

Acknowledgements

The Caribbean, to borrow from Aníbal Quijano (1967), emerged against a ‘coloniality of power’ that connected the islands to an immanent logic of imperial histories and colonial difference. It is a perspective that has long framed my thinking about – and teaching of – Caribbean music. When asked to edit this book, a main objective was to build on Quijano’s argument by outlining how Caribbean music has dismantled that ‘coloniality of power’; how musicians explicitly or implicitly challenge imperial productions of knowledge and values. During the final editing of the book, the world witnessed the rise of the Black Lives Matter movement and the profound call for more accountability in preventing racial and gender inequality. In response, scholars and educators across the globe pledged to redress racist and exclusionary practices in their disciplines and classrooms, and to seek out strategies for more inclusive and critically engaged scholarship. This book, in reply, assumed renewed urgency, making its objective to critically assess Caribbean music through the concept of coloniality of power ever the timelier and more crucial.

To that end, the contributors in this book deserve enormous thanks for their commitment to this project, and for the patience it took to ensure its publication. They have provided thoughtful, innovative chapters that tackle themes of coloniality and post-coloniality through considered and inspired perspectives. Their chapters highlight some of the ways in which music-making radically reformulates difference, confirming a new paradigm for studying and understanding Caribbean music that can be extended to other world musics as well.

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