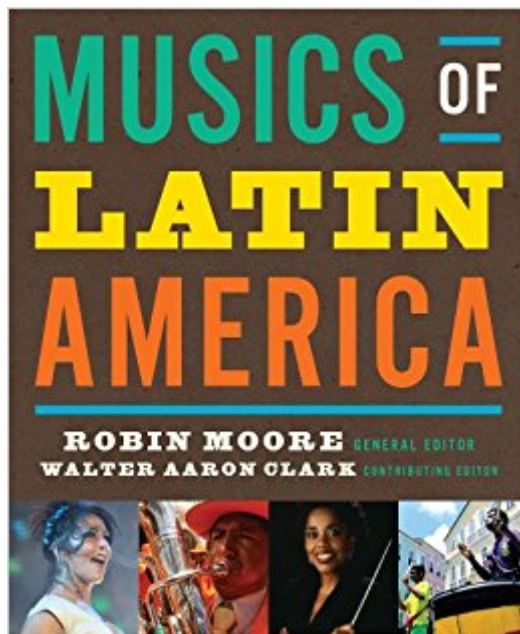


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# Musics Of Latin America



## Synopsis

The most up-to-date and comprehensive Latin American music survey available. Covering one of the most musically diverse regions in the world, *Musics of Latin America* emphasizes music as a means of understanding culture and society: each author balances an analysis of musical genres with discussion of the historical and cultural trends that have shaped them. Chapters cover traditional, popular, and classical repertoire, and in-text listening guides ensure that students walk away with a solid understanding of the music.

## Book Information

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## Customer Reviews

Robin Moore is professor of ethnomusicology at the University of Texas, Austin. He received his B.A. (Music Composition) and M.A. (Ethnomusicology) from the University of California, Santa Barbara, and a Ph.D. in Ethnomusicology from the University of Texas at Austin, with specializations in Latin America, popular music studies, and the history of ethnomusicology. His principal research interests include music and nationalism, music and race relations, popular music, and socialist art aesthetics. He is the recipient of grants from the MacArthur, Mellon, and Rockefeller foundations. He remains active as a performer of traditional Latin American music and is currently editor of the *Latin American Music Review*. Walter Aaron Clark is a professor of musicology and chair of the music department at the University of California, Riverside. He received his doctorate in musicology from the University of California, Los Angeles and holds performance degrees in classical guitar from the North Carolina School of the Arts (B.M.) and the University of California,

San Diego (M.A.). He teaches a wide variety of courses, including opera history, Latin American art music, folk and popular music of Latin America, twentieth-century music, and world music. Deborah Schwartz-Kates is associate professor and chair of the musicology department at the University of Miami. Her research focuses on contemporary Argentine musics and national identity. She is the recipient of fellowships from the National Endowment for the Humanities, Pro Helvetia, and the Paul Sacher Stiftung in Basel, Switzerland. John Koegel is professor of musicology at California State University, Fullerton. He investigates nineteenth- and twentieth-century Mexican, North American, and German American musical life, and music in California, particularly musical theater and music in the context of ethnicity and immigration. Cristina Magaldi is associate professor at Towson University. She received her Ph.D. in musicology from the University of California, Los Angeles and also holds degrees from the University of Brasilia, Brazil (B.S.), and Reading University, England (M.Mus.). She has been a recipient of research grants from the Guggenheim Foundation and the National Endowment for the Humanities. She specializes in Latin American music, music of the Americas, popular music, and music and gender, and teaches a wide variety of courses in both historical musicology and ethnomusicology. Daniel Party is an associate professor of music at Saint Mary's College (Notre Dame, Indiana). He received his Ph.D. in music history from the University of Pennsylvania, and a B.A. in classical guitar from the Catholic University of Chile. His research focuses on Latin American, U.S. Latino, and Spanish popular music, particularly the uses and value of mainstream pop music under authoritarian regimes. Jonathan Ritter is assistant professor of ethnomusicology at the University of California, Riverside. He received his M.A. and Ph.D. in ethnomusicology from the University of California, Los Angeles, and his B.A. in American Indian Studies from the University of Minnesota. A specialist in indigenous and Afro-Hispanic musics of the Andean region, Ritter's current work explores the interplay of music, memory, and political violence in the traditional and folkloric music of Ayacucho, Peru in the context of the Shining Path guerrilla insurrection. Ritter is the recipient of numerous grants and awards, including research funding from the Fulbright Institute for International Education and the Wenner-Gren Foundation. T. M. Scruggs has taught at the Universidad Centroamericana (Managua, Nicaragua); Florida International University (Miami); the Universidad de los Andes (MÃ©rida, Venezuela); and in 1994-2009 was the sole ethnomusicologist at the University of Iowa. His research focuses on the use of music to construct social identity and effect change, primarily in the Americas. Susan Thomas is associate professor of musicology and Women's Studies at the University of Georgia. She received her Ph.D. in musicology from Brandeis University and an M.A. in women's studies from the same institution. Additionally, she earned masters degrees from

Tufts University and the New England Conservatory. Her research interests are Cuban and Latin American Music, early twentieth-century musical theater and film, gendered performance practices, and transnationalism and diaspora.

I'd been looking for something like this for a long time. Of course, even at 450 pages, it can only scrape the surface, but it's nicely done and a good point of departure. If I had it to do over, I'd bite the bullet and pay for the edition with the CDs. It's a lot easier than looking for inferior recordings on YouTube, and actually cheaper than buying them one-by-one from iTunes.

I bought this book for a class and kept it because it has so much information packed into one book.

I've used this book to teach both a college-level Latin American Popular Music Class and a World Music Class. As a textbook I think that it does the job in compiling a lot of information in a very organized and concise way. However, I feel that the book needs some revisions. First of all, I find the inclusion of classical music and classical music composers unnecessary. In my own personal opinion the book should stay focused on popular, folk and traditional music; leave classical music to western music history and musicology texts. Also, there are chapters like the one on Central American music that lack a lot of information about countries other than Nicaragua and Guatemala. What about Costa Rican "calypso" or Panamanian "tamborito"? In essence, I give this book three and a half stars. It's good but there are some changes to be made. Let's hope for a second edition some time soon!

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