

OVERVIEW:
MUSIC RESOURCE GUIDES
¡Cantaré! Series



Our mission is to help choruses, conductors and composers connect in meaningful ways by publishing exciting new music for singers at all levels.

VocalEssence Music Press is a subsidiary of VocalEssence, a choral music organization based in Minneapolis, Minnesota. Founded in 1969 under the enthusiastic leadership of Philip Brunelle, VocalEssence champions choral music of all genres, celebrating the vocal experience through innovative concerts, commissions, and community engagement programs.

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Overview: Music Resource Guides

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http://en.wikipedia.org/wiki/File:Cd._de_M%C3%A9xico_Collage.jpg

Overview

¡Cantaré! Publication Series and Music Resource Guides

Since 2005, VocalEssence has identified a growing need in the United States for educational and performance programs that teach and celebrate Mexican musical traditions. The Spanish-speaking community has been growing rapidly and is underserved in arts programming, especially programming that teaches about Mexican music. Additionally, this community is underrepresented in mainstream classical music programming. VocalEssence believes that our community needs programming that will not only reach out to the Latino community, but bring its musical traditions into mainstream classical musical performance in our community and beyond. In response to this need, we have created ¡Cantaré!, which actively engages VocalEssence audiences and the wider community in the discovery, celebration and creation of music from Mexican traditions of the past and present. The objectives of the program are as follows:

- Discover and celebrate Mexican musical traditions (past and present)
- Nurture the creation of new quality choral music in partnership with Mexican composers
- Create a series of educational materials and published music for choral groups, singers and schools using established best practices
- Encourage singing in schools while instilling and celebrating cultural pride and awareness of Mexico's heritage throughout the community

Purpose of the Music Resource Guides

To complement the publication of ¡Cantaré! compositions, VocalEssence has developed accompanying resource guides for conductors and teachers to use for teaching the music and for integrating the repertoire into school curriculum, as relevant. It includes:

- Background information and rehearsal ideas for each piece
- Activities that will engage students in learning about Mexican music, composition and culture
- Inter-disciplinary approaches for schools that wish to imbed Mexican culture throughout curricula

Addressing social, historical and cultural contexts, the resource guides incorporate trends in arts-infused curriculum. The activities in the guides are intended as a springboard for teachers and conductors — they can be altered for different age groups or be a jumping off point to go deeper into a particular subject. As part of our mission at VocalEssence, not only do we “explore the interaction of voices and instruments through innovative programming of music, past and present,” we also “strive to inspire learners of all ages.” This collaboration between musicians, historians, artists and teachers provides experiences that extend into lifelong learning. Thank you for your continued support and shared commitment to teaching and learning in our school communities.

Did you know?

~Mexico is about three times the size of Texas~

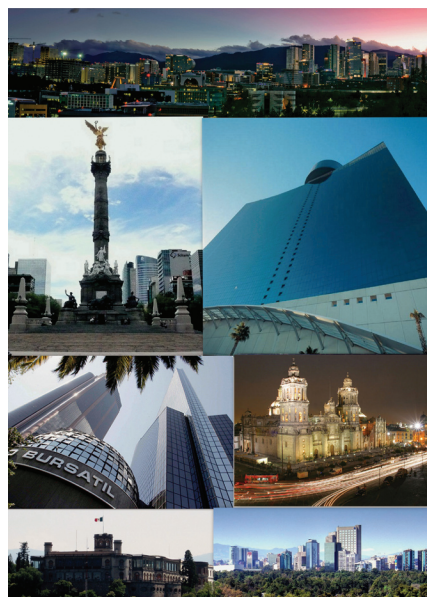
~Mexico's indigenous civilizations have roots as early as 2500 B.C. and include Maya, Toltecs, and Aztecs

~Mexico is the most populous Spanish-speaking country in the world (although 60 indigenous languages are still spoken)

~Mexico City (the capital) is the second largest metropolis after Tokyo with a population of 22 million (20% of Mexico)

~Mexican music grows out of influences from Spanish conquistadores, Catholic missionaries and indigenous folk traditions

~Mexico boasts the oldest conservatory of music in the Americas – Conservatorio de las Rosas, founded 1743



¡Cantaré! Series Music Resource Guide Highlights

Work	Voicing	Difficulty	Guide Highlights	Curriculum Connections
Aleluya	TTBB	Challenging (collegiate)	Extensive notes from composer, Student handout	Musical Analysis exercises, inter-religious text (Christian, Jewish, Muslim)
Cantate Domino	SA, keyboard (opt strings)	Easy	Liturgical incorporation ideas, Lesson plan ideas for both elementary and high-school/adult singers	Visual art connection to Spanish text, Readings about the history of Mexico, it's music and it's religious culture
Cara de Pingo	SAB (guitar, marimba, keyboard)	Intermediate	Pronunciation guide	Geography Activities, Creative Writing exercise
La Ofrenda	SA (guitar, percussion)	Intermediate	Pronunciation and word-by-word translation handout Short-story by the composer intended to give context to the piece	Spanish language diction and translation Reading in the content area (fiction and non-fiction) Visual art activity involving families
Xtoles	SSAATTBB	Intermediate	Pronunciation guide Lessons about Mayan culture, indigenous instruments and ritual/rites in all cultures	Handouts with readings, visual images, and lesson ideas surrounding the story of indigenous peoples and colonization period in North and South America
Velero de Papel	SA, keyboard	Easy	Elegant translations of beautiful poetry written for children	Craft for children with handout for home use
El Barquito de Papel				Geography activity about the world's rivers and Mexico's waterways Vocabulary activity exploring emotion portrayed in face, voice and body language

Understanding the History, Diversity and Importance of Mexican Music

Mexican history and its musical identity can be divided into three general periods: Pre-Hispanic (200 B.C.E.-1521), Colonial (1521-1810), and Independence (1810-present).

Pre-Hispanic

Mexican lands have been home to several indigenous cultures including Olmec, Maya, Teotihuacán, Zapotex, Toltec and Aztec. Music in these diverse cultures was used strictly for rituals and ceremonies, never as entertainment. Musicians were highly skilled (Aztecs established formal music schools called *cuicalli*) and revered within society. Instruments were only played when accompanied by singing, and some instruments such as the Aztec *teponaztli* (flute) and *huehuetl* (drum) were divine instruments believed to have supernatural powers. The majority of Mexico's current population is Mestizo (of mixed European and Amerindian descent), reflected in the linguistic and cultural diversity that continues in modern-day Mexico (over 60 languages are still spoken).

Colonial

When Spaniard Hernando Cortés arrived in Mexico in 1519, the Aztec King Moctezuma II invited the conquistador to Tenochtitlán as he believed him to possibly be the serpent god Quetzalcoatl. This gesture proved disastrous because Cortés formed many allies on his way to the city, who joined him in 1521 in attacking and conquering the Aztecs. Cortés then colonized the area and named it Nueva España (New Spain). During this period, the Catholic Church's influence was strongly felt in the region when missionaries began arriving in 1523. The missionaries built many monasteries and converted millions of people to Catholicism. The first bishop, bishop Juan de Zumárraga, instructed the missionaries to use and teach music as "an indispensable aid in the process of conversion." Although little is known about music in Mexico before 1521, it is apparent that the native populations were musically gifted, as their talents and aptitude for music was constantly discussed as they learned Western notation. As early as 1539, Mexico had a printing press and an Ordinarium was printed in 1556, which was the first book with music printed in the New World. Choirs made up of the indigenous

cultures in Mexico learned this music — Ordinary and Proper of the Mass, hymns, antiphons, psalms and Passion music — as well as non-liturgical music such as *villancicos*.

Independence

In the early Independence period, musicians experienced a decline in jobs and their social status. Fewer musical instruments were made and dance music grew in popularity. Music conservatories were primarily run by Europeans and directed by men; women played a very small role in early Independence era music. The role of the Catholic Church significantly changed with the Mexican Revolution. The new constitution of 1917 established a separation of church and state. Public education was secularized and clergymen were not allowed to be politicians.

Over time, folk music experienced a resurgence. There are many famous folk genres, but mariachi, a form of the ranchero style, is the most widely recognized Mexican music internationally. Mariachi comes from the French word for marriage; the bands originally played music for weddings and balls. Mariachi bands typically include violins, trumpets and guitars and consist of between seven and 15 musicians. Modern *corridos*, popular narrative ballads, often discuss politics, events and Mexican or American heroes. The Mexican Revolution of 1910 inspired greater celebration of traditional Indian and mestizo music such as the son, a rural or "peasant" genre (most often associated with the mariachi bands). These folk or nationalistic influences have found their place on the concert stage by their incorporation into compositions by composers such as Manuel Ponce (1882-1948), Carlos Chavez (1899-1978), and Silvestre Revueltas (1899-1940).

Timeline: Key Dates in Mexican History and Music

c.1000 -1532 Inca empire thrives in Andes Mountains from present-day Ecuador to central Chile. Mexico is populated by several indigenous cultures including Olmec, Maya, Teotihuacán, Zapotec, Toltec and Aztec.

1400s *Period of Renaissance music begins*

1519 The Spanish conquistador Hernán Cortés arrives in Mexico.

1521 Cortés and Indian allies take over Tenochtitlán, the Aztec capital.

1521-1821 Spanish Colonial Period in Mexico.

1523 The first three Franciscan missionaries arrive in Mexico from Spain. One of the missionaries, Pedro de Gante (1480-1572), opened the first music school where indigenous cultures were taught plainchant and instrument making.

1531 Juan Diego (1474-1548), one of the first Christianized Aztecs, reports the appearance of the Virgin of Guadalupe.

1532 Incan state falls to Spaniards.

1539 Canon Juan Xuárez, the first maestro de capilla, was appointed to Mexico City Cathedral.

1551 National university is founded in Mexico City.

1556 An Ordinarium, a liturgical book, is printed in Mexico. It is the first book with music printed in the New World.

1600 *Period of Baroque music begins*

1629-64 Juan de Gutiérrez de Padilla (c.1590-1664) works as the *maestro de capilla* at Puebla Cathedral, where the large choir stalls made possible the performance of his polychoral musical works.

1711 Manuel de Zumaya (c.1678-1755), a native of Mexico, composes the second opera known to have been produced in the New World, *La Parténope*.

1743 The first conservatory of music in the Americas is founded, Conservatorio de las Rosas

1750 *Period of Classical music begins*

Early 1800s *Period of Romantic music begins*

1800s Nationalistic music becomes more prominent. Italian opera dominates the Mexican musical scene.

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- 1810–c.1821** During wars of independence that pit Mexicans against one another as well as the forces of Spain, over 12 percent of the Mexican population dies. Mexican independence is achieved under the 1821 Plan of Iguala, which promises equality for citizens and preserves the privileges of the Catholic Church.
- 1821** Mexican independence recognized in the Treaty of Córdoba.
- 1824** Constitution establishes Mexico as a republic with a federal system.
- 1835** Rebels seeking independence for Texas fight the Mexican army at the Alamo.
- 1836** The Texas Republic becomes independent until 1845, when the United States annexes Texas.
- 1846–1848** Mexico and the United States are at war. In the resulting treaty of Guadalupe-Hidalgo, Mexico cedes 55% of its territory (present-day Arizona, California, New Mexico, and parts of Colorado, Nevada and Utah) to the United States.
- 1854** United States Senate approves Gadsden Purchase from Mexico, adding nearly 30,000 square miles to southern Arizona and New Mexico.
- 1871** The opera *Guatimotzin* by Aniceto Ortega del Villar (1825-1875) is premiered with Mexican soprano Angela Peralta. This work is considered the first serious attempt to incorporate some elements of the indigenous music of Mexico within the framework of prevailing Italian models.
- 1877** Conservatorio Nacional de Música (National Conservatory of Music) opens in Mexico.
- 1895** Mexican composer Julián Carrillo (1875-1965) elaborates a microtonal system known as sonido trece ('13th-tone'), using up to 16th-tones.
- 1910** Nationalistic music grows in importance in Mexico with pioneer Manuel Ponce (1882-1948), who used all types of mestizo folk music (corridos, jarabe, huapango, son, etc.) in his compositions. Mexican nationalistic composer Blas Galindo Dimas is born.
- 1910-1917** Spurred by discontent with the dictatorial Díaz regime, regional animosities, and increasing economic inequality in the countryside, guerrilla armies fight the Mexican Revolution, temporarily breaking the country into warring regions.
- 1917** The Constitution of 1917 maintains republican and liberal features of the 1824 and 1857 constitutions, but also guarantees social rights such as a living wage. Altered many times, this constitution remains in force.
- 1928** Carlos Chávez (1899-1978), the most influential early 20th-century composer in Mexico, founds the Orquesta Sinfónica de México, which he directs for over 18 years.
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Recommended Resources

Audio Resources

Cantemos Juntos, Conaculta, (4 tape set), 1998

Cedros UP: Nuestra Música, Departamento de Arte y Cultura (DAC) in Mexico, Kantorei Cedros UP, 2007

Celebremos el Niño: Christmas Delights from the Mexican Baroque, The Rose Ensemble, 2005

La Noche: Modern Mexican Choral Masterpieces, The Gregg Smith Singers, 2001

Mexican Baroque, Chanticleer, 1994

Música de la Raza: Mexican and Chicano Music in Minnesota, Minnesota Historical Society Press, 1999

El Niño y la Música, César Tort, Universidad Nacional Autónoma de México

Print Resources

The Grandeur of Viceregal Mexico: Treasures from the Museo Franz Mayer by Héctor Rivero Borrell M., et. al., 2002

Musical Ritual in Mexico City by Mark Pedelty, 2004

Music in Mexico: A Historical Survey by Robert Stevenson, 1952

Neither Enemies Nor Friends: Latinos, Blacks, Afro-Latinos by Suzanne Oboler and Anani Dzidzienyo, 2005

Internet Resources

<http://www.dolmetsch.com/musictheory33.htm>

<http://www.globalvoicesinsong.com>

<http://www.history.com/states.do?parentId=MEXICO>

<http://www.mfacmchicago.org/current.htm>

<http://www.smithsonianglobalsound.org>

<http://www.wwnorton.com/classical/glossary/c.htm>

http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/genre/comtent.genre/mexican_regional_756