

Contents

Acknowledgments ix

Introduction

HÉCTOR FERNÁNDEZ L'HOESTE AND PABLO VILA 1

CHAPTER 1. Cumbia Music in Colombia: Origins, Transformations,
and Evolution of a Coastal Music Genre

LEONARDO D'AMICO 29

CHAPTER 2. *¿Pa' dónde vas Marioneta? ¿Pa' dónde va la gaita?*

La Cumbiamba Eneyé Returns to San Jacinto

JORGE ARÉVALO MATEUS WITH MARTÍN VEJARANO 49

CHAPTER 3. Cumbia in Mexico's Northeastern Region

JOSÉ JUAN OLVERA GUDIÑO 87

CHAPTER 4. Rigo Tovar, Cumbia, and the Transnational *Grupero* Boom

ALEJANDRO L. MADRID 105

CHAPTER 5. Communicating the Collective Imagination: The Sociospatial
World of the Mexican *Sonidero* in Puebla, New York, and New Jersey

CATHY RAGLAND 119

CHAPTER 6. From *The World of the Poor* to the Beaches of Eisha:

Chicha, *Cumbia*, and the Search for a Popular Subject in Peru

JOSHUA TUCKER 138

CHAPTER 7. *Pandillar* in the Jungle: Regionalism and

Tecno-cumbia in Amazonian Peru

KATHRYN METZ 168

CHAPTER 8. Gender Tensions in *Cumbia Villera's* Lyrics

PABLO SEMÁN AND PABLO VILA 188

CHAPTER 9. *Feliz, feliz*

CRISTIAN ALARCÓN 213

viii Contents

CHAPTER 10. *El “Tú” Tropical, el “Vos” Villero*, and Places in Between:
Language, Ideology, Music, and the Spatialization of Difference
in Uruguayan Tropical Music

MATTHEW J. VAN HOOSE 226

CHAPTER 11. On Music and Colombianness: Toward a Critique
of the History of Cumbia

HÉCTOR FERNÁNDEZ L’HOESTE 248

References 269

Contributors 285

Index 289