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Urban Mountain Beings is an ethnographic and historically grounded study of recognition strategies and ethnogenesis carried out on the flanks of Mt. Pichincha in Quito, Ecuador. Kathleen S. Fine-Dare employs feminist geographical and Indigenous pedagogical frameworks to illustrate how histories of exclusion have created attitudes and policies that treat Native peoples as “ out of place and time ” in cities. Fine-Dare concentrates on two overlapping contexts for Indigenous vindication: the Yumbada of Cotacollao, an ancestral performance through which mountain and other spirits are called into the urban plaza; and Casa Kinde (Hummingbird House), a cultural organization that engages in workshops, filmmaking, photography, commerce, community education, and the formation of alliances with anthropologists, activists, filmmakers, engineers, and teachers.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

A musical instrument that has played a vital role in Latin American music cultures--the harp--is the subject of this new work, the first study of its kind to be published in English. John Schechter presents a history of the harp in Spain, traces its introduction into colonial Latin America, and describes its modern roles in the diverse cultural centers of Mexico, Paraguay-Argentina-chile, Venezuela, and Peru. He then turns his focus to his own field research in the Quichua culture of northern highland Ecuador, an area that has receive considerably less scholarly attention than many of its Latin American neighbors. The reader will meet a community of harp maistrus on the slopes of Mt. Cotacachi and become familiar with their culture, their particular instrument and its tuning, and their performance practices. Numerous photographs, musical transcriptions, and diagrams illustrate and enliven the text. The Indispensable Harp is unique for its integration of aspects of music and cultural history, organology, and performance practice, treating in considerable depth both broadly established music-ethnographical practices. It speaks to the conclusion that the vital role of the harp in Latin American music history has now been properly acknowledged and documented.