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Garifuna Music Transcriptions: Western Notation of Garifuna Rhythms

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Annotated Bibliography

Secondary or Tertiary Monographs

1. Acosta, Eduardo A., Jorge A. Benavides. *Antología de la Guitarra en Honduras*. Tegucigalpa: Universidad Nacional Autónoma de Honduras, 2018.

Eduardo Acosta is a BM in classical guitar performance from the University of Costa Rica, and chair of the guitar cathedra at the National Autonomous University of Honduras (UNAH). Jorge Benavides is a BM in guitar performance from the UNAH and adjunct professor at the same university. In the Anthology there is a compilation of Honduran compositions for the classical guitar. It provides information about the compositions and the authority of their authors. It also contains compositions based in Garifuna rhythms like the Punta, Banguidi and Gunche, for classical guitar and jazz standards.

2. Barahona, German Betuel. *Música Garifuna de Honduras*. 3rd ed. Tegucigalpa: Universidad Nacional Autónoma de Honduras, 2018.

German Betuel Barahona is a classical guitar and music theory adjunct professor at the National Autonomous University of Honduras. He awarded his Bachelor of Music at the National Autonomous University of Honduras, a master in MA Communications and a second MM composition, both at Universidad de La Rioja. “Música Garifuna de Honduras” contains transcriptions of almost all the Garifuna rhythms, including layer decompositions. This monograph provides a methodology to apply western notation to Garifuna rhythms. This third edition contains Barahona’s compositions, and online access to audio recordings of different native instruments recorded during his research. Barahona focus in the analysis of the rhythms and their application to the classical music. He bravely explains the cultural context of the rhythms.

Dissertation

3. Anderson, Mark David. “Garifuna Kids: Blackness, Modernity, and Tradition in Honduras.” PhD diss., University of Texas, Austin, 2000. ProQuest Dissertations & Theses Global.

Mark Anderson received his PhD from the University of Texas at Austin and was a Harper postdoctoral fellow at the University of Chicago. He is an anthropology and African diasporas professor at the UC Santa Cruz. Anderson has written several essays, articles and books about race and ethnicity, transnationalism, the African diaspora, tourism, Latin America, and the history of anthropology. In “Garifuna Kids: Blackness, Modernity, and Tradition in Honduras” Anderson provides an “analysis of the historical exclusion of blackness in the construction of the mestizo nation, the contemporary ‘official’ politics of identity as negotiated between state agencies and Garifuna organizations; the everyday politics of race as expressed in the discourses and practices of mestizo and Garinagu;

processes of diasporic identification with global blackness as expressed through cultural practices such as hip-hop style and reggae music.” Abstract, Proquest. The Dissertation goes deep in the problems of racism and discrimination suffered by the Garifuna. It is sad how even after 23 years, the situation of the Garifuna still being almost the same.

4. Frishkey, Amy Lynn. “Garifuna Popular Music ‘Renewed’: Authenticity, Tradition, and Belonging in Garifuna World Music.” PhD diss., University of California, Los Angeles, 2016. eScholarship.

Amy Lynn Frishkey received her PhD in Ethnomusicology from the University of California. In this Theses Frishkey rise the question of “What was the work of Garifuna World Music intended to do?” and “What is the work actually doing?”. The Theses is under embargo until march 18, 2025.

Scholarly Journal Articles

5. Greene, Oliver N. “Ethnicity, Modernity, and Retention in the Garifuna Punta.” *Black Music Research Journal* 22, no. 2 (2002): 189–216.
<https://doi.org/10.2307/1519956>.

Oliver N. Greene received his PhD in Musicology & Ethnomusicology at Florida State University, his M.M. in Vocal Performance and M.M. in Sacred Music at Southern Methodist University and a B.M. in Voice at University of Cincinnati. Greene is an associate professor at Georgia State University. In “Ethnicity, Modernity, and Retention in the Garifuna Punta”, Greene describes the transition of the traditional punta to the punta rock as “a way of reaffirming ethnic identity to the contemporary popular music”. This monograph gives a new perspective of music as an economic matter in the Garifuna communities. Greene also provides many transcriptions of the punta, but these transcriptions are not similar to the traditional punta. As a complementary material Greene released the film *Play, Jankunu, Play*. This resource is relevant because Greene raise the importance of the music in the Garifuna Communities as a sustainability source.

6. ---. “Music, Healing, and Transforming Identity in Lemisi Garifuna (the Garifuna Mass).” *Caribbean Quarterly* 60, no. 2 (2016): 88–109.
<https://www.jstor.org/stable/43488255>.

In “Music, Healing, and Transforming Identity in Lemisi Garifuna”, Greene addresses three questions related to the religion, specifically the Catholic, and its influence in Lemisi Garifuna inculturation process. Lemisi (the mass) is a merge of the Catholic mass and the Dügü Garifuna ritual. This essay present scores transcriptions of the Dügü (Garifuna ritual music), and explains its cultural transition to Lemisi Garifuna. Greene shares information about Lemisi in Garifuna communities in the US, providing an interesting perspective of a relatively young Garifuna tradition.

7. Kirtsoglou, Elisabeth, and Dimitrios Theodossopoulos. “They Are Taking Our Culture Away: Tourism and Culture Commodification in the Garifuna Community of Roatan.” *Critique of Anthropology* 24, no. 2 (2004): 135–157.
<https://doi.org/10.1177/0308275X04042650>.

Elisabeth Kirtsoglou received her PhD at The London School of Economics and Political Science. She is also a Lecturer in anthropology at the University of Durham. In her biography she says “My research interests focus on Gender, Politics and Migration in Greece. I have published a monograph on Gender and Identity and since 2006 I have been working on themes like terrorism, cosmopolitanism, globalization, power asymmetries and the fragility of the social contract. I am currently conducting research on migration and refugee issues, the Greek crisis and South European politics.” Dimitrios Theodossopoulos received his PhD in Social Anthropology at LSE. He is a Professor of Social Anthropology at University of Kent. He is a social anthropologist interested in anti-austerity politics, resistance, populism, authenticity, indigenous representation and exoticism. In “They Are Taking Our Culture Away” these authors describe their experience in Punta Gorda, one of the concentrations of Garifuna in the three north Honduran islands, Roatán, Guanaja and Utila. They describe how the Garifuna in Punta Gorda feel disappointed about how foreign people and “gringos” are taking advantage of their culture, selling it and getting profit without giving nothing back to the Garifuna. But they also describe how the tourism has affected the concept of Garifuna, trapping them in the “exotic” stereotype. This monograph presents an approach to the Garifuna people feeling. It is also important to see that they only interacted with the Garifuna in Punta Gorda, but there are more communities in Honduras that may have different perspectives about the selling of culture and also about different problems to the ones found in the island.

8. Palmer, Kimberly, and Juan Vicente Iborra-Mallent. “El Imperialismo Canadiense y El Desplazamiento Forzado de Las Comunidades Garífunas de Honduras.” *Nómadas*, no. 54 (2021): 49–65. <https://dx.doi.org/10.30578/nomadas.n54a3>.

Kimberly palmer is a MA in Sociology and PhD in Philosophy in Environmental Studies graduated from York University in Toronto. She describes herself as “researcher, writer, editor and educator who has published peer-reviewed and popular writing pieces across North and South America and the Caribbean.” Juan V. Iborra graduated from addresses the displacement suffered by the Garifuna communities in Honduras as a result of the Canadian colonialist settlements. Juan Vicente Iborra Mallent is a MA in Latin American Studies at National Autonomous University of Mexico. Iborra has published several articles, essays and book chapters in various international publishers. In “Canadian Imperialism and the Forced Displacement of the Garifuna Communities of Honduras” there is a clear explanation of the displacement process of the Garifuna to inaccessible regions of the country. This situation was the result of the colonialism, enclaves and oligarchies settlements in Honduras. This article provides a good historical reference to the Native lands dispute in Honduras. Those disputes have left uncountable unsolved massacre in Honduras.

Music scores

9. Barahona, German Betuel. “*Banguidi*.” In *Antología de la Guitarra en Honduras*, 92-94. Tegucigalpa: Universidad Nacional Autónoma de Honduras, 2018.

Banguidi is the result of the monograph “Música Garifuna de Honduras. 3rd ed. 2018 by German Barahona”. It is an interpretation of the Garifuna rhythm Banguidi or

Bunda, mixing elements of the Chumba, other Garifuna rhythm. It is easy to feel the feeling of the drums between the polyphony of the guitar. The harmony is very simple, but the technical level very exigent. This piece was written originally for the classical guitar, but was released in Teatro de Las Artes, México, D.F. in 2009 with an arrangement for guitar, strings and percussions. Banguidi was also included as a mandatory piece for the First National Guitar Competition Rafael Donaldo Umanzor in Honduras.

10. ---. “Gunchey.” In *Antología de la Guitarra en Honduras*, 95-98. Tegucigalpa: Universidad Nacional Autónoma de Honduras, 2018.

Gunchey was composed using the research monograph “Música Garifuna de Honduras. 3rd ed. 2018 by German Barahona”. It is a Western composition inspired by the Garifuna’s gunchey. This piece was written originally for the classical guitar, but was released in Teatro de Las Artes, México, D.F. in 2009 with an arrangement for guitar, strings and percussions. Gunchey is one of the firsts Garifuna pieces written for classical guitar. Its approach to the rhythms of the Garifuna traditional gunchey is very easy to feel. Even when the piece has not a completely traditional style, the piece represents accurately the rhythmic patterns of the primera (treble) and segunda (low) drums in the guitar.

Audio and Video

11. Chatuye. *Heartbeat in the music*. Recorded 1991. Arhoolie Records ARH00383, 2007. CD.

Chatuye is a Garifuna band based in Los Angeles. Chatuye recorded “Heartbeat in the music” in 1991, making use of a various nontraditional Garifuna instruments, and mixed rhythms between Garifuna music and Caribbean black rhythms. “Heartbeat in the Music” is a very interesting proposal of Garifuna music changed by the mix of Honduran and Belizean Garifuna using nontraditional instruments. Even though the instrumentation is not completely traditional, many songs like Dusumaba, Geebei Tubahn Ounli, Sidiheiguagudala, I know what I know and Wagiribuduba could be a great example of Garifuna traditional rhythms.

12. Leland, Andrea E. *Yurumein (Homeland)*. Recorded 2013. Kanopy, 2015.
<https://www.kanopy.com/en/product/144902>.

Andrea E. Leland obtained her MFA at the School of the Art Institute in Chicago. She is a very famous and recognized painter and filmmaker. During her travels through the Caribe, she recorded the art of many communities with African, Amerindian and European origins. Yurumein (Homeland) addresses the problems of racism, exclusion, and rejection of the Garifuna in Saint Vincent. This film embodies many of the deepest problems that Garifuna in Saint Vincent communities face. This film helps to approach the art in the Garifuna community of Saint Vincent, the native land of the Garifuna.