growing as a research topic; yet few scholars are

venturing to study modern trends. As a researcher, this lack of information led me to investigate the current trends of dancehall music.

Ethnomusicology Framework

The field of ethnomusicology arose in the 19th century as Western musicologists began to explore the varying musics of the non-Western world. Over the past 200 years' ethnomusicologists have continued to discuss the definitions of both ethnomusicology and music in general. Musicians across a multitude of fields struggle to be able to define music in simple and concise terms. Some ethnomusicologists even warn about attempting to define music because "there is a real danger in assuming that we know what music is, and that we have a shared experience of it as a singular form" (Seeger, 2002). Nonetheless, many researchers accept a definition of music that includes the notion of a collection of sound. Herndon and McLeod clarified that although sound could be considered music that is not always the case. They stated in *Music and Culture* that "the distinction between music and noise is never an absolute one; but rather, a matter of cultural conditioning, personal idiosyncrasies, and group identity"(Herndon & McLeod, 1979, p. 3). Herndon and McLeod's explanation of music fits in well with the field of ethnomusicology because of the critical role that culture plays in the field.

Along with the definition of music, the definition of ethnomusicology has continued to adapt over the years. Ethnomusicologist Nettl argued in *The Study of Ethnomusicology* that the definitions have changed a multitude of times dependent on the needs and emphasis of research in the field; and although there are still a multitude of definitions for ethnomusicology, Nettl created a new framework that used

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frequently as the modern standard (2005). This framework addresses the following

concepts:

1. The study of music in culture – ethnomusicologists study music within a specific culture and how music relates to the day-to-day experiences of the society. This concept is often seen as the core of the field and the majority of its research.

2. The study of the world's musics from a comparative and relativistic perspective – To understand the uniqueness of a specific culture, ethnomusicologists must understand certain universalities of music on the global level. Although a challenging concept for an individual to address in a single research project, the continuing work of the field hopes to achieve this goal.

3. Study with use of fieldwork – The use of fieldwork is imperative in any major ethnographic research project. Ethnomusicologists tend to focus on intensive work with a smaller group of participants rather than working with societies at large. Although the musical culture of a society at large is important, many of the same concepts can be addressed with smaller groups of participants.

4. The study of all of the musical manifestations of a society – ethnomusicologists seek to look at all levels of a musical culture, even aspects that may seem normal or unnecessary. This may include the music used in daily life such as music on the radio, taught in schools, used in the media. Music is not limited to a concert hall and ethnomusicologists consistently seek to find all musical manifestations.

This ethnomusicology framework it is at the heart of all of major research over

the past 10 years. Due to the changing definition of ethnomusicology, research topics

have also fluctuated over the history of the field. Currently, many researchers focus on

one singular culture at a particular moment in time and do not touch on the topic of

comparison, even within that culture. In fact, comparative studies began to decline as

early as 1940 when the term *comparative musicology* stopped being used as a

synonym for the field. According to Nettl "studies comparing the musical style of a

culture a different period in its recent history are still extremely rare" (1973, p. 10).

This paucity of comparative studies in the field may explain the lack of studies on the progression of dancehall over the past 10-15 years as well as studies comparing the culture of Reggae to the culture of dancehall.

Purpose of Study and Research Questions

The purpose of this research was to track the progression of dancehall music over the past 10-15 years in the town of Boston, Portland. As shown, a vast amount has been published on the foundation of Jamaican music while little music is published on modern Dancehall. The framework of my research was based on ethnographic studies in the field of ethnomusicology such as those published in Barz's and Cooley's *Shadows in the Field* (2008) as well as Nettl's framework described in the previous section.

Considering the four concepts discussed in Nettl's framework have shaped modern ethnomusicology, I have used this framework for the conceptual framework of my research. For the purpose of this undergraduate thesis, I have chosen specifically to focus on Nettl's first and third framework components: the study of music in culture and study through the use of fieldwork. Putting these concepts into practice, I have used a case study design in which I examined the dancehall culture in a small population of Jamaica's musical society. Using both my literature review and the case study design, I have addressed the following questions in my research:

1. How did dancehall music evolve from previous Jamaican musical trends?

2. What conditions led to the creation and development of dancehall music?

3. What are the characteristics, including outside musical factors, of modern day dancehall music?

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Significance of the Study

In the landmark book The Anthropology of Music, Merriam suggested a model for research that studied music on three "analytic levels" as follows (Merriam, 1964):

- Conceptualization about Music

- Behavior in Relation to Music

- Music Sound Itself

Merriam argued that although all three levels function on their own, they also work together to provide the full sense of what music is. With this in mind, this study works within Merriam's third analytical level of sound. This research would complete the "Music Sound Itself" aspect of Merriam's model.

Although Merriam's model of ethnological research is considered the foundation for the field, it should not be the only model. In the journal article titled "Toward the Remodeling of Ethnomusicology," Rice offered a new model based on Merriam's original model (Rice, 1987). Rice believed that musical analysis, behavioral analysis, and cognitive analysis, are important, they are only one level on a hierarchy of levels as shown in Figure 6.

GOAL OF HUMAN SCIENCES   HUMANKIND

GOAL OF MUSICOLOGY   HOW PEOPLE MAKE MUSIC

FORMATIVE PROCESSES   HISTORICAL CONSTRUCTION
              SOCIAL MAINTENANCE
              INDIVIDUAL CREATION AND
                  EXPERIENCE

ANALYTICAL PROCEDURES   MUSICAL ANALYSIS
              BEHAVIORAL ANALYSIS
              COGNITIVE ANALYSIS
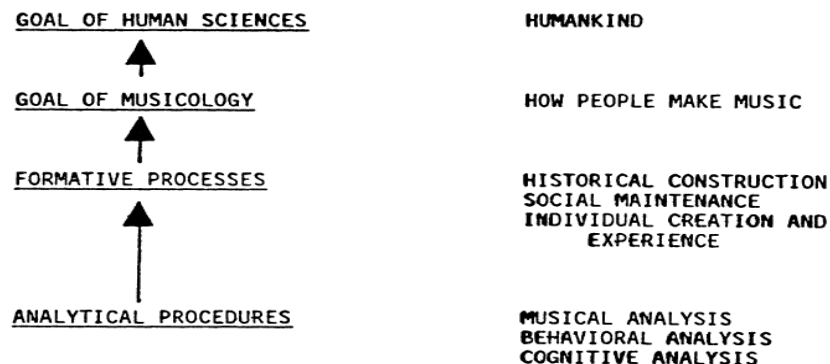
Figure 6 Hierarchy of levels within Rice's model of Ethnomusicology

Aspects of both Merriam's and Rice's models can be applied to my research. This study could be the first study for answering the question why and how dancehall is used within Jamaica's greater society.

Chapter 2

METHODOLOGY

Introduction

The purpose of this research was to study modern Jamaican dancehall music trends through a case study in Portland, Jamaica. The following research questions framed the methodology and analysis of this study:

1. How did dancehall music evolve from previous Jamaican musical trends?

2. What conditions led to the creation and development of dancehall music?

3. What are the characteristics, including outside musical factors, of modern day dancehall music?

Using other ethnographic studies as the background for my research, I developed a research design that would capture the spirit of the town while also critically analyzing musical trends.

Researcher

Similar to other qualitative ethnographic studies, I, as the researcher, was the primary data collector for this study. I am currently a senior Music Education major at the University of Delaware. Although a music education major, I became interested in the field of ethnomusicology early in my collegiate career, and knew I wanted to continue on working in the field to study Jamaican culture and music. To properly prepare myself for work in this field, I added on an additional Global Studies minor

taking classes such as Introduction to World Music, and Introduction to Anthropology and Ethnographic Research. In the summer between my Sophomore and Junior years I was introduced to the Jamaica Field Service Project as I completed my first trip with the organization to Boston, Portland. Once I returned from this trip I immediately began studying the musical culture of Jamaica and noticed a gap in the literature regarding dancehall music. This gap led me to the topic of this thesis. Collaborating with both my advisor and the program director of the Jamaica Field Service Project, I decided to go to Jamaica to complete the fieldwork necessary for this study.

Definition of Terms

Because of the nature of working abroad in a different culture, critical terms need to be defined moving forward. For the purpose of this study I will be using the following definitions for the stated terms:

- *Dancehall Music* - A particularly spare, uncluttered form of reggae, first emerging at the start of the 80s and was so-called because it began in the dances that have always been the lifeblood of Jamaican music ("Dancehall in Oxford Music Online," 2006)

- *Patois* - Any low-status local dialect can be termed a patois, but the name is particularly associated with Jamaican creole, whose speakers typically refer to it simply as Patois or Patwa (Dent, 2012)

- *Deejay* – To create an improvised piece of music using a recorded piece as a base, mixing it with effects created on vinyl records on turntables (Butler, 2013)

- *Riddim* - a bass line or a combination of a bass line and a drum pattern, a 'rhythm' may also be conceived in terms of an ostinato (Huss, 2003)

For the following terms no standard definition exists; these definitions are based on the individual context of this research:

- *Traditional Beats* – Traditional Jamaican beats are based on the music of the varying cults across the island. The traditional beat that dancehall is based on the Dinki Mini beat

- *Added Effects* – Added effects in dancehall music are technological sound effects that are used at the will of the DJ

Setting and Participants

The context of this study is Boston, Portland, Jamaica. Boston is a rural community about a half hour outside of Port Antonio, the capital city of Portland, Jamaica. Jamaica comprises of 14 parishes, or the equivalent of U.S. states. Portland is the in the northeast corner of the island. The parish is known for the Blue Mountains and its beaches, resulting in an influx of coffee lovers and surfers. With a majority of its 82,000 citizens living in Port Antonio, the town of Boston is very rural in demographics.

Similar to other rural towns, Boston has two main unpaved streets. Smaller neighborhoods branch off from these streets with multiple extended families living in the same small hut. Neither of these main streets have names, but the first street is the structured road that travels across the Northern Shore of Jamaica connecting towns such as Montego Bay to Kingston. This street has small restaurants and bars, a small ice cream stand, as well as Club Buzzed, one of the sites for my research. The public entrance to the Boston Bay Beach is just past these restaurants and attracts the occasional tourist driving through the country. The second street is perpendicular to the main street and is home to the majority of Boston's jerk centers. Boston is often said to be the home for Jamaican Jerk Chicken and contains about a dozen jerk centers. Unlike traditional American restaurants, the cooks and owners of these jerk centers stand outside them, working to bring in customers, attracting them with special

deals and incentives. Amongst these jerk centers are also two smaller bars which often show international soccer games. The intersection of these two streets can be seen as shown in Figure 7.

Figure 7   View of two perpendicular streets in Boston, Portland, Jamaica

At the end of this street is the Guest House known as Great Huts where members of the Jamaican Field Service Project as well as the Peace Corps stay during their time in Boston. Although small, the town of Boston is welcoming and the streets are filled with townspeople, regardless of the hour.

Boston has a strong musical culture with music infiltrating every day life. Every night has music pouring through the streets whether it is from a DJ, a live reggae band, or traditional drummers playing along the beach. During the day, music is also highly present. Music is played consistently mainly from the radio stations that are constant throughout the island. Younger Jamaicans are beginning to put music on their phones and other small electronics and are constantly blasting this music whether they are at work, hanging by the beach, or walking down the street. The Boston community uses music as the focal point of community events both day and night.

As stated, four DJs and the musical styles they featured were the focus of this study on dancehall in Portland. Each DJ was assigned a pseudonym for confidentiality purposes. The four DJs were the primary participants of the study and were referred to as Jamall, Tyronne, Darnel, and Montez. All four of these DJs lived and worked within Boston.

The first case was referred to as the "Sports Bar" case with DJ Jamall. Jamall had his sound system set up at a sports bar a half-mile outside of the center of town. This set up of a sound system within a bar is more reflective of the dancehall culture that exists in bigger cities such as Port Antonio or Kingston.

The second case was the "Fish Night" case with DJ Tyronne. Unlike the structured set up of Jamall, Tyronne had set up his sound system outside of a local house at the community Fish Night. Fish Night was a community event every Tuesday night in which community members set up a sound system as Fish Soup was being sold. This particular evening, I visited was a community-centered event that took place in front of this house and spilled out onto one of the main roads.

The third case will be referred to as the "Ice Cream Stand" case in which DJ Darnell played music for two evenings outside the ice cream stand in the center of town. Although there was normally not a sound system set up outside the ice cream stand, a system was set up for the nights that Darnell worked. Darnell's set up was mainly outside; people danced in the middle of the street, moving out of the way for cars and traffic as necessary. In the case of rain, Darnell had to take special precautions to ensure that the equipment would be protected even though his audience was not bothered by the weather.

The fourth and final case was the "Club Buzzed" case in which DJ Montez played inside Club Buzzed, the singular formalized club in Boston. Club Buzzed only operated on Friday evenings and reflected the clubs that were popular in major cities such as Kingston in its characteristics. On the evening that I visited Club Buzzed the majority of the town was originally at DJ Darnell's outside Ice Cream Stand. However, when the power in the center of town went out, those that were at the Ice Cream Stand migrated over to DJ Montez. In line with other major clubs, Club Buzzed opened much later than the others, starting past midnight and continuing until about four in the morning.

Although these four DJs are the primary participants of the study, additional participants should be considered. Beyond these DJs, other participants of the study were the audiences that were at these locations. Unlike traditional Western music genres, Caribbean music has higher expectations for audience participation. The traditional concert hall does not exist on islands such as Jamaica, and the music scene revolves around music that is danceable. Because of this natural state of the culture, the audience members were also crucial participants in this study.

Design

Conceptual Framework

In modern ethnomusicology, it is expected, that researchers conduct fieldwork. Titon suggested that "the world is not like a text to be read but like a musical performance to be experienced" (Titon, 2008, p. 29). Like a wide range of other musics, dancehall music relies heavily on experience. Although dancehall records exist and could be analyzed from the comfort of the United States, the true dancehall experience exists with DJs and on the dance floor; therefore, in order to create an accurate representation of genre, fieldwork had to be conducted. Another reason why fieldwork needs to be completed is so that the researcher is working with their own data, notes, and interpretations. Unlike other fields, research in ethnomusicology tends to be collected the primary researcher rather than outside professionals (Herndon & McLeod, 1979). This being said, the primary data for this study was collected via my own personal fieldwork.

Despite the fact that fieldwork is necessary for research in ethnomusicology, there is no set in stone method for how to conduct fieldwork, because "fieldwork as a theoretical concept does not often appear as a subject to be discussed out of a broader context of research design" (Nettl, 2005, p. 139). Because of the lack of concrete models, ethnomusicologists have a lot of freedom in their research. yet many work the same general theories and principals though. These common principles have a "woven 'polyphonic' theoretical fabric" that connects the broad concepts of ethnomusicology (Rice, 2008).

Instead of providing a method for fieldwork, Nettl discussed varying studies that have been critical for me to establish a process of data collection (2005). The following were confronted in preparation for my own fieldwork:

- Gerard Behague's *Bossa & Bossas: Recent Changes in Brazilian Urban Popular Music* (Behague, 1973)

- Ali Jihad Racy's *Record Industry and Egyptian Traditional Music: 1904-1932* (Racy, 1976)

- Peter Manuel's *Popular Musics of the Non-Western World: An Introductory Survey* (Manuel, 1990)

- Charles Keil's *Urban Blues* (Keil, 1991)

- Kay Kaufman Shelemay's *Toward an Ethnomusicology of the Early Music Movement: Thoughts of Bridging Disciplines and Musical Worlds* (Shelemay, 2001)

- David B. Coplan's *In Township Tonight!: South Africa's Black City Music and Theatre* (Coplan, 2008)

Using these studies as reference points, I developed a methodology that was based on foundations in the field as well as modern technologies. Because there is no established formula for research, ethnomusicologists must be willing to take into account changing technologies during modern fieldwork (Cooley & Barz, 2008). Using a mix of old and new strategies, the following methodology incorporates a traditional case study format using new technologies to gather data.

Procedure

To gain a focused viewpoint of dancehall music within a community, a collective case study was chosen as the design of this study. This design would also allow me to carry out my research in the least obtrusive way possible. In June of 2015, I traveled to Portland, Jamaica in conjunction with the Jamaica Field Service Project

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to complete necessary fieldwork. While in Portland, I stayed in the small town of Boston for 10 days. Over the course of these ten days I visited four DJs over the course of six nights. While visiting these DJs I collected both primary and secondary data. Primary source data included over ten hours of audio and video recordings from various evenings. Secondary source data were from field notes based on my personal observation of DJs and their communities. Field observation ranged from the context of the case, technology that was used, characteristics of audience members present at each site, and their participation. The DJs were selected based on availability and town popularity. Since Portland is a small rural town, there was often only one DJ per night, which most of the town supported.

Data Collection

      Data for this study was collected through a use of both primary and secondary sources. At each site I used a similar form of data collection with minor adjustments as needed. The main form of data collection was through audio recordings. These recordings were taken on my iPhone that was placed out of sight in a bag. Each evening at the sites resulted in two to three hours of audio recordings. At the end of each evening, I immediately transferred recordings over to a hard drive used for research purposes only. I also took photographs throughout the evening and stored this data on an external hard drive. I took field notes - both during the evenings as I observed the DJs and in my reflective journal directly after my observations. These notes were taken electronically on a protected MS Word document. I organized these notes by evening and DJ as well as emerging themes.

Data Analysis

        Searching for emergent themes, I analyzed the recorded data from each DJ for the following trends – traditional beats, song length, production year, language choice, and added effects. This information was recorded in a spreadsheet. Data sorted into this chart were analyzed for common themes and differences across all four DJs. Field observations were analyzed for additional comments about audience and DJ interaction, and photographs were used as an additional means to confirm findings.

Validity

        Validity was ensured through the triangulation of data sources. Three forms of data – audio recordings, photography, and field notes – complemented each other and created a complete picture of each DJ. Additionally, two professors verified the results of my data analysis. These professors are independent experts in the field of ethnomusicology who have verified that my analysis was an accurate representation of each DJ, the musical styles they played, and the focus on dancehall music. The first of these professors is a Professor of Music at an outside University who traveled and visited all of the previously mentioned sites with me. The professor verified the accuracy of data collection, analysis, and subsequent results. The second of these professors is a Professor at the University of Delaware. Although not present at the research sites, this professor can attest that my research process was rigorous and comprehensive.

        With these validity procedures in place, the research presented in this thesis serves as a contribution to the field of ethnomusicology.

Limitations and Delimitations of the Study

In any research study there often are limitations and delimitations that should be considered. Limitations of this study were DJ selection, self-reporting, and specific time constraints. DJ selection was primarily based on the spontaneity of the town of Boston. Similar to other small rural towns in Jamaica, nightly entertainment is limited to one DJ who is available and able to access the necessary technological equipment; therefore, DJ selection was not premeditated. Another limitation was the self-reported collection of data. Because I collected data at each of the sites, I completed both data collection and analysis. The final limitation of the study was a strict time limitation. I had only ten days in Jamaica with a set departure date. This restricted me to follow a particular schedule when other researchers may have more flexibility and freedom to conduct such a study.

Delimitations of this study mainly focus on the forms of data collection that I chose to complete my research. Aligned with Nettl's framework, I studied the small town of Boston, in the parish of Portland rather than the country of Jamaica as a whole. Using a case study format, I chose to work in Boston primarily due to my familiarity with the region. Working in Boston the year before, I gained a practical understanding of the town, the people, and the musical scene. A second delimitation was my choice not to interview any of the DJs that I had observed. This decision was made upon talking and working with professionals who were familiar with the Jamaican culture. Because Jamaica is a developing country, the concept of academic research is foreign. Formal research-based interviews would not have been successful because participants may have given me the answers they perceived I was seeking. Further, they would likely have expected something in return for their participation.

To respect these boundaries and follow the Institutional Review Board procedure, I chose to observe the dancehall music scene rather than interviewing the DJs.

Keeping in mind these limitations and delimitations, the design of this research presents a study that is comprehensive and authentic.

Chapter 3

DATA ANALYSIS AND FINDINGS

Data Analysis

Data was collected through audio recordings, photographs, and a personal field journal during my ten days of field research in June of 2015. During this trip, I observed four separate DJs, and over the course of visiting four DJs, I had over 10 hours of audio data as well as my journal of field notes. The data were analyzed after I returned home from Jamaica the summer of 2015.

Data was analyzed to answer the following research questions:

1. How did dancehall music evolve from previous Jamaican musical trends?

2. What conditions led to the creation and development of dancehall music?

3. What are the characteristics, including outside musical factors, of modern day dancehall music?

To answer the first research question, I compared the musical trends determined from my analysis of the recordings and themes from field notes with the information I collected during my literature review. To answer my second research question I reviewed the literature again after all data was analyzed. During this second literature review I searched for trends, helping me to determine what conditions were in place before my research began. The majority of my analysis focused on answering my third and final question. By analyzing both the audio data and my field notes I was

able to determine the current musical characteristics of dancehall as well as characteristics of the dancehall music scene within Boston, Jamaica.

I analyzed audio recordings for (a) traditional beats (those beats from cults across the island such as Ettu, Kumina, Bruckins, Nyabinghi, and Dinki Mini), (b) song length, (c) production year, (d) language choice, and (e) added effects (additional techniques that DJs use during an evening or pre-programmed sounds). If a category such as production year or artist could not be identified for a specific song, this information was noted. Traditional beats, language choice, and added effects were grouped in the category under "Notes from Listening." All data were entered in to a spreadsheet that was organized as presented in Table 1. This table is representative of those musical excerpts that cut across DJs Jamall and Tyronne. The full analysis of all four DJs can be found Appendices A-D.

Table 1   Example of Data Organization

Recording Track	Minute Mark	Amount of Time Played	Song Name	Artist	Notes from Listening	Year Released
Sports Bar pt. 1 6/14	0:00	1:13	A Little More Time	Buju Banton ft. Beres Hammond	English singing Patois Rapping Phone call sounding effect is possible Dinki Mini back beat	1993
Sports Bar pt. 2 6/14	0:45	0:58	Turn Me On	Kevin Lyttle	Dinki Mini Beat English singing Very little extra effects added	2003
Fish Night 6/16	1:19	1:17	You Don't Love Me	Dawn Penn	Beat is lighter and felt throughout the other instrumental parts Instrumental parts such as steel drum are carrying the many melodic and harmonic functions No effects added	1994

Fish Night 6/16	2:36	2:29	Waiting in Vain	Bob Marley	Lighter beat Instrumental tracks English singing, no patois Clear melodic and harmonic lines No effects added	1977

I created a spreadsheet for each case to keep organization of data clear between the four sites. Once each case was analyzed individually common themes and findings were pulled from across the cases based on the analysis. The combined analysis of audio recordings, field notes, and photographs creates a triangulation of data that captures the full scene of these studies.

Findings

Based on the analysis of the recordings of the four DJs, I have culled primary themes that were prevalent across two or more DJs. The themes of this study are presented here then further described in the context of the cases that follow.

1. Dancehall music is a persistent musical genre despite the wide range of other music genres popular in Portland.

2. Almost all dancehall music is based on the Dinki Mini beat (see Figure 8). Many dancehall songs primarily use the main rhythm displayed in Drum 1. In more recent years some artists have begun to intricately incorporate the other varying layers into the riddims.

Figure 8   Dinki Mini Beat

3. Songs are never played in full, but rather in shorter clips. Usually this short clip includes the chorus and a deejay section. The chorus of a dancehall section is the main theme that is easily recognizable while a deejay section

4. Intensity builds throughout the night incorporating more patois, heavier beats, and more explicit lyrics.

5. Audience participation is also a key factor as DJs would change songs based on the audience's interest of the dance.

The town of Portland is surrounded by music from the radios that play reggae first thing in the morning to the cars that play dancehall until the late hours of the night. These four cases capture the music scene of the town starting at about 10 pm at night. Each DJ tells his own story through the music, as well as the towns.

Case 1 – Sports Bar: Jamall

The first case that I analyzed was the sports bar that I visited on June 14, 2015. To get to the sports bar, I had to walk about a half mile down the main unpaved road that traveled along the coast. When I first arrived at the sports bar around 11:00 pm very few locals were present. However, as the evening progressed more of the towns people began to arrive and by 1 am, the bar was crowded with an overflow of community members smoking outside (see Figure 9).

Figure 9   Example of dancer at sports bar

Throughout the evening a wide range of music was played including dancehall, reggae, and American pop and R&B music. The beginning of the evening was primarily reggae and American music. The majority of this music was in English and included simplified beats that are often present in both reggae and American pop

music. As the evening progressed more dancehall music was introduced and by the evening, the DJ was playing solely dancehall. Although not many added effects were present, those that were had a clear meaning and purpose. Effects were often used as a transition either between pieces or between verses. Songs played throughout the evening were relatively short averaging around one minutes and 25 seconds. The average release date of songs from the evening was 2002; however, a large majority of the reggae or American R&B music was dated from the 70s-90s. Overall there was a clear progression throughout the evening as the DJ made deliberate decisions about his musical choices.

Case 2 – Fish Night: Tyronne

Tyronne, the second DJ, was at Fish Night on June 16, 2014. Fish Night is a community event that occurs every Tuesday night in Boston Bay. The sound system and food was set up outside a community member's house on the main street in town. A small bar was set up outside the house but the sound system was set up on the front deck. Early in the evening music was played as community members sold fish soup and fish dinners. The sound system and selling of food can be seen in Figures 10 and 11.

Figure 10   Sound system set up at Fish Night

Figure 11   Fish soup and fish dinners being sold at Fish Night

Because this evening was not strictly focused around music, a wider range of audience members was present than at other evenings. Many children were still awake at the beginning of the evening and took part in the communal meal as well as dancing. Because there was a wider range of audience members, a wider range of music was played beside dancehall. For instance, there was a large selection of both Reggae music and American songs. There was a strong crowd reaction to the Bob Marley songs with everyone joining in and singing together. With the American music, the majority of songs were at least five years old. In general, most of the music from this evening was older with the average release date being 2005.

As the evening progressed, more dancehall music was played and by the end of the evening all of the music selections were dancehall. While food was being served and eaten very few people were actively dancing to the music but were rather casually reacting as necessary. As people finished eating, and the music progressively became more intense, more people began dancing. Towards the end of the evening a group of young girls who were primarily there to dance arrived. These girls who were anywhere from ages 13-16 and were more interested in the music and the dancing rather than the community and the food.

Tyronne played the longest clips of all of the DJs with the average song lasting 2:00 minutes. One of the reasons these songs lasted longer was because Tyronne would play 30 seconds to a minute of a clip and would restart the song or selection. Although other DJs used this technique, Tyronne used it the most frequently. In comparison to the other DJs, Tyronne used no additional effects throughout the evening. Rather, he relied on fade in and fade outs to emphasize transitions.

Case 3 – Ice Cream Stand: Darnell

I saw the third DJ on two separate evenings on June 18 and June 19. Although this DJ was seen on two separate evenings, the setting and context was nearly identical both evenings. Because of this, only the set of data from the June 18 visit is included in Appendix C. Darnell set up his sound system outside the Ice Cream Stand as shown in Figures 12 and 13. Although the sound system was under a small roof, the dancing occurred in the middle of the street and was interrupted when a car had to drive down the road.

Figure 12   Sound system set up at Ice Cream Stand

Figure 13   Alternative view of DJ at Ice Cream Stand

Unlike Jamall and Tyronne, Darnell played all dancehall music throughout the evenings and had very little variety in his selections. Instead, Darnell focused on emphasizing riddim, or the instrumental tracks of the selections. Multiple songs with the same riddim would be played back to back. By playing back-to-back songs with the same riddim, many songs become indistinguishable from each other. Each song was still played for a short amount of time with an average length of 1:17.

Because almost all of the music that Darnell played was dancehall, the majority of the music was in patois with more of a focus on dancing. Effects were also heavily use throughout the evening. Many of these effects were used at the beginning of each song when transitions were needed. Effects were also used to respond to audience members and their actions. For instance, if the DJ noticed a specific audience member dancing, he would give them a shout out using an effect.

Case 4 – Club Buzzed: Montez

The final case that I analyzed was Club Buzzed on June 19, 2014. On this evening, the majority of the town was at the Ice Cream stand with Darnell. Being a rural town in a developing country, the main power source went out, which was not unusual. All of those that were present at the Ice Cream stand moved to Club Buzzed, which still had power. Compared to the other DJs that were in more casual settings, Club Buzzed was an organized company that reflected the club scene that is popular in North America. Yet, because Boston is located in a developing rural community, they are only able to operate one day a week; therefore, they are open Friday evenings only as stated on the flyer shown in Figure 14.

Figure 14   Flyer for Club Buzzed

Starting later than the other DJs, Montez also ended later than the other DJs. While the other three DJs ended between 1:00 am and 2:00 am, Montez continued into the evening, ending at 4:00 am. The biggest difference between Montez and the other DJs was the length of songs. Although the other DJs used short clips, Montez's clips were incredibly short with the average song time being 0:53 seconds. Similarly to Darnell, the majority of the music that was played throughout the evening was dancehall and in patois. In particular, Montez played a lot of music by current dancehall sensation Vybz Kartel. Throughout the evening Montez used a large number of effects. Different than the other DJs, Montez's effects had no clear purpose, but were rather used for embellishment of the music being played. Within the context of the club setting, more emphasis was based on the Dinki Mini beat rather than the other aspects of music. Much like Montez, all four DJs all told a story that is representative of themselves and of the town of Portland, Jamaica.

Summary of Findings

Based on the individual analysis of each DJ five common themes emerged from across the DJs. While transferable, these findings are not generalizable.

1. Dancehall music is a persistent musical genre despite the wide range of other music genres popular in Portland.

2. Almost all dancehall music is based on the Dinki Mini beat (see Figure 8). Many dancehall songs primarily use the main rhythm displayed in Drum 1. In more recent years some artists have begun to intricately incorporate the other varying layers into the riddims.

3. Songs are never played in full, but rather in shorter clips. Usually this short clip includes the chorus and a deejay section. The chorus of a dancehall section is the main theme that is easily recognizable while a deejay section

4. Intensity builds throughout the night incorporating more patois, heavier beats, and more explicit lyrics.

5. Audience participation is also a key factor as DJs would change songs based on the audience's interest of the dance.

My first research question focused on the evolution of Jamaican musical trends. The Dinki Mini beat and the concept of riddim are still present in modern day dancehall music in Portland, Jamaica. However, a new musical trend has become present of DJs playing shorter clips of songs rather than full selections. The second research question addressed the conditions of dancehall. The continual persistence of dancehall in daily life has allowed for the consistency within dancehall. This persistence has also allowed for a natural development of the genre as technology has changed and dancehall has adapted. My final research question about characteristics can be answered with many of my findings: Modern day dancehall still uses the Dinki Mini beat as the foundation of its music, but clips are played in short, intensity builds throughout the night, and audience participation is a key factor in the music and effects used by DJs. With these research questions and findings in mind, I present conclusions of the study as discussed in the final chapter.

Chapter 4

CONCLUSIONS, DISCUSSION, AND SUGGESTIONS FOR FUTURE RESEARCH

Summary

The purpose of this research was to study modern Jamaican dancehall music trends through a case study in Portland, Jamaica. The following research questions framed the methodology and analysis of this study:

1. How did dancehall music evolve from previous Jamaican musical trends?

2. What conditions led to the creation and development of dancehall music?

3. What are the characteristics, including outside musical factors, of modern day dancehall music?

After analyzing over 10 hours of audio data in addition to field notes, I culled several findings that address my research questions. These findings are exclusive to the town of Portland, Jamaica and the four DJs studied. Dancehall music is a persistent musical genre despite the wide range of other music genres popular in Portland. Almost all dancehall music is based on the Dinki Mini beat with artists intricately incorporating other varying layers into the riddims. Further, songs are never played in full, but rather in shorter clips. Usually the short clips includes the chorus and a deejay section; the chorus of a dancehall section is the main theme that is easily recognizable. DJs would change songs based on the audience's interest of the dance, intentionally

building musical intensity throughout the night with DJs incorporating more patois, heavier beats, and more explicit lyrics.

Conclusions

Drawing from the findings from across the four DJs, I have come to the following conclusions to this study in Portland, Jamaica.

1. Dancehall permeates the musical culture of Boston, Portland.

2. A new characteristic of dancehall reflects that all four DJs employed shorter clips of songs throughout the evening.

3. Despite the evolution of dancehall, the traditional Dinki Mini beat still remains prevalent.

4. Songs with similar riddims are still played back to back to keep the continuity of tempo, beat, and movement.

5. Two varying styles of DJ-ing were apparent across the four DJs.

These conclusions are specific to my case study and the analysis that has been presented in this chapter. These conclusions can be used to continue discussion on the role of dancehall within Jamaican society and culture.

Discussion and Implications

Dancehall permeates the musical culture of Boston, Portland. All four DJs that were studied played primarily dancehall music throughout the evening. Although other genres were played such as Reggae, American Pop, and American R&B, the most prominent genre was dancehall. Boston has a strong musical culture with music infiltrating daily life both day and night. The persistence of dancehall within this scene portrays the importance of dancehall in this town and community.

A new characteristic of dancehall reflected that all four DJs employed shorter clips of songs throughout the evening reflecting a wider range of music to select from, and greater access to technology. With the increase in globalization new music is being shared as frequently as new ideas. Because of this, up and rising DJs are not limited to the recordings sold in shops but rather have the entire Internet to pull from.

Despite the evolution of dancehall, the traditional Dinki Mini beat still remains prevalent in the music played in clubs. This rhythm is the basis of all standard dancehall riddims, and although DJs are beginning to use varying techniques and effects, the foundation of the music has remained the same.

Songs with similar riddims are still played back to back to keep the continuity of tempo, beat, and movement. Since the 80s the heart of dancehall music has been the riddim, and that has not changed to this day. A specific example of this can be seen in Montez's DJ-ing at Club Buzzed, which is in Appendix D.

Two varying styles of DJ-ing were apparent across the four DJs. DJs Jamall (Sports Bar) and Tyronne (Fish Night) displayed a style that built into traditional dancehall while DJs Darnell (Ice Cream) and Montez (Club Buzzed) displayed a more intense program from the start. These differences highlight the fact that a split formed between the varying genres in the late 70s. However, the fact that Jamall and Tyronne infused both genres into the DJ-ing may suggest that the two genres have not drifted apart as much as researchers have previously stated.

Although these findings are specific to Boston, Jamaica, they may serve as an example of larger dancehall themes that are prevalent across the country.

Connections to Existing Literature

After completing the analysis for this project, I returned to the existing literature on Jamaican's musical history, dancehall, and ethnomusicology in general. The most prominent connection back to literature was the continuation of riddim in modern dancehall music. In *Reggae Routes* Chang and Chen discussed the importance of riddim stating that "A good riddim is remarkable addictive and hearing a string of hits on the same riddim can be an amazingly enjoyable experience" (1998, p. 77). As displayed through the use of repeating riddims in my analysis, the enjoyment is still experienced today.

Another important aspect of dancehall music is the lyrics. As stated in the literature review, critics of dancehall look to what is known as "slackness" as a detriment to Jamaican society. Slackness refers to the "crude" manner in which the genre discusses sexuality or other related topics (Stolzoff, 2000). To this day this slackness does still exist in dancehall with a large majority of the songs still containing slack lyrics. For example, one of the more popular songs that was played was "Broad Out" by RDX and has the following lyrics:

> Bend down soh and touch toe
> Set like you a love pro...
> Back up
> Stand up and sink in yuh back
> Back Up
> Dat deh style wid yuh foot pon di block
> Back up
> Fling yuh love pon dah boy deh
> Back up
> Mek mi kiss up yuh pretty Jahhh yah (2012)

As with dancehall music of the '80s and '90s, these lyrics still refer to women's sexuality in a bold manner. Many critics believe that dancehall establishes

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traditional gender roles and forces women into being sexual. In *Sound Clash,*

Jamaican Dancehall Culture at Large, though, Cooper argued the following:

> "But the gender politics of the dancehall that is often dismissed by
> outsiders as simply misogynist can be read in a radically different way
> as a glorious celebration of full-bodied female sexuality, particularly
> the substantial structure of the Black working-class woman whose body
> image is rarely validated in the middle-class Jamaican media" (2004, p.
> 86)

While a bold statement to make in 2004, the reality of dancehall today aligns

with Cooper more so than before both in dancehall at large and in Boston, Jamaica.

Like many others, dancehall legend Vbyz Kartel is often criticized for his sexist lyrics;

however, in his recent novel *The Voice of the Jamaican Ghetto* Kartel explains his

respect for women and shames other Jamaican men for their outdated views on a

woman's rights (2012). Although there seemed to be an equal representation of both

men and women at all of the dancehalls, it was clear that women were the

predominant audience in the evening. The dancers were mainly female and controlled

the center of the floor. Their involvement in each song dictated how long the DJ

would play that song for. For instance, if the dancers really enjoyed a song, the DJ

would replay said song three or four times. In the same regard, if the dancers stopped

dancing, the DJs would change the song immediately. The dancehall has become a

place for women to express themselves without fear or judgment of larger society.

This study is a snapshot of the current realities of the dancehall scene in

Boston, Jamaica, but some of the themes that were present in these cases might also be

reflective of the continuum of dancehall in other communities in Jamaica.

Suggestions for Future Research

Moving forward, this research could continue in myriad directions. One possibility is to continue this study on a large scale across various communities in Jamaica. Although a small country, Jamaica has a wide variety of cultural influences across the island. A comprehensive analysis could be used to update the continuum of Jamaican music over the past 10 years.

Although the majority of this research focused on the musical techniques of dancehall, future research could expand on other aspects of dancehall, illuminating connections back to society. As Herndon and McLeod stated "music occurs within a cultural setting, and that a full understanding of music requires an understanding of the cultural setting" (Herndon & McLeod, 1979, p. 12). Dancehall culture is more than just the music; it also includes dancing, performance space, gender roles, and economic strategies.

As displayed by the emergence of rap in dancehall songs, American influences are once again being seen in dancehall. Throughout Jamaican history, there have been moments of American influence such as the early sound system days and the international attention of reggae. With the emergence of rap into dancehall music, an American influence is yet again at work. However, this relationship may be more reciprocal than prior interactions. Jamaican influences can be seen in American pop music with the presence of songs such as Cheerleader by OMI. Researchers could investigate the relationship between Jamaican and American popular music.

Moving beyond popular music, researchers should study the relationship between dancehall music and music teaching and learning in Jamaica. Music education in the United States has begun to use informal music techniques and popular music to reach larger groups of students in the classroom. Unlike the United States,

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Jamaica has no formal music education curriculum. Even though music is not taught in the Jamaican education system, the people of Jamaica are inherently musical, which means they are naturally learning to be musical from outside resources. Researchers could explore the influences of dancehall on music learning in and outside of the classroom.

The purpose of this study was to look at Jamaican dancehall music through four case studies in Boston, Jamaica. Based on the analysis of these cases I have concluded that dancehall continues to be present in Jamaican society. While some changes have developed over the past 10 years, many of the same foundations of dancehall still exist. The future of Jamaican music may continue to build on these foundations or shift into something completely new; regardless of what happens the musical sprit of Portland, Jamaica will not be lost.

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Appendix A

SPORTS BAR ANALYSIS

Recording Track	Minute Mark	Song Length	Song Name	Artist	Notes from Listening	Year Released
Sports Bar Dancehall pt. 1 6/14	0:00	1:13	A Little More Time	Buju Banton ft. Beres Hamond	English singing Patois Rapping Phone call sounding effect is possible Dinki Mini back beat Riddim - Tonight	1993
Sports Bar Dancehall pt. 1 6/14	1:13	3:32	Close to You	Maxi Priest	Definitely an American Song Dancehall effects added when there is limited singing DJ talking over song during back beat Talking about welcoming visitors, and how we're going to party Maxi Priest is a British Reggae Artist	1990
Sports Bar Dancehall pt. 1 6/14	4:45	1:05	Return of the Mack	Mark Morrison	DJ introduces song Interject with exclamations and lyrics English Song, most likely American song	1990
Sports Bar Dancehall pt. 1 6/14	5:50	1:25	You Rock My World	Michael Jackson	Lighter singing voice American style beat of heavy emphasis 1 &3	1996
Sports Bar Dancehall pt. 1 6/14	7:15	1:37	Step in the Name of Love	R. Kelly	English. DJ continuing to shout overtop Slow R&B Song but with a heavy emphasis on 1 &3 Dancehall effects About Stepping Dance	2003

Sports Bar Dancehall pt. 1 6/14	8:52	2:24	Happy People	R. Kelly	Smoother transition between this song and the last song English, American R&B Also about stepping dance	2004
Sports Bar Dancehall pt. 1 6/14	11:16	2:14	Murder She Wrote	Chaka Demus & Pliers	English singing Patrois rapping Clear Dink Mini beat in the background Has sections of singing on a neutral syllable Transition into next song was not as clear	1992
Sports Bar Dancehall pt. 1 6/14	13:30	0:44	N/A	N/A	English Singing	N/A
Sports Bar Dancehall pt. 1 6/14	14:14	2:14	No One in the World	Chevelle Franklin	Non English singing Dinki Mini Beat However when woman voice comes in she is singing in English 2-3 Clave as beat	2010
Sports Bar Dancehall pt. 1 6/14	16:28	2:47	Drive Me Crazy	Kevin Lyttle feat. Mr. Easy	All English singing "She drives me crazy, cause she's having my baby" - chorus Dinki Mini Beat Patois rapping Background electronic beat dies out during rap and becomes mainly a drum beat Released by Mr. Easy in 2001 Released by Kevin Lyttle in 2004	2004
Sports Bar Dancehall pt. 1 6/14	19:15	1:00	Party Time	Danny English & Egg Nog	Faster beat than the last song Built up to the beat English singing with Patois rapping Very little dancehall effects added	2002
Sports Bar Dancehall pt. 1 6/14	20:15	0:59	No Letting Go	Wayne Wonder	American Song	2003
Sports Bar Dancehall pt. 1 6/14	21:14	2:06	Hey Sexy Ladies	Shaggy feat. Sean Paul	Included more dancehall effects Jamaican-American artist	2002
Sports Bar Dancehall pt. 1 6/14	23:20	2:27	Cha Cha Slide	DJ Casper	Very American song Line Dance	2003

Context	Start	Duration	Song	Artist	Notes	Year
Sports Bar Dancehall pt. 1 6/14	25:47	2:23	Dance with Somebody	Whitney Houston	American pop song; Dancehall effects added heavily especially during the break; Song is started over at 26:40 with heavy effects; Dancehall effects were added as the song progressed	1987
Sports Bar Dancehall pt. 1 6/14	28:10	1:11	Like a Virgin	Madonna	American 80s style song; Dancehall effects added in sparingly based on pauses in the singing	1984
Sports Bar Dancehall pt. 1 6/14	29:21	1:06	Show Me Love	Robin S.	American style beat	1990
Sports Bar Dancehall pt. 1 6/14	30:27	1:23	I Like to Move It	Reel 2 Reel	American 90s song; Only effect that was particularly added was the telephone effect	1994
Sports Bar Dancehall pt. 1 6/14	31:50	1:09	Cotton Eyed Joe	Rednex	Original back beat left untouched; Almost no dancehall effects added until the end	1995
Sports Bar Dancehall pt. 1 6/14	32:59	1:54	Blurred Lines	Robin Thicke	Dancehall effects were heavy; Patois rap added that is not in original at 34:15	2013
Sports Bar Dancehall pt. 1 6/14	34:53	1:16	Guh Down	Machel Montano, Lil Rick	Faster more synchronized beat than American tunes; Mentions whining; A Jamaican song; Dink Mini beat with more emphasis on the down beat	2011
Sports Bar Dancehall pt. 1 6/14	36:09	N/A	N/A	N/A	Dinki Mini beat; 3-2 Clave; Dancehall effects added; Singing in English with patois added in; DJ added in his own interjections	N/A
Sports Bar Dancehall pt. 2 6/14	0:00	0:45	Mamacita	DJ Maze	Slower Dinki Mini Beat; Female rapping in Patois; Telephone effect added in early	2013
Sports Bar Dancehall pt. 2 6/14	0:45	0:58	Turn Me On	Kevin Lyttle	Dinki Mini BeatEnglish singingVery little extra effects added	2004

Source	Time	Duration	Song	Artist	Description	Year
Sports Bar Dancehall pt. 2 6/14	1:43	1:05	I Dare You	Destra	Strong Dinki Mini beat / English singing / Effects added in when singing has died down	2008
Sports Bar Dancehall pt. 2 6/14	2:48	1:12	N/A	N/A	Dinki Mini Beat / Female singing in English / Singing about wining	N/A
Sports Bar Dancehall pt. 2 6/14	4:00	1:46	I'll Be Missing You	Puff Daddy feat. Faith Evans and 112	Standard American beat/R&B / English singing / Effects added in when singing dies	1997
Sports Bar Dancehall pt. 2 6/14	5:46	1:44	N/A	N/A	Moments of Dinki Mini beat mixed with a stronger downbeat / Beat dominates entire song / Singing in English with rapping in patois	N/A
Sports Bar Dancehall pt. 2 6/14	7:30	1:13	N/A	N/A	More upbeat Dinki Mini / Singing about wining / Effects added in to end the song / DJ adds in commentary	N/A
Sports Bar Dancehall pt. 2 6/14	8:43	1:04	N/A	N/A	DJ continues to add commentary as song starts / Beat is based off of the 3-2 clave	N/A
Sports Bar Dancehall pt. 2 6/14	9:47	0:38	N/A	N/A	Dinki Mini Beat	N/A
Sports Bar Dancehall pt. 2 6/14	10:23	0:43	N/A	N/A	Dinki Mini Beat / Heavy dancehall effects / Singing in patois	N/A
Sports Bar Dancehall pt. 2 6/14	11:06	0:43	N/A	N/A	Mainly rapping in patois / Effects added to fill in beats	N/A
Sports Bar Dancehall pt. 2 6/14	11:49	1:19	One Drop	QQ, Venomus	Dinki Mini Beat but with strong down beats / Heavy patois / Breaks dinki mini beat from drop section / Very little effects added	2013
Sports Bar Dancehall pt. 2 6/14	13:08	1:19	N/A	N/A	Heavy patois / Dinki Mini back beat / Very little additional effects added / Two different male artists between rapping and singing sections, more emphasis on the rapping	N/A

Song	Timestamp	Duration			part	
Sports Bar Dancehall pt. 2 6/14	14:27	1:00	N/A	N/A	Patois Two different artists between rapping and singing Dinki Mini beat stops for the repetitive drop section	N/A
Sports Bar Dancehall pt. 2 6/14	15:27	2:06	N/A	N/A	Dinki Mini Heavy patois Little additional effects added in	N/A
Sports Bar Dancehall pt. 2 6/14	17:33	0:30	N/A	N/A	Effects added in right at the beginning Patois Wide range of effects continue throughout song	N/A
Sports Bar Dancehall pt. 2 6/14	18:03	0:55	Wine and Jiggle	I-Octane	Dinki Mini Beat Patois Effects added in between transitions	2013
Sports Bar Dancehall pt. 2 6/14	18:58	0:46	N/A	N/A	Dinki Mini Beat Heavy patois Rap Effects added in when rapper pauses	N/A
Sports Bar Dancehall pt. 2 6/14	19:44	1:02	N/A	N/A	Beat does not start off right away Effects added overtop of patois rap Dinki mini beat is present but as not as strong	N/A
Sports Bar Dancehall pt. 2 6/14	20:46	0:48	N/A	N/A	Female singer with a male rapper both in patois Dinki Mini beat Almost no additional effects added	N/A
Sports Bar Dancehall pt. 2 6/14	21:34	1:13	N/A	N/A	Slower beat, but dinki mini presence is still there Patois rapping Little melodic material, mainly rapping	N/A
Sports Bar Dancehall pt. 2 6/14	22:47	1:03	N/A	N/A	More upbeat Effects added in right away Still in patois but has melodic material	N/A
Sports Bar Dancehall pt. 2 6/14	23:50	0:44	N/A	N/A	Many effects added in Singing in patois Beat is strong towards downbeat, overtakes singing	N/A

Sports Bar Dancehall pt. 2 6/14	24:34	0:39	N/A	N/A	Much more melodic Singing in English	N/A
Sports Bar Dancehall pt. 2 6/14	25:13	1:10	N/A	N/A	Singing in English, rapping in patois Dinki mini beat but not strong Chorus of singing came back twice - haven't heard much of that yet	N/A
Sports Bar Dancehall pt. 2 6/14	26:23	1:11	Shampoo	Ding Dong	Lyrics very repetitive Allows for lots of time for effects to be added in Melodic back track More focus on the 3-2 feel than the dinki mini	2014
Sports Bar Dancehall pt. 2 6/14	27:34	1:10	N/A	N/A	Little melodic content Mix of singing and rapping, in patois Weak dinki mini beat	N/A
Sports Bar Dancehall pt. 2 6/14	28:44	0:46	N/A	N/A	Effects added in rapidly during repetitive singing sections Singing in patois 3-2 beat feel	N/A
Sports Bar Dancehall pt. 2 6/14	29:30	2:37	Syvah	Ding Dong	Song started over at 29:50 Almost no dinki mini beat Heavy 3-2 feel Very repetitive lyrics Rap Section in English	2014
Sports Bar Dancehall pt. 2 6/14	32:07	0:58	N/A	N/A	Effects added in beginning Upbeat dinki mini beat Rapping in patois Women singing in patois	N/A
Sports Bar Dancehall pt. 2 6/14	33:05	0:38	N/A	N/A	Melodic background Very repetitive boom section	N/A
Sports Bar Dancehall pt. 2 6/14	33:43	5:47	N/A	N/A	Effects added in over basic beat. Lots of effects!! Basic dinki mini beat, played solely for a while Not much going on, some melodic content played over a very heavy beat More of an improv on beat and effects rather than a traditional dancehall song	N/A

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| | | | | | Occasional beats beat is improvised on |

Appendix B

FISH NIGHT ANALYSIS

Recording Track	Minute Mark	Song Length	Song Name	Artist	Notes from Listening	Year Released
Fish Track 6/16	0:00	1:19	N/A	N/A	Slow Dinki Mini, slower beat in general English Singing Light beat with more of a steal drum feel Instrumental tracks as well No effects added	N/A
Fish Track 6/16	1:19	1:17	You Don't Love Me	Dawn Penn	Beat is lighter and felt throughout the other instrumental parts Instrumental parts such as steel drum are carrying the many melodic and harmonic functions No effects added	1994
Fish Track 6/16	2:36	2:29	Waiting In Vain	Bob Marley	Lighter beat Instrumental tracks English singing, no patois Clear melodic and harmonic lines No effects added	1977
Fish Track 6/16	5:05	0:43	N/A	N/A	Women singing in English Relaxed Caribbean beat No effects added	N/A
Fish Track 6/16	5:48	1:00	N/A	N/A	Beat is more squared, more on the off beats rather than a syncopated dinki mini feel Tuning of recording is weird and dips No effects added	N/A
Fish Track 6/16	6:48	1:26	N/A	N/A	Slow Dinki Mini beat	N/A

					Lighter singing voice Instrumental tracks No effects added	
Fish Track 6/16	8:14	2:54	Turn Your Lights Down Low	Bob Marley	More of an American style beat Singing in English, male verse Simple beat and harmonic functions Main focus of the song is on the lyrics No effects added	1977
Fish Track 6/16	11:08	2:38	Three Little Birds	Bob Marley	Restarted at 11:57 Not necessarily Dinki Mini but a more syncopated beat is present Instrumental tracks are very strong, particularly steel drum Clear melodic and harmonic functions and purpose No effects added	1977
Fish Track 6/16	13:46	0:28	N/A	N/A	N/A	N/A
Fish Track 6/16	14:12	2:#4	Buffalo Soldier	Bob Marley	Syncopated beat present Instrumental tracks present such as steel drums and trumpet Instrumental tracks strengthen the melodic line while also offering interjections Restarted at 15:05 Clear melodic line Singing in English No effects added	1983
Fish Track 6/16	16:46	3:07	Rise to the Occasion	Sizzla	More electronic tracks rather than instrumental tracksSinging in English but Jamaican accentMelodic line is flatterMultiple vocal lines go in and out adding musical depthNo effects added	2003
Fish Track 6/16	19:53	0:57	Welcome to Jamrock	Damian Marley	Additional tracks are more instrumental in nature Beat is more of an American rap beat rather than dinki mini	2005

					Rapping in patois No effects added	
Fish Track 6/16	20:50	1:15	More Justice	Damian Marley	Singing in English with a Jamaican accent Small bits of rapping with hints of patois Slow dinki mini beat No effects added	2001
Fish Track 6/16	22:05	1:12	Destiny	Buju Banton	Very slow Jamaican beat Vocal riffs Singing in English Patois rapping No effects added	1997
Fish Track 6/16	23:19	1:30	Till I'm Laid to Rest	Buju Banton	Unable to distinguish because people are talking Rapping in English and patois Slow beat No clear melodic line Main focus is on the DJ No effects added	1995
Fish Track 6/16	24:49	3:36	Hills and Valleys	Buju Banton	Syncopated reggae beat Instrumental tracks rather than electronic beats Instrumental tracks are simple to focus on the lyrics of the song Singing in English Singing about brothers and sisters and the people of Jamaica No effects added	1997
Fish Track 6/16	28:25	1:44	Too Close	Next	Straight forward American style beat Singing in English Restarted at 29:14 No effects added	1997
Fish Track 6/16	30:09	1:15	Maria Maria	Santana	Latin Style beat and instrumental tracks Melodic interludes between singing Male and female singing No rapping	1999

Track	Time	Duration	Song	Artist	Notes	Year
					No effects added	
Fish Track 6/16	31:24	0:38	N/A	N/A	Syncopate beat Restarted at 31:40 Barely allowed for any vocals to be played No effects added	N/A
Fish Track 6/16	32:03	1:37	Get It On Tonight	Montel Jordan	R&B style beat, slower slightly syncopated beat but strong beats on 1 and 3 Singing in English with an American accent No effects added	1999
Fish Track 6/16	33:39	1:46	N/A	N/A	R&B slower style beat Restarted around 3:10 Straight forward harmonic functions Main focus is on lyrics Sang in English	N/A
Fish Track 6/16	35:25	1:15	Deuces	Chris Brown	R&B style beat Sang in English No effects added Focus on lyrics rather than beat	2011
Fish Track 6/16	36:40	1:56	Show It	Demarco	Dinki Mini beat Singing in English Restarted at 37:12 Minimal effects beginning to be added, possibly in recording on song	2010
Fish Track 6/16	38:36	1:34	Firefly	Owl City	American Pop Song Faster beat style No additional effects added	2009
Fish Track 6/16	40:10	1:13	Find Your Love	Drake	American Pop Song Fast beat No additional effects added	2010
Fish Track 6/16	41:23	2:23	Baby	Justin Bieber	Restarted at 41:59 American Pop Song Fast beat No effects added	2010
Fish Track 6/16	44:00	2:32	Hot N Cold	Katy Perry	American Pop Song Restarted at 44:30	2008

					Fast Pop Beat No effects added	
Fish Track 6/16	46:32	1:32	S&M	Rihanna	American Pop Song Fast Pop beat No effects added	2010
Fish Track 6/16	48:04	1:41	DJ Got Us Fallin' In Love	Usher	American Pop Song Upbeat Pop Beat No effects added	2010
Fish Track 6/16	49:45	1:08	We No Speak Americano	Yolando Be Cool	American Pop Song Fast beat but has more of a Latin feel No effects added	2012
Fish Track 6/16	50:53	2:23	Blurred Lines	Robin Thicke	American Pop Song Fast upbeat style Restarted at 51:27 No effects added	2013
Fish Track 6/16	53:16	2;25	Diamonds	Rihanna	American Pop Song Fast upbeat style Restarted at 54:04 No effects added	2012
Fish Track 6/16	55:41	5:19	Rude	Magic!	Restarted at 56:16 Restarted again at 57:12 American Pop Song Upbeat pop style No effects added	2014
Fish Track 6/16	1:00:07	2:56	Soul Provider	Romain Virgo	More of a reggae beat Singing in English Melodic line clearly present with strong harmonic function No effects added	2014
Fish Track 6/16	1:03:03	2:46	Stay With Me	Sam Smith	American Pop Song Restarted at 1:03:29 Original has a slower beat Dinki mini beat added over top No effects added	2014
Fish Track 6/16	1:05:49	2:19	Smile Jamaica	Chronixx	Reggae beat	2013

					Instrumental tracks offer backdrop to melodic singing Singing about Jamaica No effects added	
Fish Track 6/16	1:08:08	2:48	Angola	Joh Bouks	Reggae beat Instrumental tracks Restarted at 1:09:14 Singing in patois No effects added	2013
Fish Track 6/16	1:10:56	3:12	Ain't No Giving In	Chronixx	Reggae Beat Singing in patois and English Limited instrumental tracks mainly providing beat rather than melodic interjections Restarted at 1:12:12 No effects added	2013
Fish Track 6/16	1:14:08	1:32	N/A	N/A	No strong beat, but dinki mini is present Rapping in patois Backtracks are very basic No effects added	N/A
Fish Track 6/16	1:15:40	1:50	N/A	N/A	Slow Dinki Mini Singing in patois and dancehall Main focus was on lyrics rather than instrumental flow No effects added	N/A
Fish Track 6/16	1:17:30	1:40	Loyal	Chris Brown	American Rap Strong beat Little instrumental backing, some for effect Main focus on lyrics No effects added	2014
Fish Track 6/16	1:19:10	1:11	N/A	N/A	Speaking entrance in patois Instrumental back track Singing in English	N/A
Fish Track 6/16	1:20:21	2:51	Bedroom Bully	Busy Signal	Dinki Mini beat Rapping in patois Little instrumental back tracks, mainly just a	2013

Fish Track 6/16					drum beat Very repetitive More focus on the lyrics that he's rapping rather than any other musical elements	
Fish Track 6/16	1:23:30	1:24	Fi Di Jockey	Aidonia	Dinki Mini beat Patois singing Repetitive interjections Little instrumental tracks	2013
Fish Track 6/16	1:24:54	1:26	Bruki	Aidonia	Dinki Mini beat Singing in patois Repetitive interjections	2013
Fish Track 6/16	1:26:20	3:10	Nuh Compatible	Bugle	Slow Dinki Mini beat Singing in patois Little instrumental tracks Main focus is on the patois rap Restarted twice	2013
Fish Track 6/16	1:29:30	2:58	I'm Coming	Konshens	Very slow Dinki Mini beat Some instrumental tracks added, mainly for transitional effects Lyrics are incredibly repetitive Harmonic content is incredibly simple Restarted at 1:33:00	2013
Fish Track 6/16	1:32:18	2:48	Broad Out	RDX	Dinki Mini beat Singing and rapping in English	2013
Fish Track 6/16	1:35:16	1:18	N/A	N/A	Dinki Mini beat Rapping in patois Singing in English Very little instrumental tracks Uses rest for dramatic effects	N/A
Fish Track 6/16	1:36:34	N/A	N/A	N/A	Fast dinki mini beat Restarted at 1:36:59 Rapping and singing in patois	N/A

ICE CREAM ANALYSIS

Recording Track	Minute Mark	Song Length	Song Name	Artist	Notes from Listening
Ice Cream Dancehall pt 1 6/18	0:00	1:38	N/A	N/A	Effects added in frequently Singing and rapping in patois Effects almost overbalance singing Dinki mini beat but not heavy More focus on the lyrics, instrumental back tracks are less important Rapping in patois No effects added in during the rapping but rather during interjections
Ice Cream Dancehall pt 1 6/18	1:38	1:18	N/A	N/A	Effects added in frequently and overlapping on top of each other Dinki Mini beat Rapping and singing in patois Almost no instrumental tracks besides the drum beat
Ice Cream Dancehall pt 1 6/18	2:56	1:41	N/A	N/A	Effects added in frequently Dinki mini beat strongly present Singing and rapping in patois Effects added in during spaces Singing does present some of a melodic line
Ice Cream Dancehall pt 1 6/18	4:15	1:29	N/A	N/A	A range of effects added in Beat is not as straightforward as Dinki Mini Hints of it but the beat is more aligned with the lyrics Moments where there are moments when the beat stops and focus is on singing completely
Ice Cream	5:44	1:27	Movimiento	El Bwoy	Effects in the beginning

Dancehall pt 1 6/18					Almost no beat during singing parts Dinki mini beat present but heavy emphasis on the downbeats
Ice Cream Dancehall pt 1 6/18	7:11	1:00	N/A	N/A	Similar beat to before Dinki mini present but heavy emphasis on the downbeats Slightly more of an additional drum beat Effects added occasionally
Ice Cream Dancehall pt 1 6/18	8:11	0:59	N/A	N/A	Dinki mini beat with heavy downbeats patois singing Effects added in layering on top of each other
Ice Cream Dancehall pt 1 6/18	9:10	0:55	N/A	N/A	Dinki Mini beat Melodic singing in patois Effects added in frequently Same effect would be added multiple times in a row
Ice Cream Dancehall pt 1 6/18	10:05	0:51	N/A	N/A	Different beat than all those played before Clearly a different artist Dinki Mini beat weak Effects added in frequently Singing in patois, singing has a melodic flow to it Instrumental tracks present
Ice Cream Dancehall pt 1 6/18	10:56	0:57	N/A	N/A	Dinki Mini beat Effects added in Singing in patois Melodic singing Instrumental tracks repetitive but are played along with the beat
Ice Cream Dancehall pt 1 6/18	11:53	0:56	N/A	N/A	Dinki Mini beat present but not main focus Rapping in Patois is main focus
Ice Cream Dancehall pt 1 6/18	12:49	1:12	N/A	N/A	Faster Dinki Mini beat Effects used primarily in gaps Singing and Rapping in patois Harmonic instrumental tracks more present
Ice Cream Dancehall pt 1 6/18	13:57	0:58	N/A	N/A	Weak dinki mini beat present with a larger beat overtop Rapping in patois Instrumental tracks present Very little effects added in when there are large times of rapping

	Minute Mark	Song Length	Song Name	Artist	
Ice Cream Dancehall pt 1 6/18	14:55	0:42	N/A	N/A	
Ice Cream Dancehall pt 1 6/18	15:47	N/A	N/A	N/A	Slower singing Effects added in right away but aren't as prevalent when rapping and singing is happening Beat very challenging to hear Rapping faster Fast dinki mini beat present

Recording Track	Minute Mark	Song Length	Song Name	Artist	Notes from Listening
Ice Cream Dancehall pt 2 6/18	0:00	1:07	N/A	N/A	Fast dinki mini beat Effects added in throughout Lyrics are repetitive Singing in patois, singing about wining and dancing
Ice Cream Dancehall pt 2 6/18	1:07	1:23	Broad Out	RDX	Fast dinki mini Singing in patois Little effects added into beginning compared to many other songs
Ice Cream Dancehall pt 2 6/18	2:30	1:09	N/A	N/A	Dinki mini beat but emphasis on down beats Instrumental tracks important but simple
Ice Cream Dancehall pt 2 6/18	3:39	1:08	N/A	N/A	Effects added in beginning Instrumental tracks important Straight forward dinki mini beat but not main focus of song Melodic nature to lyrics, singing in patois
Ice Cream Dancehall pt 2 6/18	4:47	0:41	N/A	N/A	Dinki mini beat Singing in patois Instrumental tracks simple and repetitive
Ice Cream Dancehall pt 2	5:28	1:10	N/A	N/A	Effects added in the beginning as a transition Fast dinki mini beat

Song / Date	Time	Duration	Beat	Artist	Notes
6/18					Singing in patois Effects also added in during dull parts of the song
Ice Cream Dancehall pt 2 6/18	6:38	0:50	N/A	N/A	Dinki mini present but more emphasis on 3-2 clave feel Singing and rapping in patois
Ice Cream Dancehall pt 2 6/18	7:28	1:26	N/A	N/A	Singing and rapping in patois Faster beat - dinki mini Effects added in sparingly but not as frequently as other records Instrument tracks present
Ice Cream Dancehall pt 2 6/18	8:54	1:45	One Drop	QQ ft. Venomous	Effects added in transitions but none added during song Restarted once Dinki mini beat with repetitive sections
Ice Cream Dancehall pt 2 6/18	10:39	0:43	N/A	N/A	Effects used in transition Dinki mini beat Little instrumental tracks Singing and rapping in patois but a slower patois No effects used
Ice Cream Dancehall pt 2 6/18	11:22	1:52	One Drop	QQ ft. Venomous	Restarted previous song Notes same as previously No effects used
Ice Cream Dancehall pt 2 6/18	13:14	16:10	Hot Fuk	Mr. Vegas	Singing and rapping in patois Effects added in once main song was established but were limited during singing and main tracks Little instrumental tracks, mainly just drums Somewhat melodic Song is incredibly repetitive
Ice Cream Dancehall pt 2 6/18	16:10				DJ took a 5 minute break!
Ice Cream Dancehall pt 2 6/18	23:00	3:37	N/A	N/A	Beat is irregular in beginning, slowly establishes a dinki mini beat Electronic instrumental tracks present Singing and rapping in patois Restarted at 24:15 Restarted again at 25:23

Ice Cream Dancehall pt 2 6/18	26:37	1:28	N/A	N/A	Slower beat, dinki mini present though / Beat track is not as strong as minimal instrumental track / Rapping in patois
Ice Cream Dancehall pt 2 6/18	28:05	2:20	Syvah	Ding Dong	Heavier beat present / Very repetitive sections / Restarted at 28:58 / Singing and rapping in patois
Ice Cream Dancehall pt 2 6/18	30:25	1:50	Shampoo	Ding Dong	Restarted at 31:00 / Dinki mini beat very repetitive / Instrumental tracks present but not heavy
Ice Cream Dancehall pt 2 6/18	32:15	1:40	N/A	N/A	Heavy effects used at beginning and used sparingly throughout / Singing and rapping in patois / Dinki mini present / Super simple drum and instrumental tracks / Little harmonic content / Singer has more of a melodic flow
Ice Cream Dancehall pt 2 6/18	33:55	1:38	N/A	N/A	Same riddim as song before / Dinki mini present / Singing and rapping in patois / Singing has some melodic flow
Ice Cream Dancehall pt 2 6/18	35:33	1:27	N/A	N/A	Same riddim as song before / Similar style notes / No effects used
Ice Cream Dancehall pt 2 6/18	37:00	0:35	N/A	N/A	Same riddim as song before / Similar style notes / No effects used
Ice Cream Dancehall pt 2 6/18	37:35	0:45	N/A	N/A	Same riddim as song before / Similar style notes / One effect used in beginning but that's it
Ice Cream Dancehall pt 2 6/18	38:20	0:49	N/A	N/A	Beat is ambiguous for first part / Dinki mini beat is present but 3-2 clave beat is also felt / Rapping in patois
Ice Cream Dancehall pt 2 6/18	39:09	1:01	N/A	N/A	Effects used in beginning to mark transition / Same riddim as song before

Song	Time	Duration			Notes
Ice Cream Dancehall pt 2 6/18	40:10	0:45	N/A	N/A	Same riddim as song before Effects used sparingly
Ice Cream Dancehall pt 2 6/18	40:55	1:40	N/A	N/A	Same riddim as song before Rapping in patois Effects used more frequently than other songs
Ice Cream Dancehall pt 2 6/18	42:15	1:01	N/A	N/A	Restarted at 42:35 Dinki mini beat, emphasis on first two beats Singing and rapping in patois
Ice Cream Dancehall pt 2 6/18	43:16	1:12	N/A	N/A	Restarted at 43:38 with heavy effects Rapping in patois Instrumental tracks simple but present
Ice Cream Dancehall pt 2 6/18	44:28	0:58	N/A	N/A	Same riddim as song before Some effects used sparingly
Ice Cream Dancehall pt 2 6/18	45:30	1:15	N/A	N/A	Singing and rapping in patois Dinki mini beat present Effects added but right on top of each other Instrumental tracks present but main focus is on words
Ice Cream Dancehall pt 2 6/18	46:45	1:10	N/A	N/A	Same riddim as song before Effects used in beginning for transitional effects
Ice Cream Dancehall pt 2 6/18	47:55	0:28	N/A	N/A	Same riddim as song before Effects used more frequently than other songs
Ice Cream Dancehall pt 2 6/18	48:23	1:36	N/A	N/A	Different rhythm Slower beat but dinki mini beat still present Singing in patois Effects used solely in transition Piece was restarted at 49:18
Ice Cream Dancehall pt 2 6/18	49:59	1:44	N/A	N/A	Faster beat, still dinki mini Effects used as crowd reacts to dancing Song restarted at 50:33
Ice Cream Dancehall pt 2	51:43	0:57	N/A	N/A	Same riddim as song before Instrumental tracks incorporate transitions

Song	Time	Duration			Notes
Ice Cream Dancehall pt 2 6/18			N/A	N/A	Crowd becoming more rowdy in later songs
Ice Cream Dancehall pt 2 6/18	52:40	1:15	N/A	N/A	Slower beat, very weak dinki mini beat Effects used randomly
Ice Cream Dancehall pt 2 6/18	53:55	2:15	N/A	N/A	Effects used in beginning and one on top of each other Crowd continues to be very animated Dinki mini beat present but isn't most prominent track Singing in patois
Ice Cream Dancehall pt 2 6/18	56:10	1:10	N/A	N/A	Syncopated rhythm but main beat is based on dinki mini More of a rhythmic back track than an instrumental track Singing is more rhythmic rather than melodic
Ice Cream Dancehall pt 2 6/18	57:20	2:02	N/A	N/A	Very strong dinki mini beat Transitions used randomly one of top of each other Rapping and singing in patois Very basic instrumental and beat track
Ice Cream Dancehall pt 2 6/18	59:22	0:57	N/A	N/A	Very fast dinki mini beat Singing is incredibly repetitive Singing and rapping in patois
Ice Cream Dancehall pt 2 6/18	1:00:19	1:39	N/A	N/A	Effects used right in the beginning Beat is based on incredibly fast 3-2 feel Singing in patois Singing has more of a melodic feel to it
Ice Cream Dancehall pt 2 6/18	1:01:58	1:17	N/A	N/A	Patois rapping Dinki mini beat present with heavy emphasis on the downbeat Very little instrumental tracks but rapping and singing have a melodic feel to them
Ice Cream Dancehall pt 2 6/18	1:03:15	1:05	N/A	N/A	Same riddim as song before Singing is incredibly fast and repetitive Singing and rapping in patois No effects added in
Ice Cream Dancehall pt 2 6/18	1:04:20	1:44	N/A	N/A	Effects added in beginning Beat is a combination of dinki mini and 3-2 clave Singing and rapping in patois Singing definitely has a melodic feel to it Basic instrumental track helps the melodic feel

| Ice Cream Dancehall pt 2 6/18 | 1:06:04 | N/A | N/A | N/A | Very heavy beat introduction based on 3-2 clave
Effects added in beginning
Rapping in patois |

CLUB BUZZED ANALYSIS

Recording Track	Minute Mark	Amount of Time Played	Song Name	Artist	Notes from Listening
Club Buzzed Dancehall 6/19	0:00	1:15	N/A	N/A	Dinki Mini beat Singing and rapping in Patois Some effects added in
Club Buzzed Dancehall 6/19	1:15	0:40	N/A	N/A	Dinki mini beat Effects added in more frequently
Club Buzzed Dancehall 6/19	1:55	1:13	N/A	N/A	Effects added in right at the beginning Singing and rapping in patois Emphasis on rapping rather than instrumental tracks
Club Buzzed Dancehall 6/19	3:08	1:28	N/A	N/A	Effects added in right at the beginning and frequently Rapping and singing in patois Dinki mini beat present Instrumental tracks are very basic
Club Buzzed Dancehall 6/19	4:36	1:11	N/A	N/A	Effects added in beginning Beat stops for rap interjections Includes Dinki mini beat but also includes dinki mini variations
Club Buzzed Dancehall 6/19	5:47	1:21	N/A	N/A	Effects used at beginning of song Female singer in patois with rapping in patois Effects used throughout during moments of silence Dinki mini beat but not focus of song
Club Buzzed	7:08	0:32	N/A	N/A	

Club Buzzed Dancehall 6/19	7:40	0:54	N/A	N/A	Instrumental track present Weak dinki mini beat present Singing and rapping in patoisCheers from audience at beginning of song
Club Buzzed Dancehall 6/19	8:34	0:29	N/A	N/A	A few effects added in beginning and throughout Intense rapping in patois, very repetitive Drum beat strong with a 3-2 clave feel
Club Buzzed Dancehall 6/19	9:03	0:41	N/A	N/A	Drum beat not very strong More emphasis on the singing and rapping Singing and rapping in patois
Club Buzzed Dancehall 6/19	9:44	0:47	N/A	N/A	Few effects used in the beginning Singing in patois Effects used throughout but not necessarily on beat
Club Buzzed Dancehall 6/19	10:31	0:34	N/A	N/A	Dinki mini beat Effects incredibly frequent Singing and rapping in patois
Club Buzzed Dancehall 6/19	11:05	1:05	N/A	N/A	Dinki mini beat Heavy drum beat, not as much instrumental tracks Singing and rapping in patois Rapping is very repetitive
Club Buzzed Dancehall 6/19	12:10	1:02	N/A	N/A	Singing in patois, more melodic than most songs Dinki mini beat is present with same riddim as song before Little effects used
Club Buzzed Dancehall 6/19	13:12	0:44	N/A	N/A	Faster beat used Instrumental tracks very strong Women singing in patois, has backup singers Effects used randomly throughout
Club Buzzed Dancehall 6/19	13:56	0:58	N/A	N/A	Same riddim as previous song but male voice Rapping in patois Effects used randomly throughout
Club Buzzed Dancehall 6/19	14:58	0:42	N/A	N/A	Effects used heavily in beginning 3-2 clave beat is incredibly strong Rapping in patois Some instrumental tracks present

Club Buzzed Dancehall 6/19	15:40	0:26	N/A	N/A	Dinki mini beat
Club Buzzed Dancehall 6/19	16:06	0:56	N/A	N/A	Dinki mini beat present Singing in patois, higher male voice Very little instrumental tracks
Club Buzzed Dancehall 6/19	17:02	0:42	N/A	N/A	A lot of effects used in beginning and sporadically throughout randomly 3-2 clave beat used a lot Instrumental tracks are strong Singing in patois Effects used randomly throughout Drum tracks are not as strong
Club Buzzed Dancehall 6/19	17:44	0:52	N/A	N/A	Strong drum beat is not present, if at all Instrumental tracks are present Main focus is on melodic singing Singing in patois Instrumental tracks present
Club Buzzed Dancehall 6/19	18:36	0:29	N/A	N/A	Slower beat representing a 3-2 style beat More melodic and free style singing
Club Buzzed Dancehall 6/19	19:05	0:31	N/A	N/A	Upbeat dinki mini beat Singing in patois
Club Buzzed Dancehall 6/19	19:36	1:10	N/A	N/A	Dinki mini beat Singing in patois Effects used throughout Some melodic contour to the singing
Club Buzzed Dancehall 6/19	20:46	0:57	N/A	N/A	Same riddim as previous song Effects used throughout Singing in patois, slightly slower lyrics
Club Buzzed Dancehall 6/19	21:43	0:27	N/A	N/A	Same riddim as previous song Singing and rapping in patois
Club Buzzed Dancehall 6/19	22:10	0:25	N/A	N/A	Same riddim as previous song but a 3-2 clave beat added over
Club Buzzed Dancehall 6/19	22:35	0:46	N/A	N/A	Rapping in patois Drum beat heavy with strong bass line Effects added in sporadically Resemblance of a dinki mini beat

Club Buzzed Dancehall 6/19	23:21	1:24	N/A	N/A	Effects used heavily in beginning and sporadically throughout 3-2 clave feel strong rather than dinki mini Rapping is main focus of song Instrumental tracks are used in between rapping
Club Buzzed Dancehall 6/19	24:45	0:25	N/A	N/A	Dinki mini beat Basic instrumental tracks are used
Club Buzzed Dancehall 6/19	25:10	0:38	N/A	N/A	Melodic contour to singing
Club Buzzed Dancehall 6/19	25:48	1:02	N/A	N/A	Lots of effects used Singing is indistinguishable but has a melodic contour
Club Buzzed Dancehall 6/19	26:50	1:12	N/A	N/A	Dinki mini beat Effects are used sporadically Song is restarted Some singing in English Rapping in patois
Club Buzzed Dancehall 6/19	28:02	1:13	N/A	N/A	Strong dinki mini beat Effects used strongly and sporadically Rapping in patois
Club Buzzed Dancehall 6/19	29:15	1:10	N/A	N/A	Dinki mini beat Instrumental tracks present Main focus is on rapping Effects used sporadically throughout
Club Buzzed Dancehall 6/19	30:25	1:14	N/A	N/A	Dinki mini beat present Very heavy patois presence Instrumental tracks offering a counter melody
Club Buzzed Dancehall 6/19	31:39	0:49	N/A	N/A	Weak dinki mini beat present Rapping in patois
Club Buzzed Dancehall 6/19	32:28	0:30	N/A	N/A	Very strong 3-2 presence Effects used sporadically Rapping in patois
Club Buzzed Dancehall 6/19	32:58	0:39	N/A	N/A	Dinki mini beat with a 3-2 presence Rapping in patois Effects used heavily
Club Buzzed	33:37	0:56	Syvah	Ding Dong	Drum breaks important Effects used heavily

Dancehall 6/19				N/A	Slightly faster than other DJs More emphasis on beat (3-2)
Club Buzzed Dancehall 6/19	34:33	1:07	N/A	N/A	Weak dinki mini beat present Singing and rapping in Patois Effects used sporadically
Club Buzzed Dancehall 6/19	35:40	1:05	N/A	N/A	3-2 feel Emphasis on rapping rather than other aspects Effects used sporadically
Club Buzzed Dancehall 6/19	36:45	1:15	N/A	N/A	3-2 beat Emphasis on rapping in patois Almost no instrumental track distinguishable Dinki mini beat becomes more present during singing
Club Buzzed Dancehall 6/19	38:00	0:53	N/A	N/A	Effects used heavily in beginning Dinki mini beat with a 3-2 feel Drum track very important Singing and rapping in patois Instrumental tracks help melodic contour
Club Buzzed Dancehall 6/19	38:53	0:54	N/A	N/A	Same riddim as previous song Singing has slight melodic contour Singing in patois but now as strong as some of the other songs Effects used sporadically
Club Buzzed Dancehall 6/19	39:47	1:03	N/A	N/A	Dinki mini beat Slight 3-2 feel Slightly slower pulled back feel Singing in an easy to understand patois
Club Buzzed Dancehall 6/19	40:30	0:40	N/A	N/A	Effects used heavily, especially at beginning Dinki mini beat prevalent but focus on rapping
Club Buzzed Dancehall 6/19	41:10	1:00	N/A	N/A	Fast dinki mini beat Effects used randomly Song started over at 41:50
Club Buzzed Dancehall 6/19	42:10	0:30	N/A	N/A	Same riddim as previous song Singing in patois, slightly repetitive Effects used in transitional spots
Club Buzzed Dancehall 6/19	42:40	1:22	N/A	N/A	Fast dinki mini beat Singing in patois, very quick singing

Club Buzzed Dancehall 6/19	44:02	1:11	N/A	N/A	Little effects used during singing but used during transitions Dinki mini beat present but cuts out at moments Focus is on singing (patois) Instrumental tracks used are simple
Club Buzzed Dancehall 6/19	45:13	0:44	N/A	N/A	Singing has melodic contour Dinki mini beat present, but greater emphasis on singing Basic instrumental tracks used
Club Buzzed Dancehall 6/19	45:57	0:23	One Drop	QQ	Dinki mini beat Singing and rapping in patois
Club Buzzed Dancehall 6/19	47:20	0:43	N/A	N/A	Dinki mini beat strong Drum beat is focus of this song Some singing in patois
Club Buzzed Dancehall 6/19	48:03	1:42	N/A	N/A	Instrumental tracks are strong Lots of effects used in beginning 3-2 feel is strong Singing in patois
Club Buzzed Dancehall 6/19	49:45	0:55	N/A	N/A	Dinki mini beat present Instrumental tracks used 3-2 feel is also present Rapping over instrumental tracks
Club Buzzed Dancehall 6/19	50:40	1:05	N/A	N/A	Effects heavily used in beginning Instrumental tracks present 3-2 feel heavy Rapping in patois
Club Buzzed Dancehall 6/19	51:45	0:38	N/A	N/A	Effects used heavily throughout Dinki mini beat present
Club Buzzed Dancehall 6/19	52:23	0:28	N/A	N/A	Dinki mini beat present
Club Buzzed Dancehall 6/19	52:51	1:20	N/A	N/A	Dinki mini beat present with a 3-2 present Instrumental tracks are strong Singing in patois has melodic contour

Appendix E

IRB PROTOCOL FORM AND APPROVAL

HUMAN SUBJECTS PROTOCOL
University of Delaware

Protocol Title: Dancehall Music Today – A look at Jamaican Music in Current Society

Principal Investigator
Name: Stephanie Espie
Department/Center: Music
Contact Phone Number: (610) 909-5541
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Advisor (if student PI):
Name: Suzanne Burton
Contact Phone Number: (610) 563-1067
Email Address: slburton@udel.edu

Other Investigators:

N/A

Investigator Assurance:

By submitting this protocol, I acknowledge that this project will be conducted in strict accordance with the procedures described. I will not make any modifications to this protocol without prior approval by the IRB. Should any unanticipated problems involving risk to subjects occur during this project, including breaches of guaranteed confidentiality or departures from any procedures specified in approved study documents, I will report such events to the Chair, Institutional Review Board immediately.

1. **Is this project externally funded? X NO**

   If so, please list the funding source:

2. Research Site(s)

☐ University of Delaware

X Other (please list external study sites)
- Portland, Jamaica

Is UD the study lead? **X YES**

3. **Project Staff**
Please list all personnel, including students, who will be working with human subjects on this protocol (insert additional rows as needed):

NAME	ROLE	HS TRAINING COMPLETE?
Stephanie Espie	Primary Investigator	Yes
Suzanne Burton	Advisor	Yes

4. **Special Populations**
Does this project involve any of the following:

Research on Children?   Will include observation children's participation of music in a traditional school setting.

Research with Prisoners? No

If yes, complete the Prisoners in Research Form and upload to IRBNet as supporting documentation

Research with Pregnant Women? No

Research with any other vulnerable population (e.g. cognitively impaired, economically disadvantaged, etc.)? please describe

- The population of Portland, Jamaica is economically disadvantaged as they are living in a rural town in a developing country

5. **RESEARCH ABSTRACT** Please provide a brief description in LAY language (understandable to an 8th grade student) of the aims of this project.

The generic picture of Jamaican music probably includes images of Bob Marley, dreadlocks, and singing by the beach. Although this picture may have held true in the 70s, this is no longer the case today. Music in Jamaica has progressed rapidly over the past 40 years from the Sound System to current day Dancehall trends. Before these

technological based genres came into existence, roots music from Africa was popular among the Jamaican people; various cults such as Maroon, Tambo, Goombeh, Ettu, Nago, and Kumina created a vibrant musical culture across the island. The trajectory of Jamaican music has dramatically increased in the past 40 years leading to a modern music scene embraced by all on the Island. The purpose of this thesis is to explore the history and musical culture of Jamaica, leading to the Dancehall music of the 21st century. Although there is a magnitude of works published on the history of folk music in Jamaica, there exists a substantial gap in modern publications. Because of this, the range of publications do not highlight the scene as it is happening now. Three research questions will guide my work in the following months. These questions are as follows:

1. How did the present day music of Jamaica evolve from its previous roots?

2. What conditions led to the creation of Dancehall music?

3. What are the characteristics of modern day Dancehall music?

These questions will lead me to a conclusion that I hope will help reduce the gap that currently exists in Jamaican literature.

6. **PROCEDURES** Describe all procedures involving human subjects for this protocol. Include copies of all surveys and research measures.

I will be traveling to Portland, Jamaica on June 11 and will spend 10 days there teaching and observing children and teachers in the public schools, collecting data through photos, audio and video recording's, and my personal journal. Music classes will be taught in pull out classes different from the original standard classroom.

Participants who deny consent and/or assent will remain in standard classroom. I will be teaching drum, vocal, and recorder lessons using traditional Jamaica folk tunes and a range of Jamaican beats. My analysis of the students' reactions will occur after I return to the states. Additionally, I will observe the current music trends in the Portland community and how history has transformed over time into today's music culture through audio recordings and observational notes. For data analysis, I will use the constant comparison method to look for emergent themes among sources. Because I am spending a limited amount of time in the country my research will be limited to Portland Jamaica.

7. **STUDY POPULATION AND RECRUITMENT**
Describe who and how many subjects will be invited to participate. Include age, gender and other pertinent information.

Subjects will be students in the Nonsuch Primary School, between 5 and 12 years of age.

Attach all recruitment fliers, letters, or other recruitment materials to be used. If verbal recruitment will be used, please attach a script.

No recruitment materials will be used.

Describe what exclusionary criteria, if any will be applied.
N/A

Describe what (if any) conditions will result in PI termination of subject participation.
N/A

8. **RISKS AND BENEFITS**
List all potential physical, psychological, social, financial or legal risks to subjects (risks listed here should be included on the consent form).

The only potential risk could be breech of identity of a participant.

In your opinion, are risks listed above minimal* or more than minimal? If more than minimal, please justify why risks are reasonable in relation to anticipated direct or future benefits.

The risk is minimal.

(*Minimal risk means the probability and magnitude of harm or discomfort anticipated in the research are not greater than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests)

What steps will be taken to minimize risks?

Pseudonyms will be used as identifiers. Data will be secured on a password protected hard drive.

Describe any potential direct benefits to participants.
Part of my work in Jamaica will involve teaching music Nonsuch Primary School with the Jamaican Field Service Project. Nonsuch Primary does not have an institutionalized Music Education curriculum, and these children would not be exposed to these educational benefits otherwise.

Describe any potential future benefits to this class of participants, others, or society.

This research has the potential to inform the field of Ethnomusicology on the progression of Jamaican music to its current form.

If there is a Data Monitoring Committee (DMC) in place for this project, please describe when and how often it meets.

No

9. **COMPENSATION**
Will participants be compensated for participation?

No

If so, please include details.

10. **DATA**
Will subjects be anonymous to the researcher?

Any names given to the researcher will be at the natural discretion of the participant. Otherwise researcher will not ask for the names of participants and they will be kept confidential.

If subjects are identifiable, will their identities be kept confidential? (If yes, please specify how)

Participants' identities will be kept confidential by using pseudonyms in all data and the final product of my undergraduate research thesis.

How will data be stored and kept secure (specify data storage plans for both paper and electronic files. For guidance see http://www.udel.edu/research/preparing/datastorage.html)

Data will be kept under a password-protected file on an external hard drive. No paper files will be used.

How long will data be stored?

Data will be stored and kept secure until my senior thesis is completed and I have graduated from the University of Delaware on May 28, 2016. Records will be kept for an additional three years until May of 2019.

Will data be destroyed? **X YES** – Hard drive will be completely erased after thesis is complete

Will the data be shared with anyone outside of the research team? **X YES**

If necessary information will be shared with my Second Reader (Professor Phil Gentry) for my thesis.

How will data be analyzed and reported?

Data will be analyzed through constant comparison to make connections amongst the data and current literature on musical styles in Jamaica. The results of these observations will result in a senior thesis.

11. CONFIDENTIALITY
Will participants be audiotaped, photographed or videotaped during this study?

Yes. Participants will be audiotaped, videotaped, and photographed for the musical aspect of this project during the duration of the two weeks of this project.

How will subject identity be protected?

Participants' identities will be kept confidential by using pseudonyms as identifiers.

Is there a Certificate of Confidentiality in place for this project? (If so, please provide a copy).

No

12. CONFLICT OF INTEREST
(For information on disclosure reporting see: http://www.udel.edu/research/preparing/conflict.html)

Do you have a current conflict of interest disclosure form on file through UD Web forms?

Yes

Does this project involve a potential conflict of interest*?

No

* As defined in the University of Delaware's Policies and Procedures ,a potential conflict of interest (COI) occurs when there is a divergence between an individual's private interests and his or her professional obligations, such

that an independent observer might reasonably question whether the individual's professional judgment, commitment, actions, or decisions could be influenced by considerations of personal gain, financial or otherwise.

If yes, please describe the nature of the interest:

N/A

13. **CONSENT and ASSENT**

X Consent forms will be used and are attached for review (see Consent Template under Forms and Templates in IRBNet). Two consent forms will be used, one will be sent to the parents of the participants, the second will be sent to the other teachers that I will be working with.

Assent will be discussed before every class. Students participating will give vocal assent. If a student chooses not to participate they will be sent back to their original classrooms. Students choosing not to participate will receive no penalty for withdrawing.

14. **Other IRB Approval**
Has this protocol been submitted to any other IRBs?
No

If so, please list along with protocol title, number, and expiration date.

N/A

15. **Supporting Documentation**
Please list all additional documents uploaded to IRBNet in support of this application.

Please note that University of Delaware IRB has taken the following action on IRBNet:

Project Title: [760456-1] Dancehall Music Today - A look at Jamaican Music in Current Society
Principal Investigator: Stephanie Espie

Submission Type: New Project
Date Submitted: May 31, 2015

Action: APPROVED
Effective Date: June 8, 2015
Review Type: Expedited Review