



IV Congreso Internacional Música, Identidad y Cultura en el Caribe (MIC)  
"El jazz desde la perspectiva caribeña"  
15, 16 y 17 de abril de 2011  
Centro León, Santiago de los Caballeros, República Dominicana

## IV International Conference *Music, Identity, and Culture in the Caribbean (MIC)*

Dedicated to the theme:  
**"Jazz from a Caribbean perspective"**

15, 16 and 17 April 2011  
Centro León, Santiago de los Caballeros, Dominican Republic

Declared an **"Event of Great Cultural Interest"**  
by the Dominican Republic's State Ministry of Culture

**Hosted by:**  
Centro Cultural Eduardo León Jimenes (Centro León)  
Instituto de Estudios Caribeños (INEC)  
Ministry of Culture of the Dominican Republic

### **Aim of the MIC Conference**

The international conference "Music, Identity, and Culture in the Caribbean" (MIC) aims to gather together scholars, leading figures, and others interested in Caribbean music, dance, and culture every two years in order to exchange knowledge about these pillars of the region and to bring about policy for strengthening cultural identity holistically in the national and regional spheres. The event is conceived as a critical and multidisciplinary space of reflection that permits the sharing of research, experiences, and findings related to musics, identities, and cultures in the Caribbean. The MIC conference also includes a pedagogical dimension aimed at involving the educational system and improving artistic education in the Dominican Republic and the Caribbean.

### **Past conferences: MIC I, II, and III**

On April 8, 9, and 10 of 2005, the Eduardo León Jimenes Cultural Center, the Institute of Caribbean Studies (INEC) and the Dominican Ministry of Culture successfully organized the first international conference "Music, Identity, and Culture in the Caribbean" (MIC), which was dedicated to the theme "Merengue in Dominican and Caribbean culture" and commemorated the sesquicentennial of the first Dominican press notice to acknowledge the existence of this dance music.

On April 13, 14, and 15 of 2007, the three institutions organized the Second MIC Conference on the topic "Son and salsa in Caribbean identity." For the first time in history, the intimate links between these two musical movements were demonstrated through papers coming from fourteen countries on four continents, as well as through several mass concerts with leading performers, transmitted live on various television channels and impacting thousands of people.

Similarly, on April 17, 18, and 19 of 2009, the three institutions completed the third installment of the MIC conferences on the topic "Bolero in Caribbean culture and its worldwide renown," which demonstrated the globalization of the bolero and its conversion into a transnational element of Caribbean and Latin American culture through talks from sixteen countries.



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The three conferences involved several thousands of people in dozens of activities during the months prior to the events, both within the country and abroad, attaining considerable national and international media impact. In this way, the musics discussed (merengue, son, salsa, and bolero) were shown to be international symbols of Caribbean culture, widely accepted in popular culture and by diverse social sectors.

**Central theme of MIC-IV: “Jazz from a Caribbean perspective”**

**Date and location**

The MIC-IV conference will take place on April 15, 16, and 17 of 2011 at the Centro Leon, in the city of Santiago de los Caballeros, Dominican Republic.

**Conference content**

The fourth MIC conference will be the first event of global scope dedicated to “Jazz from a Caribbean perspective.” Although it is a musical genre originating in the United States, the impact of jazz has been so large that it has had an enormous influence in the world, particularly in the Americas, and has in turn received influences from Caribbean and Latin American musics, thus originating one of the most significant musical fusions in contemporary culture: Latin jazz.

Because of the African traces found in the origins of jazz and Caribbean music alike, the theme of MIC-IV allows for a focus on the musical relations that intertwine the United States, the Greater Caribbean, and Africa, allowing for an intercultural dialogue between these three regions. Similarly, jazz – particularly Latin jazz – has produced diverse forms of cultural representation through music, dance, film, literature, and theater, which should be tackled in an interdisciplinary manner in order to understand their signs, meanings, and relevance in today’s global culture.

In this sense, the MIC-IV conference will be useful for sharing knowledge that will contribute to understanding jazz – seen through the eyes of the Greater Caribbean – as a musical, historical, and sociocultural phenomenon, spotlighting its history, characteristics, and future.

**General themes**

The following thematic list for the MIC-IV conference is meant to be suggestive, not limitative. Jazz will be approached considering its links to:

- The musical culture of the Greater Caribbean, in particular, academic music
- Its role in the identity of Afro-Americans, both in the United States and among the peoples of the island and continental Caribbean
- Cultural syncretism in the region and the processes of transculturation and conservation in transnational identities
- The Caribbean “diaspora” in the United States, the identities and cultural heritage of Latinos in that country
- Latin jazz and Caribbean literature, particularly its reflection in both verse and prose writing (poetry, novels, short stories, and other literary genres), and its relationship with regional languages and their different contexts



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- Means of musical socialization and their role in the cultural development of the region. Radio, print publications, television and Internet in the diffusion of Latin jazz.
- Its assimilation into Caribbean societies, considering economic, political, and sociocultural contexts (migration, urbanization, industrialization, modernization, mass media and mass culture...)
- The development of the music in the countries and territories of the Caribbean with its diverse linguistic zones, including the Caribbean areas of Central and South America, as well as Brazil insofar as it relates to the Caribbean, and the worldwide Caribbean diaspora
- Origin, history, and evolution of jazz in different locations, particularly its presence, diffusion, and assimilation in dissimilar geographic, social, and cultural contexts: North America, Central and South America, Europe, Africa, Asia, Australia
- Its ideological aspects, such as its features seen from ethnic, gender, or class perspectives, and its role in mental representations of the region
- Its discography
- Its styles, transformations and innovations, and the musical histories of its creators, groups, precursors, pioneers, founders, or emblematic figures
- Its instrumentation and organological aspects
- The external influences on Caribbean and Latin American music as related to Latin jazz (US, European, and African musics, etc)
- Inter-genre musical relations, particularly (but not exclusively) the relations of jazz to salsa and percussion-based musics; *filin*; bossa nova; samba; and others
- Dance and performance modes of Latin jazz
- Economic aspects: commercialization, the market for recordings, festivals and the world of spectacle, instrument making, and relation to the culture industries
- Technologies of recording, editing, and dissemination, and the role of technology in the evolution of the genre more generally
- Strategies for approaching the music as a means of cultural identification and civil education

### **Papers**

The Reading Committee of the conference will pre-select only fifty (50) papers; the Organizing Committee will have the final say on the papers that will be presented and will invite pertinent keynote speakers, specialists, and musicians to offer their testimonies within the framework of the event. Those interested in presenting papers should send the following items to the email [inec97@yahoo.es](mailto:inec97@yahoo.es):

1. Title and 200-word abstract of the paper, together with a minimal bibliography
2. Full name of the author together with his or her institution, profession, mailing address and e-mail address, and a bio of 100 words, including principal research, papers, and publications to date.

## Reading Committee

The MIC-IV Conference Reading Committee will be integrated by well-known researchers from the region, who will select paper-proposals recommended by the Organizing Committee.

## Worldwide Call to Participants

This call is open to participants worldwide, with priority placed on those from the Caribbean as well as those from places that practice a Caribbean-style jazz such as the United States, Brazil, Spain, among others.

## Languages

The MIC-IV Conference allows papers in Spanish, English, French, and Portuguese.

## Participants

The MIC-IV Conference is meant for a wide national and foreign audience. We invite those in the world of jazz—especially Latin jazz—such as researchers, journalists, professors and students, musical producers, and people from public and private cultural institutions involved in the design, execution and management of cultural policies and activities.

## Program

Panels, sessions and debates, publications, concerts, expositions, and a wide program of preparatory activities (that include research, socio-cultural activities and meetings with musicians, scholars, educators and music lovers, feature film and documentary screenings) will produce an atmosphere that promotes the development of new ways of thinking about Caribbean and Latin American music and cultural identity both within and outside of the region.

## Activities

The MIC-IV is conceived of as a months-long process during which preparatory activities related to the topic will take place nationally and internationally.

The Conference itself will include the following activities:

- Key-note speakers
- Panels and debate sessions.
- Visual arts expositions.
- II Meeting of Caribbean Music Collectors.
- Presentation of newly released material such as books, magazines, music and audiovisual materials. These must be proposed to the Organizing Committee prior to the event.
- Concerts: These will show the wealth and transformations of jazz throughout its history.
- A cultural tour of the host city (Santiago de los Caballeros) to those who sign up.
- A book memorializing the events of the Conference will be published.
- Website and Internet Forum: In order to promote the exchange of ideas and the continuation of dialogue, a website and virtual forum will be created and informative bulletins will be sent periodically via email.

## Important Due Dates

- Due date to receive paper proposals: **November 15, 2010.**
- We will begin to announce accepted papers on December 15, 2010.
- Due date to send texts and any extra materials, as well as confirmation of attendance to the Conference: **March 5, 2011.**

## Organizing Committee

The Conference will be composed by an Organizing Committee made up of representatives of the organizing institutions.

### **Honorary Committee**

The Organizing Committee will put together an Honorary Committee made up of well-known researchers, composers, and jazz performers of undeniable merit as well as national and international recognition, relevant personalities from the culture of the country and region, and representatives from the main sponsors.



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