CONTENTS

Preface vii A Note on Recorded Music xi

1 Introduction 1

National Identity 3
Race and Nation 14
Nation, Gender, Race, and Sexuality 16
Music, Identity, and Music Capitalism 23

2 La Costa and Música Costeña in the Colombian Nation 30

The Colombian Nation 30 La Costa in the Nation 39 The Identity of La Costa 42 Colombian Popular Music and Costeño Music 47

3 Origin Myths: The Historiography of Costeño Music 53

Cultural Dynamics in the Nineteenth Century 53 Porro 55 Cumbia 60 Vallenato 61 Conclusion 64

4 Music, Class, and Race in La Costa, 1930–1950 67

Class in Barranquilla, 1920s–1940s 67 Changes in Music, 1920s–1940s 72 Music, Class, and Race in La Costa 100

'n	,	r	

8

5	¡ALEGRÍA! COSTEÑO MUSIC HITS THE	
	HEARTLAND, 1940-1950 106	
	Bogotá and Medellín before Costeño Music 106	
	The Beginnings of Costeño Music in the Colombian Interior	116
	Costeño Music: Reaction and Counterreaction 125	
	Conclusion 138	

- THE GOLDEN ERA OF COSTEÑO MUSIC-6 AND AFTER 144 "Al Ritmo Paisa": The Recording Industry 149 Changes in Costeño Music, 1950-1980 153 Conclusion 183
- COSTEÑOS AND COSTEÑO MUSIC IN THE INTERIOR: REJECTION AND ADAPTATION, 19508-1980S 187 Bogotá: Resistance 188 Medellín: "More Costeño than La Costa"? 192 The Costeños in Bogotá and Medellín Ownership, Embodiment, and Identity 209

MULTICULTURALISM AND NOSTALGIA:

- THE 1990S 213 Patterns of Consumption in the 1990s Reviving Old Costeño Music 216 Costeño Music and Costeño Identity 220 A "Multicultural" Nation 225 Conclusion 229
- CONCLUSION: WRITING ABOUT 9 COLOMBIAN MUSIC

Appendix A: List of Interviewees 239 Appendix B: Musical Examples 244 Notes 255 References Cited 287 Index 311