

# MÉXICO & “EL NORTE”



# MEXICAN HISTORICAL TIME PERIODS

- PRE-ENCOUNTER – (BEFORE 1520)
- COLONIAL – (1521 TO 1810), COLONIZED AS “NUEVA ESPAÑA”
- INDEPENDENCE – (1810 TO 1910)
- REVOLUTION – (1910 TO 1917); MOST MUSICAL DEVELOPMENT REGIONALLY BY THE 1930S

# ANCIENT CULTURES

- AMONG THE INDIGENOUS GROUPS WERE THE OLMECS AND THE AZTECS
- AZTEC RULE LASTED NEARLY THREE CENTURIES, AND THE NÁHUATL LANGUAGE IS STILL SPOKEN TODAY IN VARIOUS AREAS OF MEXICO
- AZTEC CULTURE VALUED MUSIC AND MUSICIANS, AND FORMED MUSIC SCHOOLS CALLED CUICALLI
- ALL SOCIAL ACTIVITY WAS ACCOMPANIED BY MUSIC, AND INSTRUMENTS WERE CONSIDERED SACRED



# AZTEC INSTRUMENTS



ATECOCOLÍ



HUÉHUETL



OCARINA



TEPONATZLI

# DANZA AZTECA



AZTEC DANCERS WEAR COYOLLI – ANKLE RATTLES



ATECOCOLÍ

# MEXICAN REGIONAL SON

- AS A LARGE COUNTRY, MEXICO IS DIVIDED INTO SEVERAL STATES, EACH WITH ITS OWN UNIQUE REGIONAL MUSIC
- THE WORD SON IN SPANISH MEANS “SONG,” BUT IS USED TO REFER TO THE SPECIFIC STYLE OF MUSIC IN EACH REGION
- EACH SON STYLE IS DEFINED BY TWO THINGS:
  - ~ THE INSTRUMENTATION
  - ~ THE TREATMENT OF THE TEXT
- DANCES ARE ALSO DISTINCT

# SON ISTMEÑO OR SON OAXAQUEÑO

- AMONG THE SOUTHERN STATES OF MEXICO ARE TWO DISTINCT MUSICAL GENRES:

~ MARIMBA

“VERACRUZ” (MARIMBA)

~ BANDA

- AS SEEN IN CENTRAL AMERICA, MARIMBA MUSIC IS GENERALLY INSTRUMENTAL, AND IN OAXACA AND CHIAPAS INCLUDES A DRUMMER
- ONE OF THE MOST POPULAR STYLES OF SON HERE IS PLAYED BY A BANDA, WHICH IS A MUNICIPAL MARCHING BAND GROUP WITH TUBA, TROMBONES, TRUMPETS, SAXOPHONES, CLARINETS AND “PORTABLE” DRUMMERS
- BANDA EL RECODO IS ONE OF THE LEGENDARY BANDAS



# MARIMBA AND BANDA



"MI GUSTO ES" BY BANDA REGIONAL SINALOA

# BANDA EL RECODO



# OAXACA & THE GUELAGUETZA

- IN OAXACA THERE ARE NUMEROUS CULTURAL AND MUSICAL TRADITIONS, INCLUDING THE **GUELAGUETZA**, A CELEBRATION OF THE SUMMER SOLSTICE
- THE GUELAGUETZA REPRESENTS THE COSTUMES, POETRY AND DANCE OF EACH VILLAGE IN THE STATE OF OAXACA, AND IS ACCOMPANIED BY LIVE BANDA MUSIC

# THE GUELAGUETZA



# SON JAROCHO

- FROM THE STATE OF VERACRUZ – AND CLOSE TO CUBA AND THE CARIBBEAN – COMES A FORM OF SON WITH SEVERAL AFRICAN-DERIVED MUSICAL INFLUENCES
- SON JAROCHO FEATURES A REPETITIVE STRUCTURE, CALL-AND-RESPONSE AND IMPROVISATIONAL SINGING
- THE INSTRUMENTATION CONTAINS ARPA JAROCHA (HARP), AND TWO GUITAR RELATIVES: THE JARANA AND THE REQUINTO
- THE CLASSIC SON “LA BAMBA” IS AN EXAMPLE

# SON JAROCHO



# SON HUASTECO

- FROM THE STATES OF QUERÉTARO, PUEBLA, HIDALGO, VERACRUZ AND TAMAULIPAS
- VIOLIN IS THE LEAD INSTRUMENT, ALONG WITH THE HUAPANGUERA AND THE JARANA
- THE HUAPANGO IS THE CENTRAL RHYTHM
- THE TERM “HUAPANGO” COMES FROM THE NÁHUATL WORD CUAUH-PANCO, WHICH MEANS “TO DANCE ON A WOODEN PLATFORM”

# HUAPANGO



LOS CAMPEROS

“MI TOLIMAN” BY PORFIRIO Y SUS ALEGRES



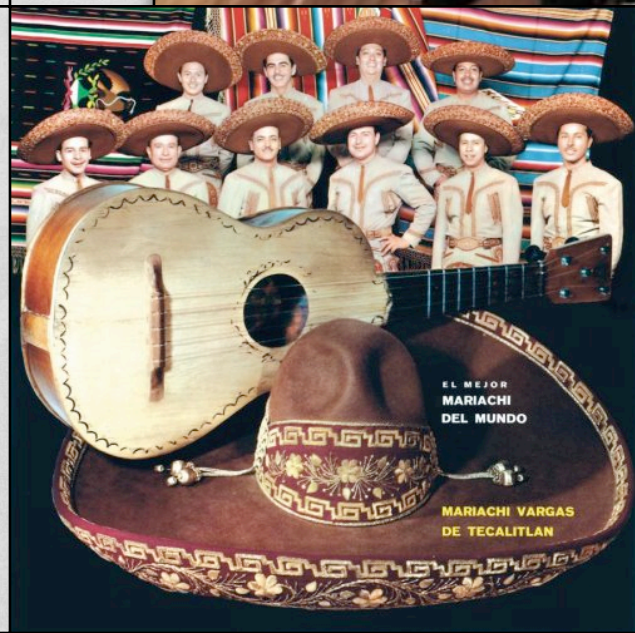


# SON JALICIENSE

- FROM JALISCO COMES ONE OF THE MOST POPULAR AND EASILY RECOGNIZABLE GENRES, IDENTIFIED BY ITS INSTRUMENTATION: THE MARIACHI
- MARIACHI ENSEMBLES EMERGED IN THE 18<sup>TH</sup> CENTURY PRIMARILY AS STRING ENSEMBLES, AND BY THE 1920S EVOLVED TO INCLUDE: GUITARS (SEVERAL VARIETIES), VIOLINS, GUITARRÓN (THE BASS GUITAR), TRUMPETS (ADDED AROUND 1927) AND SOMETIMES THE HARP



“EL BURRO PARDO” BY MARIACHI REYES DE ASERRADERO





**“EL JARABE TAPATÍO” BY  
MARIACHI VARGAS**

# THE CORRIDO ~ “A STORY IN SONG”

- EVOLVED DURING THE MEXICAN REVOLUTION (1910-1917), THE CORRIDO WAS (AND STILL IS) AN EPIC BALLAD FORM
- THE CORRIDO IS STRUCTURED WITH A FORMAL INTRODUCTION AND FORMAL FAREWELL; IT RECOUNTED DETAILED STORIES OF THE REVOLUTION AND THE EXPLOITS OF ITS HEROES, AS WELL AS EVERY DAY EVENTS
- ITS FUNCTION WAS THAT OF A VERBAL NEWSPAPER, WITH DETAILED AND GRAPHIC NARRATIVE
- CORRIDOS WERE ALSO WRITTEN IN HONOR OF CITIES AND TOWNS, AND DEPICTED PERSONAL STORIES, TRAGEDIES AND TRIUMPHS

# IMAGES OF THE REVOLUTION



PANCHO VILLA



CORRIDO MUSICIANS



EMILIANO ZAPATA

"EL SIETE LEGUAS" SUNG BY PEDRO INFANTE

# CORRIDO ICON



AMPARO OCHOA



*Amparo Ochoa*

“EL CORRIDO DE LA EXPROPIACION”

# CANCIÓN RANCHERA

- ONE OF THE MOST POPULAR GENRES TO EMERGE BY THE MID 20<sup>TH</sup> CENTURY, CANCIÓN RANCHERA CONSISTS OF SIMPLE COUNTRY SONGS
- THEMES GENERALLY REFER TO LOVE LOST, BITTERNESS AND BETRAYAL; THE TYPICAL OUTFIT REPRESENTS THE MEXICAN CHARRO
- EARLY FORMS USED SIMPLE INSTRUMENTATION, AND LATER EVOLVED TO USE THE MARIACHI, RESULTING IN THE GENRE KNOWN AS CANCIÓN RANCHERA CON MARIACHI
- SOME OF THE BIGGEST STARS OF THE GENRE ARE VICENTE FERNÁNDEZ, JAVIER SOLÍS, JORGE NEGRETE, PEDRO INFANTE AND JOSÉ ALFREDO JIMÉNEZ



VICENTE FERNÁNDEZ

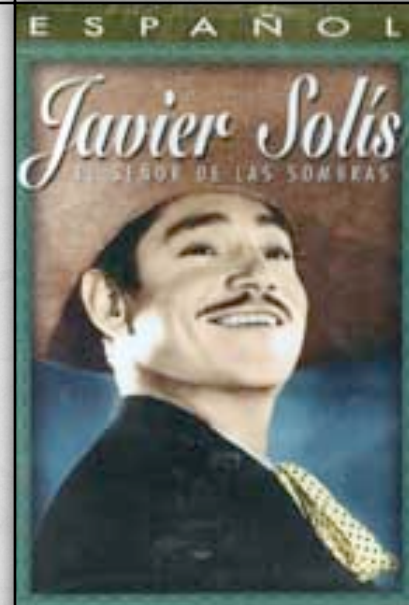


PEDRO INFANTE



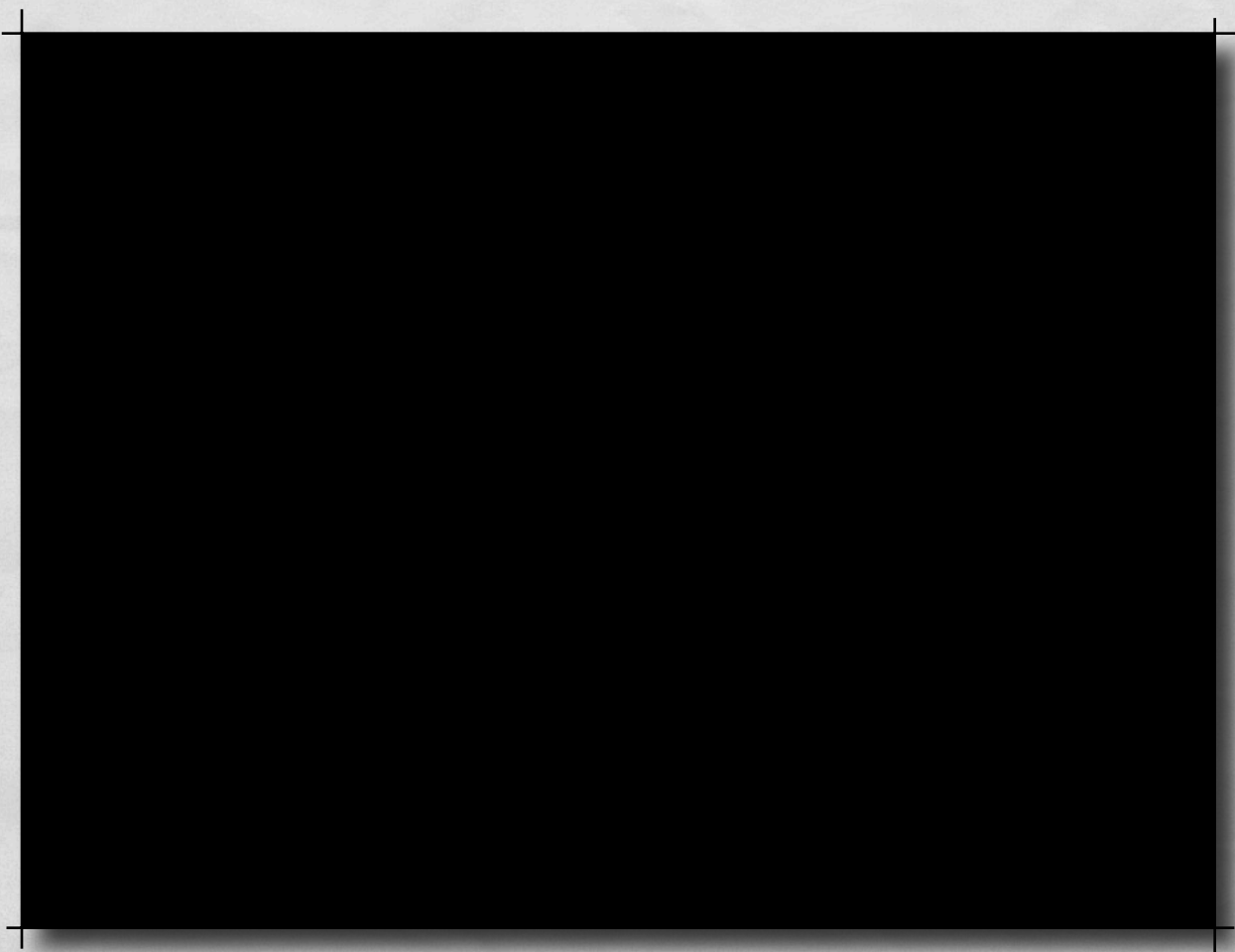
JOSE ALFREDO  
JIMÉNEZ

“EL REY”



JORGE NEGRETE





**“LA DIFERENCIA” (VICENTE FERNANDEZ)**

# THE MEXICAN TRÍO

- THE TRIO REFERS NOT ONLY TO THE TYPE OF GROUP, BUT ALSO TO THE ACTUAL STYLE
- MEXICAN TRIOS CONSIST OF THREE SINGERS WITH GUITARS, SINGING IN CLOSE, 3-PART HARMONY
- THE ACTUAL RHYTHM IS THE CUBAN BOLERO, WHICH WAS EMBRACED BY SEVERAL LATIN AMERICAN COUNTRIES BY THE 1930S AND 40S
- THE BOLERO IS A SLOW, ROMANTIC BALLAD WITH “FLOWERY” GUITAR-PLAYING
- THE MOST SUCCESSFUL MEXICAN TRIO WAS TRIO LOS PANCHOS
- AGUSTÍN LARA WAS ONE OF THE GREATEST MEXICAN COMPOSERS
- EVEN WHEN ACCOMPANIED BY A LARGE ORCHESTRA, WE STILL REFER TO IT AS TRIO

# MEXICAN ICONS



TRIO LOS PANCHOS



COMPOSER AGUSTÍN  
LARA

“CONTIGO APRENDÍ”

# LUIS MIGUEL



# THE TEXAS-MEXICAN CONJUNTO

- BY THE EARLY 20<sup>TH</sup> CENTURY, MANY MEXICANS HAD MIGRATED NORTH TO THE UNITED STATES, PRIMARILY SETTLING IN SOUTH TEXAS
- DURING THE GREAT DEPRESSION, GERMANS ALSO SETTLED ALONG THE BORDER, BRINGING THEIR ACCORDION MUSIC OF POLKAS AND WALTZES (AS WELL AS THEIR BEER HALLS)
- EARLY TEX-MEX MUSIC WAS DEFINED BY THESE EUROPEAN RHYTHMS (POLKA AND WALTZ), AND BY AN INSTRUMENTATION OF ACCORDION AND BAJO SEXTO

# TEX-MEX INSTRUMENTS

“LA CUCARACHA”



BAJO SEXTO, A 12-STRING GUITAR



GERMAN-DERIVED BUTTON  
ACCORDION

# TEX-MEX PIONEERS



NARCISO MARTÍNEZ



LYDIA MENDOZA

"CIELITO LINDO" BY MARTÍNEZ & MENDOZA

# THE TEXAS-MEXICAN CONJUNTO

- BY THE 1930s, LARGER GROUPS EXPANDED THE INSTRUMENTATION, ADDING THE AMERICAN DRUMSET AND THE SAXOPHONE TO THE ACCORDION/BAJO SEXTO DUO
- EVENTUALLY, THE BAJO SEXTO WOULD SPLIT OFF INTO TWO INSTRUMENTS: ELECTRIC BASS AND ELECTRIC GUITAR
- THE STYLES PLAYED WERE RANCHERAS AND CORRIDOS, BUT THE RHYTHMS WERE STILL THE SAME: POLKA AND WALTZ



# TEJANO \* TEX-MEX \* NORTEÑO

- ALL OF THESE TERMS REFER TO THE SAME THING; BY THE MID 20<sup>TH</sup> CENTURY, THIS GENRE HAD CLEARLY EXPANDED BEYOND THE TEXAS-MEXICO BORDER
- MÚSICA NORTEÑA CAN BE HEARD ALL THE WAY FROM TEXAS TO CALIFORNIA, NEW MEXICO, ARIZONA, OREGON AND EVEN WASHINGTON

“MI ÚNICO CAMINO” BY CONJUNTO BERNAL

# NORTEÑO ICONS

- FLACO JIMÉNEZ IS KNOWN FOR HIS FUSION OF TEX-MEX MUSIC WITH BLUES AND CAJUN STYLES
- RAMÓN AYALA IS CONSIDERED ONE OF THE PIONEER NORTEÑO ARTISTS, AND IS KNOWN FOR HIS “MELANCHOLIC” STYLE
- LOS TIGRES DEL NORTE ARE ONE OF THE MOST SUCCESSFUL NORTEÑO GROUPS; THEY LIVE IN THE BAY AREA
- TEJANO POP DIVA SELENA WAS ON HER WAY TO ONE OF THE MOST SUCCESSFUL CROSSOVER CAREERS BEFORE HER MURDER; SHE REPRESENTED THE POP SIDE OF THE TEJANO GENRE

# NORTEÑO ICONS



RAMÓN AYALA

“DE PAISANO A PAISANO” BY LOS TIGRES  
DEL NORTE



FLACO JIMÉNEZ



LOS TIGRES DEL  
NORTE

# LOS TIGRES DEL NORTE @ THE 2008 LATIN GRAMMIES



# CUMBIA JOINS THE SOUND

- MANY POP TEJANO GROUPS – SUCH AS THAT OF SELENA – BEGAN INCORPORATING THE COLOMBIAN CUMBIA
- TODAY, BANDAS & CONJUNTOS ALSO PLAY CUMBIA



SELENA

“AMOR PROHIBIDO” BY SELENA

# J-LO AS SELENA



# THE NARCO-CORRIDO

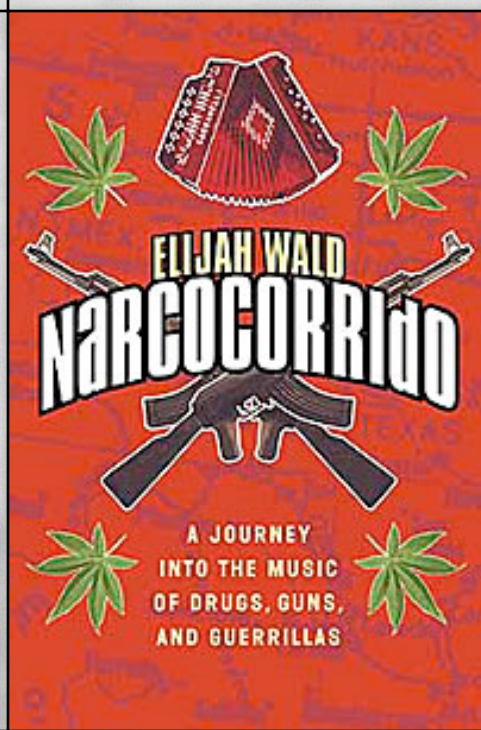
- WITHIN THE PAST 20 YEARS, THE CORRIDO HAS SEEN A TRANSFORMATION IN LIGHT OF RECENT IMMIGRATION AND BORDER ISSUES
- THE NARCO-CORRIDO REFLECTS THE VIOLENT HISTORY OF THE DRUG AND HUMAN TRAFFICKING BETWEEN MEXICO AND THE U.S., AS WELL AS THE CORRUPTION WITHIN BOTH GOVERNMENTS
- ANY TYPE OF GROUP CAN PLAY NARCO-CORRIDOS, INCLUDING BANDAS, MARIACHIS AND CONJUNTOS

# NARCO CORRIDO ICONS



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CHALINO SÁNCHEZ



“SUBSTANCIAS PROHIBIDAS” BY LUPILLO RIVERA



RAMÓN AYALA ~ CORRIDO “LA MAFIA MUERE”

A blurred image of the Mexican flag, showing the green, white, and red vertical stripes and the national coat of arms in the center.

MEXICAN DRUG CARTELS





# “PASAJERO” (TRAILER)

LOS CENZONTLES

# LOOKING AHEAD

- LATIN ROCK & ROCK EN ESPAÑOL



CARLOS SANTANA