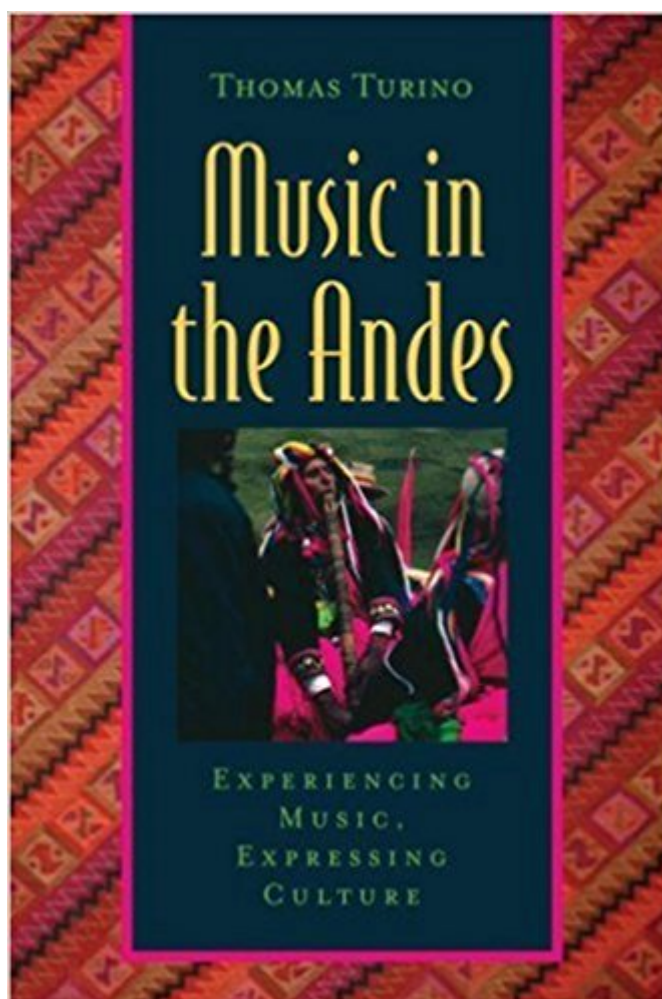


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# Music In The Andes: Experiencing Music, Expressing Culture (Global Music Series)



## Synopsis

Music in the Andes is one of many case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in the Andes is one of the first books to offer a comprehensive overview of the uniquely rich and diverse musical crossroads of southern Peru and Bolivia. In contrast with many other places--where modern styles often replace older musical traditions--in the Andes each new musical layer is added, combined, and performed along with earlier ones. This volume explores the ways in which modern styles meet and interact with older, indigenous music to create a continuously evolving musical heritage. Music in the Andes examines the major contemporary indigenous, mestizo, and urban musical traditions of the region through a series of case studies. It also describes "Andean folkloric music," a cosmopolitan tradition that is performed in subways, streets, and festivals around the world. Throughout the book, author Thomas Turino underscores the dynamic interplay between musical/cultural continuity and innovation. He also emphasizes the exceptional communicative potential of music, dance, and festivals to express ethnic, class, regional, national, and gendered identities. In addition, he considers the ethical and stylistic differences between "participatory" and "presentational" modes of making music. Drawing on Turino's extensive fieldwork in the region, Music in the Andes is enhanced by interviews with key performers, eyewitness accounts of local performances, vivid illustrations, and hands-on listening activities. It is packaged with a 70-minute CD containing examples of music discussed in the text.

## Book Information

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## Customer Reviews

A new book by Thomas Turino is almost certain to be very good news, and *Music in the Andes* is no exception ... *Music in the Andes* is a gem

Thomas Turino is a Professor of Musicology and Anthropology at the University of Illinois.

How authentic are the Andean folkloric panpipe bands heard in streets and subway stations of the world's cities? This book, *Music in the Andes*, answers that question and more. Examining the music of Peru, the social functions of such music, and the musicians themselves from a cultural anthropological perspective, Thomas Turino's excellent discussion helps us fully appreciate this form of indigenous music. We learn the history, the complexity, and the distinctions of the music. Panpipes are not the only woodwinds; there are transverse flutes (pitu), end-blown flutes with notched ends (e.g., kena), those with ducts (like recorders and whistles) of two types (tarkas and pinkillu). Interestingly, bands do not mix these instruments; all the musicians play one type or another flute plus drums. There are also string bands. String instruments did not exist before the Spanish invasions, but the harp, violin, guitar, and its adapted junior cousin, the charango, gained favor quickly. Indeed, the charango became the instrument for young men to woo mates. Women do not play instruments, but sing and dance. We also learn that the upper register is much favored by Peruvian natives. Also, dance dramas associated with Catholic saints and festivals are presented in detail. We learn the musical styles of criolla, mestizo, and native communities and how the influx of peoples into the cities beginning in the 1920s and the influence of radio and recordings blurred the separations. With the shrinking world via mass communication, Colombian cumbia and Caribbean sounds along with electronic instruments entered the mix. Even though professional folkloric musicians and their recordings and concerts present stylized composites and radical

modifications of the core indigenous music, they whet our appetite to explore deeper. This book ably assists that goal. Included inside the book is a CD with many musical examples. These are field recordings, and if you enjoyed David Lewiston's early Nonesuch Explorer field recordings from Peru (1969, 1972), you will find this anthology a welcome bonus.

Never read out of it, only used the audio CD.

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