UNIVERSITY OF TEXAS PRESS proudly announces the publication of

PERFORMING THE CARIBBEAN EXPERIENCE,
the second volume in a pathbreaking multi-volume work

EDITED BY MALENA KUSS

The music of the peoples of South and Central America, Mexico, and the Caribbean is treated with unprecedented breadth in this multi-volume work. Taking a sociocultural and human-centered approach, Music in Latin America and the Caribbean gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples, creoles, African descendants, Iberian colonizers, and other immigrant groups that met and mixed in the New World. From these texts, music emerges as the powerful tool that negotiates identities, enacts resistance, performs beliefs, and challenges received aesthetics. More than two decades in the making, this work privileges the perspectives of cultural insiders and emphasizes the role that music plays in human life.

MALENA KUSS is an internationally recognized musicologist specializing in Latin American music. A recipient of prestigious research awards, Kuss has published numerous articles and contributed dozens of entries to dictionaries and encyclopedias. She is Professor Emeritus of Music at the University of North Texas, Denton, and Executive Director of “The Universe of Music: A History,” a project initiated by and developed in collaboration with the International Music Council.

Volume 1, Performing Beliefs: Indigenous Peoples of South America, Central America, and Mexico, focuses on the inextricable relationships between worldviews and musical experience in the current practices of indigenous groups. Worldviews are built into how music is organized and performed, how musical instruments are constructed and when they are played, choreographic formations, the structure of songs, assignment of gender to instruments, and ritual patterns. Two CDs with 44 recorded examples illustrate the contributions to this rich volume (416 pp.)

“Simply put, this is a wonderful—in some respects even an extraordinary—book. From one end to the other, it strikes a series of elegant balances on every level.”

Allan W. Atlas, Distinguished Professor of Music, The Graduate Center, The City University of New York

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“This impressive collection—[framed by] an incisive prologue and a very interesting, 70-page, specialized index for which the entries also serve as a glossary intended ‘to draw the Anglophone reader into culture-specific terms of explanation’—makes this volume essential for library collections focused on music, the social sciences, and the humanities. Each essay cites sources that are largely unknown in the United States, providing fresh approaches and updated scholarship in areas that are more often than not ignored by U.S. scholars. Kuss’ prologue addresses critical issues .... This series is a clear demonstration of Kuss’ scholarly excellence.”

Brenda Romero, Associate Professor of Musicology and Ethnomusicology, University of Colorado at Boulder

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“Sure to be an essential reference and research guide for the next generation of ethnomusicologists,
Performing Beliefs begins with a masterfully provocative prologue by Kuss and includes fifteen original essays by twelve leading anthropologists and ethnomusicologists on the still-surviving, and in some cases thriving, musical worlds of the indigenous peoples of Latin America.

Ted Henken, Assistant Professor of Sociology and Black and Hispanic Studies, Baruch College, The City University of New York

*Latin American Research Review 41/3 (2006)*

... 

“Most fascinating of all was being invited into worlds where myth is real, time is cyclical, and music and sound are altering, metamorphic powers. Performing Beliefs is a remarkable tome written by an illustrious group of anthropologists, musicologists, and ethnomusicologists. In her erudite prologue, Kuss states that ‘among indigenous groups, music is mostly an essential form of energy, a kinetic and transformative vessel that communicates with ancestors and the supernatural, heals, manipulates the forces of nature, bonds communities, or reenacts social tensions’.”

Mary Helen Klare, *La Frontera*, the quarterly of Southwest Book Views (Santa Fe, New Mexico, October 2006)

**Volume 2, Performing the Caribbean Experience**, focuses on the reconfiguration of this complex soundscape after the Conquest and on the strategies by which groups from distant worlds reconstructed traditions, assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures. Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish, French, British, and Dutch, peoples of the Caribbean islands and circum-Caribbean territories resorted to the power of music to mirror their history, assert identity, gain freedom, and transcend their experience in lasting musical messages. Essays on pan-Caribbean themes, surveys of traditions, and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors, including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this book. Two CDs with 52 recorded examples illustrate the contributions to this volume (537 pp.).


**Volume 2. Performing the Caribbean experience.** 560 p. : 114 b&w photos, 70 fig., 3 maps + 2 music CDs.