

Carlos Andrés Caballero Parra: The Recording and Sound

Aesthetics of Tropical Music in Colombia

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Abstract

The record production made in Colombia during the boom of danceable tropical music between the 1960s and the 1970s had a prominent transcendence in the historical development of the Colombian music industry. On the other hand, the phenomenon of tropical urban music of today is similar to that of more than 40 years ago, considering that the two moments take place mostly in the city of Medellín, and are more related to sociocultural situations than to the purely musicological ones. Thus, this paper aims to show the points of coincidence of both eras from the study of their record productions versus the commercial and sociocultural circumstances of these genres.

Introduction

The city of Medellín distinguished itself for being the epicenter of the music and record production in Colombia between the mid-fifties and the end of the seventies of the twentieth century. Such production reached its peak in the 1960s and 1970s with the so-called “paisa sound” (Wade: 2000, p.189), characterized by youthful and irreverent groups [1] who mixed rock with the traditional rhythms of Colombia’s Atlantic coast; during this period, a whole musical and social sound revolution was created that revolved not only around music, but represented a universal feeling of change.

Thus, this era was characterized by common elements of encounter around the activities related to record production, which marked a particular sound aesthetics given not only by the technological scope of the sound recording equipment, but by its social characteristics, that allowed a third world country to position a sound that crossed the borders with its phonographic productions and seized the whole planet with its artistic manifestations through its most recognized tropical music groups.

The sound aesthetics of the music that is currently generated in this same epicenter (Medellín) has elements similar to the previous period that influence its outcome from both the technological and social points of view, alt-

hough, without doubt, with very different aesthetic meanings. However, the cultural phenomenon is very similar: young people who make music that is internationally accepted as an innovative commercial offer and to which popular artists of great commercial success have joined, but that, for traditional artists, folklorists, academic musicians and cultural researchers causes more animosity than admiration.

Taking into account the above, it is possible to conduct a cultural parallel between the phenomena of the Antioquian tropical music (the Colombian department whose capital is Medellín) of the sixties and seventies and that of current urban music, and demonstrate the influence of technology in the aesthetics of the resulting sound of the productions. Additionally, the perceptions that society of both epochs has had of the artists and the characterization of the similarities must be pointed out.

To answer these questions it is necessary to make an analysis of the aspects that stood out in each of the two periods.

The tropical music in Colombia in the 1960s and 1970s

This music appeared after the rise of the music of the same genre played in the style of the American big bands that was performed by the orchestras of composers and arrangers such as Pacho Galán, Edmundo Arias and Maestro Lucho Bermúdez, “The most influential musician [...] not only in the coastal region, but, even more, in the cities of the interior [of Colombia]” (Wade: 2000, p.111). Maestro Bermúdez was hired in 1946 by RCA Victor to record some sixty of his creations –*cumbias*, *porros* and *gaitas*– in the city of Buenos Aires, with the purpose of boosting the Spanish-speaking market. Colombian record industry, which had begun in the 1930s in Cartagena de Indias, on the Atlantic coast (Jaramillo: 2017), showed an exponential growth at the end of the 1950s in Medellín, a city that was glimpsed at those times as the country’s industrial capital.

Thus, Maestro Bermúdez penetrated Colombia’s high society with music inspired by the Caribbean coast folklore, and he and his fellow composers – Pacho Galán, Edmundo Arias and others– put her to dance.

With the arrival of “costeño” music [2] to social clubs and live radio stations between 1950 and 1960, the three big Colombian record companies, Discos Fuentes, Sonolux and Zeida, were created in Medellín [3]. Each of them, in its own way, was the protagonist of the tropical sound revolution of the sixties and seventies.

The civil unrest of May of 68 in France marked an important change in the way of making music: irreverent young musicians influenced by the Anglo-Saxon rock and roll and the twist replaced the big bands by groups of small format that included electric instruments such as the guitar and the organ, taking advantage of the technological advances.

Thus, it was how they, with the influence of this new sound, were the protagonists of the spectrum of the musical industry from the end of the sixties until the beginning of the eighties, and became a sonic and cultural imaginary that is still enjoyed in Colombia and in other Latin American countries.

Groups of purely urban essence like Los Teen Agers, Los Golden Boys, and New Star Club in the sixties, and Afrosound, Los Hispanos, Los Graduados, and Fruko y sus Tesos in the seventies [4], with their tropical danceable sound, revolutionized the Colombian musical industry and took it to its heyday.

The tropical urban genres of the 21st century

Between the end of the 20th century and the beginning of the 21st, another urban musical phenomenon was started in Puerto Rico: *reggaeton* (Carballo Villagra: 2006, p.33); this movement had varied musical influences: from the Caribbean region, with genres such as the Jamaican dancehall reggae; from the American rap of the nineties (Marchal, Rivera and Pacini: 2010, p.3); and from the Panamanian sound of the eighties. Additionally, it was closely linked to the new technological advances and the era of digital audio through the use of samplers and loops with which the rhythmic bases were created. As of this paper, this genre –*reggaeton* [5]– and its derivations will be named “urban tropical music”.

Medellín was also the protagonist of this revolution; the great radio communication media turned to this genre and changed their sound spectrum. Thus, a large percentage of the stations began to program *reggaeton* only, and, as a consequence, the rest of the musical genres, with the exception of vallenato, as well as the traditional groups, were relegated to bygone hits [6].

Artists such as Daddy Yankee, Wisin y Yandel, Don Omar, and Tego Calderón, among others, who were the great exponents of this genre at the beginning of the first decade of the 21st century, established a close relationship with Medellín by turning it into one of their centers of operation; there, they not only had a great popular acceptance through the support of the media, especially the radio, but also found a society cultured by the influence of the drug trafficking mafias, very similar to the gang and prisoner movements that were part of the sociocultural roots that gave rise to this genre (Carballo Villagra: 2006, p.91).

In the current decade, artists from Medellín have become the main protagonists of the urban tropical musical; they tour around the world and are very much coveted by the Latin artistic community to make collaborative performances. Their success was evident in both the Latin Grammy Awards in Las Vegas (2017) and the Anglo Grammy Awards in New York (2018), where J Balvin and Maluma were awarded.

Methodology

Despite the time span that separates Medellín's production of urban tropical musical, the two periods surveyed have had, for the music production and creation, an influence not only from the commercial, social and cultural points of view, but also from the technological one. For this reason, it is proposed to make an analysis of the points of view related to the characteristics of music production.

To better understand why a city like Medellín has become a benchmark for record production in Latin America, it is necessary to establish some common parameters and meeting points. For this, it is proposed to make an analysis whose starting point is the revision of general aspects such as the message and content of the songs, the influence of sex and dance, the condition of the record industry, and a musicological examination, followed by an analysis of record production from two aspects: audio technologies, and recording methods and music production. Thus, a sample of representative works of six artists of each one of the two periods is taken, complemented with some extracts of the interviews made to the protagonists of the first period.

Analysis between the two epochs

The groups selected from the first period are the following: Los Teen Agers (1956), Los Golden Boys (1961), Los Hispanos (1964), Los Graduados (1969), Fruko y sus Tesos (1970), and Afrosound (1973). And from the second period, the Puerto Ricans Daddy Yankee (2002), Don Omar (2003), Wisin y Yandel (2000), and Tego Calderón (2003), of great acceptance and influence in Medellín, and the locals J Balvin (2013) and Maluma (2015) [7].

The message and the content

Although there are similarities between the message and the content of the songs, and in the message that the artists send through their staging and artistic concept in both periods, there are also profound differences.

The lyrics of the tropical groups of the seventies have a somewhat romantic and naive message, but also a lot of innuendo, with great sexual content, although without falling into vulgarity or explicitness, something very typical of the Medellín's culture; in fact, they reflect a historical moment of change in the thinking of humanity (the counterculture), which allowed to say in a song what in plain conversation was more difficult to do. As for the lyrics of the current tropical urban genres, these are characterized by their high sexual content and the explicitness of their message, although some artists occasionally opt for romantic situations.

Costa Rican researcher Priscilla Carballo notes in this regard:

Therefore, the vision of women as a 'sexualizable' object is reproduced, since their place in music production can only be a means of producing pleasure. This 'hipersexualizing' tendency that raises this rhythm is understood more clearly if it is placed within the market of symbolic capitals, where the body is the fundamental referent, and the female body in particular is eroticized to capitalize it. (Carballo: 2006, p.38)

It is clear that this situation is not alien to the cultural and social reality of the artists; in their lyrics they reflect themselves and are not telling anything beyond of what they have experienced. In this way, they become witnesses and speakers of the harsh reality of the society to which they belong, in which machismo, lack of opportunities and crime mark the lines that inspire their lyrics.

On the other hand, the image that each period presents from its artistic approach through its iconographic representations and staging is quite similar in the background, but differs in its form. Thus, the groups of the first period were characterized by having in their record jackets, in addition to jocular scenes that sometimes narrated surrealist stories, a high sexual component marked by the representation of women as objects of desire; in this way they aroused interest in a predominantly conservative public.

With respect to the current period, although artists have a marked tendency towards sexuality, women no longer appear in the booklets of their CD's and in the video clips; this, by no means, implies that they are not even more misogynistic than the former; on the contrary: for them, women are already subjugated and are always seen as an object of beautification, accompanied, what else, by jewelry, luxurious cars and stunning mansions.

"The artistic power of suggestion, where the refined audiovisual treatment of eroticism resides, is lost to show female body parts: breasts, buttocks and even pornographic nudity" (Lavielle-Pullés, 2014, p.123). In the graphic material of the first period, women were represented in a time of feminine liberation; and in the current one, they, in artistic and aesthetic terms, have already been subjugated and reified.

The influence of sex and dance

Besides the sexual content in the lyrics of the songs and in the graphic material of the two periods analyzed, body and dance have had a great preponderance. It is known that the latter has ancestral roots and that it is a manifestation that has been present in most cultures, in a particularly marked way in the ones of Latin America located in the tropical zones. The movement of the body linked to *reggaeton* "translates into a particularly sensual dance called *perreo*, which imitates erotic positions and has come to be considered the equivalent of the *lambada* of the eighties" (Galucci: 2008, p.86).

It is seen, then, how the relationship between dance, body and sex are intimately linked and are a manifestation of youthful irreverence in two different eras, spun by a common imaginary.

The recording industry and its changes

In regard to the state of the record industry in the first period, the big corporations maintained the monopoly of the business for a long time. Novice artists had to wait for a talent hunter or an artistic producer to watch them in a gig and propose them to sign for his company. Although today this modality still exists –the artist being hired by a record company–, anyone with an unpretentious video clip on a streaming platform can achieve great popularity, without having to rely on corporate support. Even if he so desires it, can get a contract.

On the other hand, new protagonists of the music industry have shown up: the post-digital intermediaries and the digital distribution companies, which, in addition to the posting of the music on the platforms, offer services such as publishing, collection and management of the platforms income, mailing lists with positioning in social networks, and merchandising sale.

All this, added to the already complex situation of the entertainment industry, has generated the rejection of some prestigious groups, accustomed to the traditional system of record companies, publishers, and royalty management associations, which have seen their income diminished by these concepts and have concentrated on the sale of concerts. Naturally, there are demonstrations in favor of the new scheme on the part of young artists who grew up with these platforms and distribution systems, have not taken a slice from the traditional cake of the collection of royalties, and simply prefer to place their names online to generate income through their live acts. To this should be added the issues of intellectual property and copyright derived from the reproductions and the visualizations on the platforms.

It is worth mentioning the importance that the record industry has had in relation to the successful musical genres, which has always been linked to the trends of cultural consumption and the influence that this phenomenon has had on society. Whatever the technology that mediates between the consumer and the product be, the latter will be linked to the popular, to people's tastes; in this way, the sound of a particular period becomes a combination that mixes those of each tradition with the sonority of the modern ones. In this regard, the researcher on cultural issues Ligia Lavielle-Pullés notes the following:

The large-scale social expansion of musical consumption is strengthened thanks to media action and technological supports. This leads to the location of music in the nucleus of communicative and socializing networks, physical and virtual, especially young. In this way, musical cultures are created and

developed within the same national space, which, in turn, dialogue and feed on the popular fabric, traditional or not, which constitutes the musical culture of the people. In this way, musical consumption is catapulted where, to a greater or lesser extent, the sound tradition is mixed with the thriving sounds of modernity. (Lavielle-Pullés: 2014, p.114-115)

A brief musicological analysis

The completion of a complete musicological analysis of the two periods examined would merit a new research in another space; however, some points of the musical content of each period can be highlighted.

Music for dancing: the two periods are characterized by producing commercial dance music. Latin American people, particularly those located around the Caribbean Sea, have in their blood a strong relationship with dance and with body movement; any celebration turns out into a reason to dance, and even when there is no reason for it they dance. It is simply a part of their genetics: they're always dancing. The researcher and philosopher Juan Parra Valencia notes in this regard the following:

This is how the forms of measurement and marking in dance movements integrate the abstract (mental) spaces of aesthetic liberation. [...] that is to say, that the ritualization and symbolization of the pulses discretizes the physiological background from which they come, so that the composition is almost always valued in melodic and harmonic terms (or what is the same, in intellectual terms). (Parra Valencia: 2014, p.124)

For this reason, in the compositions of both musical genres –tropical and urban–, the relationship between the bass –built from rhythmic motifs similar to heart beats– and the base of percussion –performed by instruments of African origin– encourages movement; for Caribbean cultures, it is impossible to listen to this music and not feel the urge to step to dancing.

Instrumental differences: by being separated 40 years in time, it is evident that the instruments used in the tropical dance music of the sixties and seventies are very different from the current ones. At the former epoch, acoustic percussion instruments, clarinets and saxophones were combined with electric ones such as the so-called “solo vox”, the organ, and the electric piano and bass; the latter was replaced by the electric contrabass (called “baby”). Given the influence of masterful performers like Jimmy Hendrix and Carlos Santana, the electric guitar was also a protagonist, to the point of producing instrumental recordings with it as a soloist.

In relation to the instruments used for the creation of 21st century urban tropical music, initially these were reduced to one: the computer; in it, the organology of the genre was summarized, and the sequences, the cues, the rhythmic patterns and the bass lines were assembled. In recent years, however, some music producers have incorporated acoustic and electric instruments.



Image 1. Record jacket of the compiled LP 14 *Cañonazos bailables*, volume 1, from the *Discos Fuentes* (1960)
Source: *Discos Fuentes* archive.

Taking up the issue of collaborative recordings, Colombian artists of the tropical urban genre have joined with their peers in the pop genre such as Pharrell Williams, Ariana Grande, Justin Bieber, Ricky Martin and Shakira; in these productions, the use of high technology is mandatory.

The handling of the voice: as with the instrumentation, the difference is abysmal. In the first period, the voice was embodied by powerful singers, mostly tenors, with nasal characteristics typical of the phonetics of the Caribbean coast; and in the second, by rap or MC (master of ceremony) voices [8], which highlight the recited text.

Tempo, duration and structure of the songs: *cumbia* –from the first period– and *reggaeton* –from the second– share a very similar tempo: between 80 and 90 BPM. In other danceable tropical genres such as the *paseo*, the *paseito* and the *cumbión* [10], tempi vary and are faster. In general, and for the analysis made of the works of the selected artists, the base tempo is very similar.

In regard to length, it ranges from two and a half to a little more than three minutes in both periods, a time span that compels to the demands imposed by radio stations; in the musical genres of *salsa*, *merengue* and ballad, the duration can be a little longer: around four minutes. At this point, it is important to highlight the creation of musical compilations established in 1960 by Discos Fuentes, whose particularity was given by the skill of its engineers in introducing fourteen songs –seven instead of six– on each side of a standard vinyl record (LP); this innovation, edited under the name of “14 Cañonazos bailables” (see Image 1), imposed a way of commercializing the hit songs that sounded on the radio stations during a given year; the “Cañonazos” (gunshots) are still distributed and are part of the collective imaginary and the intangible heritage of Colombian music and the record industry.

With the arrival of *reggaeton* and tropical urban music of the 21st century, the length did not vary much: between a little less than three and a little more than four minutes. Significantly, these times allow programmers of radio stations to transmit a substantial number of songs between the advertising strips and get more profit from the “payola” (pay off) they generally demand [11].

Table 1 shows an average of the lengths of the most representative and popular songs by artist and period.

Table 1. Average length of the most representative and popular songs by artist and era

Lengths of the songs in the two periods		
Period	Artist	Length [min: sec]
First period 1960-1970 Tropical music	Los Teen Agers	2:45
	Los Golden Boys	2:45
	Los Hispanos	2:52
	Los Graduados	2:59
	Fruko y sus Tesos	4:14
	Afrosound	3:04
Second period 21 st century Urban tropical music	Dady Yankee	3:16
	Don Ómar	3:40
	Wisín & Yandel	3:27
	Tego Calderón	3:17
	J. Balvin	3:26
	Maluma	3:22

Source: author's elaboration.

The songs lengths are linked to their structure. In the first era they were shorter, the music arrangements included instrumental sections, and the tempo was a little faster. In contrast, *reggaeton* and tropical urban music of the 21st century have fewer sections; in the last section, which is instrumental, it

is usual for the artist to greet his followers or to send offensive messages to his competitors, a very common practice in rap or hip-hop.

Table 2 shows the musical structure of the songs by era.

Table 2. Songs structure by era.

Song structure	
60's and 70's	Today
Intro	Intro
1 st verse	1 st verse
Refrain	Refrain
Instrumental bridge	2 nd verse
2 nd verse	Instrumental section (end)
Refrain	
2 nd instrumental bridge (mambo)	
Refrain – Pregón	
Final mambo	

Source: author's elaboration.

The record production

In addition to the sociocultural aspects that surround any musical genre, for this analysis it is essential to establish a common axis in relation to the audio technology used in the two periods, which originated a particular sound aesthetics from the use of electronic musical instruments and equipment. Although in consideration of the technological advances that emerged in four decades the idea of establishing a common line of the elements used in both periods would be unproductive, it is possible to establish a coincidence in the direct relationship that the sound and its particular aesthetics have had with the technologies of every moment.

Audio technologies

The first was the age of analog audio. The record companies of Medellín worked with the most advanced equipment available, and retained, together with the business conglomerates of the entertainment, the monopoly of music production. In this way, the head of the label, arrangers, producers and engineers determined the final sound. This is how the music recording of the city's tropical music in the 1960s and 1970s functioned on the three largest companies in the country: Discos Fuentes, Sonolux and Zeida.

The implementation of the first multichannel consoles, the microphones and preamplifiers of vacuum tubes, the magnetic tape, and the electric instruments, in combination with those of percussion of African origin marked

a clear difference with the music of the big bands of the fifties, and created a sound that still lasts in the collective imaginary of many Latin American cultures.

The most common brand of tape recorders employed by the three companies was Ampex: single-channel at the end of the 1950s and early 1960s, and two-, three- and four-channel later. The microphones were the Neumann U47 and U67 and the RCA 44A and 77D. The consoles and the cutting machines of the master disks differed from company to company; for the latter, Zeida –which changed its name to Codiscos– used the German record cutting lathe VMS80 from Georg Neumann, and Discos Fuentes, the American record cutting lathe from Scully, with Westrex amplifiers. The operators of these cutting machines were very appreciated for their fine and specialized work; so much so, that they used to stamp their signature on each record, right on the vinyl strip between the grooves of the last song and the center label.

Among the musical instruments, similar in the three companies, were the amplification equipment for the guitar –the classic Fender Twin Reverb– and the bass –the Ampeg B15N–; and the unique Hammond solo vox organ, which played the second voice for the clarinet and even had interventions as a soloist.

The studios of this early period had a large design: ample acoustic spaces with high ceilings and isolation rooms that allowed block recording, a technique with a resulting sound very different from that achieved by overdubbing.

The second period makes its entrance, and digital audio technology commences to generate the majority of the instrumental tracks that support the vocal executions of the MCs (masters of ceremonies) using the resource of the multi-channel software of reproduction of pre-recorded sounds known as samplers or loops. Through this technique, which had been used by DJs, the new “musicians” –people with little preparation in the field of academic music– have at their disposal a composition tool based on the repetition of rhythmic-harmonic patterns, sequences in the bass, licks in the synthesizers, and a rhythmic base derived from Caribbean music. Together, digital instrumentation and voice in the style of American rap generated an aesthetic that identifies this musical genre in the world.

The methods of music recording and production

Although the goal of musical recording and production is always the same: to create successful commercial songs, their methods are not. In the first period, the start-up of a project was the responsibility of the artistic director of the label –who was in charge of proposing projects, artists, songs and repertoires–, the producer and the arranger –who chose the interpreters–, and the recording and mixing engineers.

According to testimonies gathered in some of the interviews, this was a time of great industrial zeal; the engineers were forbidden to enter the studios of the rival companies, because none of them wanted the engineers to see and copy their equipment. It was not until the 1990s that the recording technicians of the three major record companies that remained in the city (Discos Fuentes, Codiscos and Discos Victoria) –Sonolux had moved to Bogotá– established the first section of the Audio Engineering Society (AES) in Medellín.

The recording methods were very similar in all the companies. Their sequence was established indistinctly by the musical director, the arranger or the engineer, depending on the kind of group and the musical genre; in the first period, Los Hispanos, Los Graduados, and Fruko y sus Tesos, for example, had a musical arrangement written in scores that were given to session musicians, who, by that time, belonged to most of the traditional tropical orchestras of the city.



Image 2. Control room of Discos Fuentes (1960) Source: author's personal archives.

The recording session operated as follows: the rhythmic-harmonic basis, that is, the drums, the Latin percussion (congas, bongos, *güira*, *timbal* and cowbell) separated by gobos, the piano and the bass, plus the wind section (trumpets, trombones, clarinets and saxophones), also separated by gobos or in isolation rooms, were recorded into the four-channel Ampex machine. Then, the four tracks were returned to the console that, in turn, send cues to the vocal soloist and backup singers and recorded all the instruments and voices into the two-channel Ampex machine, while the one-channel Ampex

machine simultaneously fed a tape delay for selected instruments or voices. That is how the final mix of the song was extracted. Image 2 shows the control room of the company Discos Fuentes in 1960.

For smaller groups such as Los Teen Agers and Afrosound, which only had drums, conga or bongos, bass, guitar, organ and vocals, the recording was also done in session. Sometimes the artists came to the studio with the songs already learned; in others, like with Afrosound, the songs were created in the same studio, from the musical ideas that sprung out from its members.

Finally, and unless it had been necessary to resort to the risky edition with a blade –applied through an oblique cut to the very master tape to correct mistakes–, the last technical-artistic step was the cutting of the master disk in the lathe.

In comparison with the recording methods of the current era, this technique was much more crafted, and allowed more demanding musical processes: the precise, round and deep sound of the bass; that of the electric guitar, without effects or distortion; that of the solo vox in duet with the clarinet or the saxophone; the grand piano and the electric double bass, in short, a sound aesthetics that still persist in the majority of celebrations of Latin American people.

Turning to the recording techniques of the second epoch, in its beginnings it was limited to the use of the computer, controlled by a team that rarely exceeded the composer, the producer and the interpreter. The convenience of digital audio allows producing tropical urban music in small spaces or in home studios. Of course, to the extent that this genre has become sophisticated, the music productions of artists such as J Balvin, Maluma or the aforementioned Puerto Ricans have reached great complexity in both the recording and the production techniques, and increasingly include new elements that facilitate the interaction between audio technology, musical instruments and performers; the constant sub bass and the automatic voice tuners are some examples.

Conclusions

From the aforementioned, it can be said that there are enough elements that allowed us to draw a parallel for the analysis proposed. To make an analysis of the record production in these two periods, it is necessary to know what happened at a sociocultural level and to understand why these movements gestated important trends and reached international musical relevance.

Today, at a Latin American level, Colombia is a benchmark for record production, and Medellín in particular for tropical urban genres. A commercial success like *Despacito*, a song that has had more than 4,700 million

visits on its YouTube page since January 2017, was produced by two Colombians: Mauricio Rengifo and Andrés Torres.

Regarding the technological influence, it is clear that in both periods music production was influenced by the evolution of the recording equipment and the instruments; the two moments pick up the latest technological advances and involve them in production; this fact marks its characteristic sound aesthetics and makes it recognizable and time enduring. From the warm sound of analogue tapes to the premeditated sequenced loops, technology has been transcendental in the evolution of each era, and we, composers, producers, arrangers and interpreters, are the result of the different technological advances; without them we would not be professionals of the record production.

Finally, in society there have always been anti-cultural and counterculture movements; this is part of the evolution of humankind, and both in the sixties and seventies, with the social revolutions that marked that moment, as it is happening now, society is still full of prejudices and traditionalisms. It is very difficult for a classical and academic musician to move from his comfort zone, but it is easier to judge the new musical expressions from that very same place. It is not a matter of becoming artists and producers to the new sound paradigms whenever significant changes occur in commercial music, but to see and understand each of the processes, review their background and take what we consider valuable can be worth the effort. On the other hand, to carry out a complete analysis of the prejudices that the society in general of each epoch has had with these sound and musical revolutions would be beneficial for another research in the areas of modern sociology and musicology.

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Notes

- [1] The expression “irreverent young people” refers to the phenomenon coming from Anglo-American cultures through rock and roll and twist, which entered Colombia in the late 1950s and early 1960s, and which was enforced by the social upheavals of May 68 in France.
- [2] The word “costeño” is used to call people and everything related to the Colombian Caribbean coast; although Colombia has two oceans, only those who live or are born on the Atlantic coast, in the north of the country, receive this name.
- [3] Although Discos Fuentes was established in Cartagena in the 1930s, it moved to Medellín in the 1950s. As for Sonolux, it moved to Bogotá after the economic opening of the 90's and was absorbed by the Ardila Lülle Holding. The Zeida label would become Codiscos, acronym of Compañía Colombiana de Discos. Another important record label of the time, but that closed businesses, was Discos Victoria.
- [4] At that time it was customary to name musical groups in English, something that was fashionable in most Latin American countries.
- [5] Although the Royal Academy of the Spanish Language has adopted the linguistic term from its phonetics in Castilian as “reguetón”, in the media and in the popular collective the spelling used is reggaetón.
- [6] Of all the traditional tropical dance genres, vallenato continued to grow between the 80's and 90's until our days, where it competes in popularity with urban genres in Colombia.
- [7] The date of each artist was determined by the first published record work.
- [8] The term MC (Master of Ceremonies) refers to the person whose function was the rhythmic recitation of improvised or prepared texts accompanied by the beats or musical tracks made by the DJ's.
- [9] The most outstanding voices of tropical dance music from the 60's and 70's generally came from the Colombian Caribbean coast; however, within the paisa sound that characterized the music of this time there were voices from other regions, among them the one of the singer Gustavo “El loco” Quintero (1939-2016), who sang in Los Teen Agers (1956), Los Hispanos (1964) and Los Graduados (1967).
- [10] These traditional rhythms of the paseo, the paseaíto and the cumbión, although are derivations of the cumbia from the morphological, organological and even ethnographic point of view, the tempo between them differ from the original cumbia: the paseo and the paseaíto, around of 100 BPM; the cumbión, around 125 BPM; and the cumbia, around 90 BPM.
- [11] “Payola” is the term used in Colombia to refer to the phenomenon by means of which artists, record companies or managers pay a fee, tax or bribe to the musical programmers of the radio stations; in this way they could ensure a minimum of broadcasting daily of some of their songs and position it on the radio.

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