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ENG1121

Unit 1 Written Assignment

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**Discourse Community – Compas Haitian Music**

Dear Alisha Roberts

I would like to congratulate you on the choice you made in choosing City tech as your college, and I take this opportunity to tell you something about my discourse community. During this semester, I took care of making the plea of ​​my discourse community, which is Haitian music, the compss, it’s deliberately positive, light music. Haitian musical Culture has a unique and precious character in the global world. In previous years, in all the cities of the country, in almost all the streets of Haiti, there were no longer groups or clubs that fomented their own mix of compas. Compas, although an excellent form of music, does not have what it takes to sell or crossbreed in other markets. Some bands have made strides in wrapping company music in a more presentable format. Another major problem with the company is the people behind it, the so-called "Compas authorities." They usually have no idea about the rest of the world and popular music. This style of Compas music is appreciated and popular in Haiti. Haitian artists, especially those who practice the compas, are treated like poor relatives because there is no law in their favor in Haiti; in other words, there are no copyright laws. Thus, I intend to create an organization to solve this problem. I hope you will take the time to read this letter,

The Haitian industry operates in an unstable political context, even if the budget granted to the Culture greatly limits the structural possibilities. Haiti is now struggling with inextricable difficulties created by the combination of a history of authoritarianism and political powerlessness, contempt for the poor, and neglect of environmental issues, a combination that results in a total inability to face the consequences of chained natural disasters. However, for some time now, some foreign companies have tried to invest in the production of Haitian music. On the other hand, the Haitian government does not have appropriate legislation to strengthen the development of Haitian music

In spite of these circumstances, for more than half a century, Haiti has shown rigor in cultural fields; the country presents important musical genres, especially the compass. The absence of an effective system of copyright management constitutes a considerable shortfall for creators. The exportation of Haitian artists and their productions is confronted with problems, among which the difficulties of circulation (visa), the cost of international transport, and the absence of real institutional support

Furthermore, what will add to the problem of the Haitian music is Modernization; the modernization marks the end of hard media in the music market. The advantage of liquidating one's creation is now available on the Internet for producers and other creators. Characterized by a lack of structure, even more, the absence of laws, the Haitian music industry remains bent in a practice of distribution and promotion, which has now become archaic. For several years, the evolution of new technologies has continued to dematerialize musical media. This leaves the actors of the Haitian music market powerless. Faced with the absence of suitable legislation that can regulate copyright on the Internet, promoters, producers, and artists are forced to think of alternatives that make it easier for them to liquidate their musical products.

The Haitian music market is forced to adapt to technological changes that dematerialize music media. Consumers, especially younger ones, seem to be turning to digital platforms that offer them better benefits. A choice that forces musicians, producers, and promoters to find new alternatives in the face of the absence of laws regulating copyright on the Internet. In general, the broadcasting of music recorded in Haiti is not associated with the payment of rights," the report continued. On the other hand, it is the artists or their representatives who pay for the dissemination of their creations. The latter is moving more and more towards exotic digital platforms: Itunes, Spotify, by establishing an economic model allowing consumers of the web and mobile application to easily buy music.

The Haitian music impact remains limited in Haiti, as it faces the double problem of Internet penetration and the absence of an efficient banking system. For online sales. Some of the online system payments don't provide operational in Haiti. To get around the situation and hope to sell their CDs, officials are deploying a proximity strategy across the country.

 Aware of this reality, Haitian artist is not living fully from their works. Artists are our pride in Haiti as elsewhere. Therefore, we thought about an alternative that would prevent artists from staying poor and how to protect their works. Haitian artists are doubly hampered by the lack of market structure and the small audience using the Internet in Haiti. The socio-economic and technological advances of the world signal the hour of the big decision in Haiti by establishing an economic model allowing consumers of the web and mobile application to easily buy music. Also, There may be a language barrier, even if she hasn't stopped Latin music, probably because her own market does and because it's been accessible to Americans for longer. The question to ask is, therefore, whether the Haitian-American market can and will bring the Compas or other Haitian musical genres to the general public.

Morever, For Compas to gain international acceptance, it will start with the musicians in their perception of this kind of music. We can consider that some Haitians who live overseas have also contributed significantly to the exportation of Compas to the whole world.Some of the big musical group managed to make a name for themselves as an international group and sold the right of one of their most successful songs. Another problem is the structure of Compas music; some bands play the compass with a different groove, one for dancing and another for listening. For this reason, its success will always be limited, very limited. Back then, the success of songs or groups was measured by how creatively they outperformed themselves through melodies and creativity in lyrics. Now the only measure of success is how much money there is no concern for the public; there is no pride in the product. As long as he continues in this way, Compas will suffer.

Finally, Haitian music presents several assets, among which a cultural and original heritage; on the other hand, the artists lack assistance and infrastructure. However, there is a solution. Haiti has many great musicians, but unfortunately, they only used one channel (the narrowest) to market their skills. The popularity of Compas has never ceased in the country since its inception, especially during carnivals; however, its hegemony over the Caribbean If only the Compas authorities would take the time to learn, understand and follow the rules, trends, and composition of popular music. I think we are going against gravity in trying to turn Compas into popular crossover music. Compas is a lot of jazz music; Haitians need to focus more on strategy. One of the most enduring features of Haitian music the rhythm. The rhythms and the lively artistic expressions of Haitian musicians made it unique. Although mainly of African origin, Haitian music is the product of a confluence of many cultures.

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