OVERVIEW:
MUSIC RESOURCE GUIDES
¡Cantaré! Series
Overview: Music Resource Guides
Written by Melissa Bergstrom with contributions from Caitlin Badger
Edited by Kimberly D. Meisten, VocalEssence
Designed by Katryn Conlin, Dakota Street Design

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http://www.vemusicpress.org

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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~
<table>
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<tr>
<th>Work</th>
<th>Voicing</th>
<th>Difficulty</th>
<th>Guide Highlights</th>
<th>Curriculum Connections</th>
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<tbody>
<tr>
<td>Aleluya</td>
<td>TTBB</td>
<td>Challenging (collegiate)</td>
<td>Extensive notes from composer, Student handout</td>
<td>Musical Analysis exercises, inter-religious text (Christian, Jewish, Muslim)</td>
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<tr>
<td>Cantate Domino</td>
<td>SA, keyboard (opt strings)</td>
<td>Easy</td>
<td>Liturgical incorporation ideas, Lesson plan ideas for both elementary and high-school/adult singers</td>
<td>Visual art connection to Spanish text, Readings about the history of Mexico, it’s music and it’s religious culture</td>
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<tr>
<td>Cara de Pingo</td>
<td>SAB (guitar, marimba, keyboard)</td>
<td>Intermediate</td>
<td>Pronunciation guide</td>
<td>Geography Activities, Creative Writing exercise</td>
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<tr>
<td>La Ofrenda</td>
<td>SA (guitar, percussion)</td>
<td>Intermediate</td>
<td>Pronunciation and word-by-word translation handout</td>
<td>Spanish language diction and translation</td>
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<td>Short-story by the composer intended to give context to the piece</td>
<td>Reading in the content area (fiction and non-fiction)</td>
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<td>Visual art activity involving families</td>
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<tr>
<td>Xtoles</td>
<td>SSAATTBB</td>
<td>Intermediate</td>
<td>Pronunciation guide Lessons about Mayan culture, indigenous instruments and ritual/rites in all cultures</td>
<td>Handouts with readings, visual images, and lesson ideas surrounding the story of indigenous peoples and colonization period in North and South America</td>
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<tr>
<td>Velero de Papel</td>
<td>SA, keyboard</td>
<td>Easy</td>
<td>Elegant translations of beautiful poetry written for children</td>
<td>Craft for children with handout for home use</td>
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<tr>
<td>El Barquito de Papel</td>
<td>SA, keyboard</td>
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<td>Geography activity about the world’s rivers and Mexico’s waterways</td>
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<td>Vocabulary activity exploring emotion portrayed in face, voice and body language</td>
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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, Toltex 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 Cortez 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 Cortez formed many allies on his way to the city, who joined him in 1521 in attacking and conquering the Aztecs. Cortez 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 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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1400s</td>
<td>Period of Renaissance music begins</td>
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<tr>
<td>1519</td>
<td>The Spanish conquistador Hernán Cortés arrives in Mexico.</td>
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<tr>
<td>1521</td>
<td>Cortés and Indian allies take over Tenochtitlán, the Aztec capital.</td>
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<tr>
<td>1521-1821</td>
<td>Spanish Colonial Period in Mexico.</td>
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<tr>
<td>1523</td>
<td>The first three Franciscan missionaries arrive in Mexico from Spain.</td>
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<td>One of the missionaries, Pedro de Gante (1480-1572), opened the first music school where indigenous cultures were taught plainchant and instrument making.</td>
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<tr>
<td>1531</td>
<td>Juan Diego (1474-1548), one of the first Christianized Aztecs, reports the appearance of the Virgin of Guadalupe.</td>
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<tr>
<td>1532</td>
<td>Incan state falls to Spaniards.</td>
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<tr>
<td>1539</td>
<td>Canon Juan Xuárez, the first maestro de capilla, was appointed to Mexico City Cathedral.</td>
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<tr>
<td>1551</td>
<td>National university is founded in Mexico City.</td>
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<tr>
<td>1556</td>
<td>An Ordinarium, a liturgical book, is printed in Mexico. It is the first book with music printed in the New World.</td>
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| 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 polyphonic 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. |
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.
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 Dzidziienyo, 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/content.genre/mexican_regional_756