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The Dennery Segment phenomena, and an overview of the development of music in St. Lucia

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ACKNOWLEDGEMENTS

The study of *Dennery Segment* and St. Lucian music was a very enjoyable and informative experience. Special thanks needs to go to my mother, Dr. Bertha Cyril, who inspired me as she completed her doctoral studies while I started this research. I would also like to thank my supervisor, Ms. Kelly Ramlal, for her unwavering support throughout this process.

ABSTRACT

This study provides a musical analysis of the popular genre called *Dennery Segment*, within the broader context of the historical development of St. Lucian Music. *Dennery Segment* has been described as a “Contemporary Saint Lucian Genre,” and thus an analysis of the indigenous music that developed in St. Lucia during the era of colonialism, i.e. the sixteenth century, to the advent of the new style, was conducted in this research.

The study affirms that St. Lucia’s music developed through the marriage of the musical elements of diverse cultures that met on the island during the colonial era. *Dennery Segment* can therefore be described as a St. Lucian expression of broader 21st Century “party” genres that include *soca* and *kuduro*, along with a “*St. Lucian Folk*” influence, and can thus be described as a *soca* subgenre. Despite the large popularity of the genre on the island, it was found that the popularity of artistes, wasn’t always proportional to the popularity of their music, and a sizeable segment of the public also desire an improvement in the lyrical content of the music.

The study has thus concluded that the *Dennery Segment* is a musical expression of St. Lucia’s contemporary and traditional culture. Although skepticism exists in St. Lucian society with the text of the genre, external acceptance of the style has led to an increased embrace of the music and a more diverse use of the style.

Keywords: Kuduro, St. Lucian Folk, Soca, Colonialism, Dennery Segment.

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INTRODUCTION

St. Lucia is a 238 square mile island in the Eastern Caribbean, where prominent features of its colonial history were frequent change in colonial rule between France and Britain between 1674 and 1814, and an importation of slaves from West Africa through the Transatlantic Slave Trade. This unique history has shaped the prominent music on the island. Despite St. Lucia's small size, a variety of *folk* forms was developed on the island, with each village on the island developing unique musical forms (Hinkson, Appendix F). The island's indigenous *folk* music would eventually lose popularity in favor of regional genres that included *calypso*, which itself transitioned to *soca*. By the late 1990s into the 2010s, musical experimentations by young St. Lucian men, created a style that would later be known as *Dennery Segment*, a genre named after a district on St. Lucia's east coast, where the music allegedly found its origin (Prosper). This study thus aimed to analyze the historic development of the island's music, the characteristics of *Dennery Segment* and the public's perception of that genre.

Rationale: Studying how St. Lucian music has developed, and examining this phenomena of *Dennery Segment* is an important endeavor, due to the limited scholarly work available on the music and culture of the island. This reality was exacerbated by the destruction of the St. Lucia Folk Research Center in 2018 (D. Nestor). Like any society, the availability of more scholarly work and an analysis of the historical factors that have formed a people's culture and identity are critical for the development of that society, a reality affirmed by one of St. Lucia's Nobel Prize winners; Sir William Arthur Lewis, when he said that "a society without the arts is a cultural desert" (Popovic). It is for this reason that this study explores how the island's music developed, and how a genre initially frowned upon by segments of a society, gained acceptance by that same society.

Thesis Statement: St. Lucia's music developed for centuries through the fusion of cultures that converged on the island through colonialism; by the twenty first century St. Lucian youth used a combination of traditional St. Lucian music, popular Afro-Caribbean genres, and accessible technology, to create a controversial, yet successful party genre/subgenre that became known as *Dennery Segment*.

Parameters: This study aimed to identify the musical attributes of the *Dennery Segment* phenomenon, and trace the historic development of St. Lucian music. This study therefore analyzed the folk genres that existed during the 1950s, which ultimately had their origins from the colonial era, centuries before. The emphasis of the research on traditional music, focused primarily on the more Afro- based *folk* genres, as those were hypothesized as being the most influential on the *Dennery Segment* phenomena. The focus of the study then shifted to the era from the second half of the twentieth century, to the second decade of the twenty first century.

The geographic area emphasized in this research focused primarily on the island of St. Lucia; however, given the interdependence that exists among St. Lucia and its neighboring islands, references were made to the Francophone and Anglophone islands that have influenced the island's music. Recognizing the West African heritage of most of St. Lucia's population, and the influence of Angolan '*kuduro*' on *Dennery Segment*, references to African regions were made during the study. The study finally analyzed the public's perception of the genre. This analysis focused primarily on St. Lucians, but also included a small representation from regional and international territories. The people personally interviewed in this research were either directly associated with the genre, or were critical

figures in St. Lucia's culture and music. This included *Dennery Segment* artistes, a producer, musicians, cultural activist, and music educators.

Objectives: The aim of this study is to:

1. Analyze how St. Lucian music has developed from the colonial period to the present with emphasis on the period of the second half of the twentieth century into the early twenty-first century.
2. Describe the emergence of the music defined as *Dennery Segment*.
3. Thoroughly analyze the musical attributes that define *Dennery Segment*.
4. Analyze the public's perception of *Dennery Segment*.

Chapter Outline: Chapter 1: Historical Overview of St. Lucia's Music.

This chapter presents a brief overview of the colonial history that shaped St. Lucia's music, and its musical development. It then provides a musical description of some of the folk genres that emerged on the island, and the traditional festivals and norms that made use of those traditional styles of music.

Chapter 2: The *Dennery Segment* Phenomenon

This chapter provides a thorough analysis of how the *Dennery Segment* genre emerged, with reference to the persons who influenced the genre. This is followed by a detailed musical analysis of the genre.

Chapter 3: Perception of *Dennery Segment*

This chapter analyzes the public's perception of the genre, based on the findings of an online survey conducted for this study.

Methodology: This study uses a mixed-methods approach, thus using both quantitative and qualitative data. This was collected from musicology dissertations, peer reviewed articles, newspaper articles and magazine features. Eight interviews were conducted both physically

and through electronic media; interviewees included three prominent St. Lucian musicians, three artistes, the director of a music learning institution, and a cultural activist. The quantitative data came from an online survey conducted using Google Forms between March 27th and April 3rd 2020. There were 571 responses to this survey, with the largest group surveyed being St. Lucians; however, in order to analyze the perception of a regional and international demographic, the survey was also forwarded to the Whats App groups of Halls and Island Associations of the University of The West Indies St. Augustine Campus. Musical accompaniments of the style were also scored and analyzed, to make conclusive statements about the musical characteristics of the genre. Through the analysis of graphs and charts formed from the results of the survey responses; conclusive statements were then made on the perception of the genre.

Literature Review

The topic of *Dennery Segment* and an overview of the development of music in St. Lucia is a broad topic that is essentially divided into two parts, one part being a historic overview of St. Lucia's music, and the other being the phenomenon of *Dennery Segment*. Due to how recently the actual *Dennery Segment* phenomenon emerged, no scholarly work existed that directly focused on the genre. Scholarly work that existed on the music and festivals of St. Lucia, highlighted historic, social and musical elements of St. Lucia's traditional music .

The oldest scholarly research relating to the music of St. Lucia was the work of the anthropologist Daniel Crowley in the 1950s. One of his scholarly articles which gave a detailed analysis of the island's music was "Song and Dance in St. Lucia" published in 1957. This article made references to festivities in the Aux Lyon Community, which is part of the Dennery district. Therefore Crowley's work provided the oldest scholarly reference to the musical activities of Dennery, after which *Dennery Segment* was named. Another article by Crowley, which was referenced in this research, was "La Rose and La Marguerite Societies in St. Lucia," published in 1958. This was the primary source for literature related to the island's unique flower festivals. Dalphinis' "Caribbean & African Languages: Social History, Language, Literature and Education," was a major source for data on the impact of language in St. Lucian society, having provided essential detail on the birth of the kwéyol language on the island, which was essential due to the dominant place of this language in *Dennery Segment*, and the folk genres of the island. Apart from literature on the historical development of language, provided in Dalphinnis' work; conclusive statements on factors that influenced the island's music were also made possible through its analysis of the geographic origins of the island's colonial slave population, which referenced the Senegambian region as being a major source of slaves brought to St. Lucia during the Slave

Trade. Literature that focused on the traditional music of that region was then analyzed using Coolen's "Senegambian Influences on Afro-American Musical Culture".

The most detailed study of the musical elements of St. Lucia's indigenous music would be Guilbault's 1984 dissertation titled "Musical Events in the Lives of the People of a Caribbean Island, St. Lucia Creole Culture, Interpretation". This dissertation provided the oldest scholarly musical notation of native melodies and rhythms. Guilbault also provided detail on the musical features that defined the island's *folk* styles, and gave a socioeconomic description of the context under which those *folk* styles were sung. Another critical source of data on the *folk* styles of the island was the book "Musical Traditions of St. Lucia, West Indies. Dances and Songs from a Caribbean Island", of which Guilbault also was a co-author, along with Krister Malm, Embert Charles and Manfred Kremser.

Scholarly work related directly to St. Lucian Music has been rare since Guilbault's dissertation, though several Caribbean entertainment magazines, online web articles and newspaper articles have discussed and debated aspects of this topic. The most recent scholarly work done was Scovel's "Function of Gender in St. Lucia: A Historical and Lyrical Analysis of Saint Lucian Soca". This dissertation focused primarily on the history, the gender dynamics and social factors at play in St. Lucia's music. A detailed analysis of the rise of Calypso in St. Lucia during the second half of the twentieth century was also provided, in addition to a detailed analysis of the rise of *soca* music in the Caribbean, and its impact on St. Lucian society. This dissertation provided important accounts about the social factors at play in St. Lucian society, which influenced the lyrics now common in the island's music. Reference was also made to DJ's and producers who infused St. Lucian musical elements and *kwèyol* into *soca*. This can be interpreted as a reference to *Dennerly Segment*, though Scovel's work didn't mention the genre by name; we can infer that the lack of a single name for the

genre at the time of her research, might have led to the lack of a direct reference to the genre by name.

In the era of Globalization, no culture occurs in a vacuum, therefore the examination of St. Lucia's indigenous music and its contemporary expressions were inadequate without an analysis of regional and international music popular, and common at the given time. An analysis of the music of Jamaica, the Francophone Caribbean and Trinidad was therefore done in the process of conducting this research.

Due to the common reference to *dancehall* as a major influence on *Dennery Segment* phenomena during interviews, literature that examined this genre was also sought in conducting this research. The journal article "Spirit of Dancehall: embodying a new nomos in Jamaica" by Brown, provided detail on the vocal style of *dancehall* which happens to bear similarities to that associated with *Dennery Segment*.

An analysis of *soca* was also essential in this research, as the *Dennery Segment* genre is often described as *soca-subgenre*. Leu's "Raise Your Hands Jump Up and Get on Bad" gave detail on the birth of the *soca* genre from the *calypso* tradition, and the challenges faced by the pioneers of the *soca* genre in their quest of expressing the established calypso genre in a new form.

The African Genre of *kuduro* also had a major influence on *Dennery Segment*, to the extent that a common name for the genre was *Lucian kuduro*. Scholarly work analyzed in this research which gave a historic context of the Angolan genre was Sheridan's "The Technology and Aesthetics of Kuduro", which gave detail on the use of technology in the production of *kuduro* music, which was consistent with what was also done with *Dennery Segment*. The most interesting information from this article; however, was the influence of Caribbean Music i.e. *soca* and *zouk* on the formation of what is known today as *kuduro*.

In describing the musical attributes of St. Lucia's music and the *Dennery Segment* phenomena, an analysis of the rhythms were essential. The rhythm that was the main focus of this research was the *tresillo* rhythm, as this plays a prominent role in *Dennery Segment* and was also the common rhythm linking most Caribbean genres. The main literature used in this research to analyze the *tresillo* was Aquista's "Tresillo: A Rhythmic Framework Connecting Differing Rhythmic Styles". This article provided a detailed analysis of the African origins of the rhythm, and expanded on how it evolved from the African 12th bell key pattern. Literature on how musical genres evolved in the Caribbean and Latin America on the other hand, came from Brill's "Music of Latin America and the Caribbean." This book gave detail on how Latin American and Caribbean folk styles tended to evolve into both art music and pop music.

In this research scholarly literature assisted in meeting most objectives. This study will thus provide the scholarly world with a direct analysis of the *Dennery Segment* genre and provide comprehensive data on the public perception of the style among diverse age groups and nationalities.

CHAPTER ONE

Historical Overview of St. Lucian Music

Socio-political History of Saint Lucia

St. Lucia is an island nation located in the Eastern Caribbean and a prominent part of the island's history was the convergence of ethnic groups due to European colonization. European colonization therefore played a major role in forming many aspects of the island's culture.

Prior to European colonization an "Amerindian" civilization existed on the island, as was the norm throughout the new world (Gachet 1-2). European colonization began on the island in the sixteenth century, and then brought slaves from the continent of Africa. The turbulence of this era was further exacerbated by the island having a change of colonial ownership more abundantly than many of its neighboring islands, however; the colonial period saw the French having a longer period of ownership of the island, resulting in the European influenced culture of the island having a more Francophone orientation (Dalphinis 30).

African enslavement was met with much resistance by the enslaved, a strong maroon culture, locally known as *nèg mawon*, developed in St. Lucia due to mountainous terrain. The island became known as a maroon haven, and *nèg mawon* settlements served as the birth place of the French Kwèyol language that has dominated the island (Dalphinis 26). This kwèyol language would eventually become the dominant language of the island's indigenous music, as well as *Dennery Segment* (Dowrich-Philips). The strong linkage between the maroons and kwèyol is epitomized in the reality that traditional rural settlements of the island have a stronger grasp of the language in comparison to urban centers such as Castries (Dalphinis 34). The community of Aux Lyon is a noted example of a community that had a strong Maroon heritage and was known for its isolation (Anthony, Appendix B). This

community was often called no man's land (Crowley, "Song") and happens to be part of the district of Dennery. Therefore, through resistance, a unique culture was developing on the island.

Slavery was eventually abolished, and after a frequent change in colonial rule; in 1813, St. Lucia became a British colony (Dalphinis 24). The island eventually became part of the short-lived West Indian Federation formed in 1958, and political independence occurred in 1979, by which time indigenous and imported musical norms had developed on the island, thus contributing to the island's complex history.

Folk Music and their Associated Festivals

The Flower Festivals

For over two hundred years, St. Lucian civilization was divided into two floral societies called La Rose and La Marguerite (Crowley, "La Rose" 541). These are two rival societies represented by the two flowers whose name they bear. The societies existed in every village on the island and are characterized by a masquerade tradition based on the social and vocational hierarchy that existed in traditional colonial society (Anthony, Appendix B).

Both societies celebrate a Grand Fete on the feast day of the Catholic saints who they have recognized as their respective patron saints. Prior to the expansion of St. Lucia's pre-Lenten carnival, the grand fetes of the two societies were often described as Saint Lucia's carnival, in reference to the cultural significance that the festivals had in Saint Lucian society, being similar to that which carnival had in Trinbagonian society (Crowley "La Rose" 542). We could therefore conclude that the festivals manifest through art, the history and social realities of the island.

The music associated with the festivals are similar as they make use of the folk genres of *mampas*, and *marches* in the format of a verse and refrain (Guilbault 29). However a different ideology exists as it pertains to instrumentation and the purpose of music (Guilbault

35). The musicologist Jocelyne Guilbault, claims that personality traits and class identity influenced which of the flower societies, individuals would find their identity (Guilbault 33-34). This contrasts the research of Crowley, who linked membership more to an individual's personal preference, rather than a strict personality trend, or class divide (Crowley "La Rose" 544). Guilbault asserts that the La Marguerite meetings were characterized a general absence of instrumental accompaniment, with the notable exception being the grand fete celebrated on their feast day (39-40). She stated that La Marguerite members were often of the middle class, were able to speak both English and Kwéyol and were practicing Roman Catholics (Guilbault 33) while the La Rose tradition on the other hand, consisted of members who were of the poorer class, only spoke kwéyol, and greater emphasis was placed on percussion instruments (Guilbault 40).

A notable genre used in the La Rose society, but traditionally absent from the Marguerite society was the *Lakonmèt*. This genre, which is also common in the island's *kwadril* tradition, is a triple meter genre, often accompanied by a specific dance that bears the same name (Malm, et al). The music is characterized by the rhythmic pattern played by the banjo, as transcribed below (Malm, et al). A common variant of that rhythm is also common in the genre and is also transcribed below.

La Konmèt



Figure 1

Notation of the Lakonmèt rhythm

Source; Musical Traditions of St. Lucia, West Indies. Dances and Songs from a Caribbean Island

La Konmèt variant

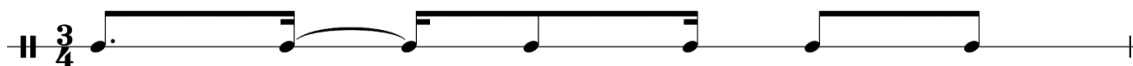


Figure 2

Notation of a variation of the Lakonmèt rhythm

Source; Musical Traditions of St. Lucia, West Indies. Dances and Songs from a Caribbean Island

The St. Lucian African drummer Niger Nestor; has noted, that the islands of Martinique and Guadeloupe also share this genre but refer to it as *mazouk* (N. Nestor). He has explained that there is a European influence in the defining rhythm that resembles snare patterns used in *marches* (N. Nestor). *Mazouk* indeed found its origin from the Polish *mazurka*, which made its way to the West Indies in the 1830's (Brill 207). The *mazurka* was a common dance and music form in the European ball rooms of the nineteenth century, and was also common in

the French Caribbean (Brill 207). Slaves as well as freed slaves, were often part of small orchestras that played European ballroom music in nineteenth-century Martinique and Guadeloupian society (Brill 206). After playing in the ballrooms, the slaves would commonly Africanize the European style by the use of syncopated rhythms and drums. This African reinterpretation was often frowned upon by the planter class, but gave birth to what is referred to today as *mazouk* (Brill 206-207). The Saint Lucian renowned saxophonist and Creole Jazz musician Luther Francois, notes that a difference does exist between the fundamental rhythm of the *mazouk* and that of the *Lakonmèt* (Francois Appendix D). He notes the fundamental difference is highlighted in how the phrase of the defining rhythm ends. This defining rhythm and its variation is transcribed below based on Francois' description when interviewed for this research.

Ma Zouk variation 1

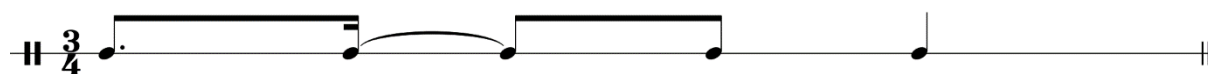


Figure 3.

Notation of the Mazouk rhythm

Source; Keitje Greaves based on Interview of Luther Francois, conducted for this research

Ma Zouk variation 2

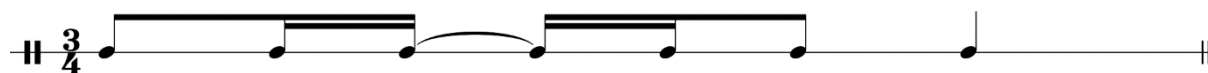


Figure 4.

Notation of a Variation of the Mazouk rhythm

Source; Keitje Greaves based on Interview of Luther Francois, conducted for this research

The *lakonmèt* and *mazouk* relationship demonstrates the similarities between the music of St. Lucia and Martinique.

The La Rose society also makes use of the *kwadril* dance tradition of St. Lucia to which the *lakonmèt* belongs and had its origins from the European *quadrille* (Malm, et al). Both the European *quadrille* and St. Lucian *kwadril* consist of five dances, with the first three dances being played in compound meter and the last two being played in duple meter (Malm, et al). The two quadrilles employ the same key and the progressions I—(II)—V—I or I—(IV)—V—I or I—(V/V)—V—I (Malm, et al). A major difference between the St. Lucian *kwadril* and its European counterpart is the how Violin is used in the music (Malm, et al). In St. Lucian *kwadril* a *détaché* style of violin playing is quite common with an emphasis placed on improvisation as opposed to the fixed melodies that characterized European quadrille (Malm, et al). The orchestration of the St. Lucian *kwadril* is also unique in that it often consist of the violin, banjo, cuatro and chac (Malm, et al). It could therefore be concluded, that the music of the flower festivals and kwadril tradition of St. Lucia, originated from African slaves' reinterpretation of the music of the European colonizers.

African Traditions of St. Lucia

The St. Lucian population consist primarily of persons of African descent and the *Dennery Segment* genre is hypothesized to be a popular expression of *folk* genres that are linked to African drumming traditions (Anthony, Appendix B).

The part of Africa where most St. Lucian slaves originated is believed to be the Senegambia region (Dalphinis 43). Two common instruments in the Senegambia society were the nyanyaur and the xalam (Coolen 10), which happen to be very similar to the violin and banjo, which are important instruments in St. Lucia Folk styles (Malm et al). Several drums and wind instruments were common in Senegambia's musical tradition; however, in

colonial societies these instruments were seen as a forms of communication that could lead to revolts, and were thus restricted on colonial plantations (Coolen 9). The frequent use of the drums in St. Lucia could have thus been preserved in the Maroon communities, as was the case in other Caribbean colonies such as Jamaica, where African culture was preserved in their Maroon communities (Brill 168-169). This could also explain why complex African drumming was preserved better in St. Lucian rural communities like Piaye, compared to the island's urban areas. Saint Lucia's African musical traditions are/were reflected in the dance, the way people play and in funeral wakes. An analysis of the traditional musical genres that have been born of those activities was thus essential in this research.

St. Lucian Play Activities

Play in traditional St. Lucian society consisted of many norms that included *listwa* which is storytelling, *jwé chanté* which are song-dramas, and *gèm* which are song games (Guilbault 78). The four musical genres used in the play song dances were the *yonbòt*, *débòt*, *solo* and *jwé poté* (Guilbault 90-91). All four genres made use of the African Drum called the *ka* or *bélé* drum, the *tibwa*, which were sticks hit against the rims of the drum or on bamboo, and the *chac* (Government of St. Lucia 00:15:19- 00:17:45). The text associated with the play song dances varied from events familiar to listeners, to sexually suggestive commentary (Malm, et al). All four genres make use of duple meter and in all cases two or three motifs form the basis for the melody (Malm, et al). The common form used in the genres is call and response (Guilbault 96).

The *yonbòt* and *debòt* are both rhythmic genres used to accompany dances characterized by an accentuated “vap” often placed on the first beat, which gives a signal to the dancing couple to perform a *blòtjé* movement. This *blòtjé* movement consist of the slamming of the pelvic regions of the couple towards each other (Guilbault 114). The introduction of a *débót* is often sung by a lone song leader without musical accompaniment.

He often sings as many as seven verses, followed by a short melodic motif, to which gatherers respond with an equally short refrain (Guilbault 104).

Solo

The *solo* is another genre based from the family of song dances used for play activities in St. Lucia (Guilbault 91). The music was associated with traditions of Christmas, bamboo bursting and the souls of the departed (Government of St. Lucia 00:02:15-00:04:32). All those traditions were associated with the end of the calendar year, and therefore indicates that the *solo* was a genre employed primarily at year end. Niger Nestor has noted that the *solo* got its name due to the fact that it consisted of one drummer as the prime accompanist (N. Nestor, Appendix G). However, he also notes that the use of one drummer in the genre is no longer the norm (N. Nestor, Appendix G). This expansion in the number of drummers used likely occurred for acoustic purposes as the genre was increasingly used in open fields (Government of St. Lucia 00:16:42-00:17:03). Apart from the drums, the other instruments used in the genre, are the same as those used in the other play song genres (Government of St. Lucia 00:15:19- 00:17:45).

The dances associated with the solo have always been noted for their sensual nature and solo dances were known for being freer i.e. with less intricate movements in comparison to other traditional dances (Government of St. Lucia 00:9:54-00:10:53). It should also be noted that in some communities on the island, reservation existed with the *solo* due to the genre being perceived as being too “hot” (Malm et al.). Interestingly the *blòtjè* figure that is common to the other play songs genres, is not a figure in the *solo* dance routine, though the dance is still inspired by that figure (Guilbault 116). Sensual dancing has thus been one of the defining features of the *solo*.

The *solo* is the genre that persons most often credit as being the parent of *Dennerly Segment* (Payne), as referenced most often in interviews conducted for this research. Some

activists; however, propose all African drumming and song dance traditions of the island as being influential on *Dennery Segment* (Anthony, Appendix B). It is worth highlighting the fact that a reservation similar to what existed with sections of the St. Lucian public in relation to the sensual nature of *solo*, is now being observed with *Dennery Segment*. We thus need to analyze the contemporary *Dennery Segment* genre, to understand whether it indeed shares links with folk genres of the past.

CHAPTER TWO

The Dennery Segment Phenomena

Carnival Music

Dennery Segment music is a party/dance musical genre, therefore the analysis of this phenomenon involved a look at the history of Carnival in the Caribbean. Carnival in the various islands have diverse origins; however, in the Anglophone Caribbean most of the contemporary Carnivals emulate that of Trinidad and Tobago (Scovel 5).

The Carnival of Trinidad and Tobago found its origins from French colonists, who were residents of the islands during the 1700s, and was characterized by costume balls and masquerade (Scovel 6). After Emancipation, slaves had the freedom to participate in their own Carnival, and by the 1880's this Carnival was termed Jammette Carnival, which was a derogatory term that referred to the rebellious and risqué behavior of the emancipated slaves and by the nineteenth century the middle class of Trinidad was eventually alienated from Carnival (Scovel 7). Out of this Jammette Carnival, a merger of European and African musical elements took place, which formed the foundation of what is today known as *Calypso*, which became the only power that the newly freed slaves had in their post-emancipation society (Scovel 10).

Calypso

“The origins of *Calypso* lies in the several call and response song forms; such as *lavway*, *belair*, *calinda*, and *bongo* usually sung extempore by slave singers, or *chantwells* on topical subjects or in order to trade insults among singers” (Leu 45). It is worth noting that the dances associated with the *calinda* i.e. the precursor of *Calypso*, were often labeled as lewd and risqué by the colonials, and those labels remained with the slaves and their descendants into the twentieth century (Scovel 12). A similar trend is apparent in how sections of St. Lucian society viewed the *solo* compared to the way colonials viewed *calypso*

in Trinidad, during its early history. Trinidad, like St. Lucia had a French kwéyol heritage, and in the early *caiso /calinda*, this language dominated the text (Scovel 13). *Calypso* would eventually become the music of Carnival celebrations, and its popularity among Americans based in Trinidad during the early period of oil exploration, and World War 2, led to the music eventually having global popularity, with the advent of international hits like Rum and Coca Cola (Scovel 16-17).

The Catholic and French heritage of St. Lucia, meant that a pre-Lenten Carnival had also been celebrated on the island, but it was not as popular and significant among the populace as it was in Trinidad (Scovel 19). As mentioned earlier, the flower festivals were in fact the dominant festivals of St. Lucian society prior to the nineteen-forties (Scovel 20) and the rise of Carnival and *calypso* in St. Lucia dates back primarily to the 1960s (Scovel 23). The global popularity of *calypso* during that era meant that international tourists who visited the Caribbean sought the genre during their vacations, and therefore St. Lucian musicians initially adopted the genre, primarily for the entertainment of those tourists (Scovel 23). The push of the upper class eventually led to *calypso* becoming the music that represented St. Lucian identity, while other festivals were given terms such as folk, and were frowned upon for their use of the language that the elites associated with illiteracy, i.e. French kwéyol (Scovel 24). Ironically, though the St. Lucian government attempted to enshrine St. Lucian uniqueness during its independence in 1979; the music they pushed was *calypso*, primarily due to its commercial value in relation to tourism (Scovel 26). The *calypso* Monarch competition eventually became one of the largest event of St. Lucia's Carnival in a manner that followed the trend that was occurring in Trinidad. The class and language prejudice that characterized St. Lucian society would however, manifest itself in the competition in the early days, with French kwéyol performers often being at a disadvantage due to their poor

English diction, and the consistent use of judges who lacked an adequate comprehension of kwéyol (Scovel 125-126).

Soca

Calypso eventually became the parent of a new genre called *soca* that first emerged in Trinidad in the 1970's and 1980s. *Soca* music found its origin from the work of Lord Shorty who fused the rhythms of *calypso* with that of Indian music (Leu 45). Lyrically, *soca* is seen as the successor of smutty *calypso*, which was the form of traditional calypso most often at odds with institutions such as churches, due to its sexualized lyrics (Leu 49). Lorraine Leu has noted in her research, that a key difference between the smutty *calypso* and *soca*, is the more direct and raw use of sexual text present in *soca* (49). Therefore, as *soca* became more popular in the Caribbean diaspora, the sexual content of *soca* focused primarily on the female's body as an instrument of sexual expression and exploitation (Scovel 137).

Soca would be widely embraced by St. Lucian society by the early 1990s (Scovel 129), and in contrast to the early history of *calypso* in St. Lucia, the fact that *soca* developed as a genre later, meant that the linguistic divide of St. Lucian society was reduced by the time the genre flourished. As a consequence, there was a greater embrace and use of the French Kwèyol language in St. Lucian *soca* from its inception (Scovel 141). The power of *soca* as a commercial product would increase globally leading St. Lucian *soca* artistes to attempt to make gains from this musical market, through the use of the emerging social media.

A challenge for *soca* artistes and producers; however, was producing music that sounded fresh, and therefore, various fusions of other genres with *soca* has been a constant feature of the *soca* music industry. In the context of St. Lucia, the previous mindset that saw the use of French Kwéyol and traditional folk instrumentation as a liability began to diminish, and producers started to use synthesized folk instruments in their *soca* (Scovel 95). This use

of *St. Lucian folk* and kwèyol elements in the context of *soca* was therefore one of the phenomena that was theorized as giving birth to what we know today as *Dennery Segment*.

The Birth of Dennery Segment

Andrew Haynes, who goes by the sobriquet, Yardie, entered the St. Lucian music scene through the junior calypso competition of the 1980s and would eventually become the winner of St. Lucia's second soca monarch competition in 1998 (Haynes, Appendix E). A unique feature of the artiste at the time, was his persistent use of kwéyol and St. Lucian parlance in his music. By the late 1990s, he formed a team of young artistes that he labeled "Hotness", which included artiste like Ally Kyat, Shep dawg and Crocodile, "who chanted and rapped over *dancehall, zouk and soca* beats using their St. Lucian parlance" (Inglis 00:01:12-00:01:17). It is argued that this movement was the genesis of *Dennery Segment* (Inglis 00:00:45-00:01:17).

Industry pioneers such as *Dennery Segment* artiste and producer Motto however, link the origin of *Dennery Segment* to the *kuduro* music of Angola (Winter, Appendix I). He recalls that during the early years of the 2010s, popular music originating from Africa was prevalent in St. Lucia (Winter, Appendix I). He also noted that producers like himself had the desire to replicate those *kuduro* beats, and local artistes started to sing on those beats as well. What then was this *Kuduro* music that was so essential to the *Dennery Segment* movement, that the genre was commonly known as *Lucian kuduro*?

Kuduro is a hybrid genre originating from Angola, which draws from the influences of *soca, techno*, and African regional styles (Sheridan 83). Interestingly, the *soca* influence affirms that despite its African origins, the genre had a strong Caribbean influence. This genre was shaped by the increased availability of technologies during the 1990s and 2000s (Sheridan 83). In the early stages of *kuduro*'s development, the tempo of the music was frequently between 128-135 beats per minute, and originated from the youth's desire to create

a localized version of *techno* (Sheridan 87). By the early 2000s, the average tempo of the genre increased to 140 beats per minute, and was mainly produced in home studios using software such as Frooty Loops (Sheridan 88). The “vocal recordings reflected lineage to *dancehall toasting*, and *rave rap* from *Eurodance* and *hip-hop*” (Sheridan 88). Interestingly, the production of *Dennery Segment* music also shared this pattern, as many *Dennery Segment* producers used similar software in home studios (Winter, Appendix I). With increased production, the *kuduro* genre became increasingly popular in Angolan society (Sheridan 90) and the international exportation of the genre also impacted St. Lucia’s industry.

Another perspective exists as to the origins of the *Dennery Segment*, and this perspective points directly to the district of Dennery, after which the genre was named. Around the year 2000, a young man from Dennery named Jahim Etienne, who goes by the sobriquet Dub Master J, started to fuse St. Lucian *folk* musical elements, learnt from his grandparents, into his musical productions (Dowrich-Phillips). Etienne pointed to the folk genre of *solo* as the primary influence of the music he produced, and affirmed that his desire was always to create music that was authentically St. Lucian (Dowrich-Phillips). This theory was also affirmed by the popular *Dennery Segment* artiste Nevin “Mighty” Alexander, who hails from the community of Grand Ravine, which is also part of the Dennery district. He expressed the belief that *Dennery Segment* is a traditional genre, that it is a direct successor to *solo*, and believes that the genre heralded the entrance of *solo* into the *soca* realm (N. Alexander, Appendix C). Mighty also held the view, that despite the fact that artistes initially sang on *kuduro* beats, that admittedly sounded similar to *Dennery Segment*; a unique genre was formed through the work of Dub Master J (N. Alexander, Appendix C). However, the path to success for the artiste and producers of the developing style, wasn’t one of unanimous support from society.

The Opposition of Dennery Segment

Dennery Segment artists faced much opposition from many sectors of society for lyrics that were considered too graphic, crude and lewd (N. Alexander). The opposition to the genre among the mainstream media, and sections of society was so severe, that at one point, all music from the genre was banned on the radio stations for three months (Prospere). Notable persons who had expressed reservation concerning the genre included the independent politician, Kensley Charlemagne, and cultural activist George “Fish” Alphonse. Charlemagne was of the view that the music objectified women, and the only reason the genre, was making strides, was due to there being a market for negative content (Charlemagne). Though Charlemagne applauded the perpetuation of an African beat in the genre, he was of the view that the lewd lyrics were symptoms of black peoples’ lack of identity and self-esteem (Charlemagne). Alphonse on the other hand, questioned the legitimacy of the view that the genre represented a contemporary expression of St. Lucia’s cultural identity (Mc Dowell). He believed that St. Lucian culture is one of respect, and recalls that while he grew up, hypersexual topics were not conversed freely between adults and children in the manner demonstrated today (Mc Dowell). Like Charlemagne, Alphonse believed that the artists only viewed the female’s body as an instrument of exploitation (Mc Dowell). The cultural activist went further and expressed his lack of willingness to have included the artists in the activities for Creole Heritage month that he organized in 2018 (Mc Dowell).

Despite this opposition, the music remained widely popular among the youth, and some songs gained popularity in Martinique (Dowrich-Phillips). Ultimately, it was the acceptance of the genre beyond the borders of St. Lucia that led to an increased embrace of the genre by some of the initially resistant sections of the society. This factor combined with

an attempt by artistes to reexamine the lyrical content of the music, by singing some parts in English, led to the production of music that became much more marketable (N. Alexander).

The Acceptance and Rise of Dennery Segment

The international success of *Dennery Segment* became very visible, when in 2015 an artiste by the name of Freezy, released a song titled “Split in The Middle.” This song arguably became the most successful St. Lucian song in the international market based on YouTube views, and placed a new spotlight on the *Dennery Segment* movement (Team Foxx Split). On March 4th 2020, the most viewed video of the song on YouTube had approximately fifteen million views (Team Foxx Split). Also very critical to the international export of the genre, had been the work of Motto, who was able to make linkages with some of the world’s most popular *soca* artistes such as Bunji Garlin, Skinny Fabulous and Machel Montano (Dowrich-Phillips). Through those linkages, Motto produced *Dennery Segment* riddims i.e. musical accompaniment upon which those artiste released hits that exposed the entire *soca* world to the genre (Dowrich-Phillips). Prominent examples of *Dennery Segment* hits produced by Moto and sung by international *soca* celebrities included, Showtime by Machel Montano, Bend Down by Mr. Legz, Motto and Problem Child, and Dip by Shall Marshall (Dowrich-Phillips).

The international success of *Dennery Segment* music led to a gradual change in the level of criticism that the music initially received from sections of the society. The St. Lucia Government began to embrace the genre by 2017, through the St. Lucia Hotel and Tourism Authority which used the genre as a tool to market the island’s cultural activities (Dowrich-Phillips). The authority began to sponsor artistes as they toured the U.S., thus helping them promote their musical product to an international audience (Dowrich-Phillips). The genre had achieved such a high status in the society, that *Dennery Segment* artiste Motto, and Freezy were among the individuals that the government of St. Lucia declared as official brand

ambassadors for the island in the year 2020 (A. Alexander). In the current period, it appears the *Dennery Segment* has become the genre that now promotes St. Lucian identity and uniqueness.

The Origins of the Name

Prior to the adoption of *Dennery Segment* as the name for the genre, much debate existed as to what the increasingly unique style should have been called (Inglis 00:02:33-0:03:35). In reference to the *kuduro* music that influenced the early music of the genre, it was called *Lucian kuduro* (Winter, Appendix I). However, as the genre became increasingly unique, many persons clamored for a unique name to be given to the unique style (Winter, Appendix I). Various DJ's gave various ideas for the name for the genre including *twaca music* and *creole music* (Winter, Appendix I) however; the artistes who dominated the genre during that period included Dub Master J, Mighty, and Subance, who were all from the district of Dennery. As a result, the population began to associate the genre with the district, and they used terms like *Dennery Music* when making request to hear the music (Winter, Appendix I). This trend eventually led to the term *Dennery Segment* becoming the common name of the genre. Though many artistes who were not from the Dennery district expressed dissatisfaction with that trend, they eventually accepted the change (Winter, Appendix I). Interestingly, some of the most successful artistes of the genre, such as Black Boy and Motto, didn't originate from Dennery.

Musical Characteristics of Dennery Segment

The musical characteristics that define Dennery Segment as a genre, like other elements related to the style, is an issue that remains debated. Niger Nestor has noted that some persons have argued that it might not be musical elements that define the genre, but rather the unique style of the language that truly defines the genre (N. Nestor, Appendix G). Motto made reference to the fact that the persons who make this argument, believe that if a

non-native speaker sings on a *Dennery Segment* riddim, then the song could no longer fall into the category of the genre (Winter, Appendix I). However, several musicians including pianist and director of the Saint Lucia School of Music, Mr. Richard Payne; hold on to the perspective that the genre is a contemporary expression of the island's *solo* music (Payne, Appendix H). The renowned St. Lucian guitarist, Ronald "Boo" Hinkson, also believes that the fundamental rhythms of the genre are so innate to the St. Lucian person, that members of the society of all ages and classes find the music irresistible, despite the reservations some of them might have with the lyrics (Hinkson, Appendix F). Payne believes that one of the core elements of the *Dennery Segment* rhythm that is also shared with many other St. Lucian folk and Caribbean genres is the *Tresillo* rhythm (Payne, Appendix H). What then is this *Tresillo* rhythm that forms such a core part of the music of the Caribbean?

The Tresillo

The *Tresillo* is defined as "the three side of clave or triplet." It is the rhythm most common to cultures around the globe, and has thus attained the name *universal rhythm* (Acquista 1). It is believed to have originated from the standard pattern of Africa, which is a *12 bell pattern*, also known as the African *12/8 clave* (Acquista 5), a pattern built over two $3/2$ cross beat patterns (Acquista 8). The first three notes of this seven stroke pattern is built upon an on-beat $3/2$ cross rhythm while the final four strokes are built upon an off-beat $3/2$ cross rhythm as notated below (Acquista 10).

12-bell key pattern



Figure 5.

Notation of 12 Beat Key Pattern

Source; “Tresillo: a Rhythmic Framework Connecting Differing Rhythmic Styles.”

The master drummer C. K. Ladzekpo believes that what we know as the *Tresillo* today is a duple manifestation of the African 3:2 *cross-rhythm* (Acquista 10). The figures below show this relation between the on-beat 3:2 *cross rhythm* and the *Tresillo*.

3:2 Cross Rhythm

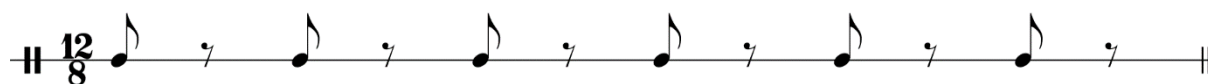


Figure 6.

Notation of 3:2 cross rhythm

Source; “Tresillo: a Rhythmic Framework Connecting Differing Rhythmic Styles.”

Tresillo



Figure 7.

Notation of *tresillo* rhythm

Source; “Tresillo: a Rhythmic Framework Connecting Differing Rhythmic Styles.”

Today the rhythm evokes a Caribbean sound to most audiences, due to its prominence in the majority of styles of this region (Bennett 00:01:16-00:01:24). Its entrance into the region took place through the Atlantic Slave Trade, where it then spread to Europe (Bennett 00:01:39-00:01:47). The introduction of the rhythm to modern pop occurred through *dancehall*, and the popular track “Dem Bow”, by Shabba Ranks. The rhythm was so closely

associated with the track, and *dancehall* that it was once popularly known as *the Dem Bow rhythm* (Bennett 00:03:09-00:03:40). Its use in main stream *pop music* started with native mainstream Caribbean singers like Sean Paul, and was eventually used by non-native artists and producers (Bennett 00:03:40-00:04:28). How then does this rhythm so fundamental to Caribbean music, and now common in main stream pop manifest itself in *Dennery Segment*?

Motto, in explaining the making of a *Dennery Segment* rhythm emphasized the importance of the *Tresillo Rhythm* and described its use as a clap (Fox Productions ST. 00:01:00-00:1:20). It is the norm in the genre that the first two strokes of the *Tresillo* are played as a clap, but the final stroke is played on another percussion instrument such as a tomb (Fox Production ST. 00:01:30-00:02:12) . This final stroke is the most accented of the three strokes of the *Tresillo*, and the use of another percussion instrument assist in emphasizing that accent, which Motto describes as having a pulling effect on the underlying *Tresillo* pattern. Interestingly, the tone used often by producers for the *Tresillo* clap most frequently resembles the sound of the *tibwa* which we discussed earlier as being a critical instrument in traditional St. Lucian genres like the *solo*. This may very well be the factor that gives the *Dennery Segment* a sound that resembles genres like the *solo*.

Instrumentation and Rhythms of *Dennery Segment*

Producers such as Motto believe that the argument which proposes *Dennery Segment* as a contemporary expression of folk styles, is largely based on the instrumentation associated with the genre (Winter, Appendix I). Artists such as Mighty and Subbance make an effort to release songs on beats that use melodies, rhythms and instruments with a resemblance to the *solo* style (Winter, Appendix I). These artists consistently release songs during St. Lucia's Carnival, as well Creole Heritage month of October, which incidentally, is a festival that was created to preserve the *kwéyol* and cultural heritage of St. Lucia (Winter, Appendix I). This trend departs from that which existed with *soca* and *calypso*, which were

traditionally released only during the Carnival season. The genre's instrumentation is therefore its most vivid connection to the traditional styles of St. Lucia.

The instrumentation of the genre however, is evolving, and each producer has his/her unique style which incorporates their preferred instrumentation (Winter, Appendix I). Motto in describing the preferences of *Dennery Segment* producers, has noted that while he prefers the use of whistles, conch shells, and congas, another company like Ransom Records for example, has a preference for a *hiphop* influenced instrumentation that uses synths (Winter, Appendix I). However, in referencing the debate over the defining element of the genre, Motto aligns himself closer to the group that believes that the beat defines the genre, as opposed to the lyrics (Winter, Appendix I).

The initial tempo associated with *Dennery Segment* was 140 bpm, with rhythms such as the Revolt riddim, followed by an increasing trend that brought the tempo up to 147 bpm (Winter, Appendix I). However, in more recent years the evolution of the genre has led to a reduction in tempo to about 110bpm (Winter, Appendix I). This new style was pioneered by artists such as Black Boy, with his hit called "Fire Fighter" and Freezy's "Split In The Middle," which were influenced by the *raga-soca* or *dancehall* influenced *soca* of Martinique (Winter, Appendix I). Motto notes that of late, the slower version of the genre has been more popular than the generic faster tempo version, as evident by the fact that his most popular riddim for the 2019-2020 Carnival season, was the 110bpm "Fuego Riddim," (Appendix I). A unique trend in the newer version of the genre has been the use of the keyboard, a trend that is clearly related to the *dancehall* influence of the new version of the style (Winter, Appendix I). Also quite influential *on Dennery Segment*, has been the Dominican genre called *bouyon*, which has influenced the faster version of the genre (Winter, Appendix I).

Melody, Harmony and Form of Dennery Segment

The critical feature of *Dennery Segment* is ultimately the rhythm; however, the genre does have features that define its vocal styles and harmony. Motto notes, that his music follows a strophe and refrain form and there is a deliberate effort to have as few chord changes in the genre as possible, due to the belief that the younger generation has a preference for musical simplicity (Winter, Appendix I). The melody and vocal styles of *Dennery Segment* on the other hand, is similar to that of *dancehall*. This vocal style also evident in *dancehall*, is characterized by “DJ’s/vocalist that chant or toast over a track with a prominent and rhythmic bass line” (Brown, 21).

In conclusion, though the genre is changing, certain musical elements have shaped the general trend of the genre. This includes a strong and steady kick from the bass drum, one lead instrument that plays a riff throughout the track, and a *Tresillo* pattern played by the snare or a tone that resembles the tibwa (Team Foxx M 00:03:48-00:04:21). Vocalization follows rhythmic chanting, or toasting similar to that of *dancehall* and *kuduro*. Below are three simple scores of the Gwada, and Pim riddim, which belong to the faster tempo style of *Dennery Segment*, and the Fuego Riddim which belongs to the more recent style of the genre. All three riddims were produced by Motto and demonstrate key musical attributes of *Dennery Segment*.

Gwada Riddim

Lasley "Motto" Winter

$\text{♩} = 140$

Synth Conch Shell

Synth Timpani

Synth Snare Drum/Ti Bwa

Synth Whistle

Synth Drum Set

Synth Cowbell

$\text{♩} = 140$

Banjo

Bass Guitar



2

CS.

Timp.

S. D.

Whist.

Dr.

Cow.

Ban.

Bass

Figure 8 Simplified Notation of Gwada Riddim.

Source; Keitje Greaves, based on Winter's description

Pim Pim Riddim

Lashley "Motto" Winter

Musical score for the first four measures of 'Pim Pim Riddim'. The tempo is marked as ♩=145. The score includes parts for Synth Flute, Synth Trombone, Synth Timpani, Snare Drum/Tibwa, Synth Drum Set, Synth Cowbell, and Sytn Steel Drums. The key signature is one flat (Bb) and the time signature is common time (C). The Synth Flute and Synth Trombone parts feature eighth-note patterns with accents. The Synth Timpani part has a steady eighth-note accompaniment. The Snare Drum/Tibwa part has a consistent eighth-note pattern. The Synth Drum Set part features a pattern of eighth notes and rests. The Synth Cowbell part is mostly silent. The Sytn Steel Drums part has a pattern of eighth notes and rests.

2

Musical score for measures 5-8 of 'Pim Pim Riddim'. The score includes parts for Fl., Tbn., Timp., S. D., Dr., Cow., and Steel D. The key signature is one flat (Bb) and the time signature is common time (C). The Fl. part has a steady eighth-note accompaniment. The Tbn. part has a steady eighth-note accompaniment. The Timp. part has a steady eighth-note accompaniment. The S. D. part has a consistent eighth-note pattern. The Dr. part features a pattern of eighth notes and rests. The Cow. part is mostly silent. The Steel D. part has a pattern of eighth notes and rests.

Figure 9 Simplified Notation of Pim Pim Riddim

Source; Keitje Greaves, based on Winter's description (Team Foxx P)

Fuego Riddim

Lashley "Motto" Winter

The image displays a musical score for the 'Fuego Riddim' by Lashley "Motto" Winter. The score is divided into two systems. The first system includes parts for Synth Timpani, Synth Bass Drum, Synth Whistle, Synth Drum Set, Synth Congas, and Synth Cowbell. The second system includes parts for Synth Piano, Timp., B. D., Whist., Dr., Congas, Cow., and Pno. The tempo is marked as quarter note = 110. The notation uses various symbols such as stems, beams, and accents to represent the rhythmic patterns of the instruments. The Synth Piano part is written in a grand staff (treble and bass clefs). The Timp., B. D., Whist., Dr., Congas, and Cow. parts use simplified notation with stems and beams. The Synth Timpani part uses a bass clef and stems with beams. The Synth Bass Drum part uses a treble clef and stems with beams. The Synth Whistle part uses a treble clef and stems with beams. The Synth Drum Set part uses a treble clef and stems with beams. The Synth Congas part uses a treble clef and stems with beams. The Synth Cowbell part uses a treble clef and stems with beams. The Synth Piano part uses a grand staff. The Timp., B. D., Whist., Dr., Congas, and Cow. parts use a treble clef and stems with beams. The Synth Timpani part uses a bass clef and stems with beams. The Synth Bass Drum part uses a treble clef and stems with beams. The Synth Whistle part uses a treble clef and stems with beams. The Synth Drum Set part uses a treble clef and stems with beams. The Synth Congas part uses a treble clef and stems with beams. The Synth Cowbell part uses a treble clef and stems with beams. The Synth Piano part uses a grand staff. The Timp., B. D., Whist., Dr., Congas, and Cow. parts use a treble clef and stems with beams.

Figure 10 Simplified Notation of Fuego Riddim

Source; Keitje Greaves, based on Winter’s description (Team Foxx F)

CHAPTER 3

Perception of Dennery Segment

Familiarity with Dennery Segment

This section presents the results of an online survey on the perception of Dennery Segment.

The data indicates that the majority of Saint Lucian respondents are familiar with the genre, as seen in Figure 13. In analyzing the regional/international familiarity of the genre, shown in Figure 14, it was found that most non St. Lucian respondents seemed to have a marginal familiarity with the genre's name. This does not equate to an unfamiliarity with the style of music, as most respondents including non-nationals in the survey were familiar with a number of the songs of the genre (Appendix A).

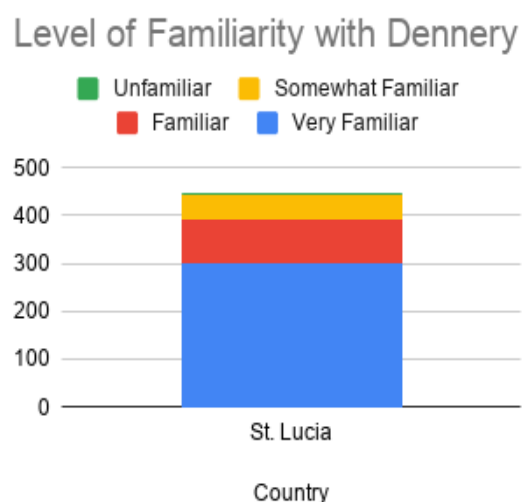


Figure 11 St. Lucian Familiarity with *Dennery Segment*

Source; Perception of *Dennery Segment* survey (Appendix A).

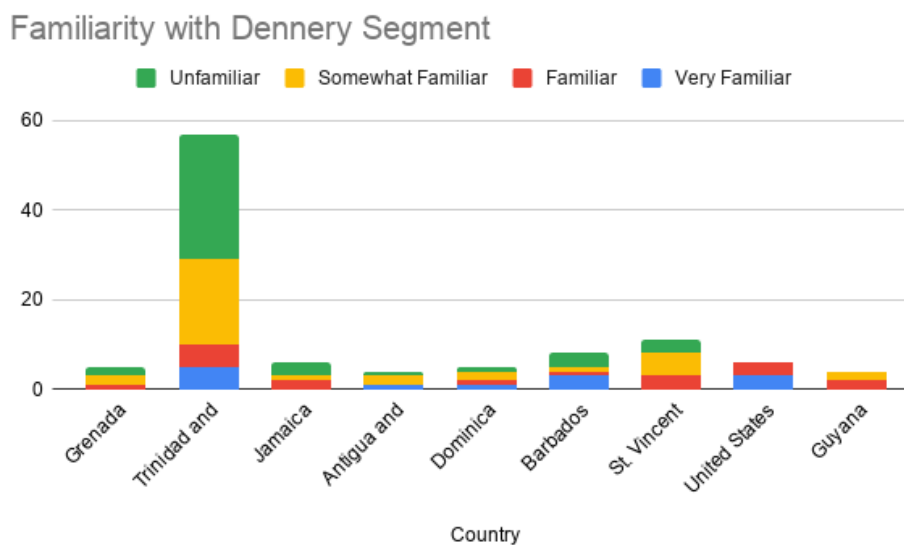


Figure 12 Regional/International Familiarity with *Dennerly Segment*

Source; Perception of *Dennerly Segment* survey (Appendix A).

Popularity of Genre and Artste

The data shows that the age range of respondents were diverse and confirmed that *Dennerly Segment* was a popular genre, as the majority of respondents expressed an intense love for the genre as indicated in Figure 16. The popularity of the genre was lower among the respondents who were above 36 years, as the percentage of respondents who selected “love it” declined with age. However, the two age groups above 35 years i.e. 36-49 and above 50, indicated that they had a moderate liking of the genre

The aspect of the genre most appreciated was its musical accompaniment, in contrast to the lyrical content, which was the aspect of the genre, most cited as an area in need of

improvement (Appendix A).

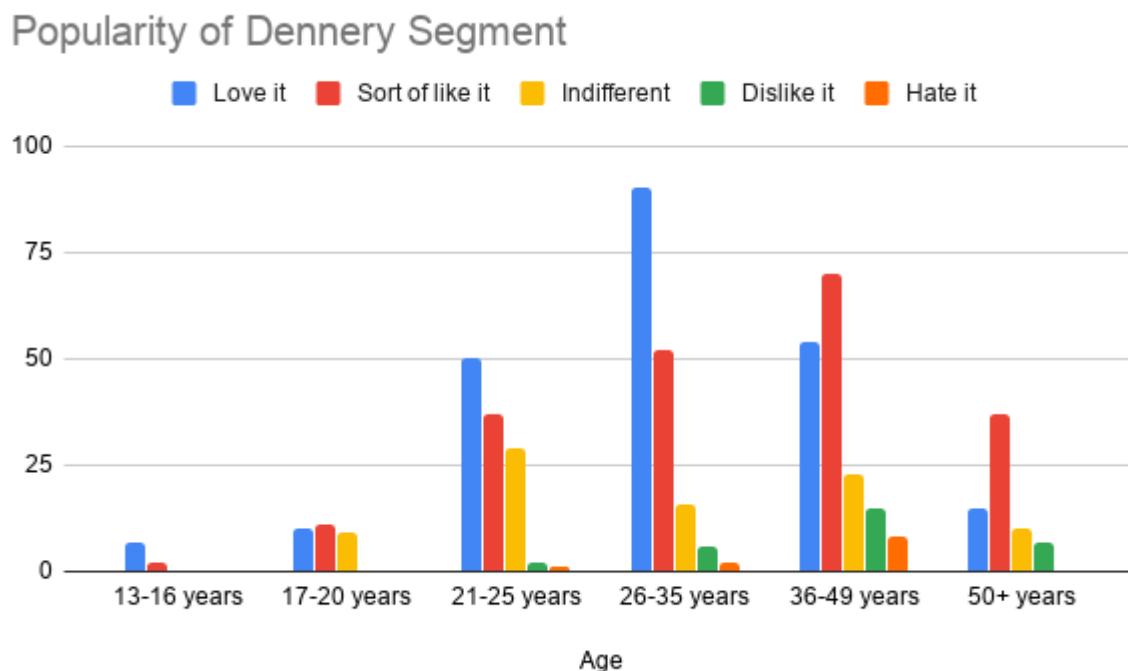


Figure 13 Popularity of Dennery Segment among age groups.

Source; Perception of *Dennery Segment* survey (Appendix A)

The survey found that Motto was the most popular *Dennery Segment* artiste ,however he is not the singer of the most popular songs, which were “Split In The Middle” and “Bad In Bum Bum,” sang by Freezy, and Mighty and Subance respectively(Appendix A). There seemed to have been a trend of some artistes not gaining a proportional increase in popularity compared to that of their music. This phenomenon is something that needs to be investigated in future research, though we could infer that the marketing and branding of artistes could have been a major factor that contributed to that trend.

The Impact of Dennery Segment

Dennery Segment has had an immense impact on both St. Lucia’s music industry and its society.The most popular occasions when the genre was used, based on the respondents, were fetes and Carnival,but not limited to such occasions. At least 40% of the survey

respondents, indicated that various recreational activities were also desired occasions to use the music. We could infer, that a diversification in the use and purpose of the music may have been taking place (Appendix A).

The immense popularity of the genre and its widespread usage in contemporary St. Lucian society meant that varying opinions existed with the societal impact of the genre. Most respondents affirmed that genre gave the island's artistes more exposure, a belief shared by 83.5% of the respondents. This may explain why the artistes of the genre were gaining more regional and international success, compared to St. Lucian artistes of previous decades. Another impact highlighted by respondents was a perceived increase in the appreciation of the kwéyol language by St. Lucian society, a view expressed by 66% of respondents (Appendix A). Given the historic disdain for the (Scovel 22); it is understandable that a contemporary embrace of the language through the music could have augmented the preservation of the language

The controversy that surrounded the genre was often centered on the lyrical content, and the survey affirmed the polarizing nature of this aspect of the music, with 50.8% of respondents declaring it as an aspect that they disliked. Directly related to lyrical content was the view that the music increased the objectification of females, a view shared by a marginal 38.2% of respondents. A more affirmative declaration of this problematic aspect of the genre; however, was the fact that 77.55% of respondents listed it as an aspect of the genre that needed improvement. (Appendix A). We could conclude that though the general opinion of the lyrical content was mixed, a greater unanimity existed with the belief in a need for some sort of improvement in the lyrical content (Appendix A).

CONCLUSION

This study confirmed the long-established role of colonialism in shaping the traditional musical genres of St. Lucia. The eventual birth and defining attributes of the contemporary genre called *Dennery Segment*, was influenced by external regional and international factors, which included the easier availability of production software technology, and the increased global popularity of Caribbean and African musical styles, through social media. The two styles most influential on *Dennery Segment* were *kuduro* and *soca*, which were genres that were experiencing increased use in the international popular music industry during the advent of the new style.

The St. Lucian origin of *Dennery Segment* manifested itself through the increased use of the kwéyol language, and musical characteristics that resembled *solo*. Despite this, the popular view that the genre is a contemporary expression of the island's traditional afro-drumming styles was found to be not fully conclusive. The linkage between the genre and traditional styles like the *solo* was found to be based on the use of kwéyol, and the instrumentation associated with the older style of *Dennery Segment*. A recent evolution of the genre was evident with a reduction in tempo, and a greater diversification of the common instrumentation; factors that have reduced the resemblance that the genre had with *solo*. The genre would thus better fit the definition of a *soca*-subgenre influenced by *kuduro* and the island's Afro-drumming tradition.

The popularity of the music was confirmed by this study, though regionally; there seemed to have been a limited awareness of the existence of a name associated with the style. The also survey confirmed the polarizing opinions that existed with the lyrical content of the genre, though an overall desire for this aspect to be improved was expressed by survey respondents. *Dennery Segment* as a form of culture, therefore shares in the inevitable dynamism that defines all cultural forms.

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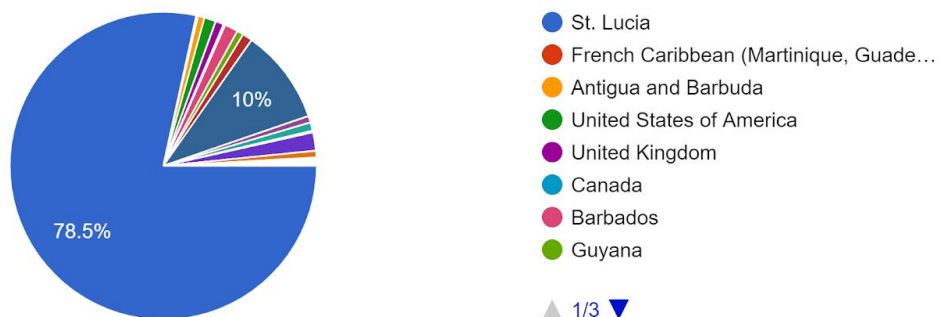
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APPENDIX A

Perception of Dennery Segment survey questions and results.

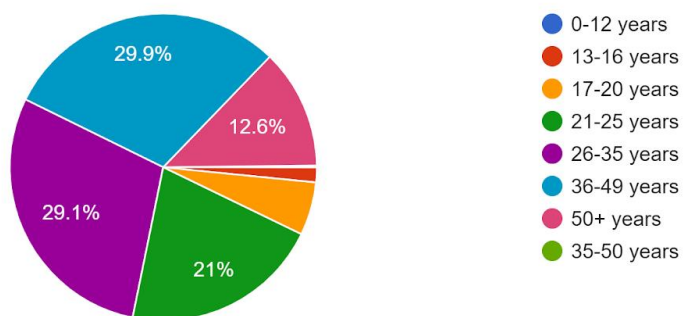
1. What is your nationality?

571 responses



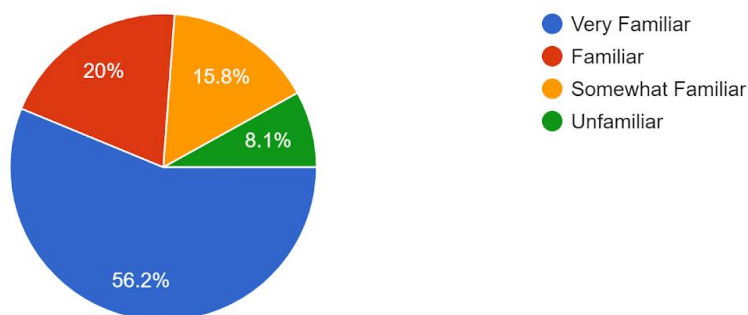
2. What age group do you belong to?

571 responses



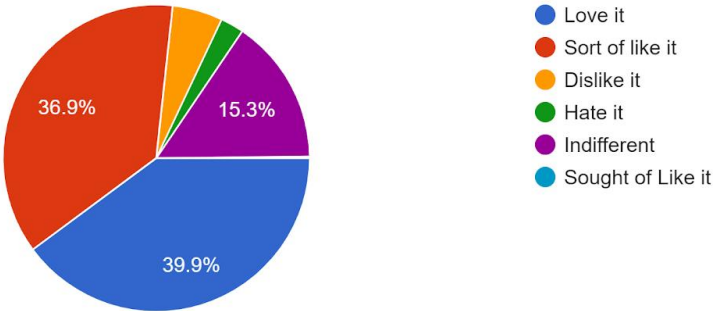
3. How familiar are you with the musical genre called Dennery Segment?

571 responses



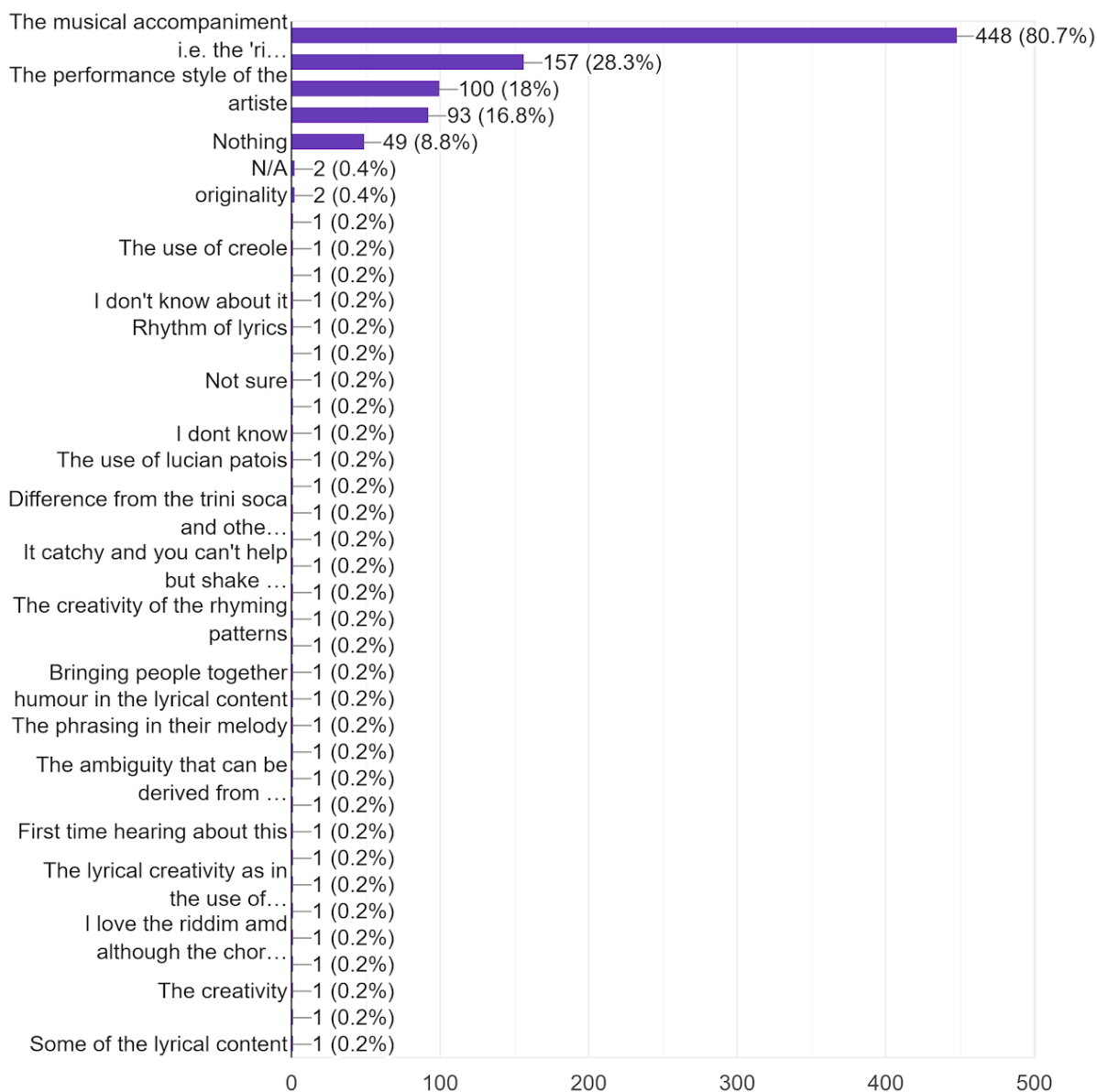
4. How would you feel about Dennergy Segment?

567 responses



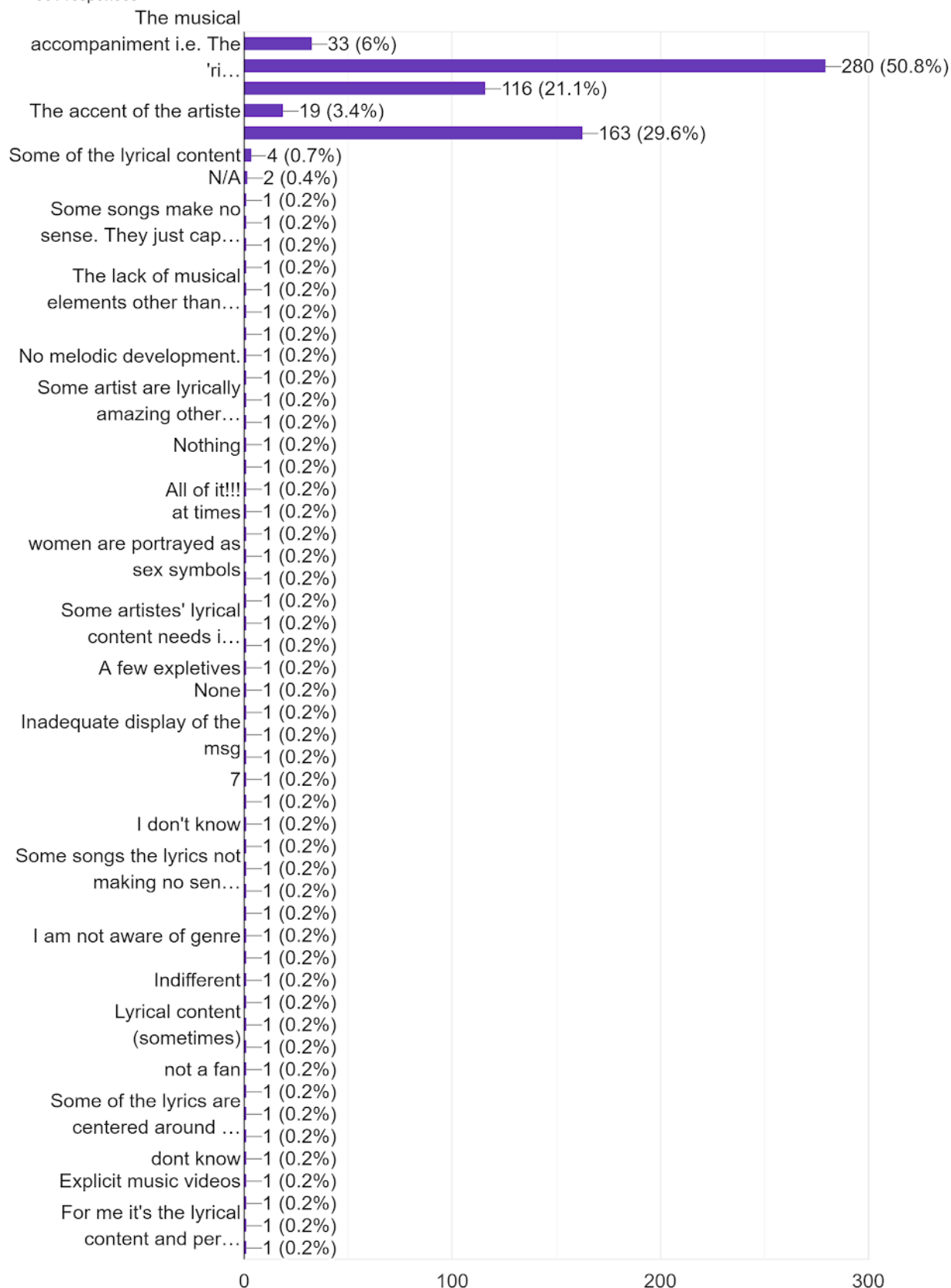
5. What aspect(s) of Dennerly Segment do you like?

555 responses



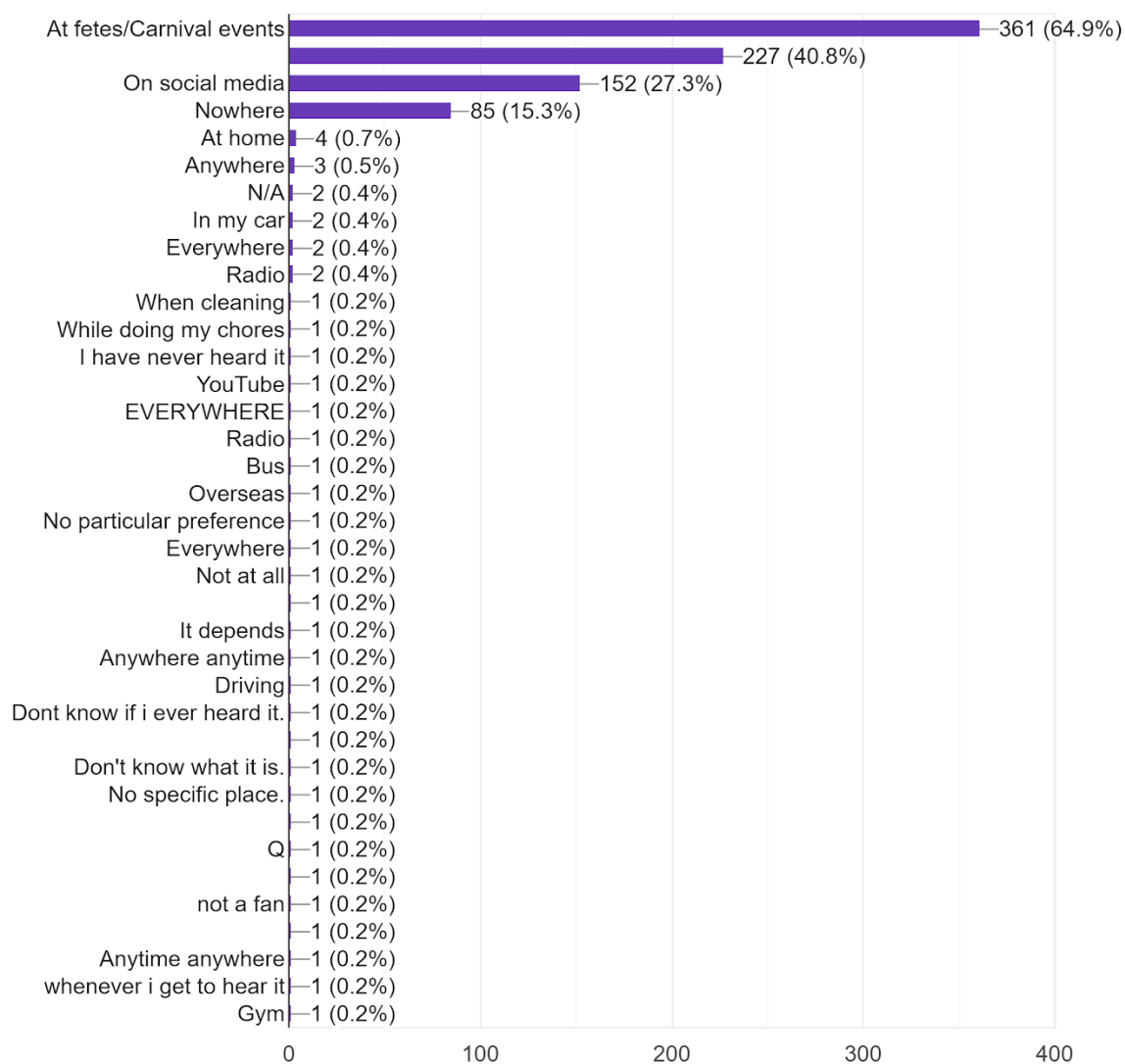
6. What aspect(s) of Dennerly Segment do you dislike?

551 responses



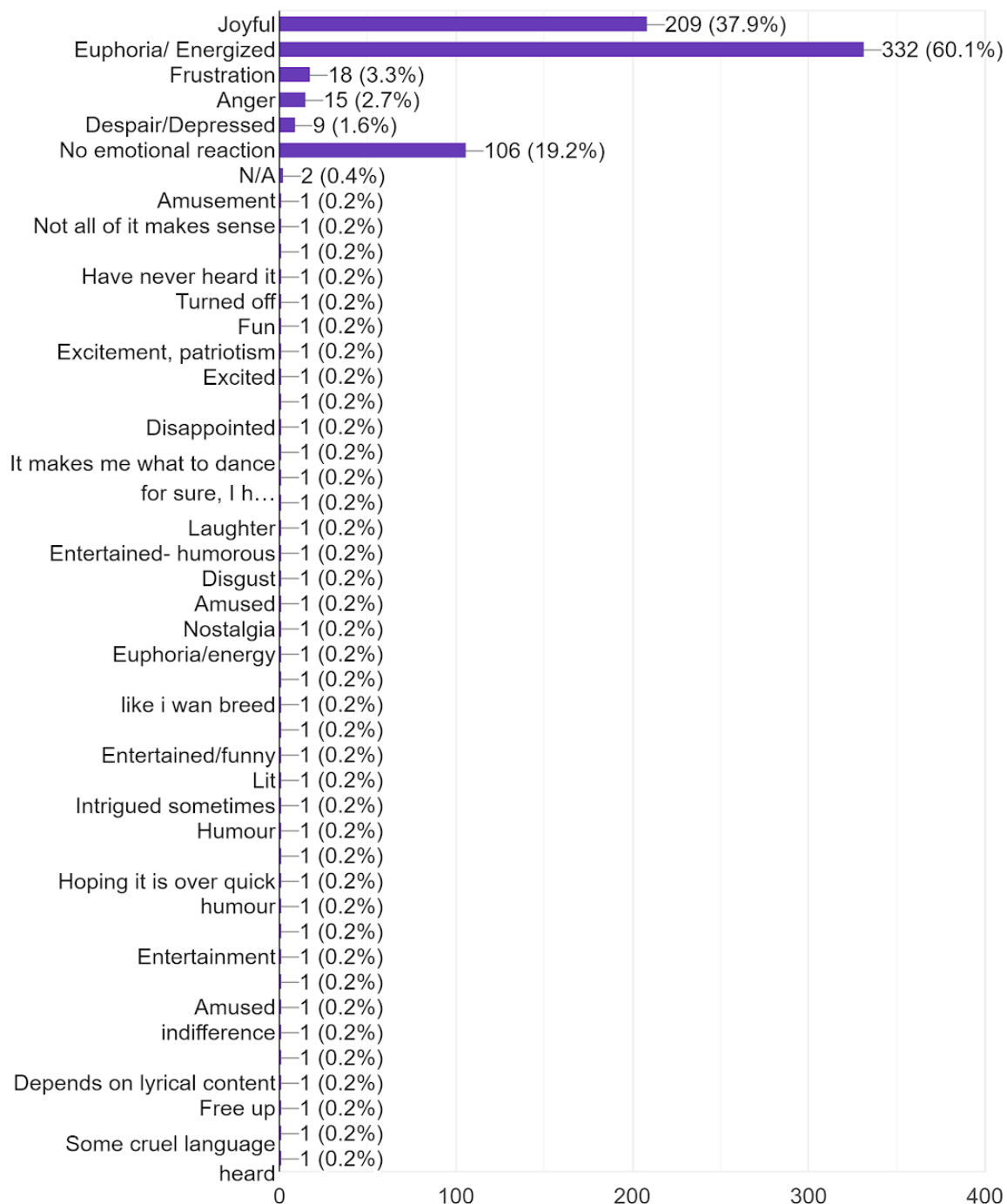
7. Where do you enjoy listening to Dennery Segment?

556 responses



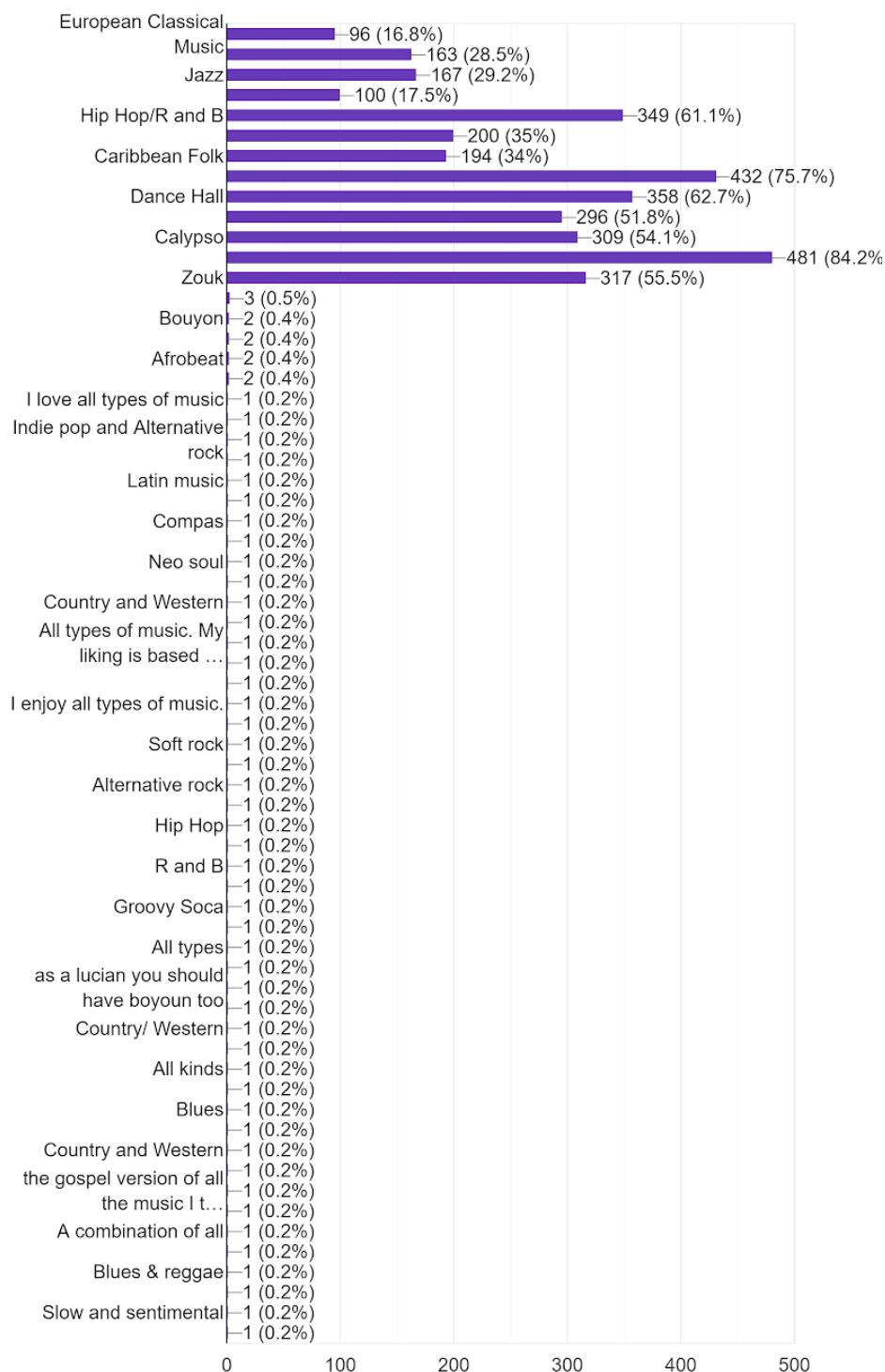
8. What emotions do you feel when you hear Dennerly Segment?

552 responses



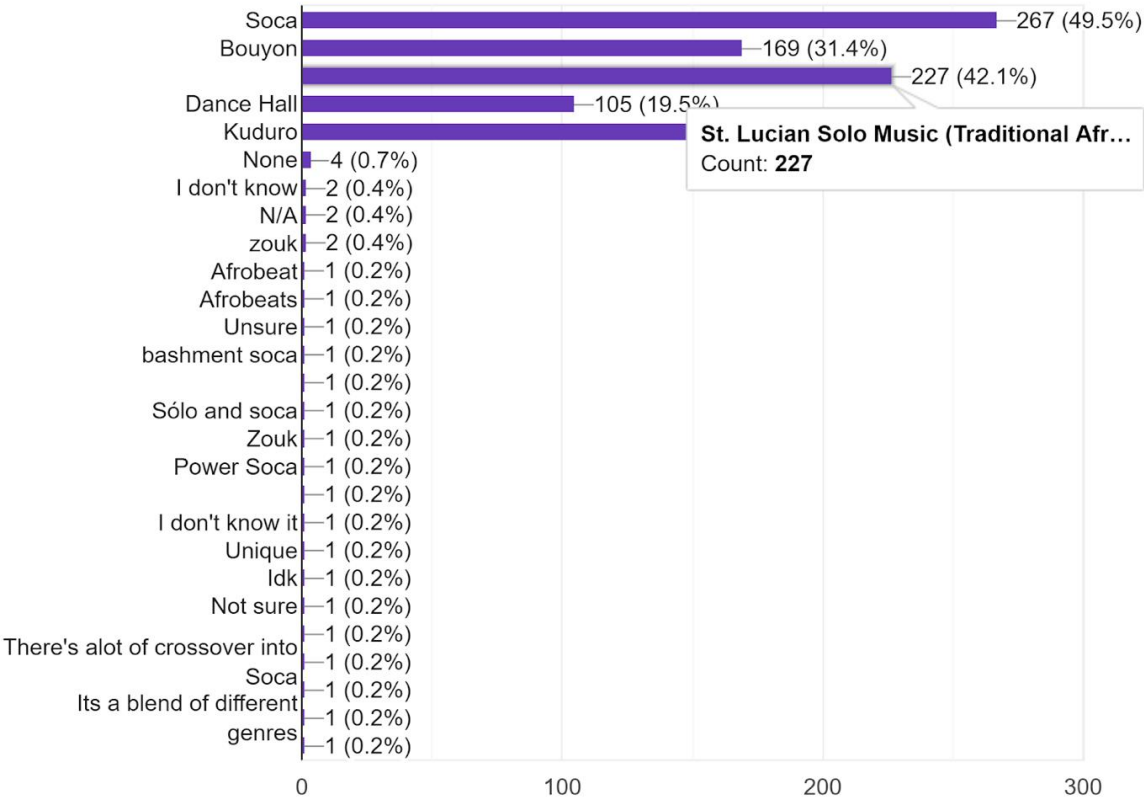
10. What types of music do you enjoy listening to?

571 responses



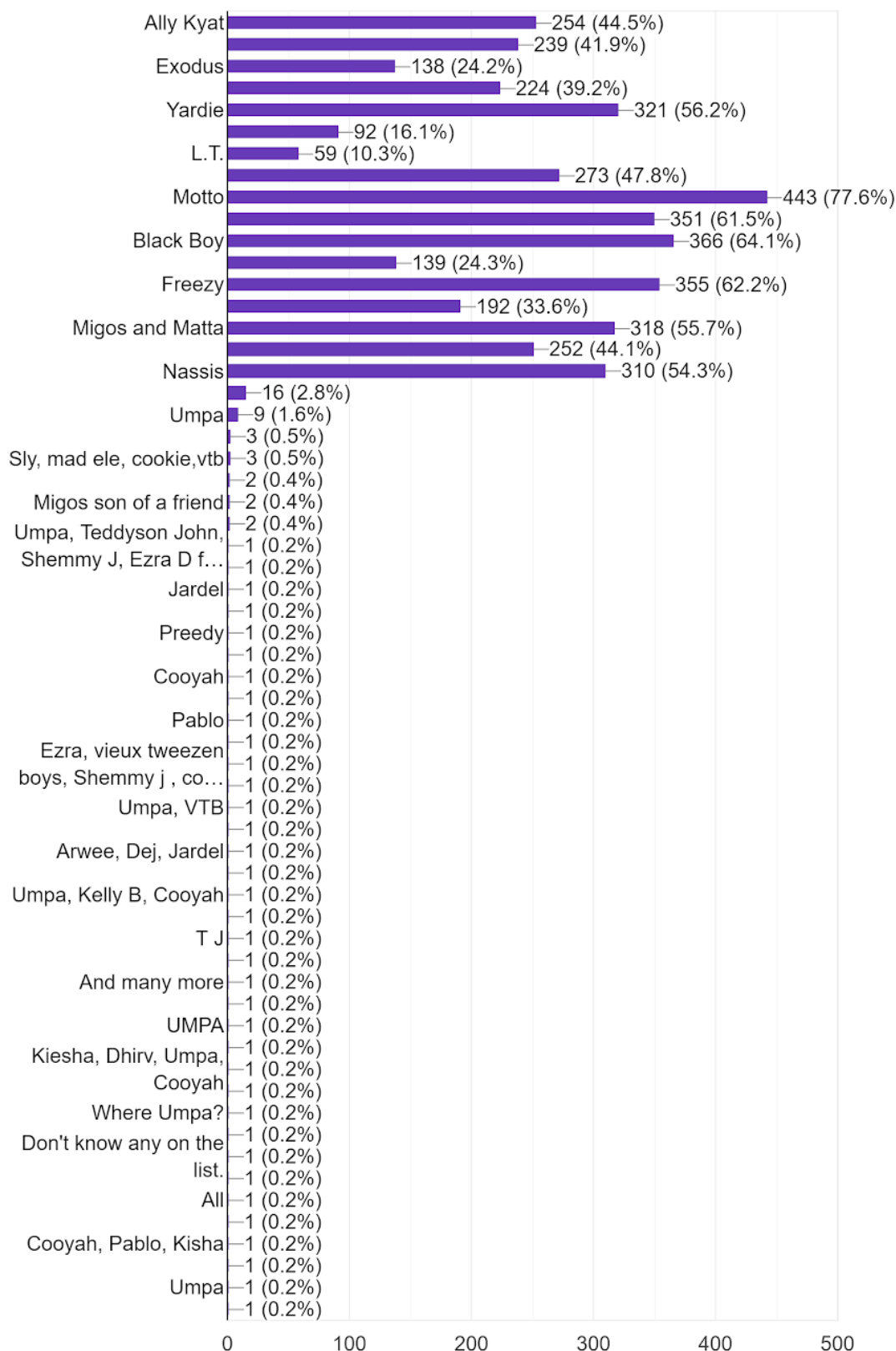
11. What genre(s) of music do you find similar to Dennerly Segment?

539 responses



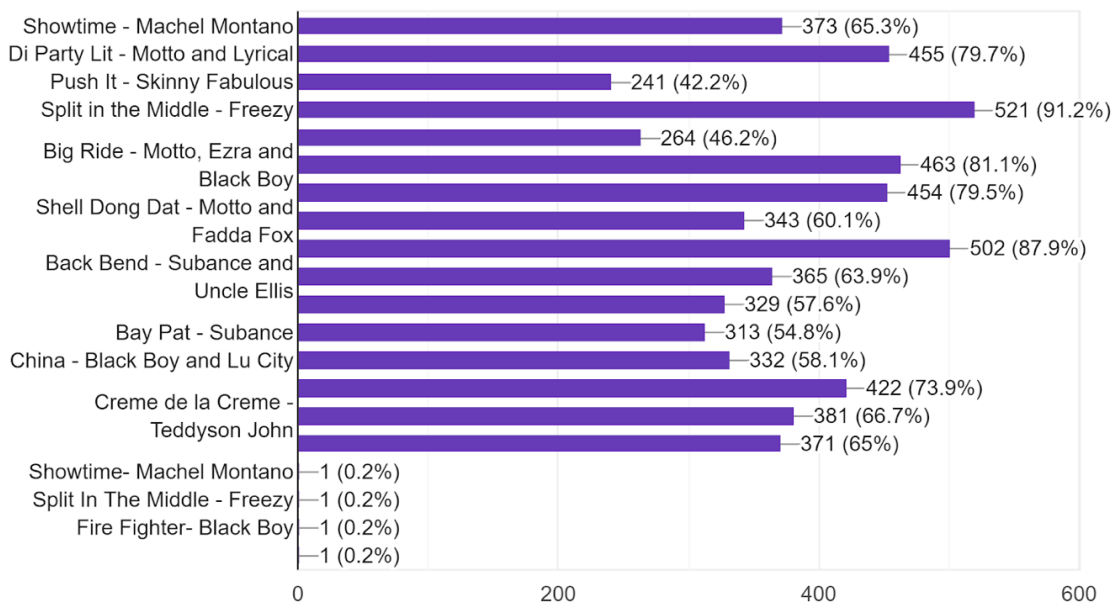
12. Which of the following artistes are you familiar with?

571 responses



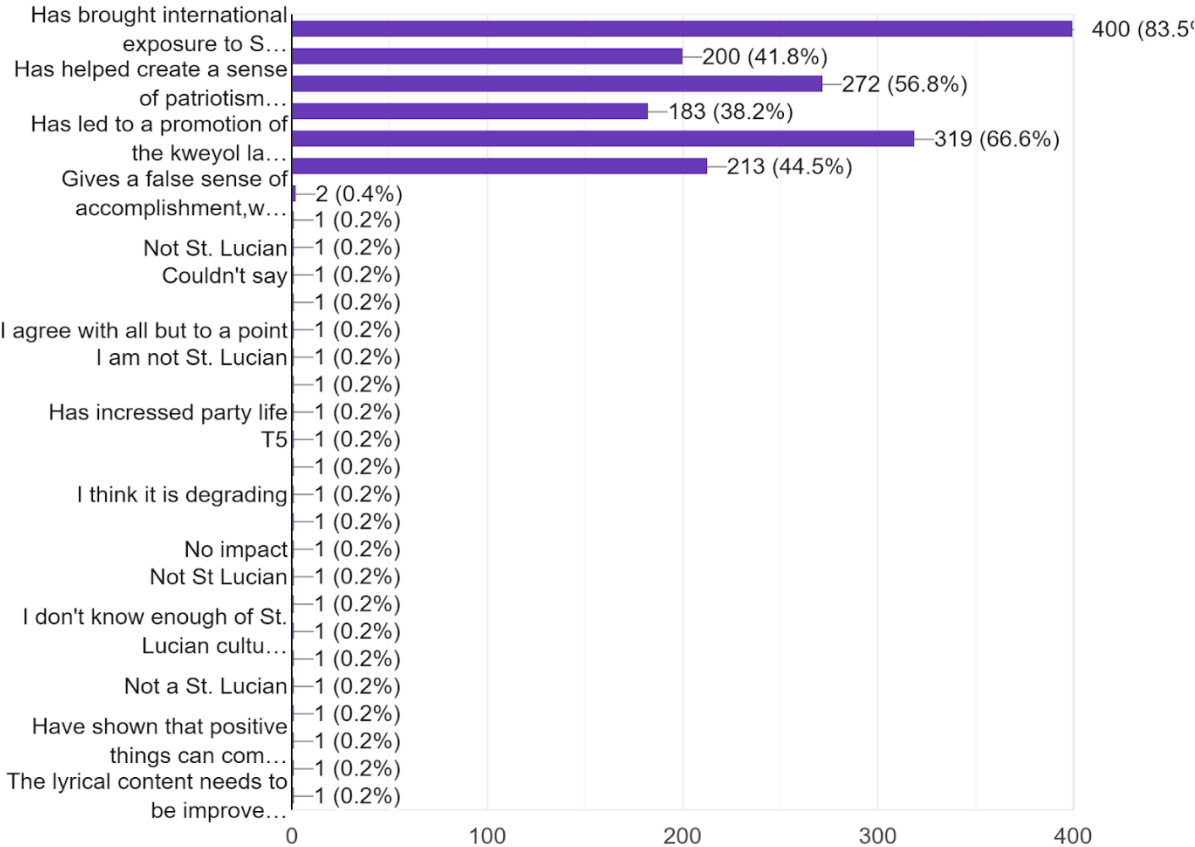
13. Which of the following songs are you familiar with?

571 responses



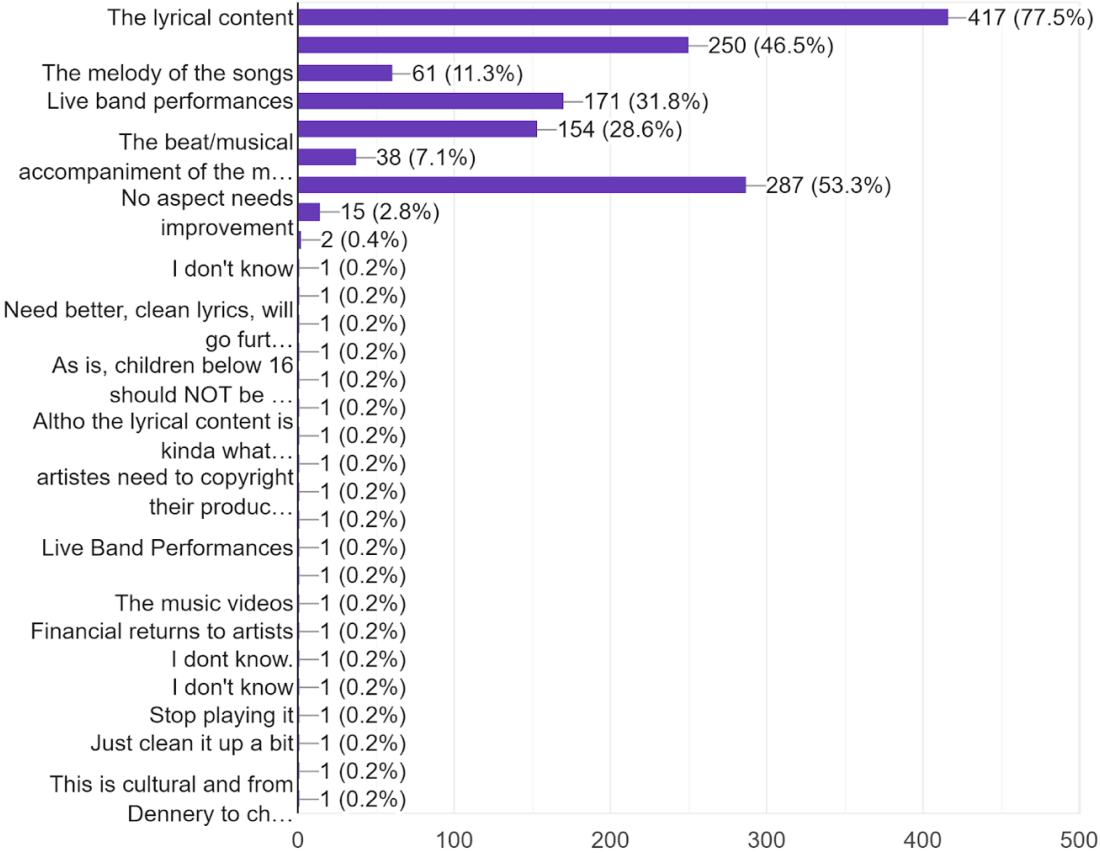
14. If you are St. Lucian, how would you describe the impact of Dennerly Segment on St. Lucian society?

479 responses



15. What aspect of the Dennerly Segment genre can be improved?

538 responses



APPENDIX B

Interview Questions and excerpt of transcript of Monsignor Patrick Anthony Interview

Interview Questions

1. What were the experiences that you had growing up that gave you that love for cultural activism?
2. How was the St. Lucia Folk Research Center born?
3. What were some of the most common parts of Africa that St. Lucians could trace their ancestral origins i.e. what were some of the main parts of Africa that St. Lucian culture found its origins?
4. What are some of the major styles of St. Lucian Folk Music?
5. What were some of the common functions of music in traditional St. Lucian Society?
6. Could you describe St. Lucia's traditional solo and Afro-Based drumming traditions?
7. Do you believe that the current phenomena of *Denney Segment* is a contemporary expression of the *solo* tradition?
8. What factors do you think have led to some genres or cultural traditions being accepted by a particular generation as opposed to others?
9. What impact do you think that the current musical trends could have on St. Lucian society?

Excerpt of transcript of Interview

Anthony: There is an anthropological theory that says this; that you revert, the richer the material, the more data you have on the material, suggest that is more recent. The older material.

Greaves: the less data.

Anthony: the less data you have, precisely because of the age, so for example, what is being suggested, that after the abolition of slavery, remember that the slaves didn't want to work. So what did the planters do? They brought liberated

Africans ok. They brought liberated Africans from Africa, who came not as slaves but as.

Greaves: Indentured servants.

Anthony: Almost like the.

Greaves: Indians.

Anthony: So the suggestion is that, a lot of our linguistic and other ethnographic traditions that are still existing

Greaves: come from this group.

Anthony: Would come from this group rather than the original.

Greaves: That's interesting

Anthony: Yes, so even something like La Rose and La Marguerite, which were the floral festivals that Manfred has researched and found some of the traditional floral festivals in Africa.

Greaves: Oh I didn't know they had in Africa.

Anthony: O yes

Greaves: I though was like a creolization of European culture, like the secret societies.

Anthony: That's one dimension. For example the La Rose and La Marguerite, there seem to be a kind of a dramatization in theater, of the rivalry between the British and French for St. Lucia. So the concept that one group wears red and pink and the other blue and white.

Greaves: That's interesting.

Anthony: La Marguerite is always blue and white, and La Rose is always red and pink. So they suggesting its different armies and their uniforms, and even the whole concept of royalty that is reflected in the La Rose and La Marguerite, that's

a whole study in itself of masking, trying to be what you cannot be in reality, the whole carnivalesk, and play. So you can be Pharaoh King of Egypt for three days; so there is a suggestion that in fact La Rose and La Marguerite, are in fact ongoing, carnivalesking of roles that are played only, like the Canboulay, for example in which they painted themselves in suit and so forth, the white people will take suite and paint themselves black.

.....

Greaves: Am, so as you said, you believe that *Dennery Segment* originated from the *solo* tradition?

Anthony: Well some have suggested the *solo* tradition, I would make it more make it more broadly. I would say the African.

Greaves: Drumming.

Anthony: Song dance, drumming tradition.

Greaves: Now Dennery itself, you also mentioned that the drums were common to signal rebellion and stuff like that. Dennery, I think the Mabouya Valley itself in St. Lucia, isn't that an area where you had rebellion and slave revolts. Wasn't there a marron community?

Anthony: Mabouya, the very name Mabouya, which is from the Native American means spirit.

Greaves: Isn't it evil spirit?

Anthony: This is why when Bishop Gachet built a church there, he put the patron of that church as St. Michael the Ark Angel "laugh".

Greaves: It's one of the places, well that's going into theology that is rumored to be one of the areas "laughs," that is.

Anthony: to be one of the centers of quote and quote evil occult. Off course what it also meant it could be one of the places where you had original African rituals.

Greaves: Because at that time the European culture in the church would have frowned upon, well not comprehend the African culture and just.

Anthony: One of the papers I did was on that, The Kele festival. We dealt with that whole issue of European perspective, and St. Lucian, and the whole thing.

The whole Mabouya Valley is a fascinating valley to study because, Aullyon for example, is a totally isolated community.

Greaves: I think they use to call them no man's land in Crowley's work.

Anthony: It is one of the communities that was able to isolate itself, and that says a lot. There were very strong ties bonding the community and there were able to protect themselves from infiltration, and there is even a suggestion that there was a level of incest. The community was closed, family was 'undiscernible', there was that dimension.

APPENDIX C

Interview Questions and excerpt of transcript of Nevin “Mighty” Alexander Interview

Interview Questions

- (1) What is your full name?
- (2) Tell me about yourself, what part of Saint Lucia did you grow up? , What schools did you attend?
- (3) How did you get involved in music and what type of music did you listen to growing up?
- (4) What would you say *Dennery Segment* is?
- (5) What makes a rhythm a *Dennery Segment* rhythm?
- (6) What differentiates *Dennery Segment* from *soca* and would you consider *Dennery Segment* to be a sub-genre of *soca*?
- (7) What impact has the *Dennery Segment* movement have on you as an artist?
- (8) What are some of the benefits of the genre on the artiste?
- (9) What are some of the challenges you have experienced as an artiste?

Excerpt of transcription of Interview

Question: What would you say *Dennery Segment* is?

Alexander: *Dennery Segment* basically is a combination of *solo*, which is our traditional music in St. Lucia; it's a combination of drums, chac and other instruments made up of bamboo and stuff like that. It is where you have a chatwell, and a group of people and you actually singing about stuff that is going on in the community, so it's something traditional, so *Dennery Segment* has evolved from that type of music, and it has gotten even broader now into the *soca* realm.

Question: What differentiates *Dennery Segment* from *Soca* and would you consider *Dennery Segment* to be a sub-genre of *Soca*?

Alexander: I would say it is a sub-genre of *soca*, you know you have some *soca* instruments in there and also the vibe. The tempo, *soca* is much, power *soca* is much of a high tempo, groovy *soca* is much of a low tempo and *Dennery Segment* comes in between, so it's between high and low.

.....

Alexander: The genre developed, I can say in 2012, when you had guys like Shep Dawg, Yardie and all these guys, and they were signing on African *kuduro* beats, which is similar to *Dennery Segment*, but it's more African, like it have more of an African nature. These beats had more of an African nature in it. I believe *Dennery Segment* evolved when you Dub Master J singing "That Shot" and "undiscernible", DRC had his "undiscernible" as well, that's when *Dennery Segment* became established, that's when *Dennery Segment* became original, because the beats were original, and also the artiste were there as well, it wasn't incorporated from any kind of beats out there. This genre

APPENDIX D

Interview Questions and excerpt of Transcript of Luther Francois Interview

Interview Questions

1. What were your experiences growing up and how did you end up in music?
2. How did you get involved in St. Lucian folk traditions?
3. In what ways do you think St. Lucia folk culture different from what you have heard in other French islands?
4. What is the solo tradition in St. Lucia in your perspective?
5. Do you believe that the current phenomena of *Denney Segment* is a contemporary expression of the *Solo* tradition?

Sample Transcription of Interview

Greaves: Don't they say well the *la kònmèt* beat is similar to the *mazouk* in Martinique and Guadeloupe.

Francois: Not exactly, there is a very fine difference, it's similar but there is not the same. The *mazouk* is "sings rhythms", whiles the *la kònmèt* is "sings rhythm". The end of the phrase is not the same, and it affects the music, the way you accent, the way you phrase in terms of the words and so forth.

APPENDIX E

Interview Questions and excerpt of transcript of Andrew “Yardie” Haynes Interview

Interview Questions

- (1) What is your full name?
- (2) Tell me about yourself, what part of Saint Lucia did you grow up? , What schools did you attend?
- (3) How did you get involved in music and what type of music did you listen to growing up?
- (4) What would you say *Dennery Segment* is?
- (5) What makes a rhythm a *Dennery Segment* rhythm?
- (6) What differentiates *Dennery Segment* from *soca* and would you consider *Dennery Segment* to be a sub-genre of *soca*?
- (7) What impact has the *Dennery Segment* movement have on you as an artist?
- (8) What are some of the benefits of the genre on the artiste?
- (9) What are some of the challenges you have experienced as an artiste?

Sample Transcription of Interview

Yardie: I'll tell the exactly the whole story behind the whole vibe. Basically when I came into the industry, I am a musician from young. I remember in 1980, I was the second runner up in the Junior Calypso.

Greaves: *Calypso*, so you were in Junior Calypso and stuff?

Yardie: Yes, that's where I started, I was at school in Vieux Fort

Greaves: Vieux Fort Sec, Vieux Fort Secondary.

Yardie: And then am I competed, my name was Fantastic Patrick, yes and I got the name form Malady Augier, who was the music teacher.

Greaves: Mr.Augiere I think I know him.

Yardie: He influence us a lot, and he was with a band named Outer Circle. So I was really close to music plus the background of my.

Greaves: Niger was in the school at that time, Niger Nestor the drummer?

Yardie: Niger Nestor, I know that name?

Greaves: Yes, I interviewed him yesterday, anyway.

Yardie: Nestor, I know him.

Greaves: Yes he does play with Lapo Kabwit.

Yardie: Yes, that's around my. Yes, I know him. This guy "undiscernible", he and Mishac had a group.

Greaves: Yes, he is Mishac brother.

Yardie: Yea I know the man, yes I know that youth. So the vibe is in 1980, I opened for what his name Arrow. When Arrow came with Feeling Hot Hot Hot. I open for that.

Greaves: So they came down here.

Yardie: Yes, I open for Arrow at that time. I performed with Machel Montano when he was a kid too young to soca.

Greaves: Serious! "Laughs"

Yardie: Yes me and him we were on the stage.

Keitje: Here?

Yardie: Yes in Vieux Fort.

Greaves: Machel oh ok.

Yardie: he had the song, they say I too young to soca.

Greaves: woy yo they making joke.

Yardie: He was a kid, I was a kid myself. Yes we performed at, it was Bingo too. A whole bunch of Trini artiste I perform with already. Gabby as a young boy. Basically how we got to perform with Arrow when he released the big song Hot Hot Hot. I was the second runner up

so that gave us the Bligh to perform when he came down. So they choose us and the winner at the time. And then am.

.....

.....

Greaves: So that was before the South Tent or out of that the South Tent came?

Yardie: Before South Tent; South Tent was nowhere there yet. South Tent came late. I was the first winner of the South Tent. First crown South Tent ever win was me. "Undiscernible".

Greaves: What year was that?

Yardie: In 1998.

Greaves: That was Soca Monarch?

Yardie: Soca Monarch yes, I was the second Soca Monarch of St. Lucia. Peley was the first.

.....

.....

Yardie: And then I say boy, let me do something that's ours. And then we had Ally kyat, my artiste Ally kyat and Crocodile, I make Ally kyat.

Greaves: That's the same Alkylate that sings calypso today?

Yardie: No Ally kyat is the artiste, that one is Ally cat.

Greaves: "laughs".

Yardie: But Ally kyat is, we did that song, all the big songs. You don't know our tunes, we have allot the big tunes that in France, number one and all thing. If you have a thumb drive I'll give you some of the tunes. We did songs like, Ally kyat did songs like "sings song".

Greaves: I think I have heard that.

Yardie: "continues singing".

Greaves: That was in the 90's or late 80's?

Yardie: 90's, we wrote all them tunes. Then we noticed the clash between the Ally kyat and Crocodile. I created that; Ally kyat and them is from my stable, from "Hotness." DJ Cleus was the one in the radio.

Greaves: So you had, you brought them into the music business.

Yardie: That's my artiste; up to now we still have that group. Hotness is still there; my company, that's my company. All the big promotions I do, hotness I do Popcan, Dr. Evil I promote as well, all them big shows is me.

Greaves: cool. I didn't know that "laughs"

Yardie: Yes Hotness is my company, we did Idonia last year, and we did Popcan, Dr. Evil, and Konshens. I do a lot, Busy Signal all them people. So we then now create a next vibe. I say since the thing so big, my brother and I say boy let we make a big thing out of that. So I give Crocodile about \$1200 dollars to clash with Ally kyat in Vieux Fort, and I brought Busy Signal as the headliner. That time Busy Signal had Unknown Number, and them things.

Greaves: That was in the mid 2000's? Around 2005, I remember that when I was in Secondary School.

Yardie: That was me. That was a big thing man that was a national thing.

Greaves: Yes I remember that.

APPENDIX F

Excerpt of the transcript of Ronald “Boo” Hinkson Interview

Greaves: What are some of the styles of St. Lucian folk music that exist? I think you mentioned a few, *kwadrille*, *widova*.

Boo: There is *la konmèt*, *bele*, I couldn't give you all those rhythms off my head now, but when I hear them I know them, because I haven't been involved in them for so long. One of the guys who preserved that music here was Frank Norville; Luther did a lot of that stuff to. St. Lucia has a lot of rich, the thing about St. Lucia that is unique, is that one village and another 10 miles away, and the music is very different, and hence the advent of the *Dennery Segment*. That *Dennery Segment* thing has been there for a while, what the guys have done is they have commercialized it.

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Greaves: A lot of people claim *Dennery Segment* is a contemporary expression of our *solo* tradition, in your perspective that's what it is?

Boo: It is like the *solo* thing that comes out of.

Greaves: Piyaye

Boo: I know they have it in Babonneau and some other villages, but it is very much like that. When people hear that they try to get out of it, but cannot because that is in our blood. You look at the young people, the young people who grew up in Castries, when they hear that music they go crazy.

Greaves: I think all ages, even the older generation that was traditionally more critical towards the genre, when they play it in a fete with diverse ages, that's the one music that seems to connect.

Boo: There is something in it that seems to connect to the St. Lucian. You cannot escape your culture. It's like a Trinidadian telling you he cannot take on *calypso*, that's not true, it can't happen; that is in their blood, and that is what *Dennery Segment* is like to us.

APPENDIX G

Excerpt of the transcript of Niger Nestor Interview

Keitje: *La konmèt* though, I have that question “undiscernible”, *la konmèt* is ours or is it French base. Is it specifically St. Lucian?

Niger: Na, *la konmèt* is a whole, its European to. We were talking about the folk in terms of drumming, we have the other folk which has to do with Violin and the rest of it. When you hear *scotish*, and *widova*, and *kwadril*; these are European dances that as the slaves interpreted.

Keitje: “undiscernible”

Niger: Interpreted in their own way using the instrument they had available. So they make it become ours. So when you hear *scotish* it says it direct Scotland. When you go to house parties in the white man thing, is that you use to dance in France and England, its them kind of the *widova* , and the *kwadril* and them kind of clothes and stuff, so we have put it in our thing. But am, so we have adopted it in our style, but in Martinique is not called *la konmèt*; I think it called *mazouk*.

Keitje: *mazouk*, so it is the same style basically?

Niger: So in St. Lucia we will go “plays rhythm”. Now in Guadeloupe I think it will be “plays and sings rhythm”. So they call it *mazouk*, but it’s the same *la konmèt*, “undiscernible” as you hear the “sings rhythm” which is the European, which takes it to the kettle, the military style. That is where it is pure in its form in terms of the snare, with us you know it’s African. So the French has its *mazouk* but we have it as *la konmèt*.

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Keitje: I think actually I have indirectly asked you all the questions. So what's your general thoughts, I think we started with that, just your general thoughts on *Dennery Segment*? What you see in the future?

Niger: The lyrical content is like crazy in terms of structure. Its broken English, we don't care with that. Rick Wayne said something that if you change the lyrics content, it will no longer be *Dennery Segment*. Probably that makes it what it is, one of the components that makes it what it is. Probably it's not so much base on rhythm than it is based on.

Keitje: lyrics?

Niger: Or the kind of language that is used. That's what Rick Wayne was saying if you change the lyrical content, it may not be *Dennery Segment*, and you may keep the same rhythm.

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Keitje: Yes what you were saying what's *solo*?

Niger: *solo* basically is am, for example, Piaye, am Babonneau and them places, they have the drum on the *bele* side, which is like the authentic drum pattern that goes with dance and stuff. *Solo* simply means only it use to be only one drummer. So that's where the *solo* thing came about, but because one drummer playing things they name the entire thing *solo*. So it comes back to the same community thing where the drums are concerned. You have it in Piaye Monchy, Babonneau and those places.

APPENDIX H

Excerpt of the transcript of Richard Payne Interview

Keitje: *Dennery Segment* has emerged as a new popular St. Lucian genre, based on your observations because you have heard the genre, songs of the genre. What are some of the musical characteristics that define that genre?

Richard: Well first of all, what we refer to as *Dennery Segment* is, this is my humble opinion, the general characteristics of the music are not new. This comes from what you know as the *solo*.

Keitje: Yes *solo*.

Richard: Which is a tradition which is a tradition which is arguably, I don't know 2-300 years old. Where in the village you have, is very much characterized by the drums and singing and chanting and that sough of celebratory sough of, and each island have its strain, there are a lot similarities, but for me this is the heart beat "plays rhythm".

Keitje: Tresillo rhythm I believe it's called the "sings rhythm".

Richard: This for me, even with *reggaeton* and *dancehall* music , this is a slower version of that "sings rhythm" ".The musicians who created , the founders if you will , people like Jahim Etienne , manage to take those elements, those creole elements and those essential elements that are highly rhythmic. I think this is something touches a lot in terms of our population, this really hits us, it really touches us well, I think one of the reasons why it is so popular , so highly infectious because it is , for me I see it like it is in our DNA. And I have tried to do the same thing with the Creole Jazz many years ago, especially is that recognizing the highly rhythmic and infectious part of our Creole heritage , which we are somewhat born with . I just feel is just something, it's like what I like to call our heart beat. So I think we have to give deference to that, that those tangible elements have existed before, but I think the young artiste have managed to put a creative spin on it, make it I suppose fresh

and palatable to a new audience . I am sure the themes are still as “gracy” and some people are concerned about it being not appropriate. I know the language and so forth can be a bit strong, for those. I would argue that that has probably existed for a quite a while as well to, a lot of the themes are highly sexually charged themes.

Keitje: And I think even the *solo* itself was always more on the, it was always more on the movement and stuff was more seductive and stuff, from that tradition.

Richard: Exactly, so I think those elements, the rhythmic elements of that, they have managed to capture that really well. Basically take the solo and put it in a popular. Take it outside of the village and put it in a very interesting and popular kind of.

Keitje: What instruments do you notice that they use most frequently, so is it mainly African Drums?

Richard: Are you talking about the *Dennery Segment* artiste or the?

Keitje: Yes the beats, the *Dennery Segment* beats and the.

Richard: To be honest, I haven't analyzed it to that degree. But like I say, I even have written compositions for instances , I have a composition called Moko Jumbie for instance which is very fast sought of , very similar, borrowed from the same folk *Solo* kind of tradition as well to. Haiti has *rara* and other types of musical forms which have the same kind of flavor but subtle differences, but clearly a strong.

Keitje: Afro-centric.

Richard: Afrocentric kind of feel, doesn't mean it has to be limited to that, but yes it does.

Keitje: So you basically answered the next question. Is there a relationship between *Dennery Segment* and some of the traditional forms of music as it pertains to St. Lucia, in your observation “undiscernible”?

Richard: Absolutely it is not new. I think what is new is that it's a fresh take “sound of nearby truck is heard”, on what exist, what is routed in our culture, using electronic

instruments and sample and all things and so forth. Some of the *Dennery Segment* artists have managed to find a color and a flavor that appeals to a younger generation. I have also found as well to that there is an, the singing and the phrasing is very highly rhythmic as well to, which I think is quite interesting. So for instance the song which I know is quite “gracy” and so forth, bend down for the hmmm, that is quite rhythmic in a sense. It is not sang in the traditional typical way as well. May be the language as well to, if you are in the culture and you know the phrasing and the language and you understand Creole. Some of the language is very, how do I say?

Keitje: Some people say, that your language, the way people speak a language also influences the way their music, the rhythms that are in their music. So probably, some of our, some elements of the way we speak English.

Richard: The way we speak, the way we communicate. It’s a flavor, because I know there are some people that say if *Dennery Segment*, they use the word cleaned up, it’s going to go far. Now I may not necessarily, I don’t necessarily agree with that for two reasons. I mean because even cutting edge underground *hip hop* is very raw and very “laughs” probably has to be censored, probably not appropriate for radio and so forth. But Art has to do what it needs to do. Art does what it needs to do, whether one rejects it. I don’t know if it’s yourself or myself to censor art. But it’s clearly the Creole language is also the flavor which is making it sufficiently appealing to us, may be in the same way that Jamaican *dancehall* is appealing to us in the same way. I mean some of the new artists, I mean I don’t follow a lot, I know the young generation is very much into, I don’t understand the patwa, I don’t understand the language but I’m sure the language some is very “gracy” the same way to, but it has a very rhythmic nature. Almost like the way, *hip hop* is the same way to, there is a poetic kind of way that it is, the flavor is clearly, you cannot deny the fact that this is highly appealing to.

APPENDIX I

Excerpt of Transcription of Lashley “Motto” Winter Interview

Keitje: What were your musical experiences growing up? What type of music did you listen to and stuff, and how did you get involved in music?

Motto: I am from the south of St. Lucia, Vieux Fort St. Lucia, and Grace! Vieux Fort St. Lucia. And you down there is strictly country, also we use to listen to a lot of *country and western* music, a lot of *creole music* like the *cadence* and the *zouk*. I grew up on these three things, *country and western* music, *zouk* music, *soukous* from Africa, cause I grew up with my grandma and my grandad, and there was old, so what they played around the house was what I grew up on. *Zouk* was their favorite genre and it became my favorite genre as well because obviously you hear it so many times, and even right now you can still hear the kind of *zouk* in my music. The kind of *zouk* instruments, and patterns that are used and different stuff, but overall I didn't have like no musical background, as in people in my family doing music. It literally just happened out of the blue, I went to New York and I started learning the program call FL Studios and Frooty Loops, where I build the beats, and then that's how it happen; I didn't have no sought of influence. I remember back in Vieux Fort Compre days; I use to like beat the drums, we use to have a little crew, and after school, and we use to beat the drums, and beat beats on the school desk itself, we use to play real madness in there. That's the only thing I think that inspired me sought of becoming a musician, or play the role in me having an interest in music, is playing the drums on the school desk and that's it.

Keitje: So you said you got into production when you were in New York and stuff like that. So which artist did you work with? You started doing it with yourself or you had some people you were working with initially?

Motto: So I started producing at first. I didn't sing, I never tried to sing the first few years. When I did the beats, I just use to send it down to St. Lucian artiste. I could talk about artiste

like Mad Ellie, Crocodile, a guy called Cokie, Freezy. That was in the young days that was to send the beats down, let the fellas do their thing. Soca Bandit actually won Piton Soca Stars back then with “Pork Sause”, which was the beat that I produced. Cokie, from La Ressource Vieux Fort, also had a big successful season back then, with a song called “Chac” that was one of the meccas where *Dennery Segment* actually started. Cokie was a really young boy, may be about 12. So I just started sending the beats down, didn’t focus on the business side of things, which I got burnt for at the end of the day; it was a learning experience. So the young artiste started doing it. So after a certain time I am like you know what “sucks teeth”, If I’m sending out all these beats for all these people , and you know all the songs hit in St. Lucia, like locally all the beats that I produced and did big. “Sucks teeth” I can’t even remember the name of them, like Junno Riddim “sucks teeth”, I can’t remember the name of these old rhythms. I said let me try something, and I started to sing on it, I didn’t know what I wanted to do honestly. I didn’t know if I wanted to be a *soca* artiste, or if I wanted to be *dancehall* or *Reggae*, so I use to try to do everything. If you go on YouTube, I have a song called Hard Life, it’s a *Reggae* song. I was trying to find myself, find my sound, you know. I did *dancehall*, I did the *Soukous*, I did a lot of *creole* songs, and I did *reggae*. The only thing I didn’t try was the *hip-hop* because I didn’t have the accent. And I just kept at it, kept at it, kept at it and I got better eventually; Bend Down My Girl Bend Down was my first break out song, which actually a number from 2014, that was when people kind of paid attention to St. Lucia and St. Lucian music, *Dennery Segment* music. They would say what is this song, Bend Down My Girl Bend Down the lyrics is so easy to understand, the beat is catchy And from there it just took off.

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Keitje: What is *Dennery Segment* and how did *Dennery Segment* come about?

Motto: What is *Dennery Segment* and how *Dennery Segment* came about? Before we get to that let me explain to them how it actually dominated. *Dennery Segment* came from Angolan *Kuduro* music. The same time I started producing was the era where a lot of those African songs dominated St. Lucia, and I'm talking about African songs that we don't even understand the lyrics, we just love the beats and we love how they singing it. So the *Kuduro* music, one of the biggest ones that started the vibes was "Echillee", "sings song", we don't know what it was, but we liked it and it mashed up the fetes. It got so big that we wanted to start wanting to replicate these sought of beats. We started to replicate, actually we didn't even try to replicate, and we started singing on these Angolan beats self. Over time the producers and them replicated it, they put the kind of flow to it, their kind of slang to it, their kind of creole to it. The genre started to flare, they use to call it *Lucian kuduro* music, and a few radio officials, media officials kind of say, why are we calling it *Kuduro music*? Yes it is from or influenced by *kuduro* music from Angola, but at this point when we started replicating it, and making it our own vibes, they saying ok we need a name for this kind of genre. Various DJ's gave various ideas, they wanted to call it *Twaca music*, they wanted to call it *Segment*, they wanted to call it "sucks teeth", *Creole music*, and there was so many names they wanted to call it. During the time they trying to get a name, trying to get a name, Dennery itself, which is a parish in St. Lucia, was dominating the place. The artiste over in Dennery was dominating the place; we talking about artiste like LT, Jahim, what's his real name? Dub Master J and a few others in Dennery use to dominate the *Dennery Segment* at that point. People say well, when they go to parties and when they go to events, boy the only thing they could think about is Dennery, people would regularly tell the DJ'S play a *Dennery Segment* or play a Dennery song for me, and that's how it started to come about , I'm only here for the *Dennery Segment*, Dennery, Dennery, Dennery. The other artiste that not from Dennery started was kind of feeling a way. Boy I not from Dennery "undiscernible". Over

time, human beings, humans accept change, everybody just accept it. I didn't make no fuss about it, I'm happy that we get something that stands as our own. Back then we had *soca but* then it was trying to sound like everybody else. Ricky T and everybody, Yardie, Ally kyat, Crocodile, they started the kind of *soca* thing.

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Keitje: A lot of people claim, that *Dennerly Segment* is like a new or contemporary version of our traditional St. Lucian music. What would you say on that, would you say that's definitely true?

Motto: I say again probably 30% influence into the music; I say this because a lot of the instruments that we use or that I seem to use or other producers seem to use, it sounds very traditional like the.

Keitje: *Solo*.

Motto: *Solo* and, even right now Mighty and Subance actually keep that *solo* vibe going every October which is Creole day; they release actual *Solo* beats, which have generic congas and generic drums, with a little spice of *Dennerly Segment* in it, as far as the drum patterns. Mighty and Subance as well, they replicate some of the melodies that our ancestors use to sing "sings melody". Mighty and Subance is one of them that does that, I don't do it and I leave that for them, like I say I would say a 30% influence into the new generation.

Keitje: So what's the defining beat? What makes a *Dennerly Segment* song, a *Dennerly Segment* song in terms of the.

Motto: What makes a Dennerly a Dennerly?

Keitje: yes.

Motto: 50 50, I would say 50% your lyrical content, and 50% the beat, but I think the most important thing is the beat, because I there is generic sound that the *Dennerly Segment* has.

Every producer in St. Lucia has a different sought of sound that they kind of like and they go for, like me I'm more generic , I like my whistles, I like my conch shell, I like my conga drums. Ransom Records love his synths, he loves more *hip-hop* styles, Jamin Records a different kind of style. As I said its 50 50, that's a very hard question to answer because there was a discussion about when a Trini artiste come on a *Dennery Segment* beat, is it still *Dennery Segment*? Or what if a Lucian artiste go on Trini beat and sing it like a *Dennery Segment*, is it *Dennery Segment*? It's the sought of logical thing that we don't know, but I myself say is 50 50, the most important thing is the beat, the beat, the beat, the beat that makes, because without the beat you have no song, without the beat your lyrical content cannot, I mean it can kind of be considered *Dennery Segment*. That's a hard question, I don't know.

Keitje: And what's the average tempo? I think is it usually around 130?

Motto: The average tempo we started at, we pioneered the *Dennery Segment* was 140, 145; which was the Revolt Riddim , Bend Down My Girl Bend Down, by Jamin Records, Satish Mathurin produced that beat. A few others after that, Untitled Ridim was 140, a few rhythms that Jahim produced from Dennery was 140, and after we went up to 145. My main bpm for Team Fox is 147 , because I think it is a little bit, it caters to a lot of the Caribbean islands, it's not too fast , it's not too slow. If want to go fast , you push it up to 150, but I feel like Trinidad, Grenada, the smaller islands the USVI, BVI, St. Vincent, they like *Power soca*, but sometime they go really fast, sometime they go , so 147 is a good pace for me and now.

Keitje: Is it slowing down?

Motto: And Now! I was getting to that, there is a totally different genre that is coming up from the traditional *Dennery Segment* that we knew was very fast, very fast, we have a 110 bpm genre style coming up; which was kind of brought, I would say was influenced by Black Boy, he was the one who actually brought that “wine and go down let bumpa catch on “fire”,

“Split In The Middle” just took it and run with it and that was 110. It kind of was an influence from Martinique *raga-soca*, you know that Martinique style “sings rhythm”, that kind of beat pattern, influenced our vibes for the slower one, and it was brought by Black Boy, because Black Boy would always go to Martinique , he come back and replicated them kind of style. One of my most successful rhythms which was 110, was Fuego Riddim Big Ride, which was last year, still running this year, they consider it a new song. The 110 rhythms are becoming very popular, more than the generic 140.

Keitje: So which genre would you say influenced *Dennery Segment* the most? Some people claim it has both *Zouk* influence, and others say it has a bit of *Dance hall*.

Motto: The 110bpm beats or songs, they’re more *Dance hall* influenced, the style that we sing, the instruments used in it, if you look at the Big Ride Riddim, Fuego Riddim, the instrument is strictly am pianos. We never used the piano in a *Dennery Segment* back in the day that kind of *Raga-soca* Martinique style was why we started using it. G6 Productions use to use a lot pianos as his lead instrument; now if you talk about the 147 ones its more *zouk*, it’s more *bouyon*; well I’m more *bouyon*, and Signal Productions which did the Yellow Code Riddim that was more like signal piano and drums.

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Keitje: In one of your videos where you explain your rhythms, you explain that if you have too many chord progressions and music, does that take away from?

Motto: Yes, so my *Dennery Segment* beats is pretty simple, pretty simple arrangements, am intro, chorus, verse 1, chorus, verse 2, chorus, chorus, song done, pretty simple. The impact that it has performance wise, if you run on the stage, you don’t want people to anticipate, back in the day it use to work, *Power soca* you use to have your nice little build up to your chorus, but now a days what I believe happen is that people got lazy, the new generation, our

generation we don't care about these things no more, we just want to catch people, come and sing your song on stage for me to see you, it has to be hitting like hard, pow pow , pow , pow pow. That's what I think about every time I build a beat, the most important thing is the hook, the hook has to be coming after every 20 seconds or so, catch these people 20 seconds, we don't want no build up , chord progression, chord going off, chord going back up. Back in the days that use to work because people use to love music, they use to be attached to music a little bit more, there use to be a lot of bands. It wasn't the factor of going on your computer and play. Every generation has its different influence , now we can just go on your Ableton, go on FL Studios, go on Logic an put some drum patterns together and throw a whole lead on that and it will work. And what makes it easier is that people don't care what the "explicit" you say in music now, they don't care about what lyrical content, you could say "says lyrics", so catchy lyrics, simple arrangements of beats and you have it.