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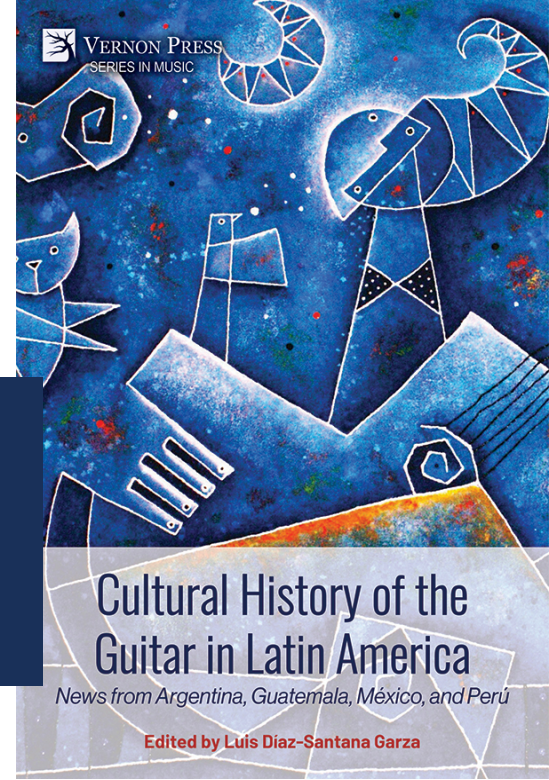
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Edited by Luis Diaz Santana Garza

Cultural History of the Guitar in Latin America

News from Argentina, Guatemala, México, and Perú

SERIES IN MUSIC



Cultural History of the Guitar in Latin America

News from Argentina, Guatemala, México, and Perú

Edited by Luis Diaz-Santana Garza

About the editor

Luis Díaz-Santana Garza studied a Bachelor of Music, a Master of Arts, and a PhD in History. He has conducted research on music from the Baroque period to the present, performing with original instruments such as the baroque guitar and the 19th-century Mexican seven-string guitar. A member of the National Research System, he is a full-time professor of guitar, baroque music, and Mexican music history at the Arts Department of Zacatecas Autonomous University. He has received several fellowships from CONACYT, CONACULTA, INBA, and PACMYC. His recordings include Mexican songs and dances of the 19th century, the opera San Francisco Xavier, and two records of Mexican music for guitar from the 19th century. He has published articles in 'Acta Musicologica, Diagonal', and 'Boletín Música of Casa de las Américas', and wrote the books 'Music Tradition in Zacatecas (1850–1930)', 'Transcription of Baroque Guitar Music', 'History of Mexican Norteño Music', 'A Dictionary of Popular Music', and 'Between Norteño and Tejano Conjunto: Music, Tradition, and Culture at the U.S.-Mexico Border' (Lexington Books, 2021).

Summary

The objective of this book is to disseminate the rich history of the guitar in Latin America, with special emphasis on Mexico, covering a period that goes from the viceregal age to the present day. The collaborators are some of the most outstanding guitarists and researchers of the instrument from Chile, Mexico, Guatemala and the United States. The chapters aim to explore the composers, performers, repertoire and construction of the guitar since the sixteenth century in Latin America and the US, but also to comprehend the social role and economic ecosystem of the instrument. Due to the long chronology proposed, the book not only deals with the modern guitar, but also with the baroque guitar, and there is even a chapter dedicated to the traditional instruments that have historically been heirs to the Spanish guitar. The originality of this work resides in the use of historical and humanistic tools. It is based on a current bibliography, and it is one of the first books published in English on the history of the guitar in Latin America.

March 2025 | Hardback 236x160mm | 214 Pages | ISBN: 979-8-8819-0154-7

SUBJECTS Sociology, History, Music Studies

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