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Music In Latin American Culture: Regional Traditions



Synopsis

Music in Latin American Culture: Regional Traditions presents chapters that focus on specific musical cultures including: Mexico, Central American, Brazil, Chile, Columbia, Peru and more. Each chapter is written by an expert in the field and includes specific examples from the contributor's fieldwork.

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Customer Reviews

"John M. Schechter is Professor of Music, presently also serving as Provost of Merrill College, at the University of California, Santa Cruz. He received the Ph.D. in ethnomusicology from the University of Texas at Austin, where he studied ethnomusicology with Girard Bihague, Andean anthropology with Richard Schaedel, and Quechua with Louisa Stark and Guillermo Delgado-P. Since 1985 he has taught ethnomusicology and music theory, and, up until 2000, directed the Taki qan and Voces Latin American Ensembles, at UC Santa Cruz. With Guillermo Delgado-P., Schechter is co-editor of Quechua Verbal Artistry: The Inscription of Andean Voices/Arte Expresivo Quechua: La Inscripti n de Voces Andinas (2004; in press), a volume dedicated to Quechua song text, narrative, poetry, dialogue, myth, and riddle. He is general editor of, and a contributing author to, Music in Latin American Culture: Regional Traditions (1999), a volume examining music-cultural traditions in distinct regions of Latin America, with chapters by ethnomusicologists specializing in those regions. He authored The Indispensable Harp: Historical Development, Modern Roles, Configurations, and Performance Practices in Ecuador and Latin America (1992). Schechter's other publications have

explored the evolution of the UC Santa Cruz Taki qan ensemble; formulaic expression in Ecuadorian Quichua sanjuan; recent evolution in the bomba, a focal African-Ecuadorian musical genre; the syncretic nature of the Andean Corpus Christi celebration; and the ethnography and cultural history of the Latin American/Iberian child's wake music-ritual."

John M. Schechter is Professor of Music (ethnomusicology and music theory) at the University of California, Santa Cruz. He received his Ph.D. in ethnomusicology from the University of Texas at Austin, where he studied ethnomusicology with Gerard Behague, folklore with Americo Paredes, Andean anthropology with Richard Schaedel, and Quechua with Louisa Stark and Guillermo Delgado-P. From 1986 to 2000, he directed the UC Santa Cruz Taki Ñfâ ^an and Voces Latin American Ensembles. With Guillermo Delgado-P., Schechter is co-editor of QUECHUA VERBAL ARTISTRY: THE INSCRIPTION OF ANDEAN VOICES/ARTE EXPRESIVO QUECHUA: LA INSCRIPCIÓN DE VOCES ANDINAS (2004), a volume dedicated to Quechua song text, narrative, poetry, dialogue, myth, and riddle. His article in this anthology, co-authored with Enrique Andrade Albuja, examines the Quechua-language rhetorical style of this gifted northern Ecuadorian highland raconteur. Schechter is general editor of, and contributing author to, MUSIC IN LATIN AMERICAN CULTURE: REGIONAL TRADITIONS (1999), a volume examining music-cultural traditions in distinct regions of Latin America. He authored THE INDISPENSABLE HARP: HISTORICAL DEVELOPMENT, MODERN ROLES, CONFIGURATIONS, AND PERFORMANCE PRACTICES IN ECUADOR AND LATIN AMERICA (1992). In 2005, he penned a tribute to Gerard Behague at the scholar's untimely passing that year. Schechter's other publications have explored, among other topics, formulaic expression in Ecuadorian Quechua sanjuÑfÂ Ñn, and the ethnography, cultural history, and artistic depictions of the Latin American/Iberian child's wake music-ritual. In January 2007, he was interviewed by John Summa and John Travers, co-directors of the planned documentary film, "The Power of Their Song: The Untold Story of Latin America's New Song Movement," where he addressed the songs of Victor Jara and general characteristics of the Nueva Cancion Movement. The film is scheduled for airing and distribution in fall 2007.

There has long been a need for a scholarly, comprehensive, affordable english language text addressing Latin American music. "Music in Latin American Culture Regional Traditions" provides a schoarly look at the diverse musical cultures of Mexico, Central America, South America and the Caribbean. Each chapter is written by an expert in the field who has first hand experiences with the culture they are discussing. The text covers music rituals, instrument manufacturing, improvisation

techniques and cultural/social history of the topic under discussion. The bibliography/discography at the end of each chapter is extensive. This text is geared towards the undergraduate student and is similar in context to Jeff Todd Titon's "Worlds of Music: An Introduction to the Music of the World's Peoples" by the same publisher. My only criticism of the book is that the Cuban and Puerto Rican contributions to Latin American Music are not covered as thoroughly as they deserve. I believe that although each is mentioned in the text that they, too, deserve an entire chapter in the text.....maybe in the next edition. With the exception of this perceived oversight, the "Music in Latin American Culture Regional Traditions" is an excellent book, filling a much needed gap in scholarly writing on Latin American Music and is a wonderful introduction for those seeking to study the musics of Latin America.

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