

Music And Poetry In A Colombian Village: A Tri-cultural Heritage

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Understanding "Africa" and "blackness" in Colombia: music and the politics of culture

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Introduction

In 1990s Colombia the notions of "blackness", and to a lesser extent, "Africa", have become politically and culturally important in ways that have slim precedents in the country's republican history. Since the 1991 constitutional reform, "black communities" have an unprecedented visibility in the public and political arena, due mainly to the inclusion of references to them in the new constitution and to the subsequent promulgation of the Law of Black Communities (Ley 70 of 1993) which allows land title rights for some black communities in the country's Pacific coastal region - an area with an 80-90 per cent black population - and makes provisions for the participation of black communities in the nation's political and economic life (Grueso, Rosero and Escobar 1998, Wade 1995). State recognition of black communities as an object of attention has gone hand in hand with black political organization and activism, although in more limited forms this preceded the 1991 and 1993 legislation by some thirty years.

The notion of "Africa" is not necessarily entailed by the public burgeoning of "blackness"; state legislation makes no explicit reference to it, apart from the occasional use of the term *afrocolombianos* (Afro-Colombians) alongside the more usual *comunidades negras* (black communities). But "Africa" is a central point of reference for many others involved in the study of, and political organization of, black people. Although the history of such concern goes back some way in academic circles, it was a very minor concern in history and anthropology compared to interest in indigenous peoples. A student of Herskovits, the Jesuit José Arboleda, wrote a Master's thesis on the ethnohistory of the "Colombian negroes" in 1950 and various others shared

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ticular area. Keeping in mind Mantle Hood's definition of ethnomusicology as "... the study of all varieties of music found in one locale or region," this study of. Review: Music and Poetry in a Colombian Village: A Tri-Cultural Heritage by George List. Gerard Behague. Journal of the American Musicological Society Vol. they could marry KhoL Slave families were liable to be broken up by sale to different masters, and elderly men, worn out by farm labour, were often sent off to. CHRISTOPHER ABEL; Music and Poetry in a Colombian Village: A Tri-Cultural Heritage, African Affairs, Volume 83, Issue , 1 July Available in the National Library of Australia collection. Author: List, George, ; Format: Book; xxxv, p.: ill., music ; 25 cm. Give us 5 minutes and we will show you the best book to read today. This is it, the music and poetry in a colombian village a tri cultural heritage that will be your. George LIST: Music and Poetry in a Colombian Village. A Tri-Cultural Heritage, Indiana University Press, Bloomington, , xxxv + p., appendice. Some 24 poets and 12 prose writers capture the spirit of the region and many of List, George Music and Poetry in a Colombian Village: A Tri-Cultural Heritage. List, George. Music and Poetry in a Colombian Village: A Tri-Cultural Heritage. Bloomington: Indiana University Press. Pacini Hernandez, Deborah. Unpublished paper. . Music and Poetry in a Colombian Village: A Tri-Cultural Heritage. Bloomington: Indiana University Press. Olsen, Dale A. In he published the book Music And Poetry In A Colombian Village: A Tri-Cultural Heritage, as well as tens of academic papers throughout his career. La traducibilita delle culture: un problema europeo, una opportunita per l'Europa Music and Poetry in a Colombian Village: A Tri-Cultural Heritage. 1 (April): George List, Music and Poetry in a Colombian Village: A Tri-Cultural Heritage (Bloomington: Indiana University Press,), Music and poetry in a Colombian village: a tri-cultural heritage. Book.

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