PART I

TWO PIECES FOR ORCHESTRA: \textit{LOS NIÑOS HEROES} AND \textit{EL PORFIRIATO}

A dissertation submitted to the College of the Arts of Kent State University in partial fulfillment of the requirements for the degree of Doctor of Philosophy

By

Guillermo A. Hernandez III

May 2015
Part I of the dissertation will be comprised of two pieces written for orchestra. The first piece, *El Porfiriato*, takes its inspiration from the infamous Mexican president Porfirio Diaz. This work is built around a single motive that takes a variety of forms throughout the piece. It begins with a three-note motive comprised of an ascending minor second followed by a descending minor third. In the middle section, a five-note motive that expands chromatically is developed as an extension of the original motive. The original motive, which can be found embedded in the five-note motive, becomes the melodic structure of a waltz (reminiscent of the European salon music influence during the Porfiriato). When the waltz ends, the five-note motive is isolated and an imitative counterpoint section ensues. The entire piece is approximately ten minutes in duration and is scored for full orchestra.

The second piece, *Los Niños Heroes*, takes its title from the six Mexican military cadets that died defending Mexico City’s Chapultepec Castle from U.S. forces in the September 13, 1847 Battle of Chapultepec during the Mexican-American War. It is said that one of the cadets wrapped himself with the Mexican flag and jumped from the roof of the castle to keep it from falling into enemy hands. The piece begins with erratic meters and rhythms as fragments of the primary four-note motive begins to materialize. This tetrachord, taken from the octatonic scale, often interacts with a secondary motive based on a descending arpeggio-like figure. The middle section of the piece uses both of these motives in more lyrical and less percussive manner, but
after a slow and gradual build up, the material from the initial section reappears at a slower tempo, eventually returning to tempo primo and ending with a climactic statement of the fully realized motive. The composition is approximately nine minutes long and is also scored for full orchestra.

Part two of this dissertation examines two orchestral compositions by two Mexican composers, Jose Pablo Moncayo’s *Huapango* (1941) and Blas Galindo’s *Sones de mariachi* (1940). In order to clarify the political and cultural situation in Mexico and the significance of Mexican musical nationalism at the time these works were written, the theory portion of the dissertation will begin with an overview of the history of Mexican music. The overview will not only focus on the cultural and political issues, but will also focus on the development of classical music in Mexico. Since these works are based on Mexican folk music, specifically the *son jalisciense* and the *son jarocho*, a section describing these folk genres has been included. The examination of each work begins with an analysis of the *sones* that comprise each orchestral composition. A transcription of each *son* will be included and used as an analytical tool. The purpose is to dissect the melodic structure of each composition and compare it to the transcriptions. A look at the harmonic and rhythmic structure of each *son* will be important to understand its structural and motivic role.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF CONTENTS</td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>v</td>
</tr>
<tr>
<td>TWO PIECES FOR ORCHESTRA</td>
<td>1</td>
</tr>
<tr>
<td>I. EL PORFIRIATO</td>
<td>1</td>
</tr>
<tr>
<td>II. LOS NIÑOS HEROES</td>
<td>41</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

I am extremely grateful to the people who made the completion of this project a reality. I especially want to thank the faculty at Kent State University’s School of Music for the excellent education I received as a student there. In particular, I would like to express my gratitude to Dr. Richard Devore, for his invaluable suggestions and revisions in the completion of the theoretical part of this project, and to Dr. Frank Wiley, for his keen eye and direction in the completion of the compositions written for this project. Both are exceptional mentors. I also would like to thank the other members of my dissertation committee, Dr. Ralph Lorenz, Dr. Thomas Janson, and Dr. Mark Lewis.

The completion of this project would not have been possible without the assistance of Dr. Jesús Jáuregui, whose knowledge about Mexican regional music was instrumental in guiding the direction of my research. Likewise, I would also like to thank the library staff at San Jacinto College, especially Lyn Garner, for assisting me in finding the most obscure sources.

Above all, I am indebted to my beautiful wife Tiffany. Her patience, encouragement and support are the reasons I was able to complete this project. This has been a long journey and she has been my inspiration. I dedicate this project to my wife and to our daughters Alena and Sofia.
INSTRUMENTATION

Piccolo
2 Flutes
Oboe
English Horn
E-flat Clarinet
2 B-flat Clarinets
Bass clarinet
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani (4 drums: 30”, 28”, 25”, 23”)

Percussion 1: Bass Drum
Snare Drum

Percussion 2: Suspended Cymbal
(2 players) Crotale
Triangle
Tam-tam
Snare Drum
Tambourine

Harp
Violins 1, 2
Violas
Cellos
Double Basses

Duration: ca. 10 minutes
El Porfiriato

Guillermo A. Hernandez III

4/4 Lento $\frac{\text{p}}{= 60}$

Pícaro

Flute 1

Flute 2

Oboe

English Horn

Clarinet in E_b

Clarinet in B_b 1

Clarinet in B_b 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2, 3

Harp

Violin I

Violin II

Viola

Cello

Contrabass
INSTRUMENTATION

Piccolo
2 Flutes
Oboe
English Horn
E-flat Clarinet
2 B-flat Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani (4 drums: 30”, 28”, 25”, 23”)

Percussion 1: Bass Drum
Snare Drum
High Woodblock
Low Woodblock
Tamtam
Marimba

Percussion 2: Cymbal
(2 players) Tambourine
Triangle
Suspended Cymbal
Tamtam
Vibraphone

Percussion 3: Xylophone
Tambourine
Glockenspiel

Harp
Piano
Violins 1, 2
Violas
Cellos
Double Basses

Duration: ca. 10 minutes
$\frac{3}{4}$ Adagio $\text{♩} = 68$

$\frac{2}{4} \quad \frac{4}{4} \quad \frac{2}{4} \quad \frac{3}{4}$

$\frac{3}{4}$ Adagio $\text{♩} = 68$

$\frac{2}{4} \quad \frac{4}{4} \quad \frac{2}{4} \quad \frac{3}{4}$
Allegro $\frac{\text{b} = 132}{\text{q} = 132}$
PART II

TWO COMPOSERS, BLAS GALINDO AND JOSE PABLO MONCAYO: AN ANALYSIS OF TWO WORKS WRITTEN DURING THE HEIGHT OF MEXICAN NATIONALISM

A dissertation submitted to the College of the Arts of Kent State University in partial fulfillment of the requirements for the degree of Doctor of Philosophy

By
Guillermo A. Hernandez III
May 2015
# TABLE OF CONTENTS

**TABLE OF CONTENTS** ................................................................. ii

**LIST OF MUSICAL EXAMPLES** .................................................... iv

**CHAPTER**

I. A BRIEF OVERVIEW OF THE HISTORY OF MEXICAN MUSIC .............. 1
   Music of Mesoamerica ............................................................... 1
   Colonial Music in Mexico .......................................................... 8
   Independence Era (1810-1910) ............................................... 12
   Music in Mexico during the Independence Era .............................. 15
   The Mexican Revolution of 1910 ............................................. 21
   Roots of Musical Nationalism in Mexico ..................................... 24

II. TWO COMPOSERS: JOSE PABLO MONCAYO AND BLAS GALINDO .......... 35
    Childhood of Moncayo and Galindo ........................................... 35
    Formative Years (The Conservatory) ......................................... 42
    El grupo de los cuatro (The Four) ......................................... 52
    *Sones de Mariachi* and *Huapango* ........................................ 59
    Berkshire Music Festival ....................................................... 66
    *Ediciones Mexicanas de Música* (EMM) ..................................... 70
    Professional Development – Moncayo ....................................... 72
    Professional Development – Galindo ....................................... 77
    Parallelisms ............................................................................. 82

III. THE SON: A REGIONAL MEXICAN FOLK GENRE ............................. 85
     Huapango .............................................................................. 94
     Mariachi music and the *son jalisciense* .................................... 103
     Cocula vs. Tecalitlán ............................................................. 109
     Mariachi Vargas de Tecalitlán .................................................. 110

IV. ANALYSIS OF GALINDO’S *SONES DE MARIACH* ....................... 113
   “La negra” ............................................................................. 117
   “El zopilote viejo” ................................................................. 129
   “Los cuatro reales” ................................................................. 133
   *Sones de mariachi* ............................................................... 135

V. ANALYSIS OF MONCAYO’S *HUAPANGO* .................................. 172
   El siquisiri ............................................................................. 172
   El gavilancito ........................................................................... 176
   El balajú .................................................................................. 180
   Huapango ............................................................................. 184

VI. CONCLUSION .......................................................................... 232
APPENDICES ........................................................................................................... 237
   A. Transcription of the son “La negra” ............................................................ 239
   B. Transcription of the son “El zopilote” ....................................................... 240
   C. Transcription of the son “El siquisiri” ....................................................... 241
   D. Transcription of the son “El gavilancito” ................................................... 243
   E. Transcription of the son “El balajú” ........................................................... 244
   F. *Sones de mariachi* folk tune lyric occurrence and organization .............. 245
   G. Comparison of instrumental works by genre from 1938-1958 ..................... 246

BIBLIOGRAPHY ....................................................................................................... 247
# List of Examples

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 Text to “El siquisiri” and English translation</td>
<td>89</td>
</tr>
<tr>
<td>3.2 Text to “El tilingo lingo” and English translation</td>
<td>89</td>
</tr>
<tr>
<td>3.3 Sesquialtera rhythm</td>
<td>92</td>
</tr>
<tr>
<td>3.4 Sesquialtera rhythm in <em>Sones de mariachi</em></td>
<td>93</td>
</tr>
<tr>
<td>3.5 A verse from the song “Cocula”</td>
<td>109</td>
</tr>
<tr>
<td>4.1 Text, syllable structure, and English translation of “La negra”</td>
<td>117</td>
</tr>
<tr>
<td>4.2 Melodic phrase structure of “La Negra”</td>
<td>119</td>
</tr>
<tr>
<td>4.3 Melodic unit a1 (mm. 2-5)</td>
<td>120</td>
</tr>
<tr>
<td>4.4 Melodic unit a2 (mm. 6-9)</td>
<td>120</td>
</tr>
<tr>
<td>4.5 Melodic unit b1 (mm. 10-14)</td>
<td>130</td>
</tr>
<tr>
<td>4.6 Melodic unit c (mm. 18-21)</td>
<td>121</td>
</tr>
<tr>
<td>4.7 Melodic unit d (mm. 21-27)</td>
<td>121</td>
</tr>
<tr>
<td>4.8 Melodic unit e1 (mm. 28-31)</td>
<td>122</td>
</tr>
<tr>
<td>4.9 Melodic unit e2 (mm. 32-37)</td>
<td>122</td>
</tr>
<tr>
<td>4.10 Trumpet version (mm. 61-65)</td>
<td>123</td>
</tr>
<tr>
<td>4.11 Violin version (mm. 65-68)</td>
<td>124</td>
</tr>
<tr>
<td>4.12 Melodic unit h1 (mm. 69-73) and h2 (mm. 73-77)</td>
<td>124</td>
</tr>
<tr>
<td>4.13 Phrase structure in melodic unit h</td>
<td>125</td>
</tr>
<tr>
<td>4.14 Melodic unit h3 (mm. 77-81)</td>
<td>125</td>
</tr>
<tr>
<td>4.15 Melodic unit i1 (mm. 82-89)</td>
<td>125</td>
</tr>
<tr>
<td>4.16 Melodic unit i2 (mm. 90-97)</td>
<td>126</td>
</tr>
<tr>
<td>4.17 Melodic unit i3 (mm. 98-105)</td>
<td>126</td>
</tr>
<tr>
<td>4.18 Canto #2 J1 (mm. 106-113) and J2 (mm. 114-121)</td>
<td>127</td>
</tr>
<tr>
<td>4.19 Descending parallel-motion sequential pattern</td>
<td>127</td>
</tr>
<tr>
<td>4.20 Rhythmic variations of melodic phrase i</td>
<td>128</td>
</tr>
</tbody>
</table>
4.75 Polyrhythms .................................................................................................................. 169
4.76 Repeated eighth-note rhythmic pattern ......................................................................... 169
4.77 Elision between parts .................................................................................................... 170
4.78 Final phrase sixteenth-note pattern ................................................................................. 170
4.79 Comparison of stock ending (1) .................................................................................... 171
5.1 Siquisirí – verso text, ABBACDEF ................................................................................. 174
5.2 “El siquisirí,” verse 1 and verse 2, syllabic structure and translation .................................. 174
5.3 Example of fauxbourdon technique in “El siquisirí” ....................................................... 175
5.4 “El gavilancito,” stanzas, syllabic structure and translation ............................................. 177
5.5 Text structure comparison between stanza 1 and 3 ......................................................... 178
5.6 Phrase structure of “El gavilancito” ................................................................................ 179
5.7 Half cadence in antecedent phrase .................................................................................. 179
5.8 Half cadence in consequent phrase .................................................................................. 180
5.9 Rhythmic-harmonic pattern in sub-phrases .................................................................... 180
5.10 Copla in verse 1 of “El balajú” ..................................................................................... 181
5.11 “El balajú,” stanzas, syllabic structure and translation ................................................... 181
5.12 “El balajú,” verse 3 structure ....................................................................................... 183
5.13 Inverted syllabic relationship ........................................................................................ 183
5.14 Parallel syllabic relationship .......................................................................................... 184
5.15 “El balajú” chord progression ......................................................................................... 184
5.16 Detailed phrase structure of Moncayo’s Huapango ........................................................ 186
5.17 Formal structure of Huapango, showing the location of each son .................................... 187
5.18 Sesquialtera in introduction ........................................................................................... 188
5.19 Simple four-note rhythmic motive .................................................................................. 189
5.20 Arpeggio motive ............................................................................................................. 189
5.21 Second half of arpeggio motive ...................................................................................... 190
5.22 Arpeggio motive ............................................................................................................. 190
5.23 Hemiola rhythmic device, measures 45-46 .................................................................. 191
5.24 Rhythmic motive #1 ................................................................. 192
5.25 Rhythmic motive #1 in context, excerpt mm. 51-54 ....................... 192
5.26 Melodic structure of section A ...................................................... 193
5.27 “El siquisirí,” Melodic phrases a, b, c, d ......................................... 194
5.28 Melodic phrases, mm. 59-82 ......................................................... 195
5.29 Comparison of melodic phrases in phrase groups 1 and 3 ................. 197
5.30 Single-pitch syncopated accompaniment figure ............................ 198
5.31 Oboe counter melody, mm. 138-146 ............................................ 198
5.32 3 soli violins, modulation, mm. 167-171 .................................... 199
5.33 Transition themes: “El siquisirí” (top), “El balajú” (bottom) .......... 200
5.34 Arpeggio figure in “El balajú” ................................................... 201
5.35 Comparison of arpeggio motive from “El balajú” (top) with “El siquisirí” (bottom) ................................................................. 201
5.36 Comparison of chord progression in “El balajú” with Huapango .......... 202
5.37 Syllable alignment of “El balajú” and melodic phrase e1 ................ 203
5.38 Sesquialtera, mm. 175-176 ......................................................... 203
5.39 Phrase structure of melodic phrase e ........................................... 204
5.40 Melodic phrases e1 and e2 ......................................................... 204
5.41 Melodic phrase e2 and e3, phrase elision .................................... 205
5.42 Melodic phrase e2 and e3 (partial phrase) .................................. 205
5.43 Melodic phrase e4 ................................................................. 206
5.44 Reduction of transition theme used as accompaniment in phrase e5 ...... 207
5.45 Melodic phrase f and linear reduction ....................................... 208
5.46 Melodic phrase g and linear reduction ....................................... 209
5.47 Reduction of paired measure building to a thirteenth chord .......... 210
5.48 Extension of thirteenth-chord harmony ..................................... 211
5.49 Sequential modulation tonal scheme ....................................... 211
5.50 Grace note in five-note motive ............................................... 212
Comparison of transcription of “El gavilancito” with melodic unit $h$ ..................... 213
Comparison of phrase structure and chord progression of melodic phrase $h$ and transcription of “El gavilancito” ................................................................. 214
Melodic phrase $h1$ ................................................................. 215
Comparison of phrase ending in $h1$ and $h2$ ............................................. 216
Phrase structure of melodic phrases $h1$ and $h2$ ............................................. 217
Comparison of melodic phrase $h1$ and $h3$ ................................................. 218
Reduction of mm. 360-362 ................................................................. 219
Transition from 5-note motive to 4-note motive .......................................... 220
Extension of melodic phrase $e7$ ............................................................. 221
Comparison of melodic phrases $e7$-$e11$ .................................................. 222
Melodic phrase $e8$ ................................................................. 222
Melodic phrase $e9$ ................................................................. 223
Melodic phrase $e10$ ................................................................. 223
Melodic phrase $e11$ ................................................................. 224
Melodic phrases $e9$, $e10$, and $e11$ .................................................. 225
Syncopated accompaniment figure ............................................................ 225
Comparison of melodic phrase $e11$ and $e12$ ............................................. 226
Arpeggio figure in melodic phrase $e12$ .................................................. 226
Chromatic common-chord modulation ....................................................... 227
Phrase group 4, a combination of phrase groups 1 and 2 .............................. 228
Harmonic phrase mm. 452-459 ............................................................. 229
Harmonic progression mm. 462-476 .......................................................... 229
Extension material recurring in A-flat major mm. 462-467 ........................... 230
Melodic motive $c5$ and $c6$, mm. 466-472 .................................................. 231
Chapter 1:
A Brief Overview of the History of Mexican Music

Music of Mesoamerica

Mesoamerica is a region and cultural area in the North American continent that extends from Central Mexico down to northern Costa Rica. As a cultural area, it is defined by a mixture of cultural traits developed and shared by its indigenous peoples. Among the more well-known groups were the Maya, the Toltec and the Aztec. Though many different groups became politically and culturally dominant in central Mexico, the Aztecs built a great empire that extended through most of central Mesoamerica. Their dominance was supreme until the arrival of Hernán Cortéz and his men in 1519. Among all the cultural traits that defined the Mesoamerican cultural tradition (the domestication of food plants and animals, the use of a vigesimal numeric system, the construction of stepped pyramids, the development of two different calendars, to point out a few), religion was the most important and played a fundamental role in their societal structure, since life itself was sacred to them. Carlos Chávez states in an article that religion “was the essence and impulse of the whole life of the Aztec monarchy, and in its turn, religion would not exist without music.”

Their social, political and religious activities were regulated by a complex system of rituals and ceremonies. Music was intimately tied to these and played an integral part in all religious rites and activities. For this reason, musicians belonged to a special “professional caste” which granted them certain social benefits. This position was not enjoyed without great

---

1 Hubert Herring and Herbert Weinstock, *Renascent Mexico* (Covici Friede Publishers, 1935), 201.
demand and risk. Perfection was required of every musical performance, and since they believed that any musical imperfection offended the gods, the price for a flawed performance was death. Musicians, therefore, were submitted to a strict and rigorous musical education. In fact, there were music schools in important cities where young people learned to play instruments, to sing and to dance. According to Gabriel Saldívar, youths of both genders attended these schools and were accompanied by respected elders who vigilantly tutored them so the music was not altered in any way. Robert Stevenson gives an account by Fray Bernardino de Sahagún (1500?-1590) regarding the capital punishment of musicians who make mistakes in performance:

One thing that the chiefs took great pains with were the arietos, the dances which were festivals for the entire people. The leader of the singing first gave his instructions to the singers in his charge, and told them how to pitch their voices and how to tune them; the leader also told them what kind of ühl [rubber] sticks they were to use in playing the teponaztli. He also gave orders for the steps and postures that were to be used in dancing…

Then they proceeded to the dance. If one of the singers made a mistake in singing, or if one of the leaders who indicated the dance routine made a mistake, immediately the chieftain ordered him seized, and the next day had him summarily executed. (Book VIII, Chapter XXVI)

Since it is impossible to determine the origin of Mesoamerican music, Saldívar shares a legend of the Toltec people that explains the origin of two of the most important indigenous instruments. To summarize, the legend tells that when the gods of Teotihuacan died, they left behind their garments. The priests took the divine garments and with a heavy heart made a pilgrimage. One went to the edge of the sea, where turtles, whales and mermaids made a bridge

---

2 Julio Estrada, ed., La Música de México I Historia 1. Periodo Prehispánico (Universidad Nacional Autónoma de México, 1984), 18-19.
3 Gabriel Saldívar and Elisa Osorio Bolio, Historia de la música en México (Biblioteca Enciclopédica del Estado de México, 1934), 42.
that led him to where the sun dwelled. The sun’s court was ordered not to answer the pilgrim. Two of the sun’s companions could not resist and disobeyed the divine command. As a result Teponaztli and Huehuetl were banished to Earth. Thenceforth people had music on Earth; a very sad and melancholic music existed.\(^5\) Thus the *teponaztli* and *huehuetl* were born.

Modern scholars cannot rely on myth or legend to ascertain what the pre-Cortesian music was like. As will be discussed later, in trying to forge a new identity, the people’s interest shifted from following European ideals to shaping their own during Mexico’s nationalistic movement following the Mexican Revolution of 1910. This change was manifested in the sudden interest in trying to piece together the ancient culture that was, for the most part, destroyed by the conquering Spaniards and subsequently lost after four hundred years of European influence. In the course of this endeavor, much of the research conducted during the twentieth century has followed three lines of investigation: 1) the systematic study of the musical instruments which the Mesoamericans used; 2) the assembly of opinions on Aztec music from the sixteenth-century authors who were friendly to Indian culture rather than opposed to it; and 3) the collection of melodies from more recent indigenous groups in hopes that their music may still preserve some of the basic elements found in the pre-Cortesian system.\(^6\)

The information published from the investigations and the conclusions made by scholars regarding the ancient music had a direct influence on the music composed during this nationalistic era. These conclusions, whether based on fact or speculation (or since then, found accurate or erroneous through modern scholarship), provided nationalistic composers with a source of inspiration for their works. Some investigators used quotations of indigenous melodies

---

\(^5\) Saldívar, *Historia de la música en México*, 4-5.
discovered, while others used the modes or scales scholars believed were based on the musical instruments found; yet others used ancient instruments in their compositions for the sake of authentic color.

Twentieth-century scholars concluded that an essential sameness prevailed among different indigenous groups of Mexico in the types of instruments used. All of these pre-Conquest instruments belonged to one of three families: idiophone, aerophone, or membranophone. Perhaps surprisingly, string instruments were not known in pre-Cortesian Mexico.7

Typical instruments in the idiophonic family were the *teponaztli*,8 the *omitzicahuastli*,9 and the *ayacachtli*.10 From the aerophones the *tlapitzalli*11 and the *tepuzqioqioztli*12 were notable, and there were different varieties of the *huehuetl*13 which represented the membranophone instruments.

As grateful as scholars are to the chroniclers of the sixteenth century on pre-Conquest life, it is unfortunate that there are no transcriptions of any Aztec melodies, at least none that have survived. Stevenson offers a gleam of hope by suggesting that melodic fragments could be found in the compositions of some colonial composers who wrote parody masses during the

---

7 Ibid., 8-9.
8 This instrument resembled a wooden barrel enclosed at each end. There was an incision in the shape of the letter "H" which in turn created two tongues that when played resulted in two different pitches forming intervals ranging from a major second to a perfect fifth.
9 A rasp made out of notched human or animal bones.
10 The head of this rattle was made either of a gourd filled with dry seeds, or was made of clay and filled with pebbles.
11 A four-holed flute made of clay, reed, or bone capable of producing five different pitches.
12 A conch shell trumpet.
13 A definite-pitch drum whose pitch could be changed by adjusting the tightness of the drum skin (similar to a timpani).
sixteenth century\textsuperscript{14}, but this seems to be a stretch since no examples have materialized thus far.

Blas Galindo shared his frustration in an interview with Steven Loza when asked a question regarding Mexican indigenous music:

Well, I will begin by saying something that I normally do not say. Mexican indigenous music is being researched because through the years it has suffered certain alterations that have made today’s indigenous music very different from the pre-Hispanic. One thing that saddens me is that the missionaries who arrived in Mexico in the sixteenth century, along with the soldiers, generally speaking, knew about music… What is inadmissible is to forgive him [Fray Pedro de Gante] for not notating one single indigenous melody with all the musical preparation he had. With his knowledge of music, being a musician and teaching music, he had no interest in leaving at least one real indigenous melody.

The same occurred with the other teachers who perfectly knew how to notate music. They failed to do this because indigenous music was tied to their religion, and if they eliminated their religion they would necessarily eliminate the music, because the indigenous people did not use music in isolation from their religion. For this reason they did not notate the indigenous music and this I cannot forgive them.\textsuperscript{15}

Manuel Enriquez in the same interview agrees with Galindo and adds that the legacy of their ancestors today consists solely of the artifact instruments and that what is called indigenous music today is based on speculation. Oral tradition in all music is not a reliable source for authenticity, since modifications occur with every generation. He adds that some composers claim to use the pentatonic scale and certain rhythms and melodies based on pre-Hispanic tradition, but adds that “in reality many of these have been invented by researchers.”\textsuperscript{16}

Though it is true that we may never know what this ancient music sounded like, the nationalists sought to salvage any scrap of their forefathers’ heritage. Based on the findings of a commission of investigation from the National Conservatory studying various flutes of baked

\textsuperscript{14} Stevenson, \textit{Music in Mexico}, 35.


\textsuperscript{16} Ibid.
clay and other pre-Conquest instruments preserved in the National Museum, Carlos Chávez said that:

It is possible to prove that the sounds produced by all the flutes obey one system, and that the music of the ancient Mexicans was ruled by the natural relations of the octave, the fifth and the fourth, which the science of physics tells us are the fundamental relations of musical sounds.\(^7\)

A common fallacy in early scholarship on non-European music at the beginning of the twentieth century was the idea that all “primitive” music began an evolutionary process using pentatonic scales. We now know, as evidenced by the instruments discovered, that Mexican indigenous music was not necessarily pentatonic. Many of the wind instruments with four finger holes can produce scales that contain more than five pitches.\(^8\)

As mentioned above, nationalistic composers not only relied heavily on the surviving instruments and artifacts but also re-visited the testimonies of the early Spanish historians in an attempt to re-construct the ancient music. It is wise to proceed with caution, since authentic traits of the indigenous music of Mexico cannot be verified. The chroniclers of the sixteenth century were not musicologists, so descriptions of the music and dance they observed are incomplete and probably based on opinion rather than on fact. Considering the context of this document, it is of greater importance to understand the information available to composers during the Nationalistic era. Below are some conclusions concerning pre-conquest music derived from early Spanish testimony according to Robert Stevenson:

1. Music had no independent life of its own apart from religious and cult observances; music as an art was a concept alien to their mentality.
2. All musical life was in the hands of a professionalized caste similar to the Levitical guild in ancient Hebrew times.
3. Training of an extremely rigid kind was prerequisite to a career in music.

---

\(^7\) Hubert Herring and Herbert Weinstock, *Renascent Mexico*, 203.
\(^8\) Estrada, *La Música de México I Historia 1. Periodo Prehispánico*, 82.
4. Imperfectly executed rituals were thought to offend rather than to appease the gods, and therefore errors in the performance carried the death penalty.
5. Singers and players enjoyed considerable social prestige.
6. Despite this prestige, their names were not recorded or preserved.
7. Music was regarded as essentially a means of communal rather than of individual expression and therefore concerted rather than solo music was the norm.
8. Instrumental performance was always conjoined to singing.
9. Certain instruments were thought to be of divine origin.
10. Certain instruments were thought to have mysterious supernatural powers.
11. Aztec music communicated states of feeling that even the Spaniards, habituated in alien patterns of musical expression, could grasp and appreciate.
12. Every piece of music was composed for a certain time, a certain place, and a certain occasion.
13. The Aztecs possessed no system of music notation.
14. Musicians not only learned the old songs, but composed new ones.
15. Though their music lacked string tone and was predominantly percussive, they had acute pitch sense and tuned their instruments with considerable care.

Regarding the third line of investigation, that is the study of the music of recent indigenous groups, scholars took to the field in search of remote places where they hoped to find tribes whose music was not tainted too heavily with European influences. Carl Lumholtz (1851-1922) was a musicologist who in 1902 published *Unknown Mexico*, a collection of transcriptions of Huichol and Tarahumara melodies that came from phonograph recordings made in the field. According to Stevenson, his transcriptions show: 1) melodies are pre-eminently pentatonic; 2) they are non-expressive in the Western sense; 3) they usually end on a note which we recognize as a satisfactory tonic; 4) their range is an octave or a tenth; 5) there is no sense of melodic climax; 6) a strong rhythmic propulsive force informs all their songs; 7) nearly all are cult or ritual songs; and 8) dance and song are twins in the native culture areas.

Galindo in the interview mentioned above expresses his opinion on this topic via his own personal experience in the field:

---

20 Ibid., 41.
In 1936, not long after arriving to Mexico City, I travelled to Oaxaca as soon as I scraped enough money, to meet a musical group in Junchitán. The members of the group did not speak Spanish and I did not speak Zapotec, but anyway, I went to hear Don Cenobio, a man whose age was between 85 and 90 years old. He, his sons and his grandsons played all the indigenous instruments. They had conch shells, little hand-made drums, and a small huéhuetl and a teponzatle. Don Cenobio played the flute… I asked the group to play one of the most ancient melodies that they knew. They accepted, and proceeded to play me a sixteenth-century villancico. I said to myself ‘this is not indigenous, I will research this,’ and then was able to confirm that the piece appears in a Spanish songbook. They believed that the music was their own. So to summarize, I believe that the original music composed before the Spanish domination of our territory does not exist, and it does not exist because none of it was written down; that is my opinion.21

The topic of pre-Hispanic music has been and continues to be a controversial topic among scholars and musicologists. Part of the debate hinges on the reliability of oral tradition, which generally most musicians distrust. Nevertheless, as was mentioned above, this unreliability does not change the fact that nationalist composers used what they believed to be pre-Hispanic music as a resource in their nationalistic works. As Robert Stevenson said, “it hardly matters whether such ideas on Aztec music as Chávez has propagated are really accurate or not; as long as they are accepted and believed they deserve considerate attention, whether they are strictly provable or not.”22

Colonial Music in Mexico

Hernán Cortés arrived in Veracruz, Mexico in 1519 with a fleet with a force of 600 men with the purpose of conquering the Aztec Empire. After landing, he made his way to Tenochtitlán, the Aztec capital. This was no easy task, for the inhabitants rebelled and Cortés suffered a defeat. He returned a year later and took over the city, permanently this time, after

22 Stevenson, Music in Mexico, 46.
defeating the last Aztec ruler, Cuauhtémoc. As a reward for his success, Cortés was appointed Governor of the new colony in 1521. From this date until Mexico finally established its independence from Spain in 1824, essentially 300 years, Mexico was included in the vice-royalty known as New Spain.

As could be expected, European culture was transplanted and nurtured over the next 300 years. Just two years after the fall of Tenochtitlán, Spain sent over missionaries of the Franciscan order with the purpose of proselytizing the native people. Other religious orders were deployed to New Spain after the Franciscans. The Dominicans arrived in 1526, and then followed the Augustinians in 1532. The Society of Jesus (Jesuits) did not enter Mexico until 1572. In the first couple of years after their arrival, the Franciscans were occupied learning Nahuatl, the Aztec language. They soon discovered that the indigenous people had a great aptitude for music, and also realized that music was a very effective tool for converting them to Christianity. Pedro de Gante (1480?-1572), a near relative of Charles V, founded a school at Texcuco where music was taught with great success. It is evident from the chroniclers’ testimonies that the native people had great ability for music. As Pedro de Gante himself told Charles V in a letter:

“I can tell Your Majesty [Charles V] without exaggeration that there are already Indians here who are fully capable of preaching, teaching, and writing [in behalf of the faith]. And with the utmost sincerity I can affirm that there are now trained singers among them who if they were to sing in Your Majesty’s Chapel at this moment would do so well that perhaps you would have to see them actually singing in order to believe it possible.”

---

23 Ibid., 58.
The first Bishop of Mexico, Fray Juan de Zumárraga, after learning of Pedro’s successful music program and realizing that music was such an effective tool for conversion, endorsed the program and encouraged the founding of several other schools. It became common practice to add a music school (escuela de canto) with the construction of every new church in New Spain.\textsuperscript{24} As a result, many natives learned the chants and learned how to perform polyphony. The number of native musicians and singers grew exponentially and became unsustainable. An ecclesiastical council convened in 1555 to discuss solutions. The council decided to limit the use of instruments and to reduce the number of native musicians. Stevenson quotes an official notice of the excessive number of singers and instrumentalists taken at the initial church council called by Archbishop Alonso de Montúfar:

> The great excess in our archdiocese of musical instruments, of chirimías, flutes, viols, trumpets, and the great number of Indians who spend their time in playing and singing obliges us to apply a remedy and to place a limit on all this superabundance. We therefore require and order that from henceforth trumpets shall not be played in churches during divine service, and require that no more be bought; those which are already in possession of the churches shall be used only in outdoor processions, and not as accompaniment for the liturgy. As for the chirimías and flutes, we require that they be stored in the principal towns and only distributed for use in the villages on festival days of their patron saints; and as for viols and other instruments, we request that these too be no longer used; we urge all the clergy to install organs everywhere so that indecorous and improper instruments may be banished from the church. The organ is the correct instrument for use in the church, and we wish its use to become universal in Mexico.\textsuperscript{25}

In their efforts for complete conversion of the natives, clear instructions and conditions were given regarding the participation of native singers:

> The Indian singers shall be examined by the clergy who know the native languages, and shall not be permitted to sing songs that remind the people of their old

\textsuperscript{24} Saldivar and Bolio, \textit{Historia de la música en México}, 96-97.
\textsuperscript{25} Stevenson, \textit{Music in Mexico}, 63-64.
idolatrous customs; they shall sing nothing that savours of heathenism or that offends against sound doctrine.\textsuperscript{26}

Some of the issues discussed during these ecclesiastical councils addressed activities that occurred outside of the church. They made every attempt to limit, and in some instances to ban, activities that might remind them of their previous religious practices. Some of these mandates were very difficult to enforce and as a result, the natives continued practices such as dancing around a fire pit.\textsuperscript{27}

The demand for music increased in New Spain, and during the sixteenth century at least 220 books were printed there, thirteen of which contained music. There was a period of great musical activity and newly composed sacred music between 1575 and 1650, and as a result, musical activities spread to different cities across the country. Two important musical centers, Puebla and Oaxaca, reached a peak in their musical life and activity in 1650.\textsuperscript{28} The first important composer in Puebla was Pedro Bermúdez. Over the next 150 years, other well-known composers in Mexico followed, such as Bernardo Peralta, Juan de Padilla, Antonio de Salazar, Manuel Zumaya, and José María Aldana. Most of these composers had positions as Chapelmasters, so practically all of their music was comprised of sacred genres. Secular works were also composed, such as Manuel Zumaya’s opera \textit{La Parténope} written in 1711. He is considered the first composer of opera in America, but unfortunately, this work has been lost.

Although the Church was a prominent force for change and was responsible for the transplanting of European culture on the religious front in New Spain, there was also a steady

\textsuperscript{26} Ibid, 64.  
\textsuperscript{27} Saldívar and Bolio, \textit{Historia de la música en México}, 97.  
\textsuperscript{28} Dan Malmström, \textit{Introducción a la música mexicana del siglo XX (Breviarios)} (Fondo de Cultura Económica, 1977), 19.
stream of secular music that flourished alongside religious music during the colonial period. The Mexican people eventually took ownership of this music and made it their own:

While the Church was to regulate the course of art music during the colonial period, it was the popular or folk song brought over by the Spaniards that was to have the more lasting effect upon the musical destiny of Mexico. The settlers who sought to better their fortunes in a new land were for the most part soldiers and adventurers unacquainted with the main currents of Western art music but equipped with a rich stock of regional folk music of Andalucía, Extremadura, Asturias, and other Spanish provinces.²⁹

**Independence Era (1810-1910)**

The nineteenth century ushered in a new era in the life of Mexico. For over 300 years, Mexico had been under the control of Spain’s viceroyalty. Following the example of the United States and France, the Mexican people would make their first move toward independence in 1810. A parish priest by the name of Miguel Hidalgo was partly responsible for the initiation of this movement. Hidalgo, commonly known as the father of Mexican independence, began revolutionary activities, but independence was not actually achieved until 1821, under the leadership of General Augustín Iturbide. Iturbide would crown himself Emperor, which caused General Antonio López de Santa Anna to replace him. Santa Anna would become president in 1833, and under his presidency Mexico would eventually lose almost half of her territory during the Mexican-American wars. After he attempted to proclaim himself a dictator, the Mexican people forced him to resign and leave the country in 1855.

After Santa Anna’s resignation, a provisional government under General Juan Álvarez inaugurated what is known as *La Reforma* (The Reform). *La Reforma* was a period

characterized by liberal reforms designed to modernize Mexico and make it a sovereign nation. Among the primary changes that occurred with the new legislation were the redistribution of land, separation of church and state, and increased educational opportunities for the poor. One of the most notable politicians during the reform period was President Benito Juárez, a man of native Zapotec origin, who is remembered as a progressive reformer dedicated to democracy, equal rights for his nation’s indigenous people, his antipathy toward organized religion and the defense of Mexico’s sovereignty. Due to the government’s dire economic situation Juárez inherited during his presidency, he decided to cancel repayment of interest on foreign loans. Britain, Spain and France were upset over the situation and a military force was sent to Veracruz. After realizing that the French Emperor Napoleon III had intentions to overthrow Juárez and re-establish a colony (this time under French rule), Britain and Spain withdrew their support. The French intervention in Mexico took place in 1861. Maximilian von Habsburg, a noble from an Austrian royal family, was proclaimed Emperor Maximilian I of Mexico in 1863 with the support of Napoleon III. There were various political fronts pressuring France to withdraw from Mexico and French troops began the process in 1866. Emperor Maximilian had an opportunity to flee Mexico, but remained there with the belief that he stability would be restored. In 1867, the last of his forces were defeated and the Emperor was sentenced to death. Benito Juárez returned to the presidency but died of a heart attack while still in office a few years later. Sebastián Lerdo de Tejada, Juárez’s foreign minister, succeeded him. Tejada would not occupy the presidency long, for a general by the name of Porfirio Díaz would come into power and would retain this power for almost thirty years, a period in Mexico’s history that would become known as the Pofiriato.
Prior to his election, Porfirio Díaz was viewed by many as a popular war hero. His military career is most noted for his service in the Reform War and the struggle against the French. In fact, it was his brigade that repelled the French during the Battle of Puebla. He used his popularity as a political advantage and ran a campaign against President Juárez and Vice President Tejada in 1870. After several failed attempts, whether by military force or by election, he was finally elected President of Mexico in 1877. Díaz became a controversial figure in Mexican history. Ironically, in his early attempts as a presidential candidate, he campaigned with a slogan of “no-reelection,” as a means to criticize Juárez’s own re-election, and yet once in power, Díaz served eight terms in office in what many historians consider a dictatorship. First, he amended the constitution to allow two terms in office, but then another amendment eliminated any restrictions on re-election.

On the positive side, during Porfirio Díaz’s presidency Mexico experienced great progress on a variety of fronts and the country was free from civil war. Mexico entered the world scene and saw for the first time in its history a time of peace and of cultural and economic prosperity in which philosophy and the arts were encouraged and flourished. On the negative side, however, he kept himself in power using a variety of skillful tactics, which at times involved persuasion, threats, intimidation, military force and even assassinations. These tactics were not just used on the general public, but also on the press and any opposing political figure. In the Díaz regime, the affluent enjoyed many benefits, while the commoners suffered greatly. Externally Mexico seemed to experience great economic success and progress, yet internally the

---

30 The Battle of Puebla took place on May 5, 1862. The victory is celebrated annually on the fifth of May. In Mexico it is a regional celebration and is not as important as September 16 when the Mexican people celebrate their independence. Though in Mexico it is celebrated as El Día de la Batalla de Puebla, it remains a popular holiday in the United States where it is called Cinco de Mayo (Fifth of May).
people were suffering. Toward the end of his presidency, the country experienced an economic depression that affected the majority of the country. The middle- and upper-class citizens, who were generally supportive of Díaz, began to feel the effects of a declining economy and joined the poor in demanding government change. The economic growth that the affluent once experienced did not trickle-down; therefore, many experienced extremely low wages and often worked in dreadful conditions. A rebellion ensued, led by Francisco I. Madero and other local leaders such as Pancho Villa, which caused the end of Porfirio Díaz’s reign and the beginning of the Mexican Revolution, which would last for another ten years.

Music in Mexico during the Independence Era

The political changes that Mexico experienced during the Independence era had lasting effects on the musical culture in Mexico. The close contact with Spanish musical circles came to an end (after 1821) and for the next sixty or seventy years “Latin America’s musical outlook was to be dominated by Italian opera.”31 Dan Malström says that “before independence… the Catholic Church and the Vice Regal Court set the pattern for ‘cultural’ life. After independence, it passed more into the hands of the ‘upper social classes’.”32 As Conant points out, the upper social classes:

…wanted Italian opera for most of the century; thus, Italian opera almost completely dominated the serious musical life of the nineteenth century in Mexico. Due largely to espousal of Italian opera by a combination of foreign musicians and the Mexican ‘aristocracy,’ the development of further serious Mexican composition was retarded.33

---

32 Malmström, Introducción a La Música Mexicana Del Siglo XX (Breviarios), 27.
Mexico’s musical culture would face many challenges, and certainly, the saturation of Italian opera and Italian style prevented the Mexican people from finding their own idiom. Much of the music written by Mexican composers during this century showed little originality since these compositions demonstrated strict imitation of the Italian style. All forms of musical expression (religious, orchestral, band and piano music) were heavily influenced by cantabile melodic style, and this style has had a more lasting effect in the shaping of the nostalgic canción.\(^{34}\) This influence was so strong that resilient strands of the cantabile melodic style can be found in much of the popular and folk music heard today in Mexico.

Thanks to its ties to Spain, Mexico’s economy was the wealthiest of all the Spanish colonies. This lured many European musicians who travelled to Mexico in search for work. Many of them were hired for important music posts, essentially taking the opportunities from Mexican musicians who might have been hired for those positions.

Along with Italian opera being the craze in Mexico during the first part of the century, piano music of the salon type came into vogue in Mexico. Though the harp and guitar were important folk instruments (their role in folk and popular music will be discussed below), a piano factory was established in Mexico and the piano soon became “the favored domestic instrument and the center of the household of the aristocratic as well as the more humble classes. The amateur dominated the musical scene.”\(^ {35}\) The production of salon music in Mexico began during the decade of José Mariano Elízaga’s death (1842), the last representative of Viennese classicism in Mexico, and extended to the turn of the century. A large amount of salon music was published in Mexico during the last third of the century. During the nineteenth century, the

\(^{34}\) Godoy, “Mexican Music from 1920 to 1953,” 42.

\(^{35}\) Ibid., 48.
symphonic repertoire was virtually nonexistent, and there was not a single symphony, string quartet or sonata written by any of the Mexican Romantic composers. Stevenson claims that between 1870 and 1900 the catalogue of A. Wagner y Levien Sucs. alone contained works by 103 nineteenth-century Mexican salon composers. By the middle of the century composers for piano were writing nocturnes, polkas, schottisches, and mazurkas. The waltz became extremely popular during the French intervention. Juventino Rosas, one of the best-known Mexican composers of salon music, wrote his world famous waltz “Sobre las olas” (“Over the Waves”). The piano’s entrance to the scene did not only popularize the piano genres mentioned above and the music of composers such as Chopin, Liszt and Mendelssohn, but fueled the Italian craze through the programming of transcriptions of operatic excerpts. Regarding these piano transcriptions, Conant adds that, “perhaps the ultimate musical ‘insult’ was that even in programs by piano students and faculty members in the Conservatory, not the great piano masterworks, but transcriptions of operatic excerpts were dominant.”

With all the political changes that occurred during the nineteenth century, secular musical art was now regarded as an independent cultural form and “the foundation of musical societies was a necessary step in encouraging this artistic activity.” The very first secular musical institutions were born during this century. The first musical society was started in 1824 by José Mariano Elizaga, Sociedad Filarmónica de México. In 1825, he founded the Academia Filarmónica (Philharmonic Academy), which was the first conservatory in the entire continent.

37 Stevenson, Music in Mexico, 205.
38 This waltz is popular even today and has made its way into a variety of popular genres including New Orleans Jazz, Bluegrass, Country and Western, and Tejano music.
40 Godoy, “Mexican Music from 1920 to 1953,” 44.
He also wrote two theoretical treatises and established the first printing press for secular music in America. Baqueiro-Foster concludes that “the news of the establishment of the Academia Filarmónica by Elizaga, with the strong support that the influential Lucas Alamán would give him, spread throughout the republic and sowed curiosity.” Unfortunately, due to the lack of funding, it closed. José Antonio Gómez made another attempt with the Academia de Música in 1839. This institution would last several years, but eventually it met the same fate. It was not until 1866 that a reorganized Sociedad Filarmónica Mexicana sponsored the conservatory founded by Agustín Caballero, a priest. In 1877, the government nationalized the conservatory, and its official name was changed to Conservatorio Nacional de Música, a name it carries to this day. Dan Malmström cites a source that claims that in 1873 the Conservatory had forty-three professors, 763 male students, 260 female students, and two choirs of more than 300 singers.

The latter part of the century saw the quality of musicians increase thanks to the implementation of the Conservatory. Melesio Morales (1830-1908), was one of the most influential composers of the nineteenth century and one of the founders of the Conservatory. Prior to his success, Morales was awarded a grant by Emperor Maximilian I of Mexico to study in Italy. His time in Italy (1866-1869) reinforced the Italian style that was prevalent in Mexico, and Morales became a champion, promoter and teacher of the Italian style. Ricardo Castro (1864-1907), one of Morales’ most talented and successful composition students, became one of the most celebrated pianists of his time. After studying in the United States for a few years, he returned to Mexico having gained a better world perspective and was one of the first composers

---

41 Gerónimo Baqueiro Foster, Historia de la Música en México: La Música en el Periodo Independiente (Secretaría de Educación Pública Instituto Nacional de Bellas Artes, 1964), 394.
42 Malmström, Introducción a La Música Mexicana Del Siglo XX (Breviarios), 29.
in Mexico to challenge the dominance of Italianized music in Mexico. In 1887 Castro, along with Gustavo E. Campa, Juan Hernández Acevedo, Felipe Villanueva, Carlos Meneses and Ignacio Quesadas, formed the *Grupo de los seis* (Group of Six). This group was opposed to the Italian musical style espoused by Morales and others and placed more attention on the compositional techniques developed in France and Germany. The result of these efforts was the *Instituto Musical*, which was a competing conservatory to the *Conservatorio Nacional*.

Ironically, a few years later, Castro would be hired for a teaching position at the *Conservatorio Nacional* (1900). Stevenson suggested that there was some professional jealousy by Morales toward Castro when he said that “Morales, testy as an old eagle venomously tried to have his former pupil ousted, but unsuccessfully.” In spite of opposition from his former teacher, he was awarded a grant by Porfirio Díaz to study in Europe. While there, he gave master classes in conservatories in Paris, Brussels, Rome, Milan and Leipzig from 1903 to 1906. Castro was one of the most promising musicians that Mexico had seen. Upon his return, he was named director of the *Conservatorio Nacional*, but unfortunately died a few months after the appointment. Stevenson says that “his death was interpreted as an occasion for national mourning, and during a three-day period all higher educational institutions observed commemorative exercises.” He was only forty-three years old.

The nineteenth century brought about many musical advances, though these advances were not necessarily in the field of composition. As mentioned above, there was little development in serious musical composition in a distinctively Mexican idiom. Most of the composers’ music was European in derivation. Though contemporary scholars have been critical

---

43 Stevenson, *Music in Mexico*, 211.
44 Ibid.
for their lack of originality, that is “Mexicaness,” this necessary process yielded great benefits during the following century. This European transplantation had some positive effects on the musical culture in Mexico. The increased level of musicianship that Mexicans attained by the end of the century “helped lay a solid technical foundation for the great strides taken in the twentieth century.” The general appreciation for art music increased thanks to the popularity of opera and salon music. As was seen with the careers of Morales and Castro, the music institutions engaged Mexicans exclusively rather than appointing foreign directors. As Stevenson said:

> By 1900 Mexicans had decided to dominate their own musical life for better or for worse. For worse one might say, looking at the caliber of some of the music performed and composed. But in the minds of many Mexicans today, this “worse” stage was necessary in order that a “better” one might finally arrive.

Unlike Campa, who favored and imitated the French musical conventions, and Julian Carrillo, who likewise followed the Germanic styles, Mayer-Serra credits Castro as a pivot personality as Mexico looked past the glorification of European music and sought inward for its source of inspiration:

> With Castro, the era of the imitation of the foreign musical values had concluded. The Mexican culture, deeply-rooted in the essence of the folk and vernacular, had reclaimed, therefore, its inalienable rights.

---

45 Conant, “The Vocal Music of Blas Galindo,” 42.
46 Stevenson, Music in Mexico, 219.
47 Otto Mayer-Serra, Panorama de la música mexicana: desde la independencia hasta la actualidad (Instituto nacional de bellas artes Centro nacional de investigación documentación e información musical Carlos Chávez, 1941), 92.
The Mexican Revolution of 1910

The Mexican Revolution began on November 20, 1910, as a movement to overthrow President Porfirio Díaz, who had been in power for more than thirty years. Francisco I. Madero, a Pro-democracy advocate who came from a wealthy family of landowners and industrialists, decided to challenge Díaz in the 1910 presidential race. Since Madero was gaining momentum and had great rapport with the people, Díaz thwarted his presidential run by incarcerating Madero on Election Day in 1910. On that day, Díaz was announced the winner in a fraudulent election. While in jail, Madero wrote a letter that used the slogan “Sufragio Efectivo, No re-elección” (“free suffrage and no re-election”), declared the Díaz regime as illegal, and called for a revolt against his administration. Madero’s supporters responded to the letter’s call and an army was raised consisting mostly of ordinary farmers, miners, and other working-class Mexicans. After some success against Díaz’s army, other rebel leaders like Pancho Villa, Ricardo Flores Magón, Emiliano Zapata and Venustiano Carranza joined them. Díaz’s army was not able to achieve victory in this multi-sided civil war. His army was defeated on May 21, 1911 and Díaz was forced to resign. This marked the end of the Profiriato and the beginning of the Revolution. Madero was elected as the new president of Mexico in a democratic election that took place late that same year. His presidency was short-lived when in 1913 it was terminated by a coup led by General Victoriano Huerta. Madero was forced to resign and was assassinated a few days later, presumably under the orders of Huerta. Venustiano Carranza, a politician and rancher from the northern region of Mexico opposed Huerta’s assertion of power. Carranza organized his own rebel army, who called themselves the Constitutionalists, and was joined by

48 Ironically, the same slogan of “no re-election” that Díaz used against Juárez.
Villa, Zapata, and Álvaro Obregón. Carranza became president in 1914, but because of different political goals he was driven out of Mexico City by Villa and Zapata. He would return to the presidency in 1917, and was key in drafting a new constitution that granted certain protections to the Mexican people. Carranza was not able to enforce the new amendments because he was assassinated in 1920 after his general, Álvaro Obregón, along with generals Plutarco Elías Calles and Adolfo de la Huerta, led a revolt. Fortunately, these important amendments would be enforced during the Obregón administration. The Constitution of 1917 essentially followed the document drafted by Benito Juárez back in 1857 that was based on the Constitution of the United States of America. The 1917 document contained three new articles: one defined the rights of labor, another defined education as a duty of the State, and the third dealt with land rights. The election of President Álvaro Obregón (1880-1928) in 1920 marked the end of the Revolution and the beginning of a more stable government.

The social stratification caused by years of domination of foreign nations and their quest to acquire nationhood culminated in this decade-long war. The Revolution, however, ushered in a new era with a completely transformed political landscape. One of the most important changes enforced because of the new constitution was the banning of the semi-feudal Hacienda system. The new labor reforms included an eight-hour workday, a right to strike, equal pay laws for women and child labor protection laws. The document re-introduced term limits to avoid any personal dictatorship from arising and the large estates that were formed in the sixteenth century were to be divided and distributed to the people.

During Obregón’s presidency, national programs were initiated to support art and music that focused on the culture of the indigenous population. Though the beginning seeds of the nationalistic movement had been sprouting since before the turn of the century, it was now in full
bloom and even reached the highest offices of the government. Nationalist efforts focused on giving the country a new sense of social and racial unity as well as political stability. José Vasconcelos would become a central figure in initiating the cultural nationalist movement in Mexico. During the last years of Díaz’s administration, a group of intellectuals and activists challenged many aspects of Porfirian society. Vasconcelos led this group of intellectuals and formed an institute called Ateneo de la Juventud (Athenaeum of Youth) in 1909. This group was comprised of philosophers, essayists, poets, artists, and educators who led a revolt against positivism\textsuperscript{49} and the idealization of European culture. When Obregón assumed the presidency, Vasconcelos was appointed the Secretary of Public Education. The impact his plan had was so strong that “his successors continued to implement his vision of using education to unify the country of Mexico along cultural lines.”\textsuperscript{50} Vasconcelos believed that the “object of social life in civilized countries is to raise the level of all men, and to generate relative economic equality which is the basis of all public rights.”\textsuperscript{51} His plan was to divide the organization into three main branches that were to cover all aspects of national culture: the Department of Schools, the Department of Libraries and Archives, and Department of Fine Arts. The Department of Fine Arts would encompass the Academy of Fine Arts, the National Museum, and the conservatories of music.

\textsuperscript{49} Positivism was a philosophy of science. As a doctrine, it linked evolutionary science with society. During the Díaz regime, it fulfilled their need to establish sovereignty. Díaz’s slogan was “order and progress.”


In the world of art, renowned Mexican artists such as Diego Rivera, José Clemente Orozco and David Álvaro Siqueiros expressed nationalistic sentiments through their artwork. The government under the direction of Vasconcelos commissioned these artists, and their artwork established the Mexican Mural Movement in Mexican art, which promoted mural painting, generally including social and political messages with the purpose of unifying the nation under the post Mexican Revolution government. The musical nationalism of Carlos Chávez and Silvestre Revueltas would stand as a counterpart to this muralist movement.

Roots of Musical Nationalism in Mexico

The term *mestizo* originally referred to a racial category in the caste system used during the Spanish colonization. In general, this term refers to a person of combined European and Indigenous descent. After Mexico achieved independence from Spain, the concept of the “mestizo” became the symbol of a new identity, of one who was neither wholly Spanish nor wholly indigenous. Thus, when one refers to mestizo music, the implication is of Mexican folk music that came from the original European imported genres and developed into its own forms. Mayer-Serra claims that the

> Indian musician preserved certain characteristics of his original modes in his interpretation of the new instrumental and vocal repertory. In this sense the folk music is mestizo; music imported, transformed and assimilated to a greater or lesser degree and interpreted by the Mexican Indian with certain peculiarities (phonetic, etc.) of his race.\(^5\)

He makes the case that mestizo folk music is therefore the most representative and consistent expression of Mexican music, compared to the music labeled “pure indigenous music” preserved

in remote indigenous communities. As was mentioned earlier, there is much evidence suggesting that this music was most likely completely transformed after so many years of foreign influence. Therefore, “it is precisely this mestizo folk music that has served as a soil to nourish a consciously nationalistic art music.”\textsuperscript{53}

There is a misconception by many that Mexican musical nationalism was born as a result of the 1910 Revolution. In reality Mexican musical nationalism was set in motion before the Independence era. About twenty-five years before the proclamation of Independence in 1810, the general population was growing tired of the Spanish “sonecitos\textsuperscript{54}.” After pleading with the authorities to allow their bailes (dances) and sonecitos of their land to be added, their petition was granted and in the GranTeatro these sonecitos del país, also known as sonecitos de la tierra, were allowed. The Coliseo de México, the national theatre, was the musical and cultural center of the nation. The tonadilla escénica was the popular theatre genre, which contained music that was enjoyed by both commoners and aristocrats alike. The tonadilla, a song form born in Spain, was sung during the interludes between acts and developed originally as a reaction to the “Italianism forced in good faith by the singer Farinelli (Carlos Broschi) … and successively by Philip V and Ferdinand VI.”\textsuperscript{55} Baqueriro Foster explains how the Mexican people followed this path as they fought for the right to perform their own music:

It can be said that when the Viceroy government began to decay, the Mexican artists truly tried to express themselves, in the way that the Spanish had once done to repudiate Italian opera… In this way the Mexican sonecitos were born, in the heart of the Coliseo, as a movement of reaction, of independence, not only against the tonadilla, which they continued to resist for many years to come, but of the Spanish sonecitos that were derived from the tonadilla… And since the sonecitos were music and dance, the national

\textsuperscript{53} Ibid., 13
\textsuperscript{54} The diminutive form of the word “son,” in other words, “little son.” The son was a folk musical genre that will be discussed in more detail below.
\textsuperscript{55} Baqueriro Foster, Historia de la Música en México, 15.
audience, comprised almost in its totality by *criollos* and *mestizos* who already had a deep sense of Mexicaness, demanded that this new music be performed in all functions.\(^5^6\)

An important dance-song called the *jarabe* became very popular, and though it was banned by the Church for being “immoral,” its popularity only grew and spread across the nation. This dance-song would be adopted by the rebels throughout Mexico and become a symbol of their independence from Spain. With time, a standardized collection of *sones* and *jarabes* formed a repertoire of folk music. It is evident that many of these were born as a cross between the Spanish “aires populares” of the sixteenth century, of the *fandangos* of the seventeenth century and other popular genres brought from Spain.

After the French were defeated and Juárez resumed the presidency, the “Mexican Indian” became a new symbol of nationalism. Benito Juárez himself embodied this symbol, since he was of indigenous descent. Composers did not consciously use the mestizo or indigenous music as a source of inspiration, but the few that did would cloak the musical elements borrowed with conventional musical styles. Mayer Serra explains that, “Indian scales were smoothed into western scales, and irregular meters were converted into regularly accented rhythms with unchanging meters.”\(^5^7\)

It was not until 1844 that the German cellist, Maximilian Bohrer, would perform a fantasy of popular *sones* called “El Carnaval de México.” The Mexican public lauded the performance and a new trend was born. Among the first *jarabes* set as a piano arrangement was *Variaciones sobre el tema del jarave mejicano* (1841) by Jesús Antonio Gómez. This arrangement would be followed by Tomás León’s *Jarabe nacional*, and a *Vals-jarabe* by

\(^5^6\) Ibid., 16.

Aniceto Ortega. Mayer-Serra divides the academic stylization of Mexican folk music into several streams. He says that the first stream initiates in the first decades of the Independence with these piano arrangements of dances and popular folk songs and culminates in the concerto *Ecos de México*. Godoy finds the significance of these variation forms not their superficial style, but rather “that they served as models for variations and fantasies on Mexican airs by native composers, the most definite link between the nineteenth and twentieth century creative activity.”

It is worth mentioning that toward the latter part of the century the importance of folk music continued to increase and an *orquesta típica* (folk orchestra) was formed at the *Conservatorio Nacional de Música* in 1884. These ensembles, besides performing *aires nacionales*, also performed popular European dances such as the waltz, polka, pasodoble, march, one-step and schottische. The instrumentation usually included regional instruments such as the *guitarrón* or the marimba.

Geijerstam points out that nationalism in music is usually reserved for serious music and that the connection between nationalistic art music and folk music is often thought of as a “one-way relationship: influences passing from the latter (‘inferior’) to the former (‘refined’).” He also claims that during Diaz’s regime there were two main types of popular nationalistic music:

The mestizo folk music, which was somewhat rebellious in spirit (*huapangos, jarabes, corridos, canciones, rancheras, mariachi* ensemble music), and an institutionalized kind of ‘nationalist’ popular music that had no connection with the

59 Godoy, “Mexican Music from 1920 to 1953,” 47.
60 *Aires nacionales* (national air) refers to a regional song composed by an unknown composer that had achieved widespread popularity.
61 Donald Andrew Henriques, “Performing Nationalism: Mariachi, Media and Transformation of a Tradition (1920--1942)” (University of Texas Austin, 2006), 43.
liberal movement. On the contrary, this kind of nationalist music received government support during Diaz’s time. Foremost in this category are orquestas típicas.\textsuperscript{63}

Pedro Michaca poses the following question in an article he wrote, “What then, is musical nationalism?”\textsuperscript{64} He answers his own question in the following way:

Musical nationalism is the manifestation of the artistic-musical conscience of a nation, through music conceived and realized with ideas and means of self-expression. The primary sources for these works are provided by the people with their natural and spontaneous music, and from there the refined composer will choose the means and ideas of adequate expression to realize the nationalistic work which, consequently, cannot be achieved by the sole effort of the people, nor of the refined composer, but by the collaboration of one with the other.\textsuperscript{65}

In general, nationalism was an important European movement during the latter part of the nineteenth century, but was largely abandoned after about 1920, with the rise of neoclassicism. As mentioned above, in Mexico many composers made gestures toward nationalism, but Manuel M. Ponce is the one considered the official initiator of the nationalistic musical movement in Mexico. He is considered the “pioneer of Romantic musical nationalism in Mexico,” and also “the father of Mexican musical nationalism.”\textsuperscript{66} He was the first to collect folk music with the intention not only to preserve the repertoire, but also to use it in his works as source for inspiration. He harmonized the tunes “in deference to their inherent qualities.”\textsuperscript{67} In his initial attempts, Ponce drew from a variety of folk genres that include corridos, jarabe, son, huapango, and others. According to Godoy:

He became convinced that Mexican music in order to fulfill its destiny should be a faithful reflection of Mexican life. By 1906 he had embarked on the life-long task of collecting and arranging the folk material of his country for voice and piano; melodic and

\textsuperscript{63} Ibid., 83.
\textsuperscript{64} Pedro Michaca, \textit{El nacionalismo musical mexicano} (México: Universidad Nacional de México), 1931), 4.
\textsuperscript{65} Ibid., 4.
\textsuperscript{66} Gerard Béhague, \textit{Music in Latin America: An Introduction} (Prentice Hall, 1979), 101 and 125.
\textsuperscript{67} Conant, “The Vocal Music of Blas Galindo,” 48.
harmonic elements of this music, of the canción in particular, were used by Ponce as the basis of original works.\textsuperscript{68}

His first composition that made an attempt at Mexican nationalism was the Concerto for Piano and Orchestra. In 1914, he published his Canciones Mexicanas (“Mexican Songs”), which included “Estrellita,” arguably the most popular song he wrote, akin to, and second to the popularity of Juventino Rosas’ “Sobre las Olas.” It is evident that Ponce had a predilection for the folk songs that displayed more prominent European characteristics.

Many scholars have been critical of Ponce’s music as essentially being an extension of nineteenth-century Romantic music. According to Béhague, “Ponce cultivated a Romantic style, at times quite akin to nineteenth-century salon music.”\textsuperscript{69} Mayer-Serra says that he “subordinated his harmonization to the aim of placing the Mexican folk song in a suitable environment, in expressing by means of the Romantic piano technique their musical, poetic, and atmospheric character.”\textsuperscript{70} Regardless of the criticisms mentioned above, his contributions far outweigh any reproach and were vital to the official birth of the Mexican musical movement, and “for the first time in Mexican history the existence of a rich patrimony of genuinely national melodies came to light.”\textsuperscript{71} Henriques contends that his “musical and literary contributions linked the compositional tendencies of the nineteenth century composers with post-revolutionary nationalism and provided momentum toward the creation of a national musical style.”\textsuperscript{72}

\textsuperscript{68} Godoy, “Mexican Music from 1920 to 1953,” 65.
\textsuperscript{69} Béhague, Music in Latin America, 125.
\textsuperscript{70} Otto Mayer-Serra, The Present State of Music in Mexico / El Estado Presente de La Música En México (Pan American Union, 1946), 34-35.
\textsuperscript{72} Henriques, “Performing Nationalism,” 46.
remembered as one of the most important and most beloved musical figures in the history of Mexico.

Perhaps the most powerful, influential and transformative composer in the history of Mexico, however, was Carlos Chávez. Once the aftermath of the Revolution was settled and the new nationalist movement was now established at a national level, Chávez became the first Mexican composer to enunciate this new nationalism. He was more than a composer; Chávez played many important roles as a public figure, civil servant, and educator and accomplished much, thanks in part to his outstanding political skills. Carlos Chávez was an exception among Mexican musicians for rarely has a musician had “the opportunity to influence the development of art in an artist’s own country in such an aggressive and prolonged way.”

Early in his musical development, Chávez was a piano student of Manuel M. Ponce. In fact, Ponce opened a piano studio and in 1912, his students performed in what would be the first program in Mexico that featured exclusively the music of Claude Debussy. Chávez played Clair de Lune. Since Chávez was part of the new generation (post-Porfiriató), his approach was one that abandoned the European Romantic style Ponce preferred. Yolanda Rivas Moreno says that:

The production of Manuel M. Ponce falls between the nineteenth and twentieth centuries, oscillating between nineteenth-century romanticism and a ‘modernism’ containing elements of impressionism or neoromanticism. As a musician, Ponce is an equidistant and opposite figure to Carlos Chávez, the ideologue of the Mexican school, the promoter of the modern language and, paradoxically, a neoclassical formalist in his disciplined series of symphonies.

In 1921, José Vasconcelos, the Secretary of Public Education, commissioned Chávez to write his ballet El fuego nuevo (The New Fire). Vasconcelos asked that the work be inspired by

---

73 Yolanda Moreno Rivas, Rostros Del Nacionalismo En La Música Mexicana : Un Ensayo de Interpretación (Vida Y Pensamiento de Mexico), 1. ed (Fondo de Cultura Económica, 1989), 128.
74 Ibid., 14.
themes of the Aztec culture. This would be the first example of the application to music of the
movement instituted in the other arts to glorify the heritage from the Pre-Cortesian
civilizations." Unlike Ponce, Chávez was able to evoke the character of indigenous music
without quoting it directly, while the music continued to sound modern. Another landmark work
was his second indigenous ballet *Los cuatro soles* written in 1926.

Disappointed with the conservative musical state in Mexico, Chávez was bent on
modernizing the Mexican audience’s musical palette. After traveling to Europe and the United
States he returned to Mexico and became the organist at the Teatro Olimpia in Mexico City, a
position which facilitated networking and led to his appointment as the director of the Musicians
Union orchestra. In 1928, he was appointed director of Mexico’s National Conservatory of
Music, the same year that his *Orquesta Sinfónica Mexicana* (Mexican Symphonic Orchestra)
was founded. The name was changed the following year, in 1929, to *Orquesta Sinfónica de
México* (Mexico’s Symphonic Orchestra), an orchestra that Chávez would lead for the next
twenty years. It seems that Chávez had impeccable timing and was the right man for the job, but
this task would not be easy. The Conservatory’s Orchestra, which had Manuel M. Ponce as its
director in 1917, became the National Symphony Orchestra (1918-1924) under the direction of
Julián Carrillo. After the disintegration of the National Symphony, the Musicians Union
organized a new orchestra, but this group failed after its first season. Torres-Chibrás adds that:

There was a conflict between the jazz and classical factions at the Musicians
Union. The new leadership of the union was in the hands of the jazz faction, and they
offered Chávez the direction of the orchestra… This opportunity revealed his enormous

---

75 Godoy, “Mexican Music from 1920 to 1953,” 80.
76 Orquesta Sinfónica de México will be abbreviated “OSM.”
talent as an organizer, a charismatic leader, and a visionary musician and a skillful entrepreneur.  

This orchestra played a vital role in the musical life of Mexico and its musicians. José Antonio Alcaráz, one of Mexico’s leading music critics, makes an important connection regarding this orchestra and the Mexican musical nationalism:

   Mexican nationalism vigorously encompasses a period whose chronological limits may be fixed for study purposes with some precision in 1920: the year of the founding of the Symphony Orchestra of Mexico and ending three decades later, in 1958 with the death of José Pablo Moncayo, a composer born in 1912.

The year 1929 was an important year in the musical life of Mexico. Chávez had finished a successful year with the newly founded orchestra (which continued under its new name) and was making important strides as the new director of the Conservatory, but it was also this same year that Chávez invited Silvestre Revueltas to become the assistant conductor of the OSM. Revueltas studied at the National Conservatory from 1913-1916, but then continued his studies in the United States. He studied two years at St. Edward College in Austin, Texas, then another two years at the Chicago Musical College. He was conducting an orchestra in Mobile, Alabama when he received the invitation from Chávez.

   Revueltas’ compositional style took the concept of musical nationalism in a different direction than Chávez. Chávez considered the indigenous musical culture the most important stage in the history of Mexican music and therefore made every attempt to reconstruct musical elements he believed contained a primitive purity that would give an original Mexican character. Revueltas, on the other hand, used the contemporary Mexican scene as a source of inspiration.

---

77 Armando Ramón Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor: A Survey of His Life with a Historical Perspective of His Time,” 2002, 75-76.
78 Jose Antonio Alcaraz, En La Más Honda Música de Selva (Lecturas Mexicanas) (CONCACULTA, 1998), 33.
Mayer-Serra comments on the differences in the character of these composers’ nationalistic works:

The retrospective and erudite tendencies of Chavez's scores — the evoking of the past by using primitive scales or archaic instruments, by reconstructing the musical phases of certain ancient rites, etc. — do not correspond to the live temperament and quick spontaneity of Silvestre Revueltas. He is interested in present-day Mexico, with festivities of its market-places, the comical, sad atmosphere of the carpas — the crude little playhouses of the capital --, the tumult of the crowd in the street, the shrill colors of the people and the landscapes, the songs and music of the country as it exists today.79

Stevenson comments on Revueltas’ unique gift for melody:

The astounding gift for melody Revueltas possessed was perhaps his greatest single asset. His melodies are instinct with life, vibrant with energy. Unlike Chávez, Revueltas never self-denyingly reduced his melodic material to an all-prevailing diatonicism. Aaron Copland compared Revueltas’ spontaneity with Schubert’s, and remarked that “he composes organically tunes which are almost indistinguishable from the original folk material itself” — the original folk material being mestizo melody of the kind heard everywhere along the highways and byways of Mexico. His spontaneity and his easy assimilation of the prevailing popular styles enabled him to achieve in his picturization of such resorts as Cuernavaca and Janitzio peculiar authenticity. Revueltas was not only authentically Mexican; he was one of the musical seers of our generation.80

Though many of Revueltas’ symphonic works have titles that refer to aspects of Mexican life, his music is not programmatic. Unlike Ponce, Revueltas never used folk melodies in his work, yet his music always bears an unmistakable “Mexican” sound. The reason for this characteristic sound is that his themes:

Are fashioned on the melodic-rhythmic and harmonic patterns of folk melody. The endless number of melodies heard in the streets and on the highways, at the traditional fiestas and native dances, have left their impress upon the constantly alert sensitiveness of the composer. His musical language is always enriched by the many facets of Mexican musical temperament."81

80 Stevenson, Music in Mexico, 252.  
In his personal life, Revueltas was not a good administrator of his finances and to make matters worse, he did not earn much income. As a result, he fell into poverty and alcoholism. Unfortunately for Mexico, Revueltas died of pneumonia at the age of forty-one the day of the premier of his work *El renacuajo paseador*.

Musical nationalism in Mexico was officially born under Ponce’s watch, but took on a new life and direction under Chavez and Revueltas. Ponce was the first to search for inspiration in Mexico’s rich folk tradition. The government’s involvement in promoting the idea of nationalism through the arts, as well as an infrastructure to fund projects, allowed the next generation of nationalist composers to thrive. It is during this post-Revolutionary period that Blas Galindo and José Pablo Moncayo entered the musical scene in Mexico.
Chapter 2:
Two Composers: José Pablo Moncayo and Blas Galindo

Childhood of Moncayo and Galindo

Jose Pablo Moncayo was born in Guadalajara, Jalisco on June 29, 1912 to Francisco Moncayo Casillas and Juana Garcia Lopez. Though his childhood is basically unknown, we know that when he was six years old his family moved to Mexico City. Neither biographical articles, nor interviews with Moncayo’s widow reveal any details about his infancy.¹ Moncayo’s early childhood coincided with the Mexican Revolution, and though Guadalajara was not in a region that saw the most violent battles, it is likely that these conflicts were the main culprit in encouraging the Moncayo family to move to the capital to start afresh.

It is well documented that Moncayo began taking piano lessons with Eduardo Hernández Moncada when he was fourteen years of age. Following in the footsteps of his brother Francisco Moncayo, who was also a musician, he found performing opportunities in a variety of venues. He played the piano with jazz orchestras and performed in bars and restaurants, radio stations and even played for silent films. In the 1920s, films required live musicians to provide accompaniment for movies, and these jobs became an important source of income for many musicians. The era of the silent film would quickly decline after the release of the American musical film The Jazz Singer, a feature-length motion picture with synchronized dialogue sequences often considered the first “talkie,” which debuted in 1927. Through these jobs

Moncayo was able to pay for his studies and to contribute financially to the household. His friend Blas Galindo tells an anecdote that Moncayo shared with him:

Maestro Moncayo was born a musician; music was very natural to him. He was very young when he came to Mexico [City] and since work was scarce he joined a ‘carpa’ as a pianist. He told me that one day a soprano told him, ‘Hey, the song is too high, I can barely sing it; lower it.’ Moncayo asked her what key she wanted it in, and since the singer didn’t know anything about music she replied, ‘En un tono medio mayorcito y medio menorcito [in a key a little major and a little minor].’ What Moncayo did was to play it in the original key and the soprano never noticed.

Fortunately, there are more details and information about Blas Galindo’s childhood.

Galindo was born in San Gabriel (formally known as Venustiano Carranza), Jalisco, about 98 miles from Guadalajara, the place of Moncayo’s birth, on February 3, 1910. His parents, Luis Galindo Nieves and Afriana Dimas Casillas, had eighteen children. Both of his parents were partially of indigenous ancestry, contrary to early biographies that tended to romanticize Galindo as a pureblooded Huichol. Lisa Marie Calwell points out that in Robert M. Stevenson’s book, *History of Music in Mexico*, 1952, the author erroneously states that Galindo was a full-blooded Huichol. Lisa Marie Calwell points out that in Robert M. Stevenson’s book, *History of Music in Mexico*, 1952, the author erroneously states that Galindo was a full-blooded Huichol, on the authority of early publicity materials and an article entitled “Blas Galindo” by

---

2 Jose Kamuel Zepeda Moreno, *Vida y obra de José Pablo Moncayo* (Guadalajara, Jalisco, México: Gobierno de Jalisco, Secretaría de Cultura, 2005), 11.

3 In Mexico a *carpa* is a traveling show held under a big top. Originating in the nationalistic aftermath of the Mexican revolution, *carpas* toured agricultural communities and mining towns offering a menu of satire, slapstick humor, dramatic sketches and humorous monologues, as well as acrobatics, tightrope walking and other circus entertainments. These were equivalent to the vaudeville shows in the United States during the first part of the twentieth century.

4 Mexicans have a strong tendency to use the diminutive form of a word.


Carlos Chávez, which as she said, “tended to romanticize Galindo in order to enhance his musical reputation.”

In the article, Chávez says that:

Galindo, of pure Indian blood… as a child, worked his first job as a day-laborer bringing firewood from the mountain side. This is how he spent his childhood in the field, until the age of nine, when he began going to school.

Galindo’s father was a reasonably prosperous businessman who owned a small wine or tequila factory. In a personal interview on July 10, 1974 in Mexico City, Blas Galindo related to Richard Conant how his father had taught him how to run all aspects of the business; “cutting the maguey (a type of plant), bringing it to the factory, boiling it, making the wine, and selling it.”

Carlos Chávez points out the miseries of the “peasant” life, “ignorance, malnutrition, alcoholism, and undue subjugation, all of which Galindo lived through and experienced, he suffered through these hardships during these dark years of his frustrated and bitter childhood.”

The exaggeration of Galindo’s heritage and background brewed a myth. This myth portrayed Galindo as a full-blooded Huichol who had overcome many obstacles to achieve a place as one of the most respected composers of the Mexican nationalistic movement. However, there was something to be gained by politicizing Galindo’s story, evidence points that Chávez’s motives were not completely selfish. Chávez recognized Galindo’s talent and took a special interest in him (and Moncayo), and made unusual efforts to advance his career. To further the narrative, however, Chávez asserts how the government brought Galindo’s life to some sense of normality:

---

8 Ibid.
10 Conant, “The Vocal Music of Blas Galindo,” 85.
Blas, in disagreement with the vileness of his environment, the “bossism,” of the oppression of the villagers, entered in the whirlwind of those party battles with his ‘mausser’ and his 45. He spent years as a “guerrillero” in the mountains, entering and leaving his town, at times fleeting with his life hanging on the thread of fate. The triumph of the government brought him back to ‘normality.’

According to Isolda Acevedo in an interview with Armando Ramón Torres-Chibrás:

Galindo remembered vividly that when he was a child revolutionary soldiers invaded his house on horseback, ravaging the place and plundering everything they could. Galindo’s sister was killed during the tragic episode. Galindo escaped narrowly but, while hidden, saw the devastation caused by the soldiers.

Torres-Chibrás recalls from the interview that Mrs. Acevedo remembers how Galindo, already a mature adult, when visiting Ediciones Mexicanas de Musica’s office, still trembled from such memories. Susan Godoy paints a different picture of Galindo’s participation in the Revolution: “Galindo’s main contact with music in his youth was through his guitar, which he took with him in his wanderings with guerrilla bands of the Revolution. On his instrument he accompanied the corridos that he composed narrating the events of the day.” Richard Conant stipulates that “Galindo was surely an asset to the partisans if for no other reason than that he carried a guitar with him and would spontaneously compose corridos to his own accompaniment.”

The biographer Xochiquetzal Ruiz Ortí cites two important circumstances that allowed Galindo to succeed early in his career. These were his self-discipline and dedication, and the invaluable support of Carlos Chávez. The intent is not to infer that Galindo’s success was based

---

12 Spanish word for warrior. In this context, it carries the implication that Galindo was a member of the “guerillas,” inferring that he fought with the opposition forces.
13 Navarro, Hacer Música, 14.
14 Isolda Acevedo was a student of Rodolfo Halffter, who eventually became Halffter’s secretary and director of Ediciones Mexicanas de Música.
16 Ibid.
18 Conant, “The Vocal Music of Blas Galindo,” 87.
on the narrative of the myth mentioned above, but it is important to understand the legend, since it had an influence on early scholarship. Consider the eloquent description of Able Plenn in his notes for the premiere of Galindo’s *Suite no. 1* in 1933 quoted by Ruiz Ortíz:

> These are not chords that sprout from the strings of a cello, rather the earth itself pulsates the tragedies of its past along with its eternal power; neither could it be this violin who sings with such acute perseverance: these are the voices of the dark races of diaphanous song that through the pitiless centuries sprouted, struggled, and finally surrendered their melodic mental cognitions and dissolved reddish muscles to the landscape that now vibrates in the face of thousands of eyes that no longer see.  

“… and this is how the legend was born and weaved, and later was used by post-revolutionary governmental administrations until it was accepted as an official image.  

The town of San Gabriel, like many small towns throughout the region, was a very musical one. Galindo recalls that:

> In my town, simply put, everyone is a musician: a guitar, with a flute, violins, harps, mandolin; everyone. And since there was no radio or television, in the evening, everyone played music; I remember that as I walked down the street they would yell ‘hey Blas, come, grab your guitar and give it a go’.”

Since they had no access to radio or television, when it would rain, Galindo remembers that the families would congregate inside a home, and surrounded by the candlelights, they would sing with the accompaniment of the guitars.

His earliest musical training was in a boys’ choir led by Antonio Velasco. Galindo studied solfege and had his first piano lessons:

> I attended elementary school when I was seven years old. That same year a teacher organized a choir. The priest, in addition to providing a classroom for music

---

19 Ortíz, *Blas Galindo*, 12.
20 Ibid.
22 Ortíz, *Blas Galindo*, 17.
classes, had purchased fifty methods by Hilarión Eslava. The teacher did not allow us to sing; only solfege lessons were given, and if someone did not want to participate, he would tell them “I will kick you out.” We sang masses, motets, and some Mexican songs; we would also perform during the interludes in the town theatre plays.

In another interview, he recalls in retrospect that Antonio Velasco “was, as I can view him now, a good teacher.” Velasco asked the priest for permission to use the piano for lessons. Galindo recalls those days as follows:

My lessons were from 7:00am to 8:00am; at 8:00am I would run to the elementary school for classes; choir class was from 12:00pm to 1:00pm. Then, I would go home to eat, which was in the orchards, and then at 3:00pm I would return to school. At 6:00pm we had to sing at the Rosary. My only free moment was between 5:00pm and 6:00pm. At 7:00pm I would go to the billiard hall and ask permission to practice on a pianola that was there. A person that often travelled to Guadalajara would bring me scores like Liszt’s “La Campanella.”

Galindo left the choir at the age of 13 after his voice changed and he was no longer able to participate. It was around this time that he worked as a hired hand in a store.

There is speculation about the events in Galindo’s life between the ages of thirteen and nineteen. Some scholars contend that Blas Galindo participated in the Mexican Revolution during his youth and returned to San Gabriel when he was eighteen or nineteen years old. Ruiz Ortiz states that according to the dates and geographic location, Galindo would only have been able to participate in the “Cristiada.” Blas Galindo’s son, Carlos Blas Galindo, suggests that his father could have participated in the “Escobar uprising that supported Adolfo de la Huerta.”

---

23 Miguel Hilarión Eslava Elizondo (1807-1878) was a Spanish nineteenth-century composer and musicologist who championed Spanish opera.
24 Ortiz and Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo” 52.
25 Conant, “The Vocal Music of Blas Galindo,” 86.
26 Ortiz and Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo.”
27 The Cristiada is another name for the Cristero War (1926-1929), a conflict in response to the anti-clericalism of the ruling Mexican government which began after the enforcement of the Mexican Constitution of 1917. The anti-clerical statues of the Constitution caused the persecution of Catholics which resulted in thousands of deaths.
28 Ortiz, Blas Galindo, 18.
Jean Meyer holds that Cristiadas advanced to the southwestern region of Jalisco during 1927-1928 from San Gabriel to Colima. Galindo defended the fact that he remained working as an employee at the store during this time, since his father lost much of his business due to the political warfare. It is impossible to know with certainty whether he participated in any of these battles, since he refused to answer questions about this subject in his interviews and omitted all details in his autobiographical writings. His position was that the information was not pertinent to his music. I suspect that he probably participated in some form since he never denied his involvement after many years of having the opportunity to rectify the record.

Most sources agree that he returned to San Gabriel to work and study in 1928 when he was eighteen. In 1929, Antonio Velasco’s position was vacant after he moved to Guadalajara. As a result, Blas was asked to direct the school choir. He also assumed the role of singer and accompanist at the local church. In his interview with Richard Conant, Blas Galindo recalls the challenge he faced:

I faced one difficulty—I couldn’t read music, and I had to sing at least one mass every day. So, I took the Latin texts, placed them over the harmonium and I improvised the melody and the accompaniment out of sheer necessity, but it was exactly this that gave me a great fluency in the field of composition, without my hardly even noticing it.

Soon after, Galindo organized a children’s choir, a women’s choir, and a municipal boys’ band. With these ensembles, he practiced his composition craft writing pieces for these groups. This task was a difficult one for two reasons: 1) he had not yet acquired the skills necessary to notate music; and 2) he did not know how to play all the instruments. His solution was to take each instrument and through the process of trial and error, gradually figure out the notes each

---

29 Ibid.
instrument could emit by checking them with a piano. According to Galindo, after a few months of practicing he was able to play the clarinet and conduct; “the band was able to play several numbers with reasonable musicality.”

Formative Years (The Conservatory)

It is impossible to consider the formative years of Blas Galindo and José Pablo Moncayo without emphasizing the importance of Carlos Chávez in their lives. Chávez, arguably the most important musical figure in the history of Mexican music, played a crucial role in the lives and careers of both Moncayo and Galindo and in many ways was the driving force behind much of their success. He recognized each composer’s potential, and, as will be consistently documented below, went out of his way to provide opportunities and venues that became stepping-stones during their formative years and allowed these budding composers to achieve a place among the great Mexican musicians and composers of the twentieth century. Time after time Chávez provided conducting opportunities and was directly responsible for many of the commissions each composer received. Moncayo himself said the following about Chávez:

“Chávez to me is a beloved person. I owe him so much!... One of the things I most admire is his strength, that rigidness and discipline that are essential in him. Of his music I admire the pureness and sobriety; the melody of the bassoons in Hijo de Cólquide, is of impressive majesty, it is perfectly placed and thought out, after the introduction of the oboe; as everything he does is. Without dispute he is the greatest musician that Mexico has ever had.”

Galindo, who also reaped many benefits from this special relationship with Chávez, when asked about how much he owed Chávez, replied saying:

31 Ibid., 88.
32 José Antonio Alcaraz, La obra de José Pablo Moncayo (UNAM / Difusión Cultural, Departamento de Música, 1975), 18.
Everything. I owe everything to Chávez… Chávez never told us how we should compose, each wrote how he wanted; what happened with me is that I wrote what he wanted, for example the Sones de mariachi. He told me: “Write something from your land,” and I wrote the Sones. Personally, he took great care of me: “None of that partying,” he would say. I had to dedicate myself physically and mentally to my work.\textsuperscript{33}

Moncayo’s career officially begins with his admission into the National Conservatory, and thus, marks his official first contact with the nationalist movement; however, Armando Ramón Torres-Chibrás believes that Moncayo was present for the very first rehearsal of Carlos Chávez’s orchestra:

It is impossible not to imagine Moncayo attending the first rehearsals and concerts to see his brother Francisco (Pancho) and his piano teacher [Eduardo Hernandez Moncada] perform as members of the new and celebrated orchestra. Moncayo is at this moment a silent witness of the music revolution in Mexico, but he will soon play a role in this movement.\textsuperscript{34}

Moncayo was admitted to the National Conservatory of music in 1929, when he was 17 years of age. After being appointed director of the National Conservatory of Music in 1928, Carlos Chávez formed a team of young collaborators that included Silvestre Revueltas, Candelario Huízar, Francisco Agea (joined in 1930), Luis Sandi, Daniel Castañeda, Gerónimo Baqueiro Foster, Vicente T. Mendoza, Jesús Romero, José Pomar, David Saloma, and José Rolón.

Though there is no official record showing which courses Moncayo enrolled in, or which professors he studied with, it is safe to assume that he would have followed a similar path as his classmates Salvador Contreras, Blas Galindo and Daniel Ayala, all of whom have biographies with details pertaining to this matter. From the biographies we can deduce that Moncayo studied composition with Carlos Chávez and Candelario Huízar, who also taught harmony, counterpoint and analysis (also called musical forms). During those years Vicente T. Mendoza and Gerónimo

\textsuperscript{33} Ortiz and Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo” 59.
\textsuperscript{34} Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor,” 82.
Baqueiro Foster taught solfege or sight reading; Luis Sandi was the director of the conservatory choir and Eduardo Hernández Moncada (Moncayo’s piano teacher), the associate conductor; and José Rolón, who had studied composition with Nadia Boulanger and Paul Dukas, taught harmony, counterpoint and the fugue.

In 1930, Moncayo was requested to collaborate with his teacher Eduardo Hernández Moncada, who was commissioned to write the music for an experimental talking movie called *Abismo* (Abyss). The collaboration also involved Moncayo’s brother and Silvestre Revueltas. Hernández Moncada describes it in the following way:

> Since I also had to find low-cost collaboration, I consulted with Pancho Moncayo, violinist within the group that I was conducting at the Olimpia Movie Theatre and brother of José Pablo, who was my piano disciple, about someone I could ask to participate, and he suggested Silvestre to me; I was reluctant to request an artist of his category to perform such modest work but he offered kindly and generously.  

In 1931, Moncayo officially joined the OSM as a percussionist. Soon thereafter, he filled the position of pianist, inherited from his piano teacher Eduardo Hernández Moncada. Also in 1931, Moncayo made his debut as a composer in a concert sponsored by the *Sociedad Musical Renovación*  

> (Renovation Music Society) alongside Francisco and Guillermo Argote (brothers), Salvador Contreras and Daniel Ayala. The program offered only works from the young members of the Society. Moncayo presented two compositions written for solo piano, “Impressions in a Forest” and “Impression,” which he performed.  

This is Moncayo’s first

---


36 The Sociedad Musical Renovación had their first concerts in the home of Gerónimo Baqueiro Foster. The meetings hosted conferences about a variety of musical subjects and as well as providing a venue for performances of compositions from the most advanced students. The purpose was to foster the young composers in music Nationalism.

37 Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor,” 106.
public appearance as a composer and performer, and also the first time participating in a concert with Contreras and Ayala (Galindo would join them the following year).

In accordance with all the changes, Chávez created a new composition class that took a more modern pedagogical approach to composition. The class was called *clase de Creación Musical* (Class of Musical Creation). Chávez carefully selected students who not only met the creative pre-requisite, but also displayed ability, dedication and responsibility. According to Dr. Jesús C. Romero, the selected students were Daniel Ayala, for his fame as a budding composer; Salvador Contreras, for his ability to play the violin; and José Pablo Moncayo, for his ability to sight-read new works on the piano. This class also had some of Chavez’s colleagues, such as Vicente T. Mendoza, Candelario Huízar and Revueltas.

In this same year, 1931, Blas Galindo was making his way to Mexico City. After realizing that the small town of San Gabriel would provide very few opportunities for growth, not to mention that his father and the priest wanted him to marry, he decided to leave. He relates a series of events that led him to the capital:

> My father and the priest from San Gabriel wanted me to marry, but I said no; I wanted to study, “Study what?” [Said his father], “well to be a lawyer, but not to marry.” [Galindo responded]. So I told my mother that I was leaving the town, “And where are you going?,” she asked me, so I told her, “to Mexico of course.” So one of my sisters grabbed some of my clothes, ironed them, and packed them for me in my suite case. Then early that morning, I left home. […] I felt terrible; I knew I would not return until who knows when. “But I need to do it,” I said to myself, so I clenched my thirty pesos that were in my money sack under my shirt, and sat next to the window.

It was only two days after Galindo’s arrival to Mexico City that he met both Carlos Chávez and Silvestre Revueltas:

---


At that time I wasn’t thinking of studying music because in my town music was not a profession, but an entertainment, and it was even a little bit unbecoming, because people thought that musicians were always drunk; so I came to Mexico City with the hope of studying law. But when I arrived here I was brought a letter from a man that I was to deliver to his brother who was living in the city. When I went to deliver it he asked me: “Do you want to visit the Conservatory? I play there in the symphony orchestra.” I said: “Yes, of course, let’s go.”

…Then he said: “Do you want to attend the rehearsal? But you have to hide behind the percussion where the teacher cannot see you, because they don’t let anyone attend the rehearsals.”

This experience ended his career in law, and led Galindo to devote his life to music. It was also during this same year that Moncayo played percussion with the symphony orchestra. It is interesting to speculate whether this was the first time Galindo and Moncayo met. It is possible that this rehearsal marked their first encounter and the beginning of their long friendship. When the friend who brought him to the rehearsal found out that Galindo was interested in registering at the Conservatory, he arranged a meeting between Blas and Carlos Chávez. Since it was already May and the course had started back in January, Galindo brought his case to Chávez defending that he had no need for basic music courses due to his musical experiences at San Gabriel. Chávez apparently recognized Galindo’s talent, allowed him to register immediately, bypassing the normal formalities and red tape. In an interview, he confirms that he did not begin with freshman-year basic courses; rather, he began solfege and harmony at the sophomore level:

When I arrived to the Conservatory, I began in the second year of solfege and harmony. The class was very easy. Maestro Rolón was very tranquil, very careful with the rules. I showed him scholastic projects according to the norms; he thought they were well done, but would not allow the slightest alteration. In counterpoint he was as rigorous as maestro Huízar, who taught counterpoint to both Moncayo and Salvador [Contreras]… With Rolón everything had to be exact. The projects were well done, but were without life, and music has to have life.  

---

40 Conant, “The Vocal Music of Blas Galindo,” 89.
41 Ortíz and Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo” 54.
In 1932, Blas Galindo joined Chavez’s Musical Creation class. In his article “Compositores de mi generación,” Galindo shares that prior to Chavez’s arrival, registration numbers were high in the composition major, but regrettably, not one student finished his degree in composition. Enrollment numbers began to decline steadily due to the poor pedagogical methods used. The classes emphasized the academic dogmatism that prevented students from developing freedom of thought and expressiveness; as a result, there was no license to develop their creative ideas. Students were disappointed with the program and no longer aspired to be composers, rather, opting to major exclusively in a performance degree.\footnote{Navarro, Hacer Música, 37.}

In contrast, Galindo describes in this same article how Chavez’s Musical Creation class brought much fruit, stating that enrollment began with three students, then grew to eight students the year he joined (though only four students attended their final examination), and in 1933 the enrollment was even greater. Galindo offers details about the structure of the composition class:

The program—to describe it briefly—included the creation of solo melodies, from the simplest ones to those conceived in the scale of twelve tones. Therefore, the plan adjusted, in outline, to the historical evolving process of the melody. After this first stage of studies, the assignment consisted of superimposing two melodies. Then, three, four, etc., until acquiring, as a result of such lineal superimpositions, the harmonic sense of verticality and the awareness of form, the latter determined by cadenced rests. All the melodies were created to be performed by certain instruments, or by human voices. Therefore, from the first lessons, the student became familiarized with the appropriate resources for instruments and voices.\footnote{Ibid., 38.}

In an interview, Galindo shares his perspective as a student who entered the program a year later than Contreras, Ayala and Moncayo:

I joined the Musical Creation class in 1932; Salvador Contreras, Daniel Ayala and José Pablo Moncayo had already completed one year of study and had already played in the orchestra. On the other hand, I grew up immersed in the popular music; I already had natural instincts for composition. In maestro Chávez’s class, he would give us five
sounds, for example, and we had to feel the melodic value of each interval; we had to appreciate its aesthetic and emotional value and the purity of its sonority. We also had to write tonal and pentatonic melodies. Since then, I write without meter; I write the notes how I feel them. The melody and the rhythm should appear on its own. I believe that man should follow his natural impulse.44

Carlos Chávez proudly describes the procedure followed in his Musical Creation class in which a more practical approach was used.

We used no text. All the students worked untiringly, writing melodies in all the diatonic modes, in a melodic scale of twelve tones, and all of the pentatonic scales. Hundreds of melodies were written, but not merely as exercises on paper. We had instruments in the classroom, and the melodies were played on them, and found to be adequate or inadequate to the resources of the specific instruments. The result is that the young boys in particular now write melodies with amazingly acute instrumental feeling.45

The pedagogical approach used in this class proved to be successful when considering that many of these composition projects became works that these students used in their first public appearances as composers.

Life as a student in the Conservatory was not always easy. Both Moncayo and Galindo endured some economic hardships and in order to continue their studies needed to find a way to sustain their physical necessities. Salvador Contreras recalls a first-hand account of when he and his friend José Pablo Moncayo decided to apply for jobs as part-time music teachers in the Mexico City school system. Their first attempt failed, though they each had a successful interview and each passed the examinations necessary to become a teacher in the system. Unfortunately in Mexico, as it is in many places, the saying “it is not what you know, but who you know” holds true.

José Pablo Moncayo and I studied with the firm purpose of becoming somebody [in life]. Dedicated entirely to study, we managed to deserve the title of distinguished

44 Ortiz and Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo” 53.
students with great future. Notwithstanding our coveted position at the conservatory, our poor economy contrasted markedly with the concept of privilege. Encouraged by our longings and moved by necessity, we decided to take an examination at the Section of Music of the School District (Sección de Música Escolar) to get official positions as teachers in primary or high schools of the D.F. and to rely on an assured source of income that would allow us to continue our studies.

The young students were optimistic since the search committee consisted of five professors headed by José Rolón, who would have been familiar with their abilities and strengths. Contreras was familiar with all the professors on the panel with the exception of one. The competition for the position had fifteen aspirants. Contreras describes in his own words the examination:

We entered the room one behind another. Before me they called in Moncayo whom I wished good luck. After about ten minutes I heard him playing the piano and immediately afterward I heard the choral ensemble perform an excerpt of a piece by Stravinsky. All the applicants had to exit by the other door, properly escorted, that was not the same as the entrance door; so Moncayo waited until it was my turn. They called me and I entered the examination room.

The jury told the applicants to return in two days for the results. After the two days passed, they were met by maestro Salas who informed them that they did not receive the position, but that another opportunity would surface in the following semester. Moved by his friendship with Contreras he caught up with the young musicians as they retreated down the stairs and invited them to a cup of coffee:

We accepted, and in the midst of a nice, companionable chat, I asked him suddenly, –“How did we make out? Tell the truth.” Compromised by the unexpected question and moved by friendship and appreciation, he answered, –“It is better not to talk about that.” –“Was it so bad?” I insisted and now decided, he informed us, –“You were

---

46 D.F is the initial for Distrito Federal (Federal District, i.e., Mexico City).
47 Salvador Contreras, "Memorias, 1970 (Mexico City)" TM, 90-92, 94-95, 96; quoted in Tello, Salvador Contreras, 51.
48 Ibid., 52.
the best, but the five positions were awarded (?)[sic] to five persons with very high recommendations.**49

It was February of 1932, and the two friends had to wait until July to compete again for the next available pool of positions. There were four positions available this time around, but once again, they were not awarded those positions either. In April of 1933, there was an announcement for four more positions that were open. This time, Luis Sandi was heading the search committee.

So once again, the young composers applied for the position and proceeded to fulfill the requirements and examination. Contreras recalls that day:

> We left for our examination optimistic and with the firm hope of achieving something we had wanted for many years: a position and a secure salary, to cover our primary needs and continue our formation. And while awaiting this optimistic result, fifteen days passed. We were invaded by doubt when in May 1933, Moncayo and I received notice of our appointment, which was sent by mail to the Conservatory… We were very happy. We congratulated ourselves mutually and that day we mutually called each other “maestros,” deciding to celebrate the triumph in the evening, after bringing the news to our families.50

Salvador Contreras was appointed to the School of Art for Workers No. 1 (Escuela de Arte para Trabajadores No. 1) as professor of violin and director of instrumental ensembles. Candelario Huízar, who taught Contreras’ and Moncayo’s Harmony classes at the conservatory, held the position of director. Moncayo was assigned to School No. 3 to teach piano and sight-reading.

The monthly salary that they received was 90 pesos, which was an attractive salary for that time.

Galindo too was in a position where he had to endure certain hardships in order to maintain sufficient freedom to attend class and study. When he arrived at the conservatory, Galindo had no money. Fortunately, he had a friend who allowed him to live in the cellar of his shoe store. For two years, he left the shoe cellar at 7:00 a.m. and ran (literally) to the

---

49 Ibid., 53.
50 Ibid., 53-54.
Conservatory in time for his 8:00 a.m. class. He also had to find creative ways to find food to eat. On many occasions, he would ask friends to invite him over for lunch. The friend with the shoe store, who was also poor, was not able to host him, and as a result “there were times when he had to sleep between benches at the Conservatory and others when he slept outdoors on a park bench.” He feared that taking a big job would slow down his studies, and therefore he only took temporary positions. In an interview, he recalled some of the hardships he endured upon his arrival to Mexico City:

“I like to eat. It was only when I arrived to Mexico City in 1931 that I got thin. I didn’t eat; in all honesty, I endured much hunger. Actually, I would ask my female friends to invite me to their homes to eat, I would tell them to ask their mom so I would be invited around lunch time, and so I compiled a list which contained the names and dates and whose turn it was for me to visit next. It was very difficult for me. Some days, I even had to beg for money on the street so I could have something to eat. I even slept on the street, there next to the Salón México.

When I was the director at the conservatory, I put a diner in because I spent many famines when I was a student, many famines. I said, “No! We need to put in a diner.” I put the free restaurant, but they only served the regular students, the ones who were studying.”

In order to finance his studies and basic necessities, he worked in a variety of jobs. One of the first jobs he had was as a copyist. This not only provided some financial stability, but also helped him with his formal preparation. In 1934, Chávez gave him his first paying position at the Conservatory as a paid student chorister in the chorus of the Conservatory. The most difficult years for Galindo, in terms of enduring these hardships, were definitely during the first few years as a student at the Conservatory.

---

51 Conant, “The Vocal Music of Blas Galindo,” 91.
52 Navarro, Hacer Música, 33.
53 Ortiz, Blas Galindo, 19-20.
The young composers were thriving in Chávez’s Musical Creation class. In 1933, some of the compositions conceived in Chávez’s class were performed within the conservatory concert series, which took place in the Hidalgo Theatre. Moncayo premiered his *Sonata for violin and violoncello*, Contreras also wrote a piece for violin and violoncello, Ayala wrote a piece for string quartet, and Galindo premiered a *Suite for violin and violoncello*. Galindo writes the following in response to his first public performance, held on November 7, 1933:

> When Maestro Chávez asked us to write a work for two instruments, I worked on a piece for violin and violoncello… I turned in my work and forgot it, until one day, as I walked in front of the Cathedral I saw some large posters that said “Galindo”; I thought that last name belonged to a boxer or a bullfighter. But when I arrived to the Conservatory the students were waiting to congratulate me. The poster said, “Galindo, world premiere of the *Suite for violin and violoncello*.”

This first public performance of our works was a real revelation for us, because we did not believe we had improved so much in the short time we had attended Maestro Chávez’s course. The works, although in some cases lacking character and having technical deficiencies, denoted some qualities that could be developed with study and time.

**El Grupo de los Cuatro (The Four)**

Unfortunately for Carlos Chávez’s students, he resigned from the Conservatory in 1934 and his Composition Workshop was discontinued. This was quite unfortunate for our young composers. Determined and eager to continue this environment, they met on a consistent basis to review each other’s works critically. Galindo said, “Later Chávez left for foreign lands, and we continued to meet on Saturdays to analyze our own compositions.”

Moncayo and Contreras continued their studies of counterpoint and harmony under the direction of Huízar, but Galindo

---

54 Ruiz, Ortiz and García Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo” 54.
56 Ibid., 31.
continued his studies with Rolón. These sessions, in which the composers met weekly to exchange ideas and techniques, were sometimes aided by Chávez, and more often by Huízar. Galindo explained that “Chávez, who without imparting regular class to us, oriented our development as composers.” He also described the valued assistance by Huízar as follows:

By petition on our behalf, the maestro Huízar amicably reviewed our compositions. We learned so much from him, for he allowed us to observe how he composed. In this way we acquired a practical knowledge of the trade. He even presented us with problems related to his own compositions to see if our solution coincided with his.

Following Chávez’s resignation, Galindo accepted a teaching position at the rural normal school in El Mexe, Hidalgo. While there, he received an invitation from Salvador Contreras to join him in Mexico City with the purpose of organizing a concert. The program was to feature compositions that were written during Chávez’s Composition Workshop class. After Chávez’s resignation, he was replaced by Estanislao Mejía, his nemesis. The politics that were at play made life difficult for the four composers who had just lost their leader. Salvador Contreras described their struggles this way:

We were branded as “Chavistas” and blacklisted by the new administration of the Conservatory, to the point of setting obstacles for our registration… But we did not capitulate. We decided to give our first concert with our compositions demonstrating with it the truthfulness of the class of Music Creation that had been suppressed from the study plan of the Conservatory. We requested support of the current director in relation to performers, piano and advertising, to which we had the right as conservatory students, but everything was refused to us by maestro Mejía. And asking here, begging there, we

57 Ibid., 39.
58 Ibid.
59 During the last years of the decade he held various appointments which started his career as an educator: Professor of Popular Music with the Bureau of the Secretary of Public Educations (SEP) 1934; Professor of Elementary Music Instruction, also under the SEP, 1936; and Special Professor of Artistic (musical) Instruction in the Night School of Art for Workers, 1937.
60 Most of these high-level positions were politically tainted. For this reason, it was very unusual for someone to remain in the same position when the political winds changed.
raised enough money to pay the musicians who collaborated in the concert, to rent the piano and print the programs.\textsuperscript{61}

On November 25, 1935, at 8:30 p.m. they presented their first concert in the Teatro Orientacion. The concert was promoted as a “Concert of a group of young composers,” which featured a picture of the four musicians. Each composer featured two works. Moncayo presented two works; he opened the concert with his \textit{Sonatina} for piano and his work \textit{Amatzinac} for flute and string quartet, which the composer conducted. Galindo’s two works were \textit{Caporal}, a choral work with words by Alfonso del Rio, and \textit{Lagartija}, a dance for piano. Contreras presented his \textit{Sonata for violin and cello} and a string quartet. Ayala, who had recently had a successful premiere of his piece \textit{Tribu} by the OSM under the direction of Chávez, presented \textit{Danza} for string quartet, and \textit{El Grillo}, a work for ensemble and soprano. When asked about the reception of their debut, Galindo responded in the following way:

\begin{quote}
So, with those works that we completed [in Chávez’s class], in that group, we presented ourselves to the public. And…they tore us into pieces!... from the press to the students at the conservatory, the teachers, and everyone. Everyone tore us to pieces! … Because we did what we felt like doing, and not what was supposed to be done, at least from a scholastic point of view. I, for example, presented a work for piano that I myself played and titled \textit{La lagartija} [The Lizard], imagine that! And…Uh! They gave me terror.

First of all we were anti-scholastic. On purpose we did not want to be scholastic, we didn’t pretend to be scholastic, and we were anti-dogmatic! This caused a great freedom of writing, of imagination. But yes, we were aiming for something beyond simply music.

The musical atmosphere was significant, but precisely for this reason, because we were aggressive! We even had concerts in which the entire audience was against us; there was whistling, kicking and… punching… the entire audience was against us! The reason was that back then, they only heard scholastic things, the “classics,” but even so, the public would follow us. They were always informed about our concerts, and back then there were many music critics, and they always knew when we performed, actually,
\end{quote}

to promote us only to later attack us; and they attacked us, but they attacked us with reason, not just to do us harm, no, they demanded from us; this was the good part.\textsuperscript{52}

One of the music critics, José Barros Sierra, who wrote for the paper \textit{El Universal}, published an article in which he referred to the young composers as the “\textit{grupo de los cuatro}” (“the Group of the Four”). With these composers continuing the lines of Mexican Nationalism, it is no surprise that this description carried overtones of comparison to European nationalist groups such as “The Russian Five” or the French “Les Six.” Though this term was used in a contemptuous way, the group adopted it when they presented themselves in a second concert on March 31 of 1936 as performers. They performed works by Handel, Poulenc, Beethoven and Debussy. Galindo explained the following when asked about the origin of the group’s name:

After that concert a critic thought to call us the “Group of the Four.” Salvador Contreras, who was very observant, proposed that we keep the name. I made the comment that if other composers joined the group, we would be the “Group of the Five” or “Group of the Six.” From that moment we were named the “Group of the Four” \textit{[Grupo de los cuatro]}\textsuperscript{63}

Due to the lack of support by Estanislao Mejía, then director of the National Conservatory, the group sought support wherever they could find it. At this concert, they presented themselves as members of the \textit{Liga de Escritores y Artistas Revolucionarios} (LEAR) (League of Revolutionary Writers and Artists). Founded in 1933, the organization, which had leftist tendencies and was critical of the government, attacked Chávez, for his association with the current administration at that time. Due to the upcoming changes in political powers, many of Chávez’s collaborators joined the organization, like Eduardo Hernández Moncada, Luis Sandi, José Pomar and Silvestre Revueltas. The latter became president of the executive board of the LEAR in 1936, which

\textsuperscript{52} Navarro, \textit{Hacer Música}, 31.
\textsuperscript{63} Roberto García Bonilla, \textit{Visiones sonoras: Entrevistas con compositores, solistas y directores} (Siglo XXI, 2001), 39.
caused some separation in the relationship between Chávez and Revueltas. The young composers, however, were not interested in the political position of this group. Their connection to this organization had more to do with convenience as Galindo explains:

I was a young boy from the province and I knew nobody. In the LEAR I met many friends. The Group of Four was a member of the LEAR. Basically, what we wanted was their sponsorship for our concerts: we were there where we saw opportunities and the LEAR sponsored a few concerts.\textsuperscript{64}

The most important concert of that year, however, was when they organized a second concert on October 15 featuring the young composers’ works. Once again, each composer presented two works. Blas Galindo opened this concert with his Suite No. 2 and also featured a cello quartet. The two works Moncayo presented were Sonatina for piano and violin, with the author performing the piano and Francisco Contreras (Salvador’s Contreras’ uncle and first violin teacher) on the violin; and Romanza, a piano trio, featuring Francisco Contreras on violin, Guillermo Argote on cello, and Moncayo on piano.

José Rolón, in an essay about the music in Mexico, commented about the Group of Four, specifically highlighting the special friendship between Moncayo and Galindo:

The spirit of camaraderie between Moncayo and Galindo is revealed in the fact that they had grouped together, [...] as the Russian Five before and Les Six after, only that this group was much more modest. [...] The objectives of the group were the same than those from the celebrated artists; only these were in humble dimensions.\textsuperscript{65}

It is worth noting again that Mexico too, had its own “group of six” towards the end of the nineteenth century comprised of the following composers: Ricardo Castro, Gustavo E. Campa, Carlos J. Meneses, Felipe Villanueva, Ignacio Quezadas and Juan Hernández.

\textsuperscript{64} Ortiz and Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo” 57.
\textsuperscript{65} José Rolón, “El Sonindo de lo Propio”; as quoted in Zepeda Moreno, \textit{Vida y obra de José Pablo Moncayo}, 36.
For the next three years, the Group of Four continued to meet. Week after week, they congregated in Galindo’s home with the objective of discussing problems related to not only their compositions, but also their future. They read, analyzed, commented, and criticized each other’s works. These meetings were very fruitful, for in them they “confessed to one another.”\footnote{Navarro, \textit{Hacer Música}, 39.}

One of the major ambitions of the young composers, during that time, was to have their works performed by the Orquesta Sinfónica de México (OSM).

Chávez was gaining international recognition for his activities as guest conductor in the United States, but also for the premiere of one of his most celebrated works, \textit{Sinfonia India}. Though Chávez was no longer teaching their Composition Workshop class, he continued to be an important figure in the lives and careers of both Moncayo and Galindo. In 1937, Chávez commissioned Moncayo, Contreras and Galindo to write some arrangements of traditional Mexican music that would be performed in the Theatre of Fine Arts for a series of educational concerts by the OSM. Galindo shares this momentous commission as follows:

\begin{quote}
The commission for us was of great satisfaction, though maestro Huízar—demanding with himself, and as a result, with everyone else—was opposed to the idea. He argued that we were not yet competent enough. But once we convinced him; he, with his habitual generosity, helped us finish the work.\footnote{Ibid., 40.}
\end{quote}

This was the first of many orchestral works by Moncayo and Galindo that would be premiered by the OSM, since from this moment on, the majority of their orchestral output would be commissioned by the OSM or would be prize-winning works from competitions held by the OSM.
It was not unusual for Chávez to commission this type of work by young composers since there was a general enthusiasm for the investigation of indigenous and mestizo music carried on by the Academia de Investigación del Conservatorio, the Secretaría de Educación Pública (SEP), and the Universidad Nacional.\(^\text{68}\) There would be many arrangements for orchestra of folk and popular songs and dances made in the last years of this decade, which would vary from direct harmonizations to fairly extended works where two or three popular melodies would be combined in succession. Moncayo orchestrated La Adelita and La Valentina, two popular songs from the time of the Revolution.

In 1939, the Group of Four had an opportunity to increase their fame thanks to a series of five concerts organized by the National Conservatory and Department of Fine Arts of the Secretariat of Public Education and transmitted by the broadcasting station of the National University, Radio UNAM.\(^\text{69}\) The broadcast programs included the music of Moncayo, Galindo and Contreras. The first broadcast concert, held on August 7th, featured exclusively the music of Moncayo. His Sonata for violin and piano was performed by César Quirarte on the violin and Moncayo on piano. The second work of the program was the Trío for flute, violin and piano with the flutist Miguel Preciado joining Quirarte and Moncayo. The August 14 program was devoted entirely to Galindo and featured three pieces: La Lagartija, with Galindo on piano; Cuatro Canciones: “Mi querer pasaba el río,” “La luna está encarcelada,” “Poema de amor,” and “Paloma blanca”; and Concertino, with Eunice Gordillo and Salvador Ochoa on piano. The third program, transmitted on August 21, featured the works of all three composers. It included Moncayo performing his own Sonatina on piano; two pieces by Galindo: Llano alegre and Vals;

---

\(^{68}\) Godoy, “Mexican Music from 1920 to 1953,” 228.

\(^{69}\) Tello, Salvador Contreras, 48.
and Cuarteto by Contreras. All of the works above are listed in the order they appeared in the programs. The next program, on August 28, also featured works by all three composers. Galindo presented three works: Impresión, Caricatura de vals, and Jalisciense; Contreras Dos canciones for voice and piano; and Moncayo Amaztinac for flute and quartet. The final concert, transmitted on September 4, featured only works by Contreras: his Suite, for string quintet, clarinet, trumpet, bassoon and piano; and Tres poemas, for voice and chamber ensemble.

On November 22 and 24, 1940, the Group of Four had their last concert in the Palace of Fine Arts. The works included in the final performance were: Suite de baile and Preludio, by Galindo; Música para Orquesta Sinfónica, by Salvador Contreras; Paisaje and El hombre maya, by Daniel Ayala; and Moncayo closed the program with the premier of his Hueyapan. The press noted that the works were all composed between 1939 and 1940 and also that each composer would conduct his own composition. The Group of Four disbanded after this performance. Aurelio Tello believes that “by the time of this concert, consisting of symphonic works of the four composers, the group had reached a level that only could be continued individually.”

Sones de mariachi and Huapango

1940 was a year in which Mexico lost one of its great composers. The tragedy of Silvestre Revueltas’ death was discussed in the previous chapter. He died on October 5, the same day his ballet El renacuajo paseador (The Strolling Tadpole) was premiered. His ballet La Coronela (1940) was left unfinished. Revueltas had completed the piano reduction to three of the four episodes, but did not complete the last one. Blas Galindo finished the incomplete work,

---

70 Ibid., 43.
71 Ibid.
which was then orchestrated by Candelario Huízar. The Ballet of Fine Arts premiered the ballet

*La coronela* at the Palace of Fine Arts on November 26 and 30. Galindo recalls in an interview:

*I mourned his death. I was commissioned to finish the last episode of the ballet *La coronela*. I completed it in a way that no one knew where he finished and where I began. I remember the orchestral color, very lively. There is a passage with the tuba and the piccolo that no one had ever thought of. He broke all the rules and conventions. He knew what he was writing and what it sounded like.*

The death of Revueltas marked the “stylistic summit of the Mexican composition school,” and for Blas Galindo, the year 1940 was a landmark in his professional life. During that year, he completed his first orchestral works, which now reflected a sense of maturity. Among the works he completed this year were two ballets, *Entre sombras anda el fuego* and *Danza de las fuerzas nuevas*, and his famous *Sones de mariachi*.

In May of 1940, at the request of Nelson Rockefeller, Carlos Chávez organized the music for the “Twenty Centuries of Mexican Art” exhibition at the Museum of Modern Art in New York. Chávez assembled a special orchestra for the event that included handpicked members of the New York Philharmonic Orchestra and Mexican performers specially brought for the occasion. The content of this program was to trace the development of Mexican music from ancient times through the Colonial period, and to the present.

The concert series had been arranged to complement the largest and most comprehensive showing of Mexican visual art ever assembled. The first three evening concerts will be conducted by Mr. Chavez in person on Thursday, Friday and Saturday, May 16, 17, and 18. The series will continue for two weeks with matinee and evening performances daily, including Sundays, at 2:30 P.M. and 8:45 P.M., and will be under the direction of Mr. Eduardo Hernandez Moncada, Assistant Conductor of the Symphony Orchestra of Mexico, of which Mr. Chavez is Conductor.

---

72 Bonilla, *Visiones sonoras*, 42.
73 Yolanda Moreno Rivas, *La Composición En México En El Siglo XX (Cultura Contemporánea de México)*, 1. ed (Consejo Nacional para la Cultura y las Artes, 1994), 40.
In announcing the Museum’s sponsorship of this unique concert series, Mr. Rockefeller said:

The museum had commissioned Señor Chavez to arrange these programs of Mexican music and I feel it is one of the most stimulating innovations we have ever inaugurated. It is the first time we have presented the music of a people as an integral part of its artistic culture. To show merely the painting and sculpture of Mexico would be to present an inadequate picture of a complex cultural tradition.

The music of Mexico is far less known than its graphic arts. Señor Chavez has ingeniously chosen to give us the unrecorded traditional music from the pre-Spanish era to the modern through special arrangements by younger contemporary Mexican composers.\footnote{Ibid.}

This event was the culmination of unprecedented success in mutual public relations between Mexico and the United States within the context of a Pan-American union, and can be considered as the peak of international exposure of Mexican values and symbols.\footnote{Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor,” 135-136.} Nationalism was the face of Mexico’s music, and the works included in this concert series were emblematic and representative of Mexico’s regional and popular music.

In preparation for this program, Chávez directed expeditions to remote indigenous villages in Mexico to find examples of musical material of the Pre-Spanish and Colonial periods. The Museum of Modern Art press release contends that:

[Chavez] has superintended the reconstruction of archeological flutes, drums and wind instruments to provide as accurate an approximation as possible of music never before heard outside their original locales. The programs will be supplemented by folk ballads, military marches and waltzes of the nineteenth century, as well as the work of contemporary Mexican composers.\footnote{Herbert Barrett. Museum of Modern Art Commissions Chavez to Arrange and Conduct Special Program of Mexican Music.}
Chávez recruited some of his colleagues to participate in this program. The following works were written for the express purpose of this program: *Corridos mexicanos de Michoacán*, an arrangement for choir and orchestra by Vicente T. Mendoza; *Obertura Republicana* by Carlos Chávez; *huapangos* from Veracruz orchestrated by Baqueiro Foster; and Yaqui music from Sonora, orchestrated by Luis Sandi. Surely impressed by the work that Galindo had been doing, Chávez asked him to write a piece to include in this program:

Since they asked him to present music representative of different regions of the country, he asked me to write for the occasion something with the music of my town. I told him that it was very easy for me, that I was used to it, and since I was born among mariachis, that I would write a work with its *sones*. I put my hands to work and thus *Sones de mariachi* was born.79

*Sones mariachi*, essentially an arrangement of three *sones*: “*La negra*,” “*El zopilote*” and “*Los cuatro reales*,” was a success. Galindo placed “*La negra*” as a centerpiece of the arrangement and was able to weave the three *sones* together to give the entire work a sense of unity. The work had so much success that Columbia Records asked Chávez to record it. Galindo explained:

So I made a jumble, and *Sones de mariachi* came out. Fortunately, since it was so successful, it was played in New York for fifteen more days, twice a day, one time at noon and the other at night. The work had the fortune to be recorded immediately, and since it was recorded, it was disseminated around the world.80

Galindo did not have the entire OSM at his disposal, since they only took between 10 and 15 musicians. For this reason, Galindo decided to score the work for winds, strings and timpani. His main concern, however, was finding mariachi musicians who could read music, since during

78 Rivas, *La Composición En México En El Siglo XX (Cultura Contemporánea de México)*, 40.
80 Ibid.
that time in Mexico there were very few that could; rather they played by ear and relied on oral tradition.

Since the Symphony of Mexico [OSM] did not go to the festival in New York — there were only about ten or fifteen musicians—I decided to use winds, strings and timpani; so, I organized it in this way and then it occurred to me: Ay! [Sic] Why don’t I put a mariachi in the middle? And so I put a real mariachi. The problem then was that there were no mariachi musicians that could read music. […] Fortunately, there were musicians in the orchestra from Jalisco and one of them, Don Juan Santana, from my town, who played the violin, told me: “Man! I play the vihuela, and I have my vihuela.” Another said: I have the guitarra de golpe and I play it. Yet another, Noyola, also from Jalisco, said: “Look, now days the guitarrón is used, I play the harp but I also have a guitarrón, since my father makes harps and guitarrones. Well, we already had the violins; those guys sure do play whatever you put on the paper. We placed the mariachi in the center of the chamber ensemble. It was a success, a great success.81

Chávez was so pleased with the success of the concert program in New York that the following year he organized a concert of Mexican music, this time, however, using the entire OSM. This concert would include some of the works presented in the original concert series in New York, but he requested Moncayo to write a new composition for the program. José Antonio Alcaraz says that, “It was Chávez himself who asked him [Moncayo] to write a work for a concert he called “Traditional Mexican Music” based on popular music of the southeast coast [of Mexico].”82 At the time Chávez asked him to write this work, Moncayo already had some experience writing for orchestra. Besides writing the traditional song arrangements for the educational concerts Chávez conducted, he had already written Llano alegre and Hueyapan (in addition to his conducting experience). The result of this endeavor was one of the most popular pieces Moncayo would write, Huapango. The work was an immediate success, “a best seller that had continued unchallenged until the end of the twentieth century, being the most performed

81 Ibid.
82 Alcaraz, La obra de José Pablo Moncayo, 10.
and recorded work of the Mexican repertoire during this period.”^83 Proof of this success is a certificate that the first lady Carmen Romano de López Portillo gave Moncayo’s wife, Clara Elena Rodríguez de Moncayo, on July 15, 1980. The certificate contains the names of forty cities throughout Europe, Asia and Latin America in which the Mexican Philharmonic Orchestra had performed *Huapango.*^84 Ironically, the success of this work has overshadowed the rest of his compositional output. This phenomenon has plagued many great composers: Paul Dukas with *The Sorcerer’s Apprentice,* George Gershwin with *Rhapsody in Blue,* George Bizet with *Carmen,* or Orff and his *Carmina Burana* to mention a few.^85 José Kamuel Zepeda Moreno places no blame on the composer or on the piece itself, but rather places the responsibility on the public as well as the conductors who fear programming works from new repertoires. In an interview, Moncayo’s wife replied the following when asked about Moncayo’s thoughts regarding the success of *Huapango:* “Well, his opinion about it was horrible. Of course he enjoyed having the success, but at the same time he disliked being known only for one of his works. In fact he would state that it was no longer Moncayo’s *Huapango,* rather Huapango’s *Moncayo.*”^86

Salvador Contreras, Moncayo and Galindo’s colleague from The Group of Four, revised *Corridos,* a piece for chorus and orchestra, which was premiered in the New York program the previous year. Contreras, with the addition of the *corrido* “Romance de Román Castillo,” based his work on three *corridos* taken from Vicente T. Mendoza’s monograph *Romanza y corrido:*

---

^83Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor,” 138.
^84Zepeda Moreno, *Vida y obra de José Pablo Moncayo,* 68.
^85Ibid., 69.
^86Ibid., 98.
“La indita,” “Las dos Marías” and “Los dorados de Pancho Villa.”87 Other pieces on the program included: Luis Sandi’s Nortes, a work based on indigenous music of the Seri and Yaquis tribes; Candelario Huízar orchestrated two works from the Colonial Era, “Plegaria del Maestro de Capilla” by Hernando Franco and a Mass in D Major by José María Aldana; and Carlos Chávez included Preludio y la Danza de Adoración a Centéotl from his Ballet Los Cuatro Soles.

The concert program that was so successful in New York contained a piece by Gerónimo Baqueiro entitled Huapangos, which was merely an orchestration of several popular dances. Moncayo’s work, in contrast, was more than an arrangement; rather, it was a legitimate work inspired by the popular music of Veracruz. Chávez replaced Moncayo’s composition with Baqueiro’s arrangement. Moncayo’s work, which he entitled Huapango, is not actually a huapango, but an arrangement of sones. Knowingly, however, he called it by this name because of the region from which the sones originated. Moncayo recalls the expedition he and Galindo took to Alvarado:

Galindo and I went to Alvarado, one of the places where folkloric music is still preserved in its most pure form; we were there over a period of several days collecting melodies, rhythms and instrumentations. When it was time to transcribe them, this task was very difficult for us because the “huapangueros” never played the melodies in the same way… When I returned to Mexico, I showed the collected material to Candelario Huízar; Huízar gave me a piece of advice that I will always be thankful for: ‘Expose the material as you heard it and then develop it according to your own style.’ This is how I did it, and the result was almost satisfactory.88

As Galindo did in his Sones mariachi, Moncayo also chose three sones for his composition: “El siquisiri,” “El balajú,” and “El gaviloncito.” These sones were representative of the eastern

87 Tello, Salvador Contreras, 66.
88 Alcaraz, La obra de José Pablo Moncayo, 10-11.
coastal region (primarily the state of Veracruz), while Galindo’s *sones* represent essentially the west coast (primarily Jalisco).

For the “Traditional Mexican Music” concert, Galindo wrote a new version of *Sones mariachi* for large orchestra, which was originally written for small Mexican orchestra, and changed the title of the new symphonic version to *Sones de mariachi*:

I then made a version for symphonic orchestra and the problem I encountered was, well, how to write the effect of a *vihuela*, like the *guitarra de golpe*? So, I took the violin and placed it as if it were a *vihuela* and played it as if it were a guitar. Fortunately it stuck; and so we made the edition and for this reason it is disseminated, on a matter of luck, and that is it.89

Music in Mexico during this era had designated popular or folkloric music as the measure by which the attributes of the nation were displayed. The consolidation of the revolution and the modern governments born from it created an environment for a music that was openly optimistic and easy to comprehend. *Sones de mariachi* and *Huapango* were not only the most popular and symbolic works during the height of Mexican Nationalism, but also these became a type of national anthem that promoted the festiveness, the simplicity, the nobleness and the energy of Mexican folklore.

**Berkshire Music Festival**

In the summer of 1941 and 1942, most likely due to the strong connections that Chávez had, both Blas Galindo and José Pablo Moncayo, through scholarships granted by the Rockefeller Foundation, had the opportunity to attend the Berkshire Music Festival in Massachusetts, now known as Tanglewood Music Center. The festival was organized by the

---

89 Loza, “Steven Loza Conversa Con Blas Galindo Y Manuel Enríquez, El Nacionalismo En La Música Mexicana.”
Boston Symphony Orchestra “for the purpose of stimulating musical young people of special promise in the United States.” Mr. Rockefeller must have been impressed with Galindo’s *Sones mariachi*, premiered in the New York concert the previous year. The two Mexican composers were invited by Aaron Copland and Sergei Koussevitzky, who was the director of the Berkshire Music Festival, to attend Copland’s special composition lessons. When Moncayo’s wife was asked to recall who attended the Berkshire Music Festival in those years she replied, “[Blas] Galindo and José Pablo [Moncayo], since they were friends, they were always together.”

This unique opportunity for the young composers represented an important turning point in their creative lives. There were several factors that led to this turning point; among these, the exposure to a cosmopolitan environment, the advice received from Aaron Copland on their work, and simply the contact with some of the most talented musicians and composers of the day. When asked about his relationship with the composers he met while at Berkshire, Galindo answered in this way:

> After the premiere of *Sones de mariachi* I accepted a scholarship to study with the maestro Aaron Copland in Berkshire, Massachusetts. There, I met Leonard Bernstein, who was kilometers ahead of me; Lukas Foss… I remember Paul Hindemith, who was very serious. I also encountered Latin-American composers such as Alberto Ginastera.

When he was asked about Edgar Varese, he responded with optimism:

> Of course! I have autographed pictures and scores from him. I loved to visit his studio in New York; I was amazed by his recordings. He was building his noise techniques. I admire him because he had the courage to break with traditions; he was a pioneer. He knew that I had great regard for him.

---

90 Conant, “The Vocal Music of Blas Galindo,” 94. 
91 Zepeda Moreno, *Vida y obra de José Pablo Moncayo*, 97. 
93 Ibid.
Their time at Berkshire was very fruitful, and while there, each composer completed two works. Galindo finished one movement of a symphony and *Sextet for Winds* the first year and *Arroyos*, for chamber orchestra, the second year. All of these works received a performance at the festival. Moncayo wrote *Llano Grande*, for chamber orchestra, and completed the final two movements of his *Symphony*. Moncayo’s *Symphony* was not premiered at the Festival due to time constraints. In a letter to Chávez, Copland plead that a reading of Moncayo’s symphony would be considered. The message, in addition to communicating other business, gives Chávez an update regarding the work of both Galindo and Moncayo:

> I was very pleased with the work that Blas [Galindo] and Pablo [Moncayo] completed at the school. Everyone really liked their works and I believe that they honor Mexico. […] The main purpose of this letter, if it is possible, I ask for you to try Moncayo’s new work in a rehearsal. Due to a time constraint, we were not able to have a performance at the school, though a poor attempt was made with very few instrumentalists. I felt that it was not treated equitably and I told him that I would write you to see if you were in a position to make him hear how his work sounds. I am sure that if it is possible, you will.94

Chávez responds to Copland’s letter saying: “I loved reading what you said about [José Pablo] Moncayo and Blas [Galindo]. I cannot tackle Moncayo’s piece this year, but surely I will do it next season, at the very beginning, you can be assured.”95 The OSM premiere of Moncayo’s *Symphony* was scheduled for August 21 of 1942, but was postponed. In 1944 the OSM organized a competition contest “to motivate the national symphonic production.”96 Moncayo submitted the symphony he completed while at the Berkshire Festival under a pseudonym. The

---

94 Zepeda Moreno, *Vida y obra de José Pablo Moncayo*, 16.
95 Ibid.
jury was comprised of José Rolón, Juan D. Tercero and Luis Sandi who gave the following verdict:

In Mexico City, on August 13, the undersigned jury in the composition contest convoked by the Symphony Orchestra of Mexico, met to deliberate about the work worthy of the prize; after detailed examination it agreed to award it to the symphony registered under the pseudonym of Mundo (World). The jury reached this agreement evaluating the formal range, the melodic-harmonic quality and the orchestration skills demonstrated in this work. Mexico, D.F., August 13, 1944. (Signatures by) José Rolón, Juan D. Tercero and Luis Sandi.97

The premiere of his symphony would finally be given, under the baton of Carlos Chávez on September 1 of 1944, but only after Moncayo took first place in this composition competition. The program notes by Francisco Agea provide additional confirmation that the final two movements of Moncayo’s Symphony were completed during his stay in Massachusetts:

Both movements were written in the United States, when Moncayo, invited by the director Serge Koussevitzky, attended the Berkshire Festival and the special courses taught to the new generations of composers. It is evident that the author, finding himself abroad and longing for his fatherland, felt the need to express himself in a Mexican language.98

Galindo, on the other hand, was not concerned about trying to get a performance of his Berkshire Festival pieces, since all of his works received a performance. Instead, he concentrated his efforts in revising his Concertino for Two Pianos (1938), which was extended into a Concerto for Piano and Orchestra. Without a doubt, Copland helped Galindo improve his orchestration techniques, as evidenced in works written from this moment on.99 The experience at the Berkshire Music Festival, particularly his association with Hindemith, Bernstein, Koussevitzky and other great musicians, helped Galindo forge a more universal and progressive style, without

97 Ibid.
98 Francisco Agea, El Concurso de Composiciones Mexicanas, Orquesta Sinfónica de México, Mexico City, 1 September 1944; quoted in Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor,” 141.
99 Navarro, Hacer Música, 10.
abandoning important elements of Mexican nationalism. Richard Conant affirms that “after his experience at the festival, Galindo fully understood that while his music should still be unmistakably ‘Mexican,’ it should be couched in a musical language of more universal comprehensibility.” Adding a greater sense of traditional Western art music certainly gave his music a greater international appeal.

Ediciones Mexicanas de Música (EMM)

In 1944, Chávez and Rodolfo Halffter discussed the possibility of creating a publishing house that would “contribute to the musical development of Mexico through the focusing of attention on their national achievement.” In 1945, Chávez met with several of his colleagues to consider a cooperative association to publish their music. Halffter was commissioned to organize and charter the association that they called “Nuestra Música” (Our Music). Besides Chávez and Halffter, the founding members included both Galindo and Moncayo along with Adolfo Salazar and Jesús Bal y Gay. The result was the publishing house Ediciones Mexicanas de Música. The members of this group joined in 1946 to establish a music periodical as the journal of Ediciones Mexicanas. Nuestra Música would be the name of the journal. Galindo describes the beginnings of Ediciones Mexicanas de Música:

It was maestro Chávez’s idea. He said: “Nuestra Música needs to be edited.” And this is how Ediciones Mexicanas de Música (EMM) was born. The plan was to create editions and the journal was a complementary way for diffusion; besides, we programmed the Monday Concerts [Concierto de los Lunes]; I was the first director of EMM, but soon after we named Rodolfo Halffter, who was already the president. He also directed the journal.

100 Conant, “The Vocal Music of Blas Galindo,” 94.
101 Parker, Carlos Chávez, Mexico’s Modern-day Orpheus, 17.
102 Ibid.
103 Ruiz, Ortíz and García Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo,” 60.
The first publication of the Catalogue of Ediciones Mexicanas de Música was issued with Galindo’s *Cinco preludios* (Five Preludes) for piano. A selection committee chose the works to be edited. When asked in an interview about the selection process, Galindo answered:

Yes, a selection committee was named. One of the first works that were edited was my *Sonata No. 1* for violin and piano that was played in a Conservatory concert that took place in the Palace of Fine Arts. The colleagues proposed to edit it, but maestro Chávez said: “let us listen to it first.” And it was like this in every case, the works had to be heard before their edition was accepted.\(^\text{104}\)

Galindo also submitted several articles that were published in *Nuestra Música*, which have been very important in the research conducted for this project. His writings provide not only important information, but also the unique perspective he had as a composer, conductor, and director of the Conservatory. Galindo said in an interview that:

Maestro Chávez asked me to write, and refused to accept my refusal, he would say: “I don’t care how you do it, but you need to write.” Adolfo Salazar helped me: “It is very simple—he commented—, put paper in the machine and pretend that you are talking with someone who is in front of you, ‘so, I was at the concert; so and so played this; what ugly music…’ this natural, do it. Then bring it to me, and we will polish it.” Moncayo did not write because he was too busy. I wrote three articles. The journal took us by surprise, for none among the composers had experience.\(^\text{105}\)

To promote their own compositions, as Galindo mentioned above, the group inaugurated a series of Monday Concerts. Each month a different member of the group had the task of organizing a concert. Though Moncayo did not write any articles, he contributed to the association by organizing the July 29 concert. Among the works programmed in this concert were pieces by Bach, Mussorgsky, and Debussy, but also included were the following works by Mexican

---

\(^{104}\) Ibid.  
\(^{105}\) Ibid.
Three Songs by Maria Teresa Prieto, String Quartet no. 2 by Chávez, and Moncayo’s own Sonata for violin and piano.

In 1947 the Nuestra Música group organized a concert in celebration of the four hundredth anniversary of the birth of Miguel de Cervantes. Moncayo presented his Homenaje a Cervantes for two oboes and string orchestra, while Galindo presented his Suite for Orchestra: Homenaje a Cervantes. Due to funding issues, this would be the last concert of the Monday Concert project.

Professional Development

It was mentioned above that both Moncayo and Galindo held posts as part-time music teachers in a variety of educational positions. The following section will outline important positions held by the composers as well the accomplishments of each as they continued to develop their professional careers.

Moncayo

Moncayo began his career with the OSM as a percussionist and pianist in 1931, but beginning in 1936, he had the opportunity to conduct the orchestra on five different occasions. As Chávez began to think about his eventual replacement, he chose Moncayo as his primary candidate. Evidence of his plans is found in a letter Chávez wrote to Marte R. Gómez, Secretary of Agriculture and Public Works, dated June 7, 1944. Though he mentions two other students (one of which is Galindo), he shows a hint of favoritism:
...Blas Galindo, Salvador Moreno and José Pablo Moncayo are three young men of personality and talent, that in addition to their worth, need much encouragement... As always, I feel responsible to provide some of that encouragement. [...] In some ways, Moncayo has been more fortunate than his colleagues Moreno and Galindo because he had to deal with difficult family situations. His musical inclination and formation were revealed since he was very little, and the care and attention he received from his parents have always been in his favor... Maybe Moncayo might have to fight against some timidity, since in his formation and development has always been inside of a middle-class organized family structure, he has not faced difficult problems. His studies have been consistent, and his preparation is, without a doubt, the most complete.

Moncayo might be the case of a great talent that without a stream of external stimulus does not completely develop. [...] My desire is that Moncayo would be the first of the three young men to become a true orchestra director.106

Just as Chavez foretold in his letter to Marte R. Gómez, on June 23, 1945 he addressed his resignation letter to the board members of the OSM. Among other things in the letter, Chávez states the primary reason for his resignation being the time directing the group took from his composing. His compositional output indeed was affected, and shortly upon his resignation produced a series of orchestral works. His resignation was initially rejected and was not officially accepted until 1949.

Meanwhile, Moncayo received several conducting opportunities where he appeared as guest conductor. He was appointed assistant conductor of the OSM in 1945, while Chávez continued as artistic director. Though some music critics complained about having an in-house conductor, many of them were impressed with the fact that Moncayo performed the majority of the works by memory. This speaks of the great discipline and preparation that Moncayo dedicated to the repertoire for these concerts. Kamuel Zepeda makes the observation that “even

---
when Moncayo had complete responsibility over the OSN, it is evident that Carlos Chávez never left him alone, and was always attentive to every move his pupil made.  

On June 15 of 1945, Moncayo conducted the first program with the OSM in which he was in charge of the entire program, which consisted of the overture to Mozart’s *Le nozze di Figaro*, Prokofiev’s *Classical Symphony*, Manuel de Falla’s *El retablo de maese Pedro*, and Brahms’ *Symphony No. 4 in E minor, Op. 98*. Weeks later, Moncayo completed his *Sinfonietta* on July 3. The composer himself conducted the premiere of the work ten days later at the Palace of Fine Arts. The program notes for this concert show that Moncayo conducted the entire concert, which included the Mexican premiere of Schoenberg’s *Five Pieces for Orchestra* Op. 16 and Stravinsky’s *The Firebird Suite*.  

In 1947, Moncayo appeared as both conductor and composer in the OSM concert on July 18, which closed with the world premiere of his *Three Pieces for Orchestra* (*Feria, Canción y Danza*). The Orquesta Sinfónica de Mexico (OSM) underwent a change in structure. Rather than relying on the private sector for its source of funds, a presidential decree deemed a National Symphony Orchestra as a branch of the Instituto Nacional de Bellas Artes (INBA) on July 18, 1947 under the name of Sinfónica del Conservatorio Nacional de Música. Then in April of 1949, the name was changed once again to Orquesta Sinfónica Nacional (OSN).  

---

107 Zepeda Moreno, *Vida y obra de José Pablo Moncayo*, 59.  
108 Torres-Chibrás, “José Pablo Moncayo, Mexican Composer and Conductor,” 149.  
109 Chávez was involved in the creation of the Instituto Nacional de Bellas Artes (National Institute of Fine Arts). It was structured as a branch of the SEP. As director he assumed the responsibility of reorganizing and directing cultural and artistic activity. Chávez felt the need to create a permanent orchestra supported by the State, and the National Symphony Orchestra (OSN) was conceived as a branch of the INBA. This new orchestra would essentially take the place of the OSM.  
110 National Institute of Fine Arts.  
111 National Conservatory Symphony Orchestra.  
112 National Symphony Orchestra.
In 1948, the National Institute of Fine Arts (INBA) created the Fine Arts Opera Company. Chávez commissioned Moncayo to write what would be his only opera, *La Mulata de Córdoba*, in one act. Xavier Villaurrutia (1903-1950) and the painter Agustín Lazo (1898-1971) wrote the libretto. The opera was premiered on October 19, 1948 along with two other Mexican operas that were also commissioned by the Department for the National Institute of Fine Arts (INBA): *Elena*, by Eduardo Hernández Moncada, and *Carlota* by Luis Sandi. The premieres of each opera took place in the Palace of Fine Arts in collaboration with the Xalapa Symphony Orchestra and each was conducted by its own composer. Moncayo’s *Sinfonietta* received international performances when Blas Galindo went to Poland and performed concerts that included his work. Moncayo’s work was received with great favor.

In 1949, Chávez appointed Moncayo as director/conductor of the National Symphony Orchestra (OSN). Moncayo replaced his former piano teacher, Eduardo Hernández Moncada. It was at this moment that Chávez presented his letter of resignation to the board of the orchestra a second time. This time the board accepted his resignation. This same year, Moncayo was awarded the position of head composition professor at the National Conservatory of Music. He continued to teach harmony, choral conducting and instrumental conducting.¹¹³

In 1951, he would dedicate his celebrated piano work *Muros Verdes* to Clara Elena Rodríguez, the woman he would marry in 1954. In 1952, Moncayo conducted the premiere of Galindo’s *Pequeña sinfonía*. The year 1952 was an election year and would mark the beginning of the decline of the Nationalistic movement. In 1953, Moncayo wrote *Cumbres*, one of his most important symphonic works, which was commissioned by the Louisville Symphony Orchestra.

¹¹³ Zepeda Moreno, *Vida y obra de José Pablo Moncayo*, 20.
The new changes of administration would soon take effect and make 1953 a year of transition. Carlos Chávez was replaced with Andrés Iduarte. Though Moncayo was not replaced that year, his conducting activities decreased significantly. Moncayo’s career as conductor of the OSM and OSN had its share of highs and lows and soon thereafter Moncayo stepped down from his position as director of the OSN.

In 1954, Moncayo would complete *Bosques* for orchestra. In collaboration with other important Mexican composers, Moncayo wrote *La Potranca*, a work that was included in the film *Raíces*. Galindo wrote the music for the episode called *El Tuerto*. This film received an award at the Cannes Festival in France. Moncayo’s last symphonic work was *Tierra*, a ballet choreographed by Elena Noriega. In 1957 his second daughter, Clara Elena, was born. Unfortunately, Moncayo’s health was deteriorating and his condition prevented him from producing many works during this time. He only completed *Simiente*, for solo piano.

In an interview, Moncayo’s wife said that “Lopez Mateos [who served as Mexico’s president from 1958-1964] met with Moncayo and expressed his desire to name him director of the INBA if he won the election. Moncayo saw with sadness that his health was declining and that he would not get to that moment.”

His last work was *Pequeño nocturne* for solo piano, completed on March 19, 1958. A cardiac condition caused his premature death on June 16, 1958. Ruiz Ortíz describes the musical life in Mexico following the death of Moncayo this way:

> At that moment in Mexico, musical Nationalism was frozen, petrified, as were the ideals of the Revolution. Musical Nationalism resulted in stylistic stagnation thanks to the aesthetic myopia of a group strongly convinced that theirs was the only way, the only truth. A new group of young Mexican composers, known as the Lost Generation, experienced a difficult transition, a consequence of the lack of support from the State

---

under the new administration. Composers were no longer considered cultural heroes in charge of exalting the values of the Mexican race.\textsuperscript{115}

\textbf{Galindo}

The following discussion regarding Galindo’s professional development will be covered in detail up to the early 1960s. To provide a detailed account about Galindo’s accomplishments beyond this date is beyond the scope of this paper and does not relate directly to the topic of this document, which is to compare and contrast the lives and works of both Moncayo and Galindo. The end of the Mexican Nationalistic movement, along with Moncayo’s death, has served as a general marker for the date selection.

In 1942, Galindo was appointed as a Special Professor for professional music instruction at the National Conservatory. Then, in 1943 he was named Professor of Musical Instruction for the post-primary level. Finally, in December of 1944, his formal studies would come to an end. Twelve years after arriving in Mexico City, he received the highest degree awarded by the institution, that of \textit{“Maestro en Composición.”} In his article “Blas Galindo,” Francisco Agea describes the rigorous examination process:

The preparation for his professional examination in the Conservatory, held on December 22, 1944, exacted a great amount of concentration from Galindo, and it seems to have temporarily lessened his creative activity. Chávez and the other members of the jury who examined Galindo (Salvador Ordoñex, José Rolón, Pedro Michaca, and Candelario Huízar) all wished to establish a precedent, which they might refer to as proof, that when a student finally acquired the degree of “Maestro en Composición,” he would truly be an outstanding composer. Thus, aware of the specifications that the jury expected of him, Blas Galindo presented, in addition to a written thesis and an oral examination, the following compositions, based upon themes given to him by the jury and written during the period of two weeks: A prelude, for piano; a Sonata Allegro, for piano; and a Fugue, in four vocal parts. Also, in the same part of the exam, Galindo, in the short space of four hours, had to compose a Fugue for three wind instruments on a theme which was also supplied by his jury. In view of the presented proofs by Galindo,

\textsuperscript{115} Ibid., 187.
his jury considered that he had shown exceptional technical mention in addition to his degree.\textsuperscript{116}

After officially receiving his degree, he received the position of Chief of the Technical Section of the Department of Music of Fine Arts. This year he also supported a cycle of nine conferences, held at the National Conservatory of Music, on the subject of nationalism in music; the subject of his professional thesis.

For Galindo, the completion of his formal studies marked a new stage in his compositions. Many consider the works written after 1945 to reflect a certain maturity in Galindo’s individual style. Carlos Chávez himself stated that “Galindo was in a stage in which a creative musician could make any work his own. It is the proof of having control of sensibility over technique.”\textsuperscript{117} These comments were in reference to the works Galindo completed the year following the professional examination: \textit{Cinco preludios}, for piano; \textit{Nocturno}, for orchestra; and \textit{Sonata} for violin and piano. When José Rolón died in 1945, due to complications with his diabetic condition, Blas Galindo was appointed to take over the courses Rolón was teaching at the Conservatory (Harmony and Counterpoint).

In 1946, Galindo won first place in a composition competition organized by the SEP with his \textit{Cantata a la patria}, which was based on the poem “La suave patria” by Ramón López Velarde and was premiered on March 18, 1949 at the inauguration of the new building that would house the National Conservatory of Music. In 1947, Galindo received two very important appointments. He became the Chief of the Department for the National Institute of Fine Arts


\textsuperscript{117} Ortiz, \textit{Blas Galindo}, 28-29.
(INBA). Then in September of 1947, Carlos Chávez, who was the director of the INBA, appointed Galindo the Director of the National Conservatory of Music, a position that he held until 1960. Galindo probably would have never imagined back in 1931 when he first arrived to Mexico City that one day he would become the director of this venerable institution. He spent most of his career in the Conservatory. While there, he taught a variety of courses that included harmony and counterpoint, as mentioned above, but also musical analysis, history of music and composition. In addition to his teaching duties, he was also the conductor of the student orchestra. As Richard Conant said, “he arrived as a student, followed up as a teacher, and retired as Director.”

Among Galindo’s professional goals was to travel to Europe. His first trip to Europe was made in 1948, shortly after assuming the appointment of director of the Conservatory. The INBA appointed Blas Galindo as a representative of Mexico to judge the fourth Frederic Chopin piano competition in Warsaw, Poland. Upon completion of the competition, he led a series of symphonic concerts in five Polish cities incorporating programs with works by Mexican composers. The Mexican government commissioned him to visit the conservatories and music schools of Lisbon, Paris, London, Brussels, Prague, Geneva, Vienna, Venice, Florence, Milan and Rome.

Blas Galindo was very busy achieving important career goals and the thought of marriage was one that he would not act on until after he had turned forty. He once said of his friend Moncayo that “he committed a trivial mistake to marry so young.” In October of 1952, Galindo married Ernestina Mendoza Vega. This would be a lifelong relationship until death.

---

118 Conant, “The Vocal Music of Blas Galindo,” 96.
119 Bonilla, Visiones sonoras, 57.
separated them. I made an attempt to interview Galindo’s widow, but she passed away during the course of this investigation. Blas Galindo and Ernestina Mendoza Vega had two sons, Carlos-Blas and Luis. Carlos-Blas would follow a career path in the visual arts and become a full-time researcher with the Centro Nacional de Investigación, Documentación e Información de Artes Plásticas (CENIDIAP) of the INBA. Certainly, following a successful career path as his father did as director of the National Conservatory of Music of the INBA, Carlos-Blas served as the director of the CENIDIAP of the INBA from 2004 to 2012.

His marital relationship did not hinder Blas Galindo’s successful career. He continued his duties at the Conservatory, sustained his craft of composing and seized other prestigious opportunities that arose. In 1952 Galindo wrote his first symphony, Sinfonía breve (Short Symphony) for string orchestra in three movements, a work selected in 1954 in the Primer Festival de Música Latinoamericana de Caracas (First Latin American Music Festival of Caracas) to be published by the Pan-American Union. In the same year, he also wrote his Siete piezas for piano. These seven pieces are typical of Galindo’s individual nationalistic style, with its whimsical rhythms and harmonies tinged with a distinct local air. For José Antonio Alcaraz, these pieces represent a synthesis in the development of Galindo’s nationalistic vocabulary. A failed assassination attempt was made on Benito Juárez’s life in 1857. In 1957, one hundred years later, the state of Jalisco held a composition contest in commemoration of this event. Galindo’s cantata Homenaje a Juárez, which was based on the manifesto from the Federal Constitution of the United Mexican States of 1857, received first place. Galindo discussed in detail his struggles in finding the text that would best fit his idea:

120 Ortiz, Blas Galindo, 32.
It is very difficult to find a text that is compatible with the idea that one has. I remembered that I wanted to write a cantata for Juárez because I was a juarista as a boy. […] During that time I read a book called Juárez el impasible; it was of great help to me when I was anguished over not having food to eat or a place to sleep. I read the book and thought that I would write a cantata when I was older. In 1956 I researched everything about Juárez but could not find anything that would fit with the idea I had. Not even the [Carlos] Pellicer poem or the one by [Pablo] Neruda satisfied me. […] I wanted a cantata to emphasize the moment in which Guillermo Prieto said, “Put those weapons down, the brave don’t assassinate!” I read about Juárez and the liberals. I remembered the manifesto of the Constitution of 57 and used it as a text. It is very difficult to find a text when there is a specific work.121

That same year, he won the “José Ángel Lamas” with his Second Symphony, which was premiered in the Segundo Festival de Música Latinoamericana de Caracas. The city of Caracas designated Galindo the city’s “Guest of Honor,” and while there wrote his Suite for violin and piano. In 1960 he won first place in a contest held by the SEP with his work Cantata a la Independencia de México. This same year he conducted a concert with the Orquesta Sinfónica de Colombia in the theatre Colón in Bogota which featured not only works that he wrote, but also works by Moncayo and Chávez.122

In 1955, he was named the Director of Artistic Activities for the Mexican Social Security Institute (IMSS). Regarding this same institution, he was appointed Chief of the Music Section of the Department of Social Services in 1959. In 1960 he became the conductor of the Social Security Institute’s Symphony Orchestra and toured throughout Mexico, South American and the Antilles. Throughout his career, Galindo continued to have opportunities to travel abroad to present concerts and conferences; he even travelled to Tel Aviv, Israel on official business.

After serving fourteen years as director of the Conservatory, shortly before Galindo resigned he received a fellowship by the INBA to leave his duties as educator and administrator

121 Bonilla, Visiones sonoras, 45-46.
122 Pareyón, Diccionario enciclopédico de música en México, 416.
in order to dedicate the rest of his career exclusively to composition. Galindo recalls not enjoying his position as director at the Conservatory, mainly because it took time away from composing:

If I don’t compose, I am not happy […] I think that I was born to compose, and this is what gives me the greatest pleasure… If I would dedicate myself to another thing, I would suffer; for example, like the time I had to be the director of the conservatory. I had to dedicate many hours of the day towards administrative projects and for me this which caused much suffering. And this I endured for fourteen years. But the day that I was able to free myself from that job, I said, “Now I can dedicate myself to composition.” And today I enjoy my life, composing.¹²³

As has been outlined above, Galindo’s professional accomplishments are numerous, impressive and extensive. He held important positions in a variety of capacities as faculty member, administrator, and conductor. His dedication to his craft was endless and would continue until the day of his death. On April 19, 1993, Blas Galindo passed away in Mexico City, leaving two unfinished works, the Prelude No. 7, which would later be titled Fantasía, and a Concertino for harpsichord and string orchestra.¹²⁴

Parallelisms

Moncayo and Galindo each followed a career path that shared many parallels. Their compositional output demonstrates each composer’s individual and personal style, but I will highlight some comparisons and connections that have been made thus far. From a biographical point of view, both composers originated from Jalisco; though Moncayo moved to Mexico City as a child. They both began their musical formal studies at the Conservatory around the same time, though Galindo registered a year after Moncayo, and there they took many of the same

¹²³ Navarro, Hacer Música, 29-30.
¹²⁴ Ortiz, Blas Galindo, 41-42.
classes together, the most important course being the class of Musical Creation they took with Chávez. This class would lead them to form the Group of Four (Grupo de Cuatro). It is clear that their friendship grew while they were in the group. When asked about his friendship with Moncayo, Galindo said:

   Since the beginning, we were good friends, but I think he committed a trivial mistake to marry so young; for this reason we stopped seeing each other as we used to. But in the sessions with the Group of Four, we talked about everything, from the technical aspects of the music, to artistic and social topics.\(^{125}\)

Their involvement in this group opened the door for many opportunities, which include commissions on folk music. These commissions led Moncayo to write *Huapango* and Galindo to write *Sones de Mariachi*, arguably the two most popular Mexican works ever written. The exposure from these works opened an opportunity for both composers to study at the Berkshire Music Festival and work in an environment surrounded by some of the great composers of their time. Their careers continued on a parallel path until Moncayo’s premature death.

Beyond the comparisons made above, it is interesting to point out that Moncayo and Galindo wrote several pieces that curiously share the same name or similar titles. *Llano alegre*, for example, was a piano piece Galindo wrote, but Moncayo wrote an orchestral work with the same title. In 1939, Galindo collaborated on a project of the Department of Fine Arts with a Broadway producer. The Broadway opening took place under the name of *Mexicana*. Galindo wrote *La mulata de Córdoba* as part of that show. In 1948, almost ten years later, Moncayo wrote his single-act opera under the same title. In 1936, Moncayo wrote *Pequeño nocturno* for string quartet and piano, and Galindo would write *Nocturno* for orchestra in 1945, almost ten years later. Though originally this generic title is associated with a single-movement character

\(^{125}\) Ruiz, Ortiz and García Bonilla, “Rastros de Un Rostro O Historias Sin Historias: Entrevista Con Blas Galindo”, 57.
piece from the Romantic period, it still merits observation considering that neither Contreras nor Ayala composed any pieces with similar titles. Finally, along with Silvestre Revueltas, they wrote music for the film Raíces, which was entered into the 1955 Cannes Film Festival. All of these connections mentioned may simply be coincidental, but it certainly is worthwhile to point out these parallels.
Chapter 3: 

The Son: A Regional Mexican Folk Genre

In any discussion about Mexican folk music, it is important to point out that “the divergence of style between folk music and popular music is not always evident.”¹ Many times these terms are used synonymously. Though the term “popular music” is generally associated with music of the cities (compared to folk music having its association with rural areas), Geijerstam says that in general, “the term is used to describe music that has a large social and geographical range of appeal. Música popular is defined in a variety of ways; it is sometimes identified as folk music, at other times interpreted as popular music in the American or British sense.”² Yolanda Moreno Rivas describes the “canto popular” (popular song) as the contemporary songs of the “pueblo” (people), that is, songs that society accepts and performs, but soon these are forgotten or substituted by similar songs or replaced with new ones.³ She adds that when “one of these songs endures for several years in the repertoire, sung with minor or major variations, said song can be called “floclórico” (folkloric). The ‘música regional’ or ‘folclórica’ emerges as a popular expression, and in the same way as the ‘costumbres artesanales’ (art craft traditions), are transmitted from generation to generation.”⁴

In the subsequent chapter, an analysis of two works containing folk material will be undertaken. The purpose of this chapter is to provide the reader with some background information on Mexican folk music as it relates specifically to the type used in José Pablo

---

¹ Geijerstam, Popular Music in Mexico, 5.
² Ibid.
³ Yolanda Moreno Rivas, Historia de La Música Popular Mexicana (Editorial Patria, 1989), 41.
⁴ Ibid.
Moncayo’s *Huapango* and Blas Galindo’s *Sones de mariachi*. Both compositions make use of the *son*, a Mexican folk genre that will be discussed below.

E. Thomas Stanford says in his article that the etymological root of the word *son* derives from the Latin *sonus*. He then cites the Spanish dictionary *Diccionario de Autoridades* of the *Real Academia de la Lengua* (1726-1739) which gives the following definition of that period: “concerted noise which we perceive with the sense of hearing, especially that which is executed with art, or music.” As a musical form, the *son* dates back to the beginning of the Colonial period when it was known as “copla, coplilla, or letrilla, Spanish folk genres of an amorous or picaresque nature.” In Mexico, this term refers to a traditional musical form and took shape as one of the earliest *mestizo* genres. The evidence of Spanish folk music can be traced back to the first colonizers. Many of the Spanish folk genres that influenced Mexico during the Colonial period most likely came from the southern region of Andalucía. The *mestizo* folk music of Mexico shows remnants of these Spanish genres, for one encounters words such as *fandango*, *malagueña* and *petenera* in the music. It is interesting to point out that though the music of both regions shares similarities in style, the *mestizo* tradition did not inherit the ornamental melodies typical of the Moorish influence in southern Spain. Mexican tunes remain simple and unadorned in comparison to the melodies found in the music of Andalucía. This simplicity, that is, a tonally-oriented melody that is often harmonized with the interval of a third above or below the melody, seems to reflect the European influence Mexico endured during the seventeenth and eighteenth centuries. An important difference between the European art music and the *mestizo*

---

6 Lawrence Ira Saunders, “The Son Huasteco a Historical, Social, and Analytical Study of a Mexican Regional Folk Genre,” (1976), 30.
style is, among other things, the lack of involved polyphony or use of a complex chord progression.

Historically, it is believed that the roots of the son go back to the infamous oratorios and escapularios celebrated by the lower classes during the Colonial period in Mexico. Apparently, this music was performed during Christian festivals, an occasion that people used as a means to express their frustration with the system they were subjugated by (often by ridiculing the Church or the government or both). This controversial music continued to grow in popularity, despite the ongoing bans and condemnations dispensed by clergy and civic leaders who deemed the dances to be sexually suggestive and the texts to be obscene and anti-clerical. As mentioned in Chapter 1, the son came into contact with the tonadilla escénica, and from there, “the son threw off the low reputation it had acquired under Spanish rule and became a respectable form symbolizing the Mexican Spirit. Instead of ‘sonecitos de la tierra,’ they were now called aires nacionales.”

The performance of a traditional son is usually comprised of three elements: 1) dance, 2) text, and 3) music. The jarabe is one the most popular folk dances in Mexico, and the tunes that accompany these jarabes are called sones. The term “son” is not easily defined. The Mexican people have used the word to describe an instrumental folk tune, regardless of the musical genre. To this day there is some confusion, even among the native Mexicans, on a unified definition for the term “son.”

A term that was also used interchangeably with son was the jarabe. The vagueness of the definitions of these genres becomes clearer during the eighteenth century, when the jarabe later

---

7 Saunders, “The Son Huasteco a Historical, Social, and Analytical Study of a Mexican Regional Folk Genre,” 32.
came to refer to a string of *sones* (similar to a Baroque instrumental suite). Generally speaking, however, the *son* typically involves the musical aspect of the genre, where the *jarabe* is a dance form. Around the middle of the eighteenth century, the *jarabe Gitano*, as it was then called, was introduced to Mexico. The dance steps involved in the *jarabe* are called *zapateados* (to beat time with the shoes). This is a couples dance, usually one of courtship, where the “male and females alternately make feigned passes at each other—approaching face to face until their lips almost touch before slipping to opposite sides and passing back to back and then retreating backwards to their places facing each other.” These dances often take place on a raised wooden platform called a *tarima*, which acts as a resonator, in turn, allowing the dancer’s rapid footwork to complement the music through a variety of counter-rhythms. *Jarabes* were also sometimes called *fandangos*. The dance element in the *son* will be discussed in more detail below within the context of the *son jarocho* and these so-called *fandangos*.

The literary form of the son is the *copla*, or couplet, a Spanish word meaning “strophe” or “verse,” but in this context it refers to a Spanish literary and musical form usually consisting of four octosyllabic lines. Stanford describes the form as follows: “[it is] normally sung with repetitions of lines so as to permit its expansion from a usual four lines of eight syllables each, with rhyme of assonance falling at the last syllables of the second and fourth lines, to five-, six- and even eight-line variants.” Generally, the inner stress structure of the lines is not as important as the assonance in the second and fourth lines. The poetic stanzas can appear as a *copla*, but in a variety of forms that include the *quintilla*, the *sextilla*, the *décima* and others.\(^8\)

---

8 Stanford, “*The Mexican Son,*” 68.
9 Ibid.
10 The *quintilla* represents a verse comprised of five lines, a *sextilla* a verse of six lines, and a *décima* a verse of ten lines.
The following verse, taken from “El siquisirí,” demonstrates the assonance in a *sextilla*, six octosyllabic lines with assonance on the second, fourth and sixth lines:

**Example 3.1: Text to “El siquisirí” and English translation**

<table>
<thead>
<tr>
<th>“El siquisirí”</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qué bonito es el fandango</td>
<td>How beautiful is the fandango</td>
</tr>
<tr>
<td>Cuando el arpa lo acompaña</td>
<td>When accompanied by the harp</td>
</tr>
<tr>
<td>Bajo la sombra de un mango</td>
<td>Under the shade of a mango tree</td>
</tr>
<tr>
<td>Y al olor que llega a caña</td>
<td>And the smell of sugarcane</td>
</tr>
<tr>
<td>Hay que ponerse muy chango</td>
<td>One must be very agile</td>
</tr>
<tr>
<td>Para zapatear con maña</td>
<td>To dance with flair</td>
</tr>
</tbody>
</table>

In this particular verse, there is assonance in every alternating line, that is, in addition to assonance between lines two, four, and six, there is also assonance in the first, third and fifth lines. Regarding texts, it is not unusual for some to use onomatopoeic words or titles with no lexical meaning. An example of the former is the *son* “El tilingo lingo” where the words “tilín” and “tolón” are onomatopoeias:

**Example 3.2: Text to “El tilingo lingo” and English translation**

<table>
<thead>
<tr>
<th>“El tilingo lingo”</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ay tilín, tilín, tilín,</td>
<td>Oh tilín, tilín, tilín,</td>
</tr>
<tr>
<td>Ay tolón, tolón, tolón.</td>
<td>Oh tolón, tolón, tolón.</td>
</tr>
<tr>
<td>Qué bonitas, qué bonitas,</td>
<td>How pretty are</td>
</tr>
<tr>
<td>Las hijas de don Simón.11</td>
<td>Don Simón’s daughters</td>
</tr>
</tbody>
</table>

---

11 This verse only contains assonance in the second and fourth lines of the verse, as opposed to the previous example.
In the latter, a non-lexical title is found in “El siquisirí.” The estribillo of this son contains a play-on-words using “sí” and “no.” For example, it says “Ay que sí que sí que no,” leading to the title “siquisirí.”

The text often deals with women and lovemaking, and was often shrouded and obscured in double meanings. Other favorite topics are death, boasts, imbibing, and personal introductions, as well as using objects from nature such as animals, fruits, plants, trees and the like. Colors also are used and have specific symbolic meanings: “red for joy and love-making; green for youthful inexperience; yellow for hope or maybe jealousy; blue for heaven and all it represents; white for purity; black for guilt and death; purple for the tinge of a sunrise and the prospect of love; and so forth.”

Often the stanzas will have the interjection of typical shout out phrases, that is, “cliché filler phrases such as ‘cielito lindo,’ ‘cielo adorado,’ and ‘china del alma.’” It is important to mention that most of the Mexican sones do not have fixed texts, nor can they always be identified with a specific name. Musicians simply learn a repertoire of melodies and of coplas and put these together when they create music. The improvisatory nature of the music and its text has presented scholars with numerous challenges and difficulties. For example, in this investigation, the task of finding the son “Los cuatro reales” was unachievable due to these challenges. Blas Galindo tells in an interview that he used this son in his Sones de mariachi, he then proceeds to give the title of the son, and even quotes four lines of the son.

After extensive research, I did not find this son. A more detailed explanation of this problem

---

will be discussed in the subsequent chapter, but it is very likely that this son is known by a different title. The problem is compounded when considering the many variations and versions of the verses in sonses and the fact that new verses are often composed and improvised. The melodies themselves, due to the improvisatory nature of this style of music, are never performed in the same way twice. As Moncayo recalled after one of his expeditions with Blas Galindo to Veracruz, “Galindo and I went to Alvarado… to collect various melodies, rhythms, and instrumentations over several days. As we transcribed them, the huapangueros made it very difficult for us since they never sang a repeated melody in the same way.”

Geijerstam believes that the difficulty for transcriptions can be partly attributed to the rhythmic complexity of this music:

In transcribing a piece, a mere choice of time signature can cause difficulty. The polyrhythms often make it impossible to distinguish the anacrusis from the first beat in the measure. The polyrhythmic layering of double and triple time is accentuated by varying stress. The guitarist(s) draws attention to unstressed beats by rapidly scraping his fingers over the strings, then immediately dampening the tone with the palm of his hand; the interrupted chord is heard as if it were emphasized. This effect is often used on the fifth quaver in 6/8 time.

Sheehy provides four factors that would cause variation in the strophic melody, both between different renditions of the same son and within a single son performance:

1) variation in the text structure may require a corresponding variation of the melodic setting;
2) since the melody is commonly set in a high range, a vocalist with a low range may have to sing a parallel version of the melody set lower in the chordal framework;
3) the urge to improvise is not completely contained in the delivery of the strophic melody;
4) the rote-learning system and other conditions of oral tradition naturally lead to the creation of melodic variants.

Huapangueros are musicians who play huapangos.

Acaraz, La obra de José Pablo Moncayo, 10.

Geijerstam, Popular Music in Mexico, 33.
The musical form consists of a series of alternations between verso (vocal) and música (instrumental) sections. It is very common for the son to begin with an instrumental introduction, and continue to alternate between the verso and the música sections. One of the most salient features of the son is the use of syncopation and hemiola, normally using a device called sesquialtera. According to Stanford, this term is Latin for “six that alters,” meaning in this context, two groups of three or three groups of two. Musically speaking, this grouping creates a common hemiola used in Mexican folk music where a 3/4 meter occurs simultaneously with 6/8 meter. In other words, in the space of six eighth-notes one could either have three groupings, that is, each group has two eighth-notes; or three groupings, where each group has three eighth-notes, thus:

Example 3.3: Sesquialtera rhythm

When these occur simultaneously, often certain instruments will perform the duple grouping against the triple grouping, creating complex polyrhythms:

---

Example 3.4: Sesquialtera rhythm in *Sones de mariachi*

In some *sones*, due to this common rhythmic device, it is difficult to determine whether the meter is compound duple or simple triple.

As has been mentioned above, the *son* became accepted into the Mexican culture and during the late nineteenth and early twentieth centuries a variety of regional styles began to emerge. The distinct regional cultures, in a way, forged the *son* to meet their local necessities and satisfy their regional musical palates. Daniel Sheehy says that the “ethnic background, the degree of urbanization, climate, history, geography, economy—in effect, all those factors which determine regional cultural preference of a people—came to bear upon the *son*’s development.”

There are several well-defined regional variants of the *son* that developed in central Mexico. Each of these is typically identified by the name of the state or of the region in which it was developed. Saunders says that in addition to regional diversification:

> The importance and popularity of the *son* gave rise to several related genres similar in social function and musical style. Some of them, like the *fandango*, *malagueña*, and *petenera*, reflect Spanish types that influenced the *son*. Others, like the *gusto, jarabe, indita*, and *huapango*, are native developments.

---

20 Saunders, “The Son Huasteco a Historical, Social, and Analytical Study of a Mexican Regional Folk Genre,” 36.
For the purpose of this document the *son* developed in the eastern and western coastal regions will be discussed, specifically the *son huasteco* and *son jarocho* of Veracruz in the eastern coast and the *son jalisciense* of Jalisco.

**Huapango**

As was mentioned above, Moncayo went to Alvarado, a city located in the *jarocho* region of Veracruz, to collect melodies to use as inspiration for his work *Huapango*. For this reason, the primary focus will be given to the musical development of the *son jarocho*, though a discussion of the *son huasteco* is necessary since it seems that Moncayo was most likely inspired by the music of both adjacent regions. Regarding Moncayo’s *Huapango*, Alcaraz says that “even when the composer knew he was transcribing ‘sones,’ he gave his work the title ‘Huapango’ because of the geographic location, as well as certain formal and structural affinities of the two variants of this folk music (southern “sones” and *huapango*).”  

Jean Johnson says that in recent times, “the term *huapango* had been indiscriminately used for the musical style of the entire Mexican Atlantic seaboard.”  

Paul Bowles asserts that there are two types of *huapangos*: the Huasteco and the Veracruzan, of which the Huasteco is the simpler of the two.

The *son huasteco*, a variant of the *son* tradition from the *huasteca* region, is also known as the *son huapango* or simply *huapango*. Like the term “*son*,” the term “*huapango*” is one of unclear origin and vague usage. Several theories have surfaced regarding the origin of

---

22 Jean B. Johnson, “The Huapango: A Mexican Song Contest,” *California Folklore Quarterly* 1, no. 3 (July 1, 1942): 233.
24 The Huasteca region comprises parts of the states of Tamaulipas, Veracruz, Puebla, Hidalgo, San Luis Potosí, Querétaro, and Guanajuato.
huapango. One theory proposes that the term comes from the Aztec word cuahpanco, which is derived from cuah-panco-cuaitl, meaning the spot over which is placed a piece of wood.25 Another theory supposes that the term derives from the corruption of a description of the art from the native Huastecs who lived near the Pango or Panuco river. The last theory affirms that huapango is simply a transformation of the word fandango.

In some areas of the Huastec region, the word huapango was used indistinctly to identify the general festivities, as it was to identify the sones that were performed in them.26 Jean B. Johnson says that “the huapango can be legitimately treated as a culture-complex, or association of cultural elements.”27 This huapango complex is described by Baqueiro Foster as a “fiesta del pueblo y para el pueblo [festivity of the people and for the people], in which only the musicians who play instruments need to be professional, and usually of surprising technical ability.”28 Schmidt describes the festivities of the huapango as a social event in this way:

Music, verse, and dance unite to form the grand spectacle of a fandango, or huapango. A huapango is organized by either commercial or festive interests. In the small towns merchants sponsor a huapango in order to sell their goods. In many areas there is one every Saturday night, fulfilling the same function as the Saturday night hoedown, or barn dance, in the United States. A huapango may be organized for a religious festival, though it is not part of it as such. In Alvarado a huapango is given in October during the celebration of the Virgin of Rosario and lasts eight days. In December huapangos are given during the posadas. In May one is given every Sunday during the celebration of the Cross. Huapangos are also given for weddings and for almost any secular festive event.

The basis of the dance is the zapateado, the heel work performed on a wooden platform roughly ten by ten feet square, elevated about one foot off the ground and specially constructed to reinforce the sounds of the zapateado. This platform is essential to any definition of the huapango, in whatever region it may be performed and whatever

26 Yolanda Moreno Rivas, Historia de La Música Popular Mexicana (Editorial Patria, 1989), 42.
the accompanying *sones* may be. The *huapango* is often called on account of this platform, *baile de tarima*.\(^{29}\)

The performers of the *sones* are generally excellent musicians with a great harmonic sensibility and great aptitude for improvisation and as Moreno Rivas says “a great disposition to capture and transmit the rich and complex rhythms of the *son* which give the *son* all its vitality.”\(^{30}\) Paul Bowles recalls hearing a performance of two men that Gerónimo Baqueiro Fós
ter brought back from one of his expeditions in the region of Alvarado:

> Their improvisatory genius and their ability to sustain not alone interest but prolonged excitement in the listener was comparable only to that of the best swingmen. There seemed to be no end to their contrapuntal inventions. Two voices, four hands, and four feet managed successfully to contrive more complications than one would have thought humanly possible.\(^{31}\)

As was mentioned above, the instrumentation for the performance of a *son* varies by region, and often it is this instrumentation that separates each regional variant from one another. According to Schmidt, the *conjunto jarocho* (jarocho ensemble) of central Veracruz offers the classic instrumentation, while Baqueiro Foster says that “the true *huapango*, of legitimacy and indisputable purity, is one formed by *arpa-requinto* and *jarana*, the basic ensemble to which a violin and a *guitarra jabalina* could be added without disruption.”\(^{32}\) The *arpa-requinto* and *jarana* instrumentation is the core of the *son jarocho*.

Generally speaking, the instrumentation of a *son* is primarily comprised of string instruments: a violin, a variety of instruments belonging to the guitar family and a harp. The exact instrumentation varies by region. For example, regarding the guitar-type instruments, the

---


\(^{30}\) Rivas, *Historia de La Musica Popular Mexicana*, 43.


jarana was used in the east coast while the vihuela was preferred in the west. In the son jarocho, however, the base instrumentation does not include the violin, but rather is comprised of thearpa, requinto and jarana. The jaranas are typically played rasgueado (strummed), also called golpeado (struck) where all the strings are struck together with the tip of the fingers in one sweep of the wrist. The jaranas in this region are found in a variety of sizes and traditionally there are three types according to size. Among the smallest of the jaranas, jarana primera, was also called requinto. There are two sizes that are smaller than the jarana primera, these are the chaquiste and the mosquito (so called because of its high pitch), the former being the smallest. Often this instrument would be played punteado (plucked) rather than rasgueado. The punteado style plays one note at a time and serves a melodic function rather than a rhythmic-harmonic one. The jarana segunda was larger than the requinto, and served more of a rhythmic-harmonic role along with the largest jarana, the jarana tercera. The jaranas are typically comprised of eight strings arranged in five courses (a single course, followed by three double courses, and then another single course). Their tuning is similar to the notes in a modern six-stringed guitar, but without the lowest E-string (A, D, G, B, and E). The strings on the jaranas have “relatively low string tension [and as a result] produce a high proportion of indefinite-pitched percussive sound in relation to chord tones.”\(^{33}\) The combination of the thicker double course arrangement in the middle stings of the instrument along with the low string tension produces a unique percussive and muddy sound, which only highlights its rhythmic-harmonic function within the framework for the son.

The requinto de cuatro cuerdas (four-string requinto), is sometimes known as the jabalina (female boar), as seen in the Baqueiro Foster quote above, but most of the time is known simply as requinto. The requinto is very similar to the jarana in its construction, except that the requinto only has four strings. It is tuned differently than the jarana, and the playing technique used on this instrument is punteado (picked). The instrumentalist will use a plectrum made from a cow horn or plastic. Unlike the jarana, it is considered a melodic instrument, rather than chordal, since most of the time the strings are struck one at a time. Like the jarana, the requinto also has a low tension in its strings resulting in fast pitch decay. Coupled with the percussive effect created by plucking the string with the plectrum, the requinto complements the jarana’s harmonic-rhythmic function. Substituting a modern guitar to this ensemble would yield a completely different effect since among other timbre considerations, the string tension in the guitar is much higher, causing the strings to vibrate for a longer time-span and reducing the percussive sound desired in this style of music.

The third instrument so important to this traditional ensemble is the arpa jarocha (Jarochan harp). This diatonic harp usually has between thirty-two and thirty-six strings. The larger instrument has a five-octave range, usually tuned from the low A1 to A6.\(^{34}\) Since the low bass notes are more important, in the smaller harps the upper register is compromised, that is, the lower range is retained and the upper range reduced. Usually the musician will use his left hand to play the bass line in the son, while the right hand plays higher range. As with the jarana and the requinto, the arpa jarocha also has a low string tension, which results in a rapid pitch decay making the sound of the harp more percussive. The harpist is responsible for both providing the

\(^{34}\) In a pitch system where middle C is represented by C4.
fundamental bass line (this played in the low register of the instrument), as well as collaborating with the requinto as a melodic instrument (in the upper register of the instrument).

Variation in the dynamic level performed by the jarocho ensemble is not considered important. The musicians tend to play at the maximum dynamic level possible, that is, as long as the quality of the sound is not compromised. If the singer is performing, then the musicians may decrease the dynamic level slightly.

The harmonic language used in the son jarocho is very limited. Modally it does not venture outside of major and minor modes. Once the mode is chosen, the majority of the harmonies used center around the tonic and dominant chords. The third most common chord is the subdominant chord, which can be used as an important chord in the chord progression or as a transition or embellishment chord (usually placed on a weak beat). On occasion, a son may use a secondary dominant, either a V-of-IV or a V-of-V chord, as in the chord progression of the son “El gavilancito.” These chromatic pitches at times can create problems with the diatonic harp. A common solution applied by harpists is to omit the chromatic member of the secondary dominant (the third of the chord in the V-of-V and the seventh of the chord in the V-of-IV). The missing pitch would certainly be covered by the other instruments in the ensemble.

Each son provides a sense of horizontal motion by means of a harmonic scheme. This harmonic scheme is usually repeated in an ostinato-like pattern. The scheme can be as simple as two chords, as we will see in “El siquisiri,” or in other cases, a more complex and involved harmonic scheme. Sheehy says that these harmonic schemes can be “as short as 8 beats as in ‘La bamba’ or as long as 128 beats in ‘Tilingolingo.’”35 He adds that, “this repeated harmonic

35 Sheehy, “Speech Deviations as One of the Determinants of Style in the Son Jarocho of Veracruz, Mexico,” 31.
scheme is intimately associated with a corresponding rhythmic scheme in a concept known as *compás.*”

As was mentioned above, a favorite rhythmic device is the *sesquialtera.* The rhythmical concept of the *contratiempo* occurs when perception of meter is blurred by juxtaposing duple and triple rhythmic groupings. The subject of rhythm in the son *jarocho* is one that is intimately tied to harmony. Sheehy says that, “syncopation and rhythmic ambiguity often pervade the son *jarocho* to such an extent that major metrical reference points would be blurred for long periods of time, were it not for the harmonic rhythm delineating sections of the rhythmic pulse brings us to the concept of *compás.*” This concept of *compás* combines the harmonic scheme discussed above with its metrical rhythm, that is, the harmonic rhythm. Sheehy explains that “the *compás* can refer to the smallest unit of metrical and harmonic rhythm which when repeated over and over from three to hundreds of times, depending upon the particular piece forms the son’s base, upon which melodic material is overlaid.”

Considering the improvisatory nature of this genre, the *compás* typically does not change. However, as Sheehy points out, it is not necessarily the most distinctive part of a son, since many *sones* use the same pattern. He then proceeds to mention several *sones* that share the same *compás* as “*El siquisirí,*” that is, the pattern V7 – I – (IV):” “*María Chuchena,*” “*Los panaderos,*” “*El camotal,*” “*Cascabel,*” “*Chiles verdes,*” “*Coco,*” “*Cúpido,*” “*Los huiles,*” “*Pájaro cú,*” “*María Justa,*” and “*La risa.*”

The text is normally set syllabically, and since the purpose of the melody is to express the text within the confines of the rhythmic-harmonic framework, the natural speech-flow takes

---

36 Ibid.
38 Sheehy, “Speech Deviations as One of the Determinants of Style in the Son Jarocho of Veracruz, Mexico,” 32.
precedence over any melodic development. For this reason, the melodic movement tends to be mostly conjunct. The melodic phrases in *sones* rarely involve leaps greater than a perfect fourth. The overall range of most melodies can be as small as a minor third or as large as a major tenth. The latter would be an extreme example. Along these lines, Sheehy comments that:

Limited melodic development is reflected in the term for the lead singer—*pregonero* (literally, “caller” or “crier”). Similar to the manner of a town crier, the *pregonero* straightforwardly intones the text in a high, loud voice. As a consequence of this attitude toward the communication of the text, melody many times hovers around a single pitch, usually the dominant degree, focusing maximum attention on the text.\(^{40}\)

Regarding the way instruments treat the melody, there are two approaches. Moncayo chooses *sones* that feature an example of each. The most infrequent of these approaches is when the instruments perform a version that is closely adhered to the strophic vocal melody. When comparing the introduction of “*El gaviloncito*” to the vocal melody, one finds that the general contour of the melody is similar and the differences are primarily rhythmical, most likely the result of aligning the text with the melody. The second approach, which is more common, is to disregard the melody completely and exploit the instrumental idiom. The result often produces melodies that are disjunct, making these melodies removed from the vocal idiom in style and range. “*El siquisirí*” is a clear example of this approach. According to Sheehy, there are four tendencies found in harp melodies, which may be different at times than the *requinto*, in part due to the physical differences between these two melodic instruments: 1) homophonic, chordal style with a relatively slow rhythmic movement; 2) tremolo-style arpeggios; 3) arpeggios with “melodic intent”; and 4) an “undulating conjunct” motion.\(^{41}\)

---

\(^{40}\) Ibid., 136.

\(^{41}\) Ibid., 142.
The requinto, when compared to the jarana, rarely plays rasgueado. It usually plays a single melodic line that is more often disjunct. The intensity is usually decreased during the vocal sections and increased during the instrumental ones. While the verse is being performed, the requinto often plays in the low register of the instrument.

Unfortunately, this rich song tradition lost much of its popularity with the advent of radio and commercial recordings. This has caused a certain standardization of the repertoire and has led to the loss of much of its individual spontaneity. A contemporary style, corrupted by outside musical influences, was phasing out the traditional style. Increasingly, local musicians learned that a living could be made playing professionally in the capital, which resulted in many of them moving to Mexico City. There they were influenced by non-traditional styles popular in the city, and the traditional music was modified to appeal to the public’s musical taste. These commercialized versions were recorded and disseminated throughout the city and eventually the nation. Around the 1950s, one could find jarocho bands “on every street corner in the city of Veracruz. Nowadays [c. 1976] a jarocho band is hardly to be found in that town, and authentic huapango music can only be heard in certain villages.”\(^\text{42}\) According to Yolanda Moreno Rivas, “the last hope of a resurgence of this regional music is in the hands of musicians whose intent is to re-establish the performance of the traditional style.”\(^\text{43}\) In recent years, there has been a revival of this traditional folk genre led by several groups, among them Grupo Mono Blanco at a national level and Los Cenzontles at a transnational level. Grupo Mono Blanco is considered the greatest exponent of the son jarocho. Since its inception in 1977, the group has worked diligently to preserve this folk genre through research and recordings. Their efforts have led

\(^{42}\) Geijerstam, *Popular Music in Mexico*, 34.
\(^{43}\) Rivas, *Historia de La Música Popular Mexicana*, 44.
them to work in remote communities seeking to revitalize the traditional dance and rescue the *fandangos* from extinction.

Los Cenzontles Mexican Arts Center is a nonprofit cultural organization located in San Pablo, California. It was founded in 1989 by Eugene Rodriguez with the intent to provide a space and positive experience for urban youth to both learn and explore the possibilities of traditional Mexican music and dance. The center throughout the years has added a school for the arts, youth mentorship programs, the Los Cenzontles touring group, and produced a documentary in 2006 called *Fandango: Searching for the White Monkey (Buscando el Mono Blanco)*. The film documents the journey of a group of Chicano youth from inner city San Pablo to Veracruz. There they are connected with some of the great master folk teachers of the *son jarocho*. The youth eventually returned to San Pablo equipped with this newfound knowledge and began the *movimiento jaranero* in California. The revival that was first begun by Grupo Mono Blanco in the late 1970s now “took the revival in a new direction, as it transformed into a transnational youth movement across the U.S.-Mexico border in the 1990s, the *movimiento jaranero*.”

---

**Mariachi Music and the Son Jalisciense**

As the *son* spread throughout the nation, the ever-important *arpa* began to lose popularity as a preferred regional instrument and in the western coast of Mexico, it was replaced by the *guitarrón*. This instrument was a large version of the *vihuela*. Because of its shape and size, it

---

44 Ricardo Braojos et al., *Fandango searching for the white monkey* (San Pablo, CA: Los Cenzontles Mexican Arts Center, 2006).

was more portable, which facilitated transportation. In addition to this, the instrument produced a more resonant bass sound and the harp’s role of providing the bass line and melodic line was now split between the *guitarrón* and other instruments. The advent of the *guitarrón* signaled the first significant change in instrumentation from the traditional *son* of the eastern coast. This new ensemble was called *mariachi*. The origins of the *mariachi* music are intimately tied to the *son* *jaliscience*.

There is much debate about its birthplace since mariachi music can be traced to states as far north as Nayarit and as far south as Michoacan. In his article “El Mariachi,” Blas Galindo asserts that the mariachi ensemble did not originate from a specific place, but rather an entire region. Like the term “*son*” and “*huapango*,” the root of the word “*mariachi*” itself is unclear. There has been great debate on this issue, and for years a variety of sources, including academic ones, have expounded that mariachi is a corruption of the French word *mariage*, meaning marriage or wedding. Blas Galindo explains the hypothesis in this manner:

> It is believed that around the year 1862, the natives already had this particular instrumental ensemble which they used to celebrate the patron saint of the town, or to celebrate a baptism, a birthday, […] etc., etc. They would either invite the French soldiers or the French soldiers would invite themselves to these celebrations saying “let’s go to the *Mariage.*” The natives not understanding what was said believed that the French called their ensembles by this name, so they themselves began to call it *Mariachi*.46

Galindo himself affirms that this is a hypothesis and recent scholarship has uncovered that the term is found in documents dating before the French occupation (specifically the research done by Jesús Jáuregui). In fact, Jáuregui asserts that in documents dating between 1832 and 1843 the

---

word “mariachi” appears 246 times. In addition to these appearances of the word, he cites a so-called “ranch” Mariachi as early as 1824. This hypothesis gained so much credibility that even the government dispersed and disseminated literature on this falsehood. Jesús Jáuregui gives the example of the Secretariat of Public Education (SEP) in Mexico distributing a brochure produced by Alfonso Reyes, a recognized scholar who posed this theory as fact, to a secondary school in 1959, a climactic moment in the history of mariachi.

The modern mariachi ensemble has undergone a variety of changes that has affected not only the ensemble instrumentation and its repertoire, but even its traditional attire. The original mariachi bands, comprised chiefly of string instruments, performed primarily sones and dressed in typical peasant clothing (typically a straw sombrero, sandals or shoes, white pants, a cotton shirt, a sarape, and a sash around the waist). These groups did not have official names as some of the most famous mariachis do today. In the modern mariachi, the trumpet has become a standardized instrument in the ensemble, the repertoire is comprised of a variety of genres outside of the traditional son, and the typical attire has evolved into a more glamorous outfit (usually elegant snugly tailored suit and vest, extravagantly trimmed with embroidery and silver buttons, a soft tie and a wide brimmed sombrero).

The traditional mariachi ensembles were usually comprised of five musicians: two violins, a vihuela, a harp and a jarana. As mentioned above, the harp was phased out and replaced by the guitarrón. Typically, the music is comprised of two layers: the melodic, usually involving the voice, trumpets, and violins; and the harmonic, comprised by the guitarrón,

---

48 Ibid., 180.
49 Ibid., 32-33.
vihuela, and guitarrá sexta. Though there were only two violins in a traditional mariachi, mid-sized modern mariachi ensembles may use a violin section with three or four players, while larger groups may have up to eight violinists. When more than three violins are involved, it is common practice for some to harmonize the melody in order to increase harmonic as well as acoustical richness.\textsuperscript{50} The harmonization used is never in a contrapuntal manner; rather, it moves in parallel or oblique motion, very similar in some ways to the fauxbourdon harmonization technique used in the late Medieval and early Renaissance eras. In the case of multiple trumpets, their melodic and harmonic role will imitate the violins.

The mariachi ensemble creates a sound that cannot be reproduced through traditional music notation. Many of the unique characteristics of this music are demonstrated in performance. Regarding the melodic aspect of this music Fogelquist states the following:

One of the principal trademarks of melodic production in the mariachi is the cultivation of power and resonance. All three melodic instruments focus on a limited number of techniques selected to produce volume and intensity. For violins this means the almost exclusive use of heavy \textit{a la corde} bowing, steel as opposed to gut strings wound with silver, and abnormal amounts of rosin. (A certain amount of scratchiness is allowed and in the \textit{son} open strings are used wherever possible keeping with the folkloric character of the genre. The trumpeters generally use large mouthpieces to increase volume and to develop an intense vibrato not normally found in jazz or symphonic playing. Vocal technique proceeds directly from operatic style and those chosen as mariachi singers have strong voices with rich vibrato.\textsuperscript{51}

The \textit{vihuela} has a unique sound and is designed specifically for the performance of traditional Mexican \textit{sones}. Eventually, due to an evolving repertoire, instruments such as the modern guitar made their way into the mariachi ensemble. Though \textit{vihuelas} were designed for the \textit{sones}, guitars were more desirable and suitable for other genres, especially the romantic song

\textsuperscript{50} Mark Stephen Fogelquist, "Rhythm and Form in the Contemporary Son Jalisciense" (University of California, 1975), 82.

\textsuperscript{51} Ibid., 82.
types. During the nineteenth century, genres such as waltzes, polkas, marches, schottishes, and mazurkas were incorporated into the repertoire. The performance of these genres required at times a modification of the instrumentation in order to supply the needs of these diverse styles. Foguelquist gives a comparison between the vihuela and guitar in performance of the son:

The ceaseless eighth-note motion of the harmonía accompaniment is muddy and lack-lustre when played by the guitar. Not only are the bass strings of this instrument completely covered by the other forces of the ensemble, but the slowly decay of the guitar sound produces an effect similar to the use of a sustaining pedal in rapid passages in the lower register of the piano. The vihuela, on the other hand, produces a strong penetrating sound that dies rapidly, making each articulation clean and distinct.

The replacement of the guitarrade golpe by the conventional guitar is directly connected to recent developments in mariachi history. The guitarrade golpe is similar in musical characteristics to the vihuela. A treble instrument producing a penetrating rather than a sustained sound, it was the perfect complement of the vihuela when the mariachi repertory consisted primarily of sones, jarabes, and other genres of high rhythmic density. As rancheras, boleros, and other romantic song types increased in popularity, the guitar gradually came to be recognized as a more functional instrument in the mariachi.52

Fogelquist mentions above that the trumpet players in mariachi ensembles use larger mouthpieces to increase volume and develop a unique vibrato. However, these elements are not the only characteristics that set mariachi players apart from jazz or symphonic players. The manner in which the mariachi trumpet player performs is very aggressive and exaggerated, in terms of the accents and phrasing. As Jáuregui says, “here the goal is to project alegría (joy or merriment).”53 While many traditionalists claim that the trumpet has “ruined” the sound and balance of the ensemble, the public welcomed its introduction. Foguelquist says that “in adding trumpets to the ensemble the mariachi accepted the challenge of versatility and became capable of performing a wide variety of genres in addition to the traditional Jalisco sones […] With

52 Ibid., 89.
strings, bass, and a powerful independent bass and rhythm-harmony section the mariachi was capable of performing almost any kind of music the public might demand.”  

Considering the important role that the trumpet now holds in the modern mariachi ensemble, it is natural to pose the question of how a brass instrument was incorporated into an all-string ensemble. As with the origin of some of the topics discussed above, some have tried to receive credit for being the first to introduce the trumpet to the mariachi ensemble. There is a version, repeated in a variety of sources, of how the trumpet became officially accepted into the mariachi’s ensemble. It is said that Emilio Azcárraga Vidaurreta (1895-1972), the founder of the radio station XEM in Mexico City, is responsible for suggesting a trumpet be added in lieu of violins because the strings produced a sound that was too thin for reproduction by radio and a more piecing instrument was required. Foguelquist, on the other hand, shares the account by Silvestre Vargas where he recalls his father’s ensemble using a trumpet back in 1913. He explains that his father, Gaspar Vargas, took in a stranger into his home who happened to be a trumpet player, but the public had a negative reaction to the addition of the trumpet to the ensemble. Yolanda Moreno Rivas states that the most plausible hypothesis of the addition of the trumpet into the mariachi ensemble involves imitation of the instrumentation of the Septeto Típico Habanero, which arrived from Cuba. According to her, Cuban music in Mexico had reached a culmination around that time and in 1932 Mexico had excellent trumpet players who played in the Cuban style.

---

54 Fogelquist, “Rhythm and Form in the Contemporary Son Jalisciense,” 16.
55 Geijerstam, Popular Music in Mexico, 43.
56 Mark Stephen Fogelquist, “Rhythm and Form in the Contemporary Son Jalisciense” (University of California, 1975), 13.
57 Rivas, Historia de La Música Popular Mexicana, 183.
Cocula vs. Tecalitlán

Over the years, different towns have tried to claim themselves the original site of mariachi music. This has sparked a rivalry between towns, specifically between Tecalitlán and Cocula. Even Jorge Negrete, one of the most popular singers and actors in the history of Mexico, says in a verse from a famous song “Cocula” that the mariachi is from Cocula and sones are from Tecalitlán:

Example 3.5: A verse from the song “Cocula”

<table>
<thead>
<tr>
<th>“Cocula”</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Cocula es el mariachi</td>
<td>The mariachi is from Cocula</td>
</tr>
<tr>
<td>de Tecalitlán los sones</td>
<td>the sones from Tecalitlán</td>
</tr>
<tr>
<td>de San Pedro su cantar</td>
<td>the singing from San Pedro</td>
</tr>
<tr>
<td>de Tequila su mezcal</td>
<td>its mezcal from Tequila</td>
</tr>
<tr>
<td>y los machos de Jalisco</td>
<td>and the machos from Jalisco</td>
</tr>
<tr>
<td>afamados por entrones</td>
<td>famed for being entrones(^{58})</td>
</tr>
<tr>
<td>para eso traen pantalones.(^{59})</td>
<td>which is why they have pants.</td>
</tr>
</tbody>
</table>

Though the exact origin of mariachi music is debated, the village of Tecalitlán, a place where many mariachi musicians come from, has the reputation for being the center of folk mariachi in Jalisco. On the other hand, Cocula, a town less than one hundred miles away, is referred to as “La Cuna del Mariachi” (The Cradle of Mariachi). Jauregui has pointed to many fabricated efforts that place Cocula as the origin of mariachi, but reinforces that to this day there is no clear evidence to support such claims.\(^{60}\) Regardless of mariachi’s birthplace, the central region of mariachi is Jalisco, though as mentioned before, it extends as far north as the state of Nayarit and

\(^{58}\) The term “entriones” stems from the verb “entrar” (to enter). In this context, the word is used to describe a man who is not afraid and who will confront any situation.

\(^{59}\) A stanza from the song “Cocula.”

as far south as Michoacán. Beginning around the 1930s, the popularity of the commercial-type mariachi ensembles grew exponentially. The traditional mariachi ensembles remained in rural areas, while the advent of radio and the recording industry supplied a platform that would put the spotlight on the commercial ensemble.

**Mariachi Vargas de Tecalitlán**

Probably the most influential mariachi group to have shaped the commercial mariachi style is Mariachi Vargas de Tecalitlán. This mariachi group has been performing for more than one hundred years. Gaspar Vargas López (1880-1969) formed the group in 1898. In 1921, his son Silvestre Vargas Vázquez (1901-1985) joined the mariachi as a violinist. The musicians were committed to the ensemble only part-time since most of them worked in the fields. In this early stage of the mariachi, their musical style was one of emulation of the traditional regional music from the southern part of Jalisco. Around 1930 the nature of the job shifted to full-time employment with the addition of tours and recording contracts. Gaspar continued in the capacity of leader and founder of the group, but retired in 1953. During this time, a series of progressive changes took place that moved the traditional mariachi group comprised of field workers to a group working under the confines of a modern mariachi. The group eventually moved permanently to Mexico City where they found financial stability under the patronage of President Lázaro Cárdenas. This opportunity placed them as performers in Miguel Lerdo de Tejada’s Orquesta Típica of Mexico City. In 1944, Rubén Fuentes joined the group. This brought about a great change in personnel. Fuentes, who had formal musical training, began to notate arrangements, and soon the members of the group were encouraged to learn music notation. Many in the group were forced to retire since they did not share the same vision as
Fuentes regarding the modernization of the ensemble. The recording industry began to shape mariachi music as well. The *sones* that once had durations easily surpassing ten minutes had to be reduced to durations under three minutes. This of course was not exclusive to mariachi music, but was common across the music recording industry.\textsuperscript{61} Towards the end of the 1950s, Silvestre Vargas was no longer able to perform with the group due to an advanced case of arthritis, but remained active as the face of the ensemble. Fuentes left the ensemble in 1954 to become the artistic director for RGA Victor. This new position allowed him to work with Mariachi Vargas in a producing capacity. In 1965, Silvestre Vargas retired from the group, and after his death in 1985, Rubén Fuentes took his place as administrator. In 1975, José “Pepe” Martinez Sr. became the director at a time when the popularity of mariachi music was dwindling. In 1979, however, an international mariachi conference held in San Antonio ushered in a movement in the United States to diffuse and disseminate of mariachi music. The mariachi under Pepe Martinez’s direction continued to tour and record. The group today is comprised of two harps, one *vihuela*, one guitar, one *guitarrón*, three trumpets, and six violins. Their repertoire ranges from the traditional *sones* to classical works. In fact, in 2010 the Houston Grand Opera commissioned Martinez to write *Cruzar la Cara de la Luna* (To Cross the Face of the Moon) in commemoration of Mexico’s War of Independence (1810) and Revolutionary War (1910).\textsuperscript{62} Since its inception, over one hundred years ago, the group has endured changes in order to remain current with various trends. Though they necessarily have departed from the

\textsuperscript{61} The standard disc during the first half of the century had the capability to hold three to four minutes of music. In 1948 Columbia Records introduced the twelve-inch long playing disc (LP) which could accommodate more than twenty minutes of music on each side.

\textsuperscript{62} A second mariachi opera has been written, *El Pasado Nunca se Termina* (The Past is Never Finished) and will be premiered March 22, 2015 by Lyric Opera of Chicago.
traditional mariachi style, the group remains close to its roots by continuing to perform the traditional Mexican *sones*.

Today a variety of genres have consolidated the inherited European genres (waltzes, polkas, marches, etc.) to create new regional styles, which include *bolero, norteño, banda sinaloense, banda tecno* and even tropical influenced genres such as *cumbia*. In spite of the great variety of music that has developed over the last hundred years, the mariachi ensemble continues to be the symbol of Mexican music. The versatility and flexibility of the mariachi ensemble has enabled this performing force not only to play many of these genres in addition to the traditional *sones*, but has also enabled it to perform classical works such as Tchaikovsky’s *Swan Lake*. The influence of mariachi music goes beyond the Mexican border and extends to other Latin-American countries such as Guatemala, Colombia, Venezuela, Argentina, and overseas to Spain and even Japan. Mariachi music reached the height of international exposure in 2008 during the Beijing Summer Olympics opening ceremony, when it was selected to represent the North American continent. Five ensembles were selected, each to represent a continent from the five Olympic rings. The Mariachi Mujer 2000, an all-female mariachi ensemble, was selected to perform at the event.
The previous chapter provided some background information about the son. In the eastern coast of Mexico the son jarocho developed and later in the western coast, the son jalisciense gave birth to the mariachi ensemble. During the height of the Mexican nationalistic era, Carlos Chávez, one of the most brilliant Mexican musicians of the twentieth century, commissioned Blas Galindo to write a work that was to be premiered in New York in 1940. The occasion was the “Twenty Centuries of Mexican Art” exhibition at the Museum of Modern Art. During the exhibition, a program would feature music that essentially traced the development of Mexican music from ancient times through the Colonial period, and even the present. Since Galindo was from Jalisco, Chávez asked him to write music from his homeland. Thus, Sones de Mariachi was born. The work is comprised of three sones: “La negra,” “El zopilote viejo” and “Los cuatro reales.” Since this work is based on pre-existing folk tunes, a closer look at each son is warranted. This study will begin with a close look at the sones that comprise this work, and then an analysis of this work will ensue using the original sones to assist in the examination.

Due to the nature of folk music, it is difficult to determine what version of a particular son Galindo might have based his work on. Since folk music is an oral tradition, the music that he learned as a youth may in fact be dissimilar to the contemporary versions, which without a doubt have undergone significant changes throughout the years. An important consideration to take into account is the improvisatory nature of folk music, which at times can yield variations that produce drastic alterations from one version to another. For this reason, a decision has been made to transcribe the sones used in Galindo’s work as performed by Mariachi Vargas de
Tecalitlán. This group has not only been in existence for over one hundred years, but most of the standardized versions of mariachi sones heard today are based on the Mariachi Vargas’ interpretation. Moreover, the Mariachi Vargas began commercial recordings around 1934 and their versions were disseminated in the capital for several years before Galindo was commissioned to write the work. Therefore, it is not unlikely that Galindo was familiar with the versions of this group, but also the versions that had become standardized during this decade. There was no need for Galindo to travel on an expedition in search of this music, since he himself had first-hand experience with this folk idiom, and had intimate knowledge of the son jaliscience and the mariachi ensemble. In fact, Galindo wrote an article entitled “El mariachi”\(^1\) where he describes many characteristics of this genre.

As was mentioned in Chapter 2, when Chávez asked Galindo to write a work with the music of his town, he told Chávez that “it was very easy for me, that I was used to it, and since I was born among mariachis, that I would write a work with its sones.”\(^2\) Originally, the work was written for a Mexican chamber orchestra, which included a vihuela and a guitarrón. Later, he re-worked the piece for full orchestra—the version that will be used in this analysis. The work places the son “La Negra” as a centerpiece and proceeds to weave the other sones throughout the work. Jesús Jáuregui wrote an article which traced the history of the son as it rises from a regional song form to a national air (aire nacional). One of the challenges that researchers often face when studying Mexican folk music involves identifying a song solely by its title. The challenge does not occur with the most popular sones; rather, the issue presents itself more often

---

when dealing with older *sones*. This has been the case in the investigation of the *son* “Los cuatro reales.” In his article, Jáuregui quotes the lyrics of “Los cuatro reales” as Galindo remembers them, but then cites two other quatrain texts with similar subjects; the first dating back to 1805 and the second appearing in 1840.3 He too affirms that a mariachi *son* was known by different names according to each town, and that the *coplas* could combine to create different versions. He asserts that in the same way, the themes were adapted and developed according to the circumstances experienced by the people from generation to generation.4 Galindo himself states in his article “El Mariachi” that:

Many *sones* are found in a variety of places, but under different titles. For example, in Jalisco they say the *son* “El Toro” is theirs, and the people from Nayarit recognize this *son* by the name “La Vaquilla.” The people from Michoacan had a *son* “La Morena” or “La Prieta” and the people from Jalisco recognize it as one of their *sones* with the title “La Negra.” Fundamentally, these melodies are the same, except with some variants. These melodic variants appear for two reasons: 1) the anxious creativity of the performers or 2) a lack of capacity to capture the exact melodic contours. The change of *son* title is based on the desire for appropriation of the best *sones*.5

I have been in search for the elusive melody of “Los cuatro reales,” but this has proved to be a difficult task. The only morsel of evidence was found in Galindo’s article “El Mariachi” where he writes several melodic fragments to demonstrate the richness of the melodies in *sones*. There he cites six melodic fragments from different *sones* which include a two-measure fragment from “La Negra,” a three-measure fragment from “Zopilote” (which we will call “El zopilote viejo”) and a two-and-one-half measure fragment of what he calls “Cuatro reales” (but we will use the title “Los cuatro reales”). This fragment will play an important role when discriminating and

---

4 Ibid.
identifying themes and motives belonging to the *sones* mentioned. Fortunately, this particular challenge only presented itself on one of the three *sones* in Galindo’s work, which means that an analysis locating the *sones* “La negra” and “El zopilote Viejo” will logically disclose the segments belonging to the missing *son*.

Each *son* analysis will begin by studying the structure of its lyrics. Fogelquist categorizes the *sones* he studied into several groups or categories according to their use of the standard strophic form. Some follow the standard strophic form, while others expand or abbreviate it. This analysis will therefore focus on the musical structure and form of each *son*. The sections of a *son* can be labeled as either instrumental or vocal (canto). Usually the stanza or *verso* is the primary poetic unit and the *estribillo* elaborates each verse with a response. Fogelquist in his analyses of *sones* has determined three categories regarding instrumental sections in vocal *sones*: 1) the *introducción* or *entrada* (introduction); 2) the *intermedio* (interlude between vocal sections); 3) the *final* or ending. A look at the melodic and formal structure of these *sones* reveals that sometimes instrumental sections and vocal sections share melodic material. To clarify between sections, a lower case letter will be used to represent instrumental sections while a capital letter will be used to represent vocal sections. When an instrumental section and vocal section share the same letter name, these also share the same melodic structure. For example, an instrumental section labeled “*a1*” will share the same melodic material as a vocal section labeled “*A1*.” The number following the label represents a repetition or variation of the labeled section. Therefore, “*a1*” and “*a2*” can be a variation of the same melodic material, or simply a repeated phrase. In the vocal section, “*A1*” and “*A2*” might

---

6 Fogelquist, “Rhythm and Form in the Contemporary Son Jalisciense.”
7 Ibid., 117.
represent different words within a stanza or different stanzas. Each analytical chart provides the measure numbers where each labeled section can be found (see appendix to view the transcriptions of each son).

“The negra”

The lyrics in most sones follow a strophic structure. The son “La negra,” however, has a non-strophic form, a trait so unusual that Fogelquist had to create a seventh group in which this son was alone in this category. The interpretation by Mariachi Vargas de Tecatitlán only contains two stanzas. These two stanzas are not interdependent and form two distinct stanza structures. The first canto is preceded by a long introduction and an intermedio of equal length separates the second canto from the first. The son has an extended final that concludes with variations of material taken from the intermedio. Example 4.1 provides the lyrics to “La negra,” its syllable structure and the English translation of the text.

Example 4.1: Text, syllable structure, and English translation of “La negra”

<table>
<thead>
<tr>
<th>La negra</th>
<th>Syllables per line</th>
<th>The Negress</th>
</tr>
</thead>
<tbody>
<tr>
<td>//Negrita de mis pesares</td>
<td>8</td>
<td>Little black girl of my grief</td>
</tr>
<tr>
<td>Ojos de papel volando</td>
<td>7</td>
<td>Eyes like flying paper</td>
</tr>
<tr>
<td>A todos diles que sí</td>
<td>7</td>
<td>Tell everyone yes</td>
</tr>
<tr>
<td>Pero no les digas cuando</td>
<td>8</td>
<td>But don’t tell them when</td>
</tr>
<tr>
<td>Así me dijiste a mí</td>
<td>7</td>
<td>That’s what you told me</td>
</tr>
<tr>
<td>Por eso vivo penado</td>
<td>8</td>
<td>For that I am suffering</td>
</tr>
</tbody>
</table>

Stanza 2:

//Cuando me traes a mi negra | 8 | When you bring me my black girl |
| Que la quiero ver aquí      | 7 | For I want to see her here      |
| Con su rebozo de seda       | 8 | With her silk shawl             |
| Que le traje de Tepic//     | 7 | That I brought her from Tepic  |
The structure of the first stanza essentially can be viewed as a *sextilla* with the first two lines repeated to create symmetry in the phrase structure. The second stanza, on the other hand, is a quatrain which is repeated in its entirety. The syllabic structure is also different. In the first stanza, after taking the repetition into account, the syllabic structure is reciprocal, creating a palindrome with the structure 8.7.8.7.8.7.8. The second stanza retains the same structure, that is, 8.7.8.7.8.7.8.7. The only similarity between these two verses is that a total of eight lines are sung.

A look at the melodic and formal structure reveals that in “La Negra” the first *canto* (stanza) is preceded by an unusually long *entrada*, a thirty-seven-measure introduction. In “La Negra” the *entrada* is comprised of five melodic units or phrase groups. Due to the length of this introduction, and the fact that the introductory material in no way relates to the canto, its function goes beyond the traditional *entrada* whose purpose is to “establish the tonality and flavor of the composition.”

Fogelquist says that the expanded *entrada* in “La Negra” makes it “the most developed instrumental introduction to be found.”

---

8 Ibid., 157.
9 Ibid.
Example 4.2: Melodic phrase structure of “La Negra”

The first measure of the son functions as a preparation to the introduction. The typical rhythmic device used in sones is displayed in full array after the first measure, that is, the sesquialtera. The first measure clearly establishes the 6/8 meter, but the first melodic unit (mm. 2-9) is comprised of a single rhythmic pattern resembling the simple triple meter (a dotted-eighth followed by a sixteenth-note pattern). The accompaniment, however, continues the 6/8 meter established by the first measure. The melody of the first unit, \( a1 \), consists of a repeated median scale degree pitch over a tonic harmony, which then is changed to the dominant scale degree over a dominant harmony in \( a2 \) (see Example 4.3 and Example 4.4):
Example 4.3: Melodic unit $a_1$ (mm. 2-5)

This series of repeated pitches begins at a slower tempo, but soon the tempo accelerates to about 340 eighth-note pulses per minute. The Mariachi Vargas is slightly slower than the traditional 360 eighth-note pulses per minute. The second melodic unit, $b_1$, suspends the dotted-rhythm pattern in favor of accented strikes on the downbeats. The third measure contains a second strike, which emphasizes the second beat of a compound duple meter, that is, 6/8. This four-measure-pattern is repeated once more, alternating between simple and compound meters (see Example 4.5).

Example 4.3: Melodic unit $a_2$ (mm. 6-9):

Example 4.5: Melodic unit $b_1$ (mm. 10-14)
The third melodic unit, \( c \), moves away from the stagnant repeated notes of the previous melodic units. The downbeat in section \( c \) is approached by a chromatic lower neighbor grace-note. The melodic motion then descends a third to the median scale degree, and after a lower neighbor returns to the first note. This short melodic unit is only three measures long, a pattern occurring thrice over a tonic triad, in a repetition of a single measure phrase (see Example 4.6).

Example 4.6: Melodic unit \( c \) (mm. 18-21)

In melodic unit \( d \) the stationary tonic harmony now alternates between the tonic and the dominant with every measure. The melodic unit commences over the tonic harmony remnant from melodic unit \( c \). The lower chromatic neighbors are now performed in even eighth-notes, rather than the rhythmic grace-note used in \( c \). The melodic section under the dominant seventh harmony is an arpeggiation figure that returns to the original note via a passing tone, which then resolves to the tonic chord in the following measure. This harmonic alteration between dominant seventh and tonic occurs three times (see Example 4.7).

Example 4.7: Melodic unit \( d \) (mm. 21-27)
Melodic unit \(e\) forms an asymmetrical parallel period in which the consequent phrase contains an extra measure. This extra measure balances the brevity of melodic unit \(c\) (mm. 18-21). A subdominant harmony is introduced in melodic unit \(e\). This well-placed harmony is a welcomed change to avoid possible monotony created by solely alternating between tonic and dominant harmonies. The antecedent phrase of \(e\) terminates in a plagal cadence. The consequent phrase seems to follow the same cadence, but then the extension allows for the placement of a dominant harmony, which terminates the phrase with an imperfect authentic cadence (see Example 4.8 and Example 4.9):

Example 4.8: Melodic unit \(e1\) (mm. 28-31)

Example 4.9: Melodic unit \(e2\) (mm. 32-37)

The first canto section sets the six-line Stanza over sixteen measures. Each phrase is comprised of four measures and musically speaking, both the harmonic and the melodic structure is virtually repeated. The structure of the phrase does not commence on the downbeat of the measure, rather it begins mid-measure. The chord progression follows the tonic harmony in the
first two measures of the phrase, then a subdominant and dominant seventh harmony follow in
the subsequent pair of measures. The melodic rhythms are set in compound duple meter, but in
the third measure of the phrase, during the second and third syllables of the word “pe-sa-res,” the
meter implied is simple ternary. This highlights the use of the sesquialtera in the vocal section
as well.

The *intermedio*, that is, the instrumental section separating the two vocal sections, spans a
total of fifty-two measures, which according to Fogelguist, makes it the longest *intermedio* found
in the thirty-five *sones* he studied.\(^\text{10}\) The first phrase returns to melodic unit *a* (mm. 45-57).
Then, a three-fold repetition of melodic unit *g* follows. The first two occurrences feature the
trumpets as the melodic instruments, while the third repetition features the violins. This violin
version of melodic unit *e* has been slightly modified. These changes are evident when a lower
chromatic neighbor is removed in favor of a more diatonic line, and rhythmically the lack of a
dotted rhythm in lieu of a syncopated one makes the phrase smoother. The end of the phrase in
the latter forces the last note of the phrase to arrive with a syncopated rhythm before the
downbeat. The harmonies alternate between tonic and dominant seventh chords (see Example
4.10 and Example 4.11).

**Example 4.10: Trumpet version (mm. 61-65)**

\(^{10}\) Ibid.
In melodic unit $h$, the sesquialtera rhythmic device is present, though this time alternating between simple and compound meters with every measure. This melodic unit, like melodic unit $g$, is presented three times. The first two are identical repetitions, while the third is a variation of the first. The phrase structure of the first and second groups forms a parallel period. The first phrase is comprised of an antecedent phrase that terminates in a half cadence. The consequent phrase retains the melodic structure of the antecedent phrase though transposed down a perfect fifth allowing the phrase to end with an imperfect authentic cadence. A call-and-response effect is produced between the antecedent and consequent phrases (see Example 4.12 and Example 4.13). The final statement of this melodic unit merges the call-and-response effect by breaking the parallel period structure and forming a longer phrase, which combines the two parts into one voice (see Example 4.14).
The last section of the *intermedio*, melodic unit *i*, is comprised of melodic variations built on a common chord progression found in *sones*: IV – I – V7 – I. Each variation contains the same pitches, but the intensity is increased with the addition of rhythmic activity. The first of these variations (melodic unit *i1*, mm. 82-89) is the most simple. Longer rhythms (dotted half-notes) are accompanied by the simple ternary meter 3/4 (see Example 4.15).

Example 4.15: Melodic unit *i1* (mm. 82-89)

The absence of the *guitarrón* bass notes on the downbeat diminishes the intensity in this section of the *son* and allows room for an effective climactic build to the second *canto*. The *guitarrón*
plays on beats two and three of each measure. In the second variation (melodic unit $i2$, mm. 90-97) the rhythmic figure used is a quarter note followed by an eighth-note, creating a long-short pattern (see Example 4.16). The guitarrón’s absence on the downbeat is still evident, though in this group the guitarrón plays on the half beat after the downbeat.

Example 4.16: Melodic unit $i2$ (mm. 90-97)

The final variation that leads to the second vocal section increases the rhythmic activity to form a pattern involving continuous eighth-notes (see Example 4.17). It is during this final variation that the guitarrón is permitted to play on the downbeat.

Example 4.17: Melodic unit $i3$ (mm. 98-105)

The second canto sets a four-line stanza over sixteen measures. There are two repeated phrases, each comprised of eight measures. The chord progression begins on a tonic harmony, which converts to a secondary dominant seventh chord in the second measure of the phrase. The V7 of IV harmony moves to a subdominant chord and the phrase ends with an imperfect authentic cadence. The melody has a span of a sixth. It begins on the mediat and ascends to the sub-tonic, that is, the chromatic pitch of the secondary dominant, in the second measure of the phrase. The melody reaches a climax in the fourth measure on the tonic. The rhythm remains
primarily in 6/8, though the syncopation in the fourth and sixth measure of each phrase implies a 3/4 meter (see Example 4.18).

**Example 4.18: Canto #2 J1 (mm. 106-113) and J2 (mm. 114-121)**

The first part of the instrumental final is comprised of melodic unit $h$. This melodic unit appears once more and is restated. The second part of the final is comprised of a series of variations based on melodic unit $i$. Two musical elements are responsible for creating tension in this final section. Both rhythmic and melodic tensions combine to create a driving force that does not stop until the end of the son. All three variations outline the same pitch pattern, that is, an ascending motion in diatonic thirds. The first pitches of each phrase outline a subdominant chord. With every measure, the triadic pattern descends a step. This descending parallel-motion sequential pattern has some harmonic consequences (see Example 4.19). As the pattern interacts with the common progression, extended tertian harmonies are created. In the second measure of the phrase, for example, a major seventh tonic chord results, and in the third measure a dominant ninth chord.

**Example 4.19: Descending parallel-motion sequential pattern**
There are three different rhythmic figures laid over the common progression. Each of these increases in activity, mounting tension with each variation (see Example 4.20).

Example 4.20: Rhythmic variations of melodic phrase $i$

Rhythmic variation #1

Rhythmic variation #2

Rhythmic variation #3

In the first variation, a quarter-note is followed by a rest, and then trailed by two eighth-notes. The second rhythmic variation is comprised of steady quarter-notes, while the third variation is comprised of steady eighth-notes. Each variation is presented in paired phrases. A third statement of the third variation begins, but is cut short with an abrupt measure of silence which is followed by what Fogelquist labels as stock ending (1) (see Example 4.21).\textsuperscript{11}

\textsuperscript{11} Ibid., 123.
“El zopilote viejo” is the second son that Blas Galindo uses in his Sones de mariachi. Some sources erroneously cite this son as “El zopilote mojado.” In his interview with Steven Loza, Galindo clarifies that he did not use “El zopilote mojado” since “this is not son, rather a polka.” Unlike the lyric structure in the son “La negra,” in “El zopilote viejo” the lyrics follow a “standard strophic form,” which Fogelquist considers to be comprised of the following: “instrumental introduction; three cantos alternate with three intermedios; the third intermedio is followed by a return to the introduction, which is cut off at the conclusion of the third phrase. Stock ending (1) completes the layout.”

“El zopilote Viejo”

The son “El zopilote viejo” is comprised of three stanzas and essentially follows the pattern mentioned above. Each stanza is comprised of a quatrain where each copla is repeated. The same melodic units are used for each stanza with the exception of a vocal interlude, which though repeats the text of the first stanza, uses a different melodic unit. Example 4.22 provides the Spanish lyrics of each stanza, the syllabic structure and the English translation of the text:

---

13 Fogelquist, “Rhythm and Form in the Contemporary Son Jalisciense,” 123.
Example 4.22: Text, syllable structure, and English translation of “El zopilote viejo”

<table>
<thead>
<tr>
<th>El zopilote viejo</th>
<th>Syllables per line</th>
<th>The Old Vulture</th>
</tr>
</thead>
</table>

**Stanza 1:**

//La vida del zopilote 8
Es una vida arrastrada// 8
//Todo el año vuela y vuela 8
Con la cabeza pelada// 8

The life of a vulture
Is a wretched life
All year he flies and flies
With his bald head

**Stanza 2:**

//Zopilote de donde vienes 8
Vengo de tierra caliente// 8
Buscando a la zopilota 8
Porque soy su pretendiente 8

Vulture, from where do you come
I come from the tropics
Looking for the lady vulture
For I am her suitor

**Stanza 3:**

//Zopilote de donde vienes 8
Vengo desde Manzanillo// 8
Esperando que se muera 8
Ese gordito armadillo 8

Vulture, from where do you come
I come from Manzanillo
Waiting for the death
Of that fat little armadillo

**Vocal intermedio:**

La vida del zopilote 8
Es una vida arrastrada 8
Todo el año vuela y vuela 8
Con la cabeza pelada 8

The life of a vulture
Is a wretched life
All year he flies and flies
With his bald head

There are three primary melodic units in the son “El zopilote viejo.” All of the melodic motives in the son are exposed in the entrada. Following the introduction each of the three stanzas is presented using the melodic units a and b. Melodic unit c serves as an intermedio between each verse. Example 4.23 outlines the labeled melodic units in “El zopilote Viejo”: 
Example 4.23: Melodic phrase structure of “El zopilote viejo”

At the end of the last verse, a vocal intermedio based on melodic unit c is used, followed by a final statement of melodic unit a. The statement of a as the closing phrase of this son is interrupted by a stock ending. This is the same stock ending that was used in the son “La negra” (see Example 4.24):

Example 4.24: Stock ending (1)

Like in most sones, the sesquialtera rhythmic device is embedded in the son. Melodic units a and b in the transcription reflect a 3/4 meter beaming, but the accompaniment clearly reflects a 6/8 meter, though there is constant ambiguity between the two meters. To complicate
this effect, the melody has natural accents that do not fall on downbeats and the syncopation created by the addition of rhythmic ties further complicates its placement in this polymetric environment. Melodic unit b has even less metric stability because the rhythmic ties occur over the barline, generating more syncopation (compare Example 4.25 and Example 4.26).

Example 4.25: Melodic unit a

Example 4.26: Melodic unit b

The melodic unit c is repeated, the first statement of the melody reflects a 6/8 meter, then in the repeated phrase, the melody shifts to a 12/16 subdivision of the 6/8, which only adds to the rhythmic ambiguity already in place. The melodic structure of melodic unit c1 is simpler, essentially a grace note approach to an eighth-note followed by a quarter-note (see Example 4.27).
The 12/16 metric subdivision of melodic unit c2 adds a new rhythmic feel with the implied change of meter, which is intensified by a duplet in the second and fourth beat of the subdivision (see Example 4.28).

The duplet creates a sense of unevenness and instability, as if this rhythm was representing the awkward walking or hopping of a vulture. Melodic units a and b have more of a “soaring” quality (primarily because of the ascending arpeggios), possibly representative of the bird in flight.
“Los cuatro reales”

The final son that Galindo claims to use in his *Sones de mariachi* is “*Los cuatro reales*.” I searched for this elusive son to no avail. I have been in communication with Mexico’s leading researcher in the field, Jesús Jáuregui, who has expressed interest in finding this elusive son. Jesús Jáuregui has informed the author that some researchers believe that there is possibly a fourth son that was used in *Sones de mariachi* not mentioned by Galindo. This information sheds new light on the existing predicament. Regarding “*Los cuatro reales*,” there are two pieces of concrete evidence that in-depth research produced. The first is that Galindo specifically mentions his use of “*Los cuatro reales*” in an interview and quotes a few of its lines (see Example 4.29).

**Example 4.29: Verse of “Los cuatro reales”**

```
Ya te di los cuatro reales,
Dime cuando volverás;
Y si no quedas contenta,
Dime cuanto cobrarás.
```

The second appears in an article Galindo wrote about mariachi music where he uses a two-measure fragment of the tune to exemplify diversity in mariachi melodies (see Example 4.30).¹⁴

**Example 4.30: Excerpt of “Los cuatro reales” transcribed by Galindo in his article “El mariachi”**

---

These two fragments of evidence will be used to construct the portions of “Los cuatro reales” that were used in Galindo’s *Sones de mariachi*. A process of discrimination will be used with the hope that material not belonging to “La negra” and “El zopilote” will yield the melodic content of “Los cuatro reales.” The data extracted will be used to propose two theories: the first, that the remnant melodies all pertain to the *son* “Los cuatro reales,” while the second suggests that there could possibly be a fourth *son*.

*Sones de mariachi*

In a non-traditional way, the form of Galindo’s *Sones de mariachi* can be conceived as ternary. ABA’ form would be a stretch, but to entertain the idea, the first part, labeled A (mm. 28-189), would be contrasted with a slower B section (mm. 189-275), and then a section which could be labeled A’ (mm. 275-393), though technically, only a small portion of A appears in this section (see Example 4.31).

**Example 4.31: Form chart of Sones de mariachi**

Structurally, however, the sections of the work are not connected motivically, as one would find in a classical sonata. In this work, most of the melodic repetitions occur within a subsection and not across larger formal structures, with the exception of melodic unit “a,” which commences the work and then appears once more just before the closing section. As mentioned
above, this work is essentially a potpourri or medley in which “La negra” forms the centerpiece. This son is arguably one of the most popular in Mexico and its motives would be recognizable to a large number of Mexicans. The musical concept of repetition and contrast, therefore, takes a slightly different turn. Most Mexican listeners familiar with this son, therefore, might hear any section of “La negra,” regardless of whether that particular melodic unit has been presented or not, as a return to something familiar, that is, a return to “La negra.” Since the work was composed as an arrangement of selective sones, a more accurate view of the formal structure of this work would be to observe the occurrences of each son. The following section will analyze the role of each of the sones studied above as they appear in this work, and use the findings to understand, among other things, the formal structure of the work. In order to distinguish one son from another, each melodic phrase has been labeled with a lower-case letter. These melodic phrases will be compared to the melodic units in the original sones. Though there may be differences between the melodic phrases Galindo wrote and the melodic units in the transcriptions, the motives should share enough similarities to show congruency. Example 4.32 is a diagram that shows the melodic phrases as they appear chronologically in Galindo’s work, as well as the son to which each belongs. The location of each melodic phrase is designated with measure numbers as found in Galindo’s published score. This chart also segments the work into several sections. These musical sections form smaller cohesive units whose tonal centers are linked through transitions and modulations (see Example 4.32).
Example 4.32: Formal structure of *Sones de mariachi*

<table>
<thead>
<tr>
<th>Part</th>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1</td>
<td>Intro La Negra</td>
<td>mm. 1-28</td>
</tr>
<tr>
<td></td>
<td>La Negra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a1 a2</td>
<td>mm. 28-44</td>
</tr>
<tr>
<td></td>
<td>b1 b2</td>
<td>mm. 44-61</td>
</tr>
<tr>
<td></td>
<td>c1 c2</td>
<td>mm. 61-78</td>
</tr>
<tr>
<td></td>
<td>transition</td>
<td></td>
</tr>
<tr>
<td>Part 2</td>
<td>El Zopilote</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d1 d2</td>
<td>mm. 79-84</td>
</tr>
<tr>
<td></td>
<td>e1 e2</td>
<td>mm. 84-91</td>
</tr>
<tr>
<td></td>
<td>f1 f2</td>
<td>mm. 99-119</td>
</tr>
<tr>
<td></td>
<td>d3</td>
<td>mm. 119-125</td>
</tr>
<tr>
<td>Part 3</td>
<td>Los Cuatro Reales</td>
<td></td>
</tr>
<tr>
<td></td>
<td>g1 g2</td>
<td>mm. 125-141</td>
</tr>
<tr>
<td></td>
<td>La Negra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h1 h2</td>
<td>mm. 142-157</td>
</tr>
<tr>
<td></td>
<td>Los Cuatro Reales</td>
<td></td>
</tr>
<tr>
<td></td>
<td>g3 g4</td>
<td>mm. 158-173</td>
</tr>
<tr>
<td></td>
<td>La Negra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h3 h4</td>
<td>mm. 174-189</td>
</tr>
<tr>
<td>Part 4</td>
<td>Los Cuatro Reales</td>
<td></td>
</tr>
<tr>
<td></td>
<td>i1 i2</td>
<td>mm. 189-203</td>
</tr>
<tr>
<td></td>
<td>i3 i4</td>
<td>mm. 204-219</td>
</tr>
<tr>
<td></td>
<td>j1 j2</td>
<td>mm. 219-235</td>
</tr>
<tr>
<td></td>
<td>i5 i6</td>
<td>mm. 239-251</td>
</tr>
<tr>
<td></td>
<td>i7 i8</td>
<td>mm. 252-267</td>
</tr>
<tr>
<td></td>
<td>j3</td>
<td>mm. 267-275</td>
</tr>
<tr>
<td>Part 5</td>
<td>La Negra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>k1 k2</td>
<td>mm. 275-291</td>
</tr>
<tr>
<td></td>
<td>k3</td>
<td>mm. 291-299</td>
</tr>
<tr>
<td></td>
<td>a3 a4</td>
<td>mm. 300-315</td>
</tr>
<tr>
<td></td>
<td>Closing section</td>
<td></td>
</tr>
<tr>
<td></td>
<td>similar to intro</td>
<td>mm. 316-321</td>
</tr>
<tr>
<td></td>
<td>Variations on k</td>
<td></td>
</tr>
<tr>
<td></td>
<td>k4 k5</td>
<td>mm. 322-337</td>
</tr>
<tr>
<td></td>
<td>k6 k7</td>
<td>mm. 338-353</td>
</tr>
<tr>
<td></td>
<td>k8 k9</td>
<td>mm. 354-369</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>mm. 370-393</td>
</tr>
</tbody>
</table>
The work therefore contains five internal sections. Example 4.33 breaks down each section and specifies the melodic phrases as they appear chronologically in Galindo’s work:

Example 4.33: Melodic phrase structure of *Sones de Mariachi*

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Part 1</th>
<th>Part 2</th>
<th>Part 3</th>
<th>Part 4</th>
<th>Part 5</th>
<th>Closing section</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm.1-25)</td>
<td>(mm.25-84)</td>
<td>(mm.84-125)</td>
<td>(mm.126-188)</td>
<td>(mm.189-276)</td>
<td>(mm.276-322)</td>
<td>(mm.323-394)</td>
</tr>
<tr>
<td>a1, a2</td>
<td>d1, d2</td>
<td>g1, g2</td>
<td>i1, i2</td>
<td>h1, h2</td>
<td>k1, k2</td>
<td></td>
</tr>
<tr>
<td>b1, b2</td>
<td>c1, c2</td>
<td>h1, h2</td>
<td>i3, i4</td>
<td>k3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c1, c1</td>
<td>f1, f3</td>
<td>g3, g4</td>
<td>j1, j2</td>
<td>k5, k6</td>
<td>a3, a4</td>
<td></td>
</tr>
<tr>
<td>d1</td>
<td>l1, l3</td>
<td>i7, i8</td>
<td>j3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Using these groupings, the following will compare Galindo’s *Sones de mariachi* with the transcriptions presented above. Throughout the analysis there will be times when Galindo’s version will yield major differences when compared to the transcriptions, and others when only slight differences and variations will be encountered. Throughout the analysis the term “melodic unit” will be consistently used to refer to a formal section in the transcription of the traditional *son*, and the term “melodic phrase” will be used to refer to a formal section in Galindo’s work.

The introduction used by Galindo in his work immediately identifies the *son* “La negra.” The traditional version, as performed by the Mariachi Vargas de Tecalitlán, begins with a complete measure on a tonic pitch and a rhythmic structure that establishes 6/8 as the meter. Galindo’s version begins with an eighth-note rest instead of the tonic pitch, and the rhythms suggest a 3/4 meter, thus commencing the work with a leading-tone (see Example 4.34).

Example 4.34: Rhythmic differences in introduction of *Sones de mariachi*
It is interesting to point out in the traditional version the compound meter is established in the first measure, but then a strong simple ternary meter follows. In Galindo’s version the opposite is true; though in both versions the sequialtera effect is present in which both the compound duple and simple triple meters are combined (see Example 4.35).

**Example 4.35: Comparison of introduction phrase**

It is also worth mentioning that in Galindo’s introduction, the dotted-note rhythmic motive has twice the length of the traditional version. In other words, melodic unit $a_1$ is repeated and occurs over eight measures rather than four measures. The same extension is applied to melodic unit $a_2$. This may have been Galindo’s attempt to create a better balance when considering the context of the longer orchestral work in comparison to that of the shorter traditional *son*.

Following the introduction, the analysis continues to part 1, which begins on measure 29. When comparing the first motive of this section, that is melodic phrase $a_1$, with melodic unit $c$ from “La negra,” there seems to be no strong connection that can be made on the surface, but a closer look reveals some commonality. **Example 4.36** highlights the common pitches between the two melodies. Though the melodic contour and the rhythms are different, the presence of the chromatic lower neighbors, pitches A# and C#, is key in demonstrating the resemblance.
The introduction is orchestrated to reflect a wide palette of timbres, but at measure 29 Galindo has the marking *quasi Chitarra,* which means “almost guitar,” in other words “as if it were a guitar.” Galindo originally wrote this work for mariachi and orchestra, but had the idea for the string players to play in this manner, that is, to strum their instruments in the absence of traditional mariachi instruments such as the *vihuela* and *guitarrón.* The score provides an arrow next to the notes affected that tells the performers in which direction to strum. The pattern \(\downarrow \uparrow \downarrow\) is found next to the three eighth notes of the first beat, implying that every beat should be stummed in this manner: down-up-down, down-up-down.

In *Sones de mariachi,* melodic phrase \(b\), which begins on the pick-up beat to measure 45, corresponds to melodic unit \(d\) of “La Negra.” The resemblance is much easier to see than in the previous phrase. The example below highlights the common melodic pitches found between the two melodies. Galindo uses a duplet, which adds more rhythmic interest to the metric conflict. In the traditional version, though the rhythmic beaming reflects a strict 6/8 meter, in performance, the chromatic lower neighbors are accented, resulting in a metric alternation
between 3/4 and 6/8. Galindo, however, creates rhythmic interest by inserting a duplet rhythm in the melody against the steady eighth-notes found in the accompaniment (see Example 4.37).

**Example 4.37: Comparison of melodic unit d and melodic phrase b1**

![Example 4.37](image)

The repeated phrase, mm. 48-52, eliminates the tuplet which results in a melody that more closely adheres to the traditional version. Though the series of non-chord tones used in the pattern do not always align, structurally important harmonies and notes appear in the strong beats. In Galindo’s version, the accent on the last eighth-note of the first beat in each measure emphasizes a 3/4 meter (see Example 4.38).

**Example 4.38: Comparison of melodic unit d and melodic phrase b2**

![Example 4.38](image)
To avoid monotony, each melodic phrase is presented in a slightly different manner. Galindo achieves melodic interest primarily by changing the contour of the melody, adding notes and shifting the natural accents of the phrase. The following example shows the different ways in which melodic phrase \( b \) is modified (see Example 4.39).

**Example 4.39: Variations of melodic phrase \( b \)**

Galindo uses one more melodic phrase from “La negra” before proceeding to a different \textit{son}. Melodic phrase \( c \) is akin to melodic unit \( e \) in the traditional version. The resemblance can be seen in the general contour of the first two measures of the example below. In the traditional version, the melody moves stepwise, compared to the triadic motion in Galindo’s version. In the second measure, however, the pitches align even though the triadic arpeggiation extends an extra note in Galindo’s version. The alignment is extremely close in the third and fourth measures and
the melody in the fifth and sixth measures is a perfect fifth lower in Galindo’s version (see Example 4.40).

**Example 4.40 Comparison of melodic unit e and melodic phrase c**

The work begins in the key of G major, but in part 2 there is a modulation to the sub-dominant at measure 84. The modulation begins in measure 79 with a secondary-dominant of IV harmony sustained over five measures. The length of this chord establishes it as a dominant, instituting C major as the new key in measure 84. Galindo at this moment introduces a new *son*. In his article “El mariachi,” Galindo provides the following short excerpt from “El zopilote” (see Example 4.41):

**Example 4.41: Excerpt of “El zopilote” transcribed by Galindo in his article “El mariachi”**

---

This same melodic phrase is quoted beginning at the pick-up notes to measure 84. The texture varies drastically at this moment in the work, for only brass instruments are present. The consequent phrase, which forms a period with the antecedent one, is echoed by the oboes. Melodic unit \(a\) of “El zopilote” is repeated once more, but in the repeated period the melody is played by the violins. A comparison of the traditional transcription with Galindo’s version results in an almost identical match (see Example 4.42).

Example 4.42: Comparison of melodic unit \(a\) and melodic phrase \(d\)

The second melodic unit in “El zopilote,” that is melodic unit \(b\), however, requires a closer look. The first half of melodic unit \(b\) has a different contour than the phrase used by Galindo. In Galindo’s version the contour, which is very simple, ascends in step-wise motion a fifth, then descends finishing on the penultimate note. The diatonic scale-pattern occurs once more a step lower. The transcription begins with a chromatic lower neighbor, that following an ascending leap, descends in the same form as Galindo’s version. The comparable notes between the two examples are a sixth apart. The circled notes in Example 4.43 highlight the similar countour and structure of the two versions.
Example 4.43: Comparison of melodic unit \( b \) and melodic phrase \( e \)

The final section of “El zopilote,” that is melodic unit \( c \), like the first section, is almost identical when compared to the version Blas Galindo uses (see Example 4.44).

Example 4.44: Comparison of melodic unit \( b \) and melodic phrase \( e \)

In the description of the traditional sones, a comparison of the rhythm in melodic unit \( c2 \) of this \textit{son} was made to the awkward walking or hoping of a vulture. In measure 111 of Galindo’s work, the snare drum, maracas, and xylophone enter changing the timbre of the preceding statement. The rhythms played by the maracas, which, when subdividing the measure in six eighth-notes, would involve playing two sixteenth notes on the second and fifth eighth notes of
each measure, is reminiscent of the contrast found between melodic units $c1$ and $c2$ of the transcription (see Example 4.45):

Example 4.45: *Sones de mariachi* measure 111

At measure 120, melodic unit $d$ is re-stated to close “El zopilote.” The strings present the melody in unison while the brass section provides the harmonic support.

Part 3 begins on measure 126 where there is a return to the home key. A short lower-neighbor motive at measure 123 anticipates the arrival of a new *son* and is used in the modulation. The entrances appear in imitation, and each sustains the last note of the short motive. The resulting harmony at measure 125 is an A minor triad. Though the tonality returns to the original key of G major, a tonic triad does not appear until measure 129. The A minor triad is followed by a D major triad in measure 126, establishing a tonic-dominant relationship which is fortified by the subsequent A major triad. The implied tonality of D major disappears when the harmony at measure 127 is a $D^9$ chord instead of an expected D major triad. At this moment, the listener hears the D harmony as the dominant chord that it truly is. The chromatic lower neighbors in the melody assist in making the tonality ambiguous. The harmonic progression leading to the tonic harmony is shown in Example 4.46.
Example 4.46: Chord progression mm. 126-129


As mentioned above, the three sones used by Galindo in this work are “La negra,” “El zopilote viejo,” and “Los cuatro reales.” It was also mentioned that after much research and investigation, I was not able to find “Los cuatro reales.” Through deductive reason, it seems to make sense that if there are only three sones, and the material for two of the sones is accounted for, then the material not accounted for belongs to the missing son. The only pieces of evidence of the existence of this son that were found came from two places: 1) the interview with Steven Loza where Galindo quotes one verse from the son;¹⁶ and 2) a fragment from the son that Galindo uses in his article “El mariachi.”¹⁷ This evidence will be used below to provide confirmation that “Los cuatro reales” indeed appears in this work. Unfortunately, the evidence gathered is incomplete and only fragments have been obtained. An attempt to match the text quoted by Galindo in the interview mentioned above proved to be fruitful. The verse he quotes has the syllable structure 8.7.8.7 (see Example 4.47).

Example 4.47: Text and syllable structure of “Los cuatro reales”

<table>
<thead>
<tr>
<th>Text</th>
<th>Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ya te di los cuatro reales,</td>
<td>8</td>
</tr>
<tr>
<td>Dime cuándo volverás;</td>
<td>7</td>
</tr>
<tr>
<td>Y si no quedas contenta,</td>
<td>8</td>
</tr>
<tr>
<td>Dime cuanto cobrarás.</td>
<td>7</td>
</tr>
</tbody>
</table>

¹⁶ Loza, “Steven Loza Conversa Con Blas Galindo Y Manuel Enríquez, El Nacionalismo En La Música Mexicana.”
The melody introduced at measure 126 in *Sones de mariachi* is shown in Example 4.48.

**Example 4.48: “Los cuatro reales” melody**

An attempt to match the words syllabically resulted in a favorable match. The result of this union is shown in Example 4.49. Appendix F contains a chart that shows the folk tune lyric occurrence in *Sones de mariachi*.

**Example 4.49: Syllabic match of “Los cuatro reales” text with melody**

This melody has a very playful character. The metric structure is ambiguous because of the *sesquialter*. The phrase structure does not form a period; rather, it is simply a repeated phrase. Though the intervalllic structure of the melody is primarily conjunct, moving by step, it contains an unusual tri-tone in the melody.
When the *son* “El zopilote” was presented, all of the melodic units were presented before a new *son* was introduced. When the *son* “Los cuatro reales” is introduced, the pair of repeated phrases that form the verse is only presented twice before a different *son* appears. A pair of ascending glissandi in fifths in the harp part at measure 141 provides a quick transition. Immediately, the trumpet begins playing melodic unit *j* from the *son* “La negra.” The tempo in the composition is reduced slightly with the marking *poco meno mosso*, which provides a contrast to the playful character of the previous tune. To ensure there is contrast between these two sections, Galindo marks *cantábile sempre* on the cello part. The melodic content of “La negra” used here belongs to the second stanza of the *son* (see Example 4.50).

**Example 4.50: “La negra” second stanza text**

```
Cuando me traes a mi negra
Que la quiero ver aquí
Con su rebozo de seda
Que le traje de Tepic
```

Though there are certainly differences between Mariachi Vargas’ version and Galindo’s version, several important markers identify this section. The second and fourth measures of each phrase, which are circled in Example 4.51, share great similitudes and the contour of each melodic line is akin to each other.

**Example 4.51: Comparison of melodic unit *j* and melodic phrase *h***
This melodic phrase is pronounced a second time, at which point the trumpet is dropped and the extreme registers are explored. The texture is unusual, for in addition to what seems to be a standard orchestration in the woodwind section, the melody is doubled in the low register by the tubas and in the high register by the piccolos. The activity of the accompaniment figures is reduced to sustained notes and soft dynamic levels, while the instruments performing the melody have louder dynamic markings. At the completion of this phrase there is a direct return to the melodic phrase already presented from “Los cuatro reales,” that is, melodic phrase g. Upon the return of this material at measure 155, Galindo designates the quasi chitarra marking used at the beginning of the work for melodic phrase g3. This mariachi-style strumming only remains through the phrase, for the subsequent phrase, melodic phrase g4, is orchestrated in such a way that the winds and strings alternate playing the melody with each sub-phrase. Part 3 closes with one final return to the theme from “La negra.” This section essentially is comprised of an alternation of themes from “Los cuatro reales” and “La negra.” At measure 173 the texture is reduced to a lone harp for a single measure, then the woodwinds begin melodic phrase h3. The harp maintains the instensity by playing arpeggiated chord patterns in different chordal inversions. The chord voicing is primarily in closed position, though there are places where it is voiced in intervals larger than a fourth. The patterns appear in groups of three eighth-notes, creating a natural accent on the first and fourth eight-notes of each measure, and therefore establishing a strong compound duple meter (see Example 4.52).
Example 4.52: Harp beginning on measure 173

The melody in melodic phrase \( h_3 \) is carried by the woodwind section, then the roles are re-assigned. In melodic phrase \( h_4 \), the harp discontinues the accompaniment figure it carried and an accompaniment with reiterated notes in the brass section takes precedence, while the melody is carried by the strings.

Before an analysis of Part 4 ensues, it is important to take a moment to discuss the nature of its melodic phrases (melodic phrases \( i \) and \( j \)). It was mentioned above that producing evidence of the son “Los cuatro reales” proved to be fruitless, with the exception of two examples. The lyrics to this son, as described by Galindo in the interview mentioned, were used above to determine that melodic phrase \( g \) indeed seems like a plausible candidate to the verse of said son. The other piece of evidence was the four-measure excerpt found in an article that Galindo himself wrote about mariachi music. This melodic excerpt is an exact match to melodic phrase \( j \), which Galindo uses in Sones de mariachi. Evidence of this will be presented below as the analysis of this section continues below. A more difficult task, however, will be to determine if melodic motive \( i \) belongs to the son “Los cuatro reales” or not. The research has established that melodic motive \( i \) does not belong to either “La negra” or “El zopilote.” The investigation conducted for this project thus far has led the author to a path in which two options are possible: 1) melodic motive \( i \) belongs to “Los cuatro reales,” or 2) melodic motive \( i \) does not belong to
“Los cuatro reales” and is part of a fourth son. A deduction about the more likely option will be determined at the conclusion of this analysis of part 4, once all the evidence has been provided.

At the conclusion of Part 3, the work moves to a new tonal area beginning at measure 189, as it transitions to Part 4. The key signature provided implies that the section is in the key of D major. This section includes the two highly contrasting sub-sections mentioned above, melodic phrases i and j. When compared to the previous sections discussed thus far, the contrast between these two sub-sections is immediately evident in that they are presented in two different tempos. The first is slower and more melancholic in nature, while the second is fast and more playful in character. Much like the previous modulation, this one prolongs the arrival of the tonic, although this time an entire melodic phrase can be conceived as being tonicized. Because of its length, the phrase may be perceived as occurring in the key of A major rather than highlighting the dominant region at a secondary level, that is, D major. Adding to the tonal ambiguity is the change in texture; the full orchestral sound is reduced to a monophonic line performed by the oboe. Since these two phrases form a period, the first phrase will be labeled a and the second b (see Example 4.53 and Example 4.54).

Example 4.53: Melodic phrase ila

Example 4.54: Melodic phrase ilb
The sudden monophonic texture has an effect similar to what Beethoven does in the first movement of his *Fifth Symphony* and other works such as the first movement of his Piano Sonata No. 17 “Tempest.” **Example 4.55** shows an implied chord progression found in mm. 189-196. The middle row contains the lead-sheet symbols for the implied harmonies in the monophonic section considered.

**Example 4.55: Chord progression mm. 189-196**

<table>
<thead>
<tr>
<th>Tonicized phrase:</th>
<th>IV</th>
<th>IV</th>
<th>V/V</th>
<th>V</th>
<th>V/V</th>
<th>V</th>
<th>V/V</th>
<th>V</th>
<th>V/V</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chords:</td>
<td>G</td>
<td>G</td>
<td>E</td>
<td>A</td>
<td>E</td>
<td>A</td>
<td>E</td>
<td>A</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>Key of A:</td>
<td>V</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

At first glance, considering this passage to be in the key of A major seems to be the more likely choice for analysis. However, when considering the subsequent phrase, it is evident that the phrase forms part of a parallel period in which the mentioned phrase terminates in a half cadence. It is unclear on how to proceed in determining the exact tonality of this section until a harmonization is provided in the repeated phrases that follow. In these phrases, Galindo provides a harmonization that gives greater insight to the tonality in which the monophonic excerpt should be conceived. The first of the harmonized paired phrases begins in the key of D major, but soon modulates to the dominant, and briefly moves to its relative minor. The phrase cadences on a tonic seventh chord in F# minor, which in relation to A major sounds like a deceptive cadence. It would have been possible to analyze the entire phrase in the dominant key, but Galindo uses an unusual chord, that is the D#7, which functions as a #vi7 in F# minor:
The progression, though unusual, works well with the stepwise descending bass line, which simply makes use of the raised sixth and seventh scale degrees of a minor scale. The second phrase continues in the dominant key, but eventually returns to the tonic (see Example 4.57). This return to the tonic is important because it allows a smooth transition to the next melodic phrase.

The second melodic phrase found in Part 4 is melodic phrase j1, which begins on the pick-up beat of measure 221. The tempo marking has been changed to Allegro, which assists in creating great contrast between the two melodic phrases in this section. The melodic excerpt of “Los cuatro reales” that Galindo transcribed in his article “El mariachi,” matches the motive used here. The only difference found between the excerpt and the melody Galindo uses in Sones de mariachi is the key (see Example 4.58 and Example 4.59). The excerpt from the article is written in the key of C major, while melodic phrase j is in D major. These two examples are unmistakably the same son:
Example 4.58: Excerpt of “Los cuatro reales” transcribed by Galindo in his article “El mariachi”

Example 4.59: First half of melodic phrase j

Example 4.60 shows the complete melodic phrase as found in Galindo’s Sones de mariachi:

Example 4.60: Melodic phrase j

The rhythms of this melody seem to fall more naturally in a 3/4 meter. However, Galindo ensures that a strong 6/8 meter pulse is present creating once again the sesquialtera, so typical of Mexican folk music. In melodic phrase j1, the melody is found in the woodwind section, and the accompaniment texture is reduced initially to include only the violin II, viola, and snare drum. Like melodic phrase i, melodic phrase j also combines two phrases to create a parallel period. This relationship, however, is simpler than the former. Since it is shorter, it does not contain any modulations, and the chord progression only involves primary chords. The interest is maintained through Galindo’s colorful orchestration and the polyrhythms created by the sesquialtera rhythmic device. Melodic phrases j1 and j2 are presented one after the other. The tonic chord at
the end of the melodic phrase $j2$ converts into a secondary dominant seventh chord which is used to transition directly to a reprise of melodic phrase $i$. When melodic phrase $i3a$ begins on measure 237, it ushers the more expressive and lyrical melody along with a return of the slower tempo. The contrast between these two melodic phrases is heightened once again by the \textit{accelerando} and \textit{rallantando} markings on the score, giving the music a sense of \textit{rubato}. As expected, melodic phrase $i3b$ follows its counterpart, and these are trailed by $i4a$ and $i4b$. The orchestration varies with each statement of each melodic phrase. Before section 4 closes melodic phrase $j3$ makes an appearance. The return of this motive is important, for it serves as a transition to Part 5, which contains a faster tempo similar to those of the previous sections and prevalent throughout the work.

After analyzing Part 4, it seems more likely that rumors of a fourth \textit{son} are well founded. It was established for certain that melodic phrase $j$ was indeed a match for the example Galindo himself used in his article “El mariachi.” An attempt to align melodic phrase $g$ to the lyrics Galindo provides in his interview with Steven Loza seems to a plausible deduction. A comparison of these two phrases shows that these are compatible, and certainly candidates for belonging to the same \textit{son}. Both phrases share similarities in tempo and the character of the melody is joyous, spirited and playful. The tempo and character of melodic phrase $i$, however, does not share these similar traits. The tempo in melodic phrase $i$ is much slower, and the character of the melody is lyrical, expressive and has a more serious and emotional tone. As was explored in the previous chapter, traditional \textit{sones} are generally simple in structure, and though there are very few rare examples of \textit{sones} that follow non-traditional forms, such as with “La negra,” it is highly unlikely that these melodic phrases belong to the same \textit{son}. Though deductive reasoning allows one to speculate that this phrase is essentially by default part of the
elusive son, the evidence simply does not support this hypothesis. So even though Galindo does not mention a fourth son, the character of melodic phrase \( i \) is simply not compatible with the other melodic phrases. Though there is no conclusive evidence to prove with certainty that melodic phrase \( i \) belongs to “Los cuatro reales” or to another son, I believe that melodic phrase \( i \) indeed is part of a fourth son.

Following Part 4, a direct modulation leads to Part 5. The transition is smooth even though the modulation is direct. The change in tonality from D major to the home key of G major is seamless not only because these are closely related keys, but also because the chord progression features a secondary dominant of V. This chord moves to the dominant per its function, but rather than returning to the secondary function, the quality of the chords is changed to conform to the new key, that is, the C# in the A\( ^7 \) chord becomes a C-natural, converting the chord to a diatonic super-tonic (see Example 4.61).

**Example 4.61: Chord progression commencing Part 5**

\[
G: \quad I \quad V^6 - V^4_3/V \quad V - ii^6_3 \quad I^6 - V^4_3 \quad I
\]

The melodic phrase featured at the beginning of this section that contains this chord progression is melodic phrase \( k \). This melodic phrase corresponds with melodic unit \( h \) from the son “La negra.” A closer look at the chord progression reveals that the inversions used create a smooth descending major scale starting and ending on the tonic. Melodic phrase \( kI \) essentially moves in parallel motion creating thirds above the bass line. **Example 4.62** below shows the outer voices as they appear in Galindo’s score, mm. 276-280:
Example 4.62: Outer voices in melodic phrase $k1$

![Example 4.62](image)

When these two lines are simplified rhythmically, the descending scale in thirds is clearly visible (see Example 4.63).

Example 4.63: Rhythmic simplification of outer voices in melodic phrase $k1$

![Example 4.63](image)

The second part of melodic phrase $k1$ emphasizes this relationship by combining both lines in one voice, though the dotted-quarter notes are missing their counter part (see Example 4.64):

Example 4.64: Combination of melodic phrase $k1$ outer voices

![Example 4.64](image)
As with melodic unit $h$ from “La negra,” melodic phrase $k1$ is also comprised of two phrases. The structure of each phrase is a parallel period, and together form a repeated period (see Example 4.65).

Example 4.65: Phrase structure of melodic phrase $k1$

<table>
<thead>
<tr>
<th>Antecedent</th>
<th>Consequent</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 276-278</td>
<td>mm. 278-280</td>
</tr>
<tr>
<td>G: V Hew</td>
<td>I: IAC</td>
</tr>
</tbody>
</table>

Melodic phrase $k1$ is followed by melodic phrases $k2$ and $k3$. These follow that same phrase structure and chord progression. With each melodic phrase there are slight melodic and rhythmic changes in the melody, and the texture and orchestration is unique with each occurrence.

The second melodic phrase that Galindo uses in Part 5 involves for the first time a return to a former melodic phrase. Melodic phrase $a3$ appears in the second section of Part 5 in measure 306 where the melody is performed by a trumpet. The strings, which were playing an accompanying role in melodic phrase $a3$, take on a primary role and bring back the full mariachi-like sound, where the violins play the melody in thirds while the violas and cellos play in the quasi chitarra style. Their dynamic level is $ff$ while other instruments have a dynamic level of $mf$. The return is not long-lasting, for only $a3$ and $a4$ appear.

Immediately following the melodic phrases mentioned, an unusual transition takes precedence (mm. 316-322). Of interest is the asymmetry of the phrase structure, the dissonance
used in the harmonization, the strange orchestration and the fact that it forshadows a section in
the closing section that essentially is the climax of the entire work. The chord progression in the
transition itself is stagnant, for there is no harmonic motion. The transition essentially extends a
tonic harmony over several measures. Thematically it bears some characteristics similar to those
in the introduction, nothing significant; but more importantly, it foreshadows an extended
version of itself that re-appears near the end of the closing section. Regarding its phrase
structure, the transition is comprised of seven measures, which is unusual considering that most
phrases and groupings up to this point have been sectioned off in groups of four or eight
measures. Upon closer inspection, the transition seems to have subsections that are grouped in
paired measures, seemingly leaving one measure without its counterpart. The missing measure,
however is the first measure of the closing section, simultaneously completing the transition and
commencing the closing section, in other words, a structural elision.

Galindo’s choice of harmonization of the extended tonic harmony with sharp dissonances
sets this section apart from the rest of the composition thus far. These dissonances are so
invasive that they may initially be interpreted by the average listener as incorrect notes. The two
primary notes in question, A# and F#, are relentless and appear throughout the entire transition.
F# is a diatonic pitch and could be considered as belonging to the tonic seventh chord, but it
seems to be consistently paired with A#, a chromatic pitch. It is clear that Galindo placed these
dissonant notes in the transition to create a sense of instability in preparation for the final closing
section. Yet when analyzing these notes, several different interpretations are possible. One is to
conceive said notes as chord tones, which would produce a G\(^{M7}\) chord with a raised 9\(^{th}\), in other
words, a G\(^{#9}\). The other is to treat the A# and F# notes as non-chord tones, though labeling these
non-chord tones with standard designations would prove difficult. There is a third option, and
that is the superimposition of two different chords: a polychord. In this case an augmented
dominant harmony (V\(^+\)) exists over the tonic. In whichever way these dissonances are
conceived, their purpose is to add color and harmonic interest to the transition. These notes have
no functional role, at least not harmonically, except maybe to obscure or destabilize the tonic.
When considering the way Galindo voiced these chords, it makes more sense to conceive these
harmonies as polychords, rather than as extended tertian chord harmonies.

His orchestration in the woodwind section is also quite unusual. All woodwind parts are
marked *divisi* in this transition, but typically the divided parts will sustain long notes for the
same duration. Galindo does not match the rhythmic duration of the notes in this section; rather,
sometimes a part will sustain a note for the full measure while the other part, only half the
measure. Notice divisi of the flute part shown in Example 4.66.

**Example 4.66: Flute unusual divisi orchestration mm. 316-322**

![Flute unusual divisi orchestration mm. 316-322](image)

Aurally, this creates an interesting effect, sounding as if the performers are not playing together.
The brass section adds another layer to the instability when in measure 317 the horns play an F#
major triad simultaneously against a G major triad played by trumpets and trombones. Another
peculiarity is found in measure 318 in the violin part. In this measure the horns resolve their
clashing polychord to a G major triad to eliminate the tension created by the dissonance, but the
first violins have an E in the bottom note of their double-stop. This note is intentional since with
the exception of this measure, every other measure in this transition contains a measure-long
double-stop octave on D5 and D6, almost as if Galindo wanted a “dirtier” chord there and was not ready to present a cleaner version of the chord until measure 320. What is interesting is that this note foreshadows what will be considered a “slow trill” or oscillating figure in an analysis of the final measure of this work. This connection could easily be missed since rhythmically it appears here in augmentation (see Example 4.67).

Example 4.67: Violin I part mm. 316-322

The elision mentioned earlier between the transition and the beginning of the closing section creates a seamless move to the new section. The entire closing section is essentially a set of variations on melodic phrase 1. Galindo ends his work similar to that of the son “La negra.” Though there are differences in the melody, the harmonic chord progression remains essentially the same: IV – I – V – I. In the traditional son, melodic unit 1 is repeated several times, building intensity with every repetition and culminating with the traditional stock ending (1). Galindo takes this cue, but also makes great use of the variety of resources a full orchestra has to offer. Contrast is created by disseminating a variety dynamic of levels with each variation and by combining different instruments to create a wide palette of sonorities and timbres. The concept of “theme and variation” is not fully developed in the way Haydn, Mozart, or Beethoven would have done, but then again, this is not a theme and variation form. The purpose of this final section is to bring the work to a close, and not to demonstrate great compositional creativity with
limited resources. In fact, many of these variations are very similar to the melodic units used in the *son* “La Negra.” Consider the comparison found in **Example 4.68**.

**Example 4.68: Comparison of melodic unit *i3* with melodic phrase *II***

More important than the creativity and cleverness of the variations, therefore, is the energy, tension and drive that Galindo is able to create with each succeeding variation, which ultimately culminates in a great climax to end the work. **Example 4.69** shows the rhythmic progression of melodic unit *i* from “La negra.” Notice that the melodic segments in each measure only contain three notes, and when conceived vertically produce a triad in root position.
Example 4.69: Rhythmic progression of melodic unit $i$

In *Sones de mariachi* this motive becomes a melody at melodic phrase $i4$ and thereafter. Just as the three-note motive in “La negra” evolves, so does it evolve in Galindo’s work (see Example 4.70):

Example 4.70: Evolution of melodic phrase $l$
Melodic phrase *l4* is very similar to melodic unit *l6* from “La negra.” The difference lies in the dotted-rhythmic figure and the change of contour of the melody in the fourth measure. Notice that in melodic phrase *l5* and *l6* a half-step lower neighbor is inserted after the first note of every beat. Sometimes these lower neighbors are diatonic and at other times chromatic. What remains consistent is that the lower neighbors are all semitones. It is precisely in melodic phrase *l4* where a secondary dominant of IV is introduced into the harmonic progression. The chord progression thenceforth becomes: IV – I – V – V7/IV. The appearance of the F-natural in the chromatic chord does not go unnoticed since it becomes an important part of the melody that continues to evolve with every ensuing variation. The secondary dominant disguises the tonic harmony, and consequently assists in building tension. The arrival of the true tonic is finally welcomed with a reprise of the transition in mm. 316-322.

The reprise of the transition mentioned has been extended in length and grandeur and will be labeled “coda.” The coda, mm. 371-394, concludes the work. The intensity builds consistently from measure 371 to the down beat of measure 393 and culminates with the popular traditional stock ending (1). The coda, like the transition mentioned above, harmonically speaking is simply an extension of the tonic triad. There is no real harmonic motion. It is comprised of five phrases or subsections, each of which has a length of either five measures or four measures. As with the mentioned transition, Galindo adds harmonic tension at the beginning of the coda by bringing back the polychord; a D augmented chord in the woodwinds section simultaneously sounding against a G major triad found in the brass and string parts. Each of these phrases is unique. For example, when comparing the first phrase (mm. 371-375) with the second phrase (mm. 376-379), one finds that there is a symbiotic relationship. The first
serves as the antecedent and the second as the consequent. The first phrase is asymmetrical in structure, is comprised of five measures and contains the polychord harmony mentioned above, which causes harmonic stress and dissonance. It also introduces a wavy slow trill or oscillation, in which certain parts alternate between two pitches, D and E (see Example 4.71).\(^{18}\)

Example 4.71: Wavy slow trill

![Wavy slow trill example]

The second phrase, on the other hand, has a symmetrical structure, being comprised of four measures; all parts are performing the same triad, in other words, there is no polychord, and there is no “slow trill;” the alternation between two pitches stops in favor of repeated notes. In addition, the long suspended notes have changed their rhythm to quarter notes. The third phrase brings back the polychord once more. Instead of the different chords occurring throughout the various instrument families, Galindo superimposes the different harmonies within the same instrument family, and in the case of the first violins, within the same instrument (see Example 4.72).\(^{19}\)

---

\(^{18}\) This “slow trill” was foreshadowed in measure 318. The oscillation figure or “slow trill” becomes more prominent beginning in measure 385 to the end of the work.

\(^{19}\) A clear example of the polychord occurring in the same instrument family can clearly be seen when looking at the horns playing a G major triad against the trumpet’s F# major chord. The first violins are to play a quadruple-stop using the notes G3, D4, C#5, and A#5; while the second violins play a quadruple-stop using the notes G3, D4, B4, and D5.
Metrically, these polychords occur on the third quarter note of the measure and are marked *sforzando*. The horns drop out in the last measure of this phrase in preparation for the next. The *sesquialtera* is in full effect in the fourth phrase. The clearest example can be seen in the brass section. The horns play a G major chord with eighth notes following the 6/8 metric divisions while the trumpets, which begin the measure playing a G major chord as well, have rhythms beamed in a way that reflects a 3/4 simple meter. The contrast between these two meters is highlighted by a chord change in the trumpets on the third beat, a quarter-note F# major triad (see Example 4.73).
Example 4.73: Sesquialtera rhythmic device

In addition to this, the low brass is playing a pattern that results in a hybrid rhythm which supports both meter types. The rhythm is simple; there is an eighth-note rest followed by a quarter note on the first beat, which is then repeated for the second beat. The rests in the rhythm seem to support a 6/8 meter; however, the second quarter note falls on what would be the third beat of a 3/4 time (see Example 4.74).

Example 4.74: Rhythmic alignment in the last part of the measure
Example 4.75 shows the polyrhythms created when all parts are joined.

Example 4.75: Polyrhythms

In addition to these polyrhythms, the composer overlays another *sesquialtera* layer in the background involving the strings and woodwind instruments. The strings play a G major chord in a repeated eighth-note rhythmic pattern beamed to reflect 3/4 meter (see Example 4.76).

Example 4.76: Repeated eighth-note rhythmic pattern

The other layer creating a *sesquialtera* pattern with the stings is a return of the oscillating pattern that occurs in the woodwind instruments. Galindo’s use of this pattern is disseminated to various instrument groups, then assigned in alternation. For example, the first group of instruments plays the first beat of the oscillating pattern while the second takes over in the second beat. The
instrument groups alternate with each beat. Galindo is careful to connect these through elisions between every beat. In other words, the last note of one instrument group is also the first note of the second group. This avoids any unnecessary gaps and allows the weaving between parts to be executed smoothly (see Example 4.77).

**Example 4.77: Elision between parts**

In the final phrase, the oscillation pattern moves to the low brass and woodwind instruments. The increased energy experienced in this last phrase is immediately felt when the violins change their steady eighth-note pattern to a sixteenth-note pattern (see Example 4.78).

**Example 4.78: Final phrase sixteenth-note pattern**

The discordant polychord appears in the higher woodwind instruments. In this final statement, these instruments play the dissonant chord in accented quarter notes. The intensity continues for four measures when a caesura contains the energy in silence just before it is released onto a
final cadence. The work ends with the traditional mariachi stock ending (1). The typical ending would not suffice for such a moment, so Galindo made a slight change by placing a fermata over the rest and resolving the final note so that it ascends rather than descends to the tonic (see Example 4.79).

Example 4.79: Comparison of stock ending (1)

It is evident that Galindo was familiar with the *son jalisciense* and the mariachi ensemble, since Carlos Chávez asked him to write something from his own town. *Sones de mariachi* was commissioned by Chávez with the specific purpose of promoting the richness of Mexican regional and popular music on an international stage. The work was so successful that Columbia Records made a recording, which in turn, was disseminated around the world.
Carlos Chávez, after the success of the musical performances prepared for the “Twenty Centuries of Mexican Art” exhibition at the Museum of Modern Art in New York City, was so pleased with this achievement that he organized a similar concert to be performed in Mexico. Many of the works featured in the New York performance were used for the concert. Chávez, however, asked Moncayo to write a piece that featured traditional music of the eastern Mexican coast, a work that replaced Baqueiro’s simple arrangement of huapangos from Veracruz. The result was Moncayo’s Huapango. Like Galindo’s work, it was comprised of three different sones: “El siquisirí,” “El gavilancito” and “El balajú.” The sones Galindo chose were taken from the mariachi tradition, but Moncayo chose sones from the eastern Mexican coastal region. The following is an analysis of Moncayo’s Huapango. As with the study of Galindo’s work, this analysis will also begin with a close look at the sones that comprise this work, followed by an analysis incorporating the original sones. A transcription of each of these sones can be found in the appendix.

“El siquisirí”

This son is comprised of one of the shortest compases in the jarocho repertoire. Its harmonic-rhythmic structure is formed of an alternation between two harmonies, tonic and dominant, which change with every measure. Regarding the typical rhythmic accompaniment found in this son, Sheehy says that the strumming usually involves the following pattern: down,
up, down, up, up, down. If conceived as a $3/4$ meter, then this pattern is best explained as containing six eighth-notes with accents on beats one and two.

Typically in a son jarocho, the structure of the music alternates between the verso and música. In a performance of “El siquisiri,” usually the harp commences the son in the entrada, and is joined by the other instruments after a few measures. This is certainly the case in the performance of “El siquisiri” by the group Tlen-Huicani. In most sones, the instrumental introduction closely resembles the vocal melody; however, this is not the case in “El siquisiri.” Sheehy describes a “tremolo-style” harp playing in the form of fast arpeggios that “is not meant to be melodious in a lyrical sense, but rather is done for special effect, either as a means of varying the rhythmic-melodic texture or to provide a fuller chordal background for other melodic activity.”

Most of the sones in the jarocho repertoire make use of a bipart verso (that is, the vocal portion of a son). The verso is usually divided into two parts, the verso and the estribillo. Both parts are set in sextilla form, that is, a six-line literary form. The structure of the text follows the form ABBACDEF (the repetition of A and B account for the extra lines). In a typical jarocho ensemble there is a primary singer, also called the pregonero, who is often echoed by a group of singers (usually two or three) called the coro. The text in parentheses designates words performed by the coro. Though not uncommon in this style of music, a repetition of the lines A and B is presented immediately in reversed order (that is, line B followed by A). Lines $C$, $D$, $E$, and $F$ are performed by the coro (see Example 5.1).

---

1 Sheehy, “Speech Deviations as One of the Determinants of Style in the Son Jarocho of Veracruz, Mexico,” 34.
Example 5.1: Siquisirí – verso text, ABBACDEF

| Muy buenas tardes señores, | A Muy buenas tardes señores, |
| Señoras y señoritas, | B Señoras y señoritas |
| (A todas las florecitas) | B Señoras y señoritas, |
| De rostros cautivadores, | C (A todas las florecitas) |
| Van las trovas más bonitas | D De rostros cautivadores, |
| De estos pobres cantadores.) | E Van las trovas más bonitas |
| | F De estos pobres cantadores.) |

In most bipart *sones*, the delineation between *verso* and *estribillo* is clear; here the division is obscured in part because of the *muletillas* that appear in the *estribillo*. The *muletillas* are interjections by the *coro* that appear between lines sung by the *pregonero* (see Example 5.2).³

Example 5.2: “El siquisirí,” verse 1 and 2, syllabic structure and translation

<table>
<thead>
<tr>
<th>El siquisirí</th>
<th>Syllables per line</th>
<th>The Siquisirí</th>
</tr>
</thead>
</table>

**Verso 1:**
- Muy buenas tardes señores 8 Good afternoon sirs
- Señoras y señoritas 8 Madams and misses
- (A todas las florecitas) 8 To all the Little flowers
- De rostros cautivadores 8 With captivating faces
- Van las trovas más bonitas 8 Go the prettiest verses
- De estos pobres cantadores 8 Of these poor singers

**Estribillo 1:**
- Ay que sí que sí que no 7 Oh, yes, yes, no
- Y entre el arpa y la jarana 8 Between the harp and the jarana
- (Ay que sí que sí que no) 7 (Oh, yes, yes, no)
- Se armoniza un buen sonido 8 A good sound is harmonized
- (Ahora sí, mañana no) 8 (Today yes, tomorrow no)
- Del corazón engalana 8 From the heart adorned
- (Con la grande sí, con la chica no) 10 (With the big one yes, with the little one no)
- De todo el entristecido 8 Of all the saddened
- Por tradición siempre gana 8 By tradition always wins
- El aplauso merecido 8 The deserved applause

**Verso 2:**
- Desde Xalapa aportamos 8 From Xalapa we bring
- Un saludo muy decente 8 A decent greeting
- Lo hacemos galantemente 8 We do it gallantly
- Porque muy pronto nos vamos 8 Because soon we will leave
- A todos los concurrentes 8 To all who are present
- Las buenas noches les damos 8 We say good night

³ In this son, there are three muletillas: “Ay que sí que sí que no,” “Ahora sí, mañana no,” and “Con la grande sí, con la chica no.”
Estribillo 2:

<table>
<thead>
<tr>
<th>Spanish Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ay que sí que sí que no</td>
<td>Oh, yes, yes, no</td>
</tr>
<tr>
<td>Ya me voy a despedir</td>
<td>I will now say good-bye</td>
</tr>
<tr>
<td>(Ay que sí que sí que no)</td>
<td>(Oh, yes, yes, no)</td>
</tr>
<tr>
<td>Porque así debe ser</td>
<td>For this is how it should be</td>
</tr>
<tr>
<td>(Ahora sí, mañana no)</td>
<td>(Today yes, tomorrow no)</td>
</tr>
<tr>
<td>Solo les vengo a decir</td>
<td>I only came to say</td>
</tr>
<tr>
<td>(Con la grande sí, con la chica no)</td>
<td>(With the big one yes, with the little one no)</td>
</tr>
<tr>
<td>Y deben de comprender</td>
<td>You must understand</td>
</tr>
<tr>
<td>Que tenemos que sufrir</td>
<td>That we must suffer</td>
</tr>
<tr>
<td>Para después merecer</td>
<td>So later one can be deserving</td>
</tr>
</tbody>
</table>

If the *muletillas* are not removed, the literary form may be conceived as a *décima*, that is, a ten-line stanza. Though the texts in “*El siquisirí*” are freely changed from verse to verse in some performances, the presence of the *muletillas* gives a greater impression of a refrain-like repetition. The second *verso* follows the same structure as the first. The *coro* harmonization in “*Siquisirí*” and other *sones* that use three-part vocal textures share characteristics very similar to the *fauxbourdon* technique used in the Renaissance period by composers such as Guillaume Du Fay. The outer range of the vocals usually outlines the interval of a sixth, while the middle and top voices move primarily in parallel fourths. The high A in the top voice at the beginning of each phrase disrupts this pattern, but can be explained as a non-chord tone. The upper neighbor eventually falls to a G, after which the *fauxbourdon* pattern can clearly be seen (see Example 5.3).

**Example 5.3: Example of fauxbourdon technique in “El siquisiri”**

The nature of the *son jarocho* is not only extremely improvisatory in its music, but also in the way its verses are composed. Certain *sones* are favored for the creation of new verses in this way, while others are considered inappropriate for singing improvised verses (known as *echando*\(^5\) versos). Of all the *sones*, “El siquisiri” ranks among the most popular used as a framework for verse improvisation.\(^6\) A transcription of the verso as performed by Tlen-Huicani can be found in **Appendix C**.

“El Gavilancito”

Unlike the instrumental melody of “El siquisiri,” which presented contrasting melodic material to the vocal line, the instrumental melody in “El gavilancito” adheres closely to the vocal melody (see **Appendix D**). This type of instrumental melodic activity is less common. According to Sheehy, the contrasting melodic material in the instrumental line is the more common of the two types of idiomatic tendencies, while the close adherence to the *son*’s strophic vocal melody is “more frequent in the performance of both the older, rarely played *sones* and the newer compositions that have appeared since the 1930’s which have a more fixed structure.”\(^7\)

Unlike most *sones jarochos*, this one does not use a two-part structure; rather, it is simply in strophic form. Because of the phrase structure of the melody, the text can be conceived as a *sextilla*, even though the text “volando viene y volando va” is repeated three times. The text can also be interpreted as a couplet that is split by the repeated phrase mentioned. **Example 5.4** shows the stanza structure of the *son* “El gavilancito”:

---

\(^5\) The word “*echando*” means to throw-out, therefore the phrase can be translated into “throwing-out verses.”


\(^7\) Ibid., 139.
### Example 5.4: “El gavilancito,” stanzas, syllabic structure and translation

<table>
<thead>
<tr>
<th>Stanza 1: (pregonero)</th>
<th>El gavilancito</th>
<th>Syllables per line</th>
<th>The Little Hawk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dicen que el Gavilancito</td>
<td>8</td>
<td>They say the little hawk,</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Se pasa la mar de un vuelo</td>
<td>8</td>
<td>He flies across the ocean in one flight</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Gaviloncito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza 2: (coro)</th>
<th>El gavilancito</th>
<th>Syllables per line</th>
<th>The Little Hawk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yo también me la pasara</td>
<td>8</td>
<td>I would also spend my time,</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>En los brazos de mi cielo</td>
<td>8</td>
<td>In the arms of my love</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Gaviloncito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza 3: (pregonero)</th>
<th>El gavilancito</th>
<th>Syllables per line</th>
<th>The Little Hawk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Del otro lado del rio</td>
<td>8</td>
<td>From the other side of the river,</td>
<td></td>
</tr>
<tr>
<td>Gavilancito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
<tr>
<td>Viene un gato sin orejas</td>
<td>8</td>
<td>Comes a cat without ears</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Gaviloncito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza 4: (coro)</th>
<th>El gavilancito</th>
<th>Syllables per line</th>
<th>The Little Hawk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lo que no hacen las muchachas</td>
<td>8</td>
<td>What the young girls don’t do,</td>
<td></td>
</tr>
<tr>
<td>Gavilancito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
<tr>
<td>Hacen las malditas viejas</td>
<td>8</td>
<td>The damned elder women do,</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Gaviloncito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza 5: (pregonero)</th>
<th>El gavilancito</th>
<th>Syllables per line</th>
<th>The Little Hawk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dicen que en la mar se juntan</td>
<td>8</td>
<td>They say that the oceans join</td>
<td></td>
</tr>
<tr>
<td>Gavilancito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
<tr>
<td>Agua de todos los ríos</td>
<td>8</td>
<td>Water from all the rivers</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Gaviloncito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza 6: (coro)</th>
<th>El gavilancito</th>
<th>Syllables per line</th>
<th>The Little Hawk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Como no se han de juntar</td>
<td>8</td>
<td>How can they not come together</td>
<td></td>
</tr>
<tr>
<td>Gavilancito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
<tr>
<td>Tus amores con los mios</td>
<td>8</td>
<td>As your love with mine</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Volando viene y volando va</td>
<td>9</td>
<td>Flying he comes and flying he goes</td>
<td></td>
</tr>
<tr>
<td>Gaviloncito volar volar</td>
<td>9</td>
<td>Little hawk fly, fly</td>
<td></td>
</tr>
</tbody>
</table>
The structure of the text for the first couple of stanzas follows the form $ABCBBD$. The structure in stanzas 3-6, however, is slightly modified. If the texts $B$ and $D$ retain their labels, then the structure would be $ADCBBD$. Therefore in stanzas 3-6, instead of $B$ occurring three times, both $B$ and $D$ now have repetitions. See Example 5.5 for a comparison of the text structure between stanza 1 and stanza 3:

**Example 5.5: Text structure comparison between stanza 1 and 3.**

![Text structure comparison diagram]

After the introduction, the stanzas are presented in couplets separated by instrumental interludes. The first stanza is sung by the *pregonero*, and then the second stanza is sung by the *coro*. The third stanza is performed as an instrumental interlude. This pattern is repeated subsequently until all six verses are performed. By including the introduction and interludes as instrumental stanzas, one finds a total of nine stanzas in the recording by Tlen Huicani.

The phrase structure of each stanza forms a double period. It is unusual, however, that this parallel double period does not terminate with an authentic cadence. Example 5.6 shows the phrase structure of each stanza in “El gavilancito.” A transcription of a stanza of this *son* can be found in the appendix.
Example 5.6: Phrase structure of “El gavilancito”

Both the antecedent and consequent sections of the phrase end on a half cadence. In fact, in the Tlen Huicani recording, the performers finally end the son with a perfect authentic cadence, but as a means to end the performance without disrupting the phrase structure. For two and a half minutes, however, there is a half cadence at every important structural moment in the piece. The half cadences are not identical, though their harmonic weight is increased by the secondary dominant (V/V) preceding each half cadence. The second of the structural cadences is stronger since the melody emphasizes the secondary leading-tone, therefore creating an antecedent/consequent relationship between phrases (see Example 5.7 and Example 5.8).

Example 5.7: Half cadence in antecedent phrase
The chord progression in “El gavilancito” is a bit more complicated than the progression in “El siquisiri.” Though there is a fair amount of alternating between tonic and dominant harmonies, the rhythmic-harmonic pattern is longer since it makes use of a structural subdominant chord (instead of the ornamental one used in “El siquisiri”) as well as the use of a secondary dominant. The rhythmic-harmonic pattern over the three sub-phrases is represented in Example 5.9:

```
Example 5.9: Rhythmic-harmonic pattern in sub-phrases

<table>
<thead>
<tr>
<th>Sub-phrase 1</th>
<th>Sub-phrase 2</th>
<th>Sub-phrase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>V, I, V, I</td>
<td>IV, I, V, I</td>
<td>V, I, V/V, V</td>
</tr>
</tbody>
</table>
```

“El Balajú”

Similar to the instrumental melody of “El siquisiri,” the introduction to “El balajú” presents contrasting melodic material to the vocal line. Unlike “El gavilancito,” the instrumental melody does not adhere closely to the vocal melody. The form of “El balajú” is strophic. A consistent repetition of one of the strophes at the end of each stanza merits the label “refrain,” though the core structure of the harmony and melody remains intact. For this reason, the form will be considered strophic and not one that contains a two-part structure. Each verse is
comprised of four lines, a cuartilla. In some verses, the text is simply a copla that is repeated in inverse order, as was seen in “El siquisiri” (see Example 5.10).

**Example 5.10: Copla in verse 1 of “El balajú”**

*Verse 1*

*Balajú se fue a la guerra*

*Y no me quiso llevar*

*Y no me quiso llevar,*

*Balajú se fue a la guerra.*

Following the introduction, each vocal section is separated by intermedios where the melodic instruments break off into soloistic passages. The canto sections are comprised of three verses followed by a refrain. The pregonero and coro take turns presenting each subsequent verse or refrain. **Example 5.11** shows the stanza structure of the son “El balajú”:

**Example 5.11: “El balajú,” stanzas, syllabic structure and translation**

<table>
<thead>
<tr>
<th>El balajú</th>
<th>Syllables per line</th>
<th>The Balajú</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(pregonero)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Verse 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Balajú se fue a la guerra</em></td>
<td>8</td>
<td>Balajú went to war</td>
</tr>
<tr>
<td><em>Y no me quiso llevar</em></td>
<td>7</td>
<td>And refused to take me</td>
</tr>
<tr>
<td><em>Y no me quiso llevar,</em></td>
<td>7</td>
<td>And refused to take me</td>
</tr>
<tr>
<td><em>Balajú se fue a la guerra.</em></td>
<td>8</td>
<td>Balajú went to war</td>
</tr>
<tr>
<td><em>(coro)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Verse 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Le dijo a su compañera:</em></td>
<td>8</td>
<td>He told his female companion:</td>
</tr>
<tr>
<td><em>¡Vámonos a navegar!</em></td>
<td>7</td>
<td>“Let’s go sailing!”</td>
</tr>
<tr>
<td><em>A ver quién llegar primero,</em></td>
<td>8</td>
<td>To see who arrives first</td>
</tr>
<tr>
<td><em>Al otro lado del mar.</em></td>
<td>7</td>
<td>To the other side of the sea.</td>
</tr>
<tr>
<td><em>(pregonero)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Verse 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Ariles y más ariles,</em></td>
<td>8</td>
<td>Arils(^8) and more arils,</td>
</tr>
<tr>
<td><em>Ariles de aquél que iba</em></td>
<td>8</td>
<td>Arils from him who was</td>
</tr>
<tr>
<td><em>Darle agua a su caballo</em></td>
<td>7</td>
<td>Going to give his horse water</td>
</tr>
<tr>
<td><em>No sé limpiaba de arriba.</em></td>
<td>8</td>
<td>He did not cleanse from above</td>
</tr>
</tbody>
</table>

\(^8\) An aril is an external fleshy covering or appendage found on certain seeds.
Refrain 1:
(coro)  
Ariles y mas ariles,  8  Arils and more arils,  
Ariles del Carrizal  7  Arils from Carrizal  
Me picaron las avispas  8  I was stung by the wasps  
Pero me comí el panal.  7  But I ate the honeycomb.
(pregonero)  
Verse 4 Que me gusta “El Balajú”  7  That I like “The Balajú”  
Nada más por su sonido,  8  Only for its sound,  
Nada más por su sonido,  8  Only for its sound  
Que me gusta “El Balajú”.  7  That I like “The Balajú.”
(coro)  
Verse 5 También el Pájaro Cú  7  Also the “Cú Bird”  
Y el Cascabel divertido,  8  And “The Entertaining Rattler,”  
Pero más me gustas tú  7  But I like you best  
Para ser mi fiel amigo.  8  To be my faithful friend
(pregonero)  
Verse 6 Ariles y más ariles  8  Arils and more arils,  
Ariles de Mata Verde,  8  Arils from Mata Verde,  
Cuando la perrita es brava  8  When the dog (female) is fierce  
Hasta los de casa muerde.  8  Even the house-dwellers she bites
Refrain 2: (Repetition of Refrain 1)
(pregonero)  
Verse 7 Quién le pega a una mujer  7  He who hits a woman  
No tiene perdón de Dios,  7  Does not have God’s forgiveness,  
No tiene perdón de Dios,  7  Does not have God’s forgiveness  
Quién le pega a una mujer.  7  He who hits a woman
(coro)  
Verse 8 Quién le pega a una mujer  7  He who hits a woman  
No tiene perdón de Dios,  7  Does not have God’s forgiveness,  
No tiene perdón de Dios,  7  Does not have God’s forgiveness  
Si no le pega otra vez.  7  If he doesn’t hit her again.
(pregonero)  
Verse 9 Ariles y más ariles,  8  Arils and more arils,  
Ariles de mi sombrero,  8  Arils from my hat  
Me lo quito y me lo pongo  8  I take it off and put it on  
Porque me costó dinero.  8  Because it cost me money
Refrain 3: (Repetition of Refrain 1)
The syllabic structure of the *son* varies, though it always contains seven or eight syllables per line. *Verso 3* is the only section with an asymmetrical form. This verse is different from the others in that every other verse can be subdivided into two *coplas*, that is, a pair of two-line phrases. *Verso 3*, on the other hand, has a *copla* in the middle of the verse, thus producing the asymmetry. In this light, the *copla* would follow the form 8.7., which can be found in many of the verses (see Example 5.12).

**Example 5.12: “El balajú,” verse 3 structure**

<table>
<thead>
<tr>
<th>Copla</th>
<th>Ariles y más ariles,</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ariles de aquel que iba</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Darle agua a su caballo</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>No sé limpiaba de arriba.</td>
<td>8</td>
</tr>
</tbody>
</table>

All other verses have some relation to another verse in the *son*. For example, *Verso 1*, which follows the form 8.7.7.8, has an inverted relationship with *Verso 4* (7.8.8.7), the first verse of the second vocal section. *Verso 2* follows that same syllabic form as the refrain (8.7.8.7) and an inverted relationship with *Verso 5* (7.8.7.8) (see Example 5.13). *Verso 7* and *Verso 8* both share the same syllabic form 7.7.7.7, while the form 8.8.8.8 is shared between *Verso 6* and *Verso 9* (see Example 5.14).

**Example 5.13: Inverted syllabic relationship**

<table>
<thead>
<tr>
<th>Verso 1</th>
<th>Syllables per line</th>
<th>Verso 4</th>
<th>Syllables per line</th>
<th>Verso 5</th>
<th>Syllables per line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balajú se fue a la guerra</td>
<td>8 7</td>
<td>Que me gusta “El Balajú”</td>
<td>8 8 8 8</td>
<td>También el Pájaro Cú</td>
<td>8 8</td>
</tr>
<tr>
<td>Y no me quiso llevar</td>
<td>7 8</td>
<td>Nada más por su sonido,</td>
<td>8</td>
<td>Y el Cascabel divertido,</td>
<td>8</td>
</tr>
<tr>
<td>Y no me quiso llevar,</td>
<td>7 8</td>
<td>Nada más por su sonido,</td>
<td>8 7</td>
<td>Pero más me gustas tú</td>
<td>8 7</td>
</tr>
<tr>
<td>Balajú se fue a la guerra.</td>
<td>8 7</td>
<td>Que me gusta “El Balajú”</td>
<td>8</td>
<td>Para ser mi fiel amigo.</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verso 2</th>
<th>Syllables per line</th>
<th>Verso 5</th>
<th>Syllables per line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le dijí a su compañera:</td>
<td>8 7</td>
<td>También el Pájaro Cú</td>
<td>8</td>
</tr>
<tr>
<td>¡Vámonos a navegar!</td>
<td>7 8</td>
<td>Y el Cascabel divertido,</td>
<td>8</td>
</tr>
<tr>
<td>A ver quién llegue primero,</td>
<td>8 7</td>
<td>Pero más me gustas tú</td>
<td>8 7</td>
</tr>
<tr>
<td>Al otro lado del mar.</td>
<td>7 8</td>
<td>Para ser mi fiel amigo.</td>
<td>8 8</td>
</tr>
</tbody>
</table>
Example 5.14: Parallel syllabic relationship

<table>
<thead>
<tr>
<th>Verse 7</th>
<th>Verse 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quién le pega a una mujer</td>
<td>7</td>
</tr>
<tr>
<td>No tiene perdón de Dios,</td>
<td>7</td>
</tr>
<tr>
<td>No tiene perdón de Dios,</td>
<td>7</td>
</tr>
<tr>
<td>Quién le pega a una mujer.</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verse 6</th>
<th>Verse 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ariles y más ariles</td>
<td>8</td>
</tr>
<tr>
<td>Ariles de Mata Verde,</td>
<td>8</td>
</tr>
<tr>
<td>Cuando la perrita es brava</td>
<td>8</td>
</tr>
<tr>
<td>Hasta los de casa muerde.</td>
<td>8</td>
</tr>
</tbody>
</table>

According to Sheehy, “El balajú” contains the most “complex standard harmonic progression (ornamental chords not considered).”⁹ The chord progression in this son traditionally contains two secondary dominants, a V7/IV and a V7/V. In the Tlen Huicani recording the progressions move quickly and often the chromatic pitches are omitted by the harp. A transcription of the vocal line of “El balajú” is found in Appendix E. In other performances of this son the occasional conflict with the diatonicism of the harp is more evident. The rhythmic-harmonic scheme followed throughout the entire son is shown in Example 5.15.

Example 5.15: “El balajú” chord progression

I - (V7) - I - V7/IV - IV - V7/V - V7 - I

Huapango

For the analysis of Sones de mariachi, recordings of sones representative of the western coastal region of Mexico by the group Mariachi Vargas de Tecalitlán were used. These recordings were chosen in part due to the reputation of the group, but also because their performances are the most widely recorded, and consequently are considered the standard

---

versions. Moncayo’s *Huapango*, on the other hand, uses *sones jarochos* from the region of Veracruz. This particular genre thrives on the concept of improvisation, so much so, that when Moncayo went on his expedition to Alvarado he recalled how difficult the task of transcribing these *sones* was, “the ‘huapangueros’ never played the melodies in the same way.”¹⁰ This is true of modern performances of *sones jarochos*, in particular of “El siquisirí.” When comparing recordings, significant alterations are evident between various versions. Variations in tempo, words, melodic structure and range are unique in each version. There are, however, certain elements that make “El siquisirí” unmistakable. The most salient are the simple chord progression consisting primarily of an alternation between tonic and dominant chords, and the ever-present arpeggiated melodic figure in the accompaniment. The approach of aligning melodic units from the folk transcriptions with melodic phrases from *Huapango* will not be the primary approach when analyzing “El siquisirí.” Instead, the analysis will focus on the chord progression and rhythmic and melodic accompaniment figures when comparing the folk transcription with Moncayo’s work.

*Huapango* consists of three main sections, labeled A B A’. Each of these sections contains sub-sections that are designated with lower-case letters followed by an Arabic number. The Arabic number denotes the number of occurrence. To keep the analytical language consistent, these sub-sections will be referred to as melodic phrases, as they were in the analysis of Galindo’s work. **Example 5.16** contains a detailed outline of the phrase structure of Moncayo’s *Huapango*. The chart labels the larger structural sections, as well as the individual melodic phrases. The location of each is designated with measure numbers:

---

¹⁰ Alcaraz, *La obra de José Pablo Moncayo*, 10-11.
Example 5.16: Detailed phrase structure of Moncayo’s *Huapango*

<table>
<thead>
<tr>
<th>Huapango</th>
<th>Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>mm. 1-50</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 51-58</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td>mm. 51-310</td>
</tr>
<tr>
<td>&quot;El siquisiri&quot;</td>
<td>mm. 51-155</td>
</tr>
<tr>
<td>a1 – mm. 59-62</td>
<td></td>
</tr>
<tr>
<td>a2 – mm. 63-66</td>
<td></td>
</tr>
<tr>
<td>b1 – mm. 67-71</td>
<td>c1 – mm. 73-75</td>
</tr>
<tr>
<td>d1 – mm. 79-82</td>
<td></td>
</tr>
<tr>
<td>a3 – mm. 87-90</td>
<td>a4 – mm. 91-94</td>
</tr>
<tr>
<td>b2 – mm. 95-98</td>
<td>b3 – mm. 99-102</td>
</tr>
<tr>
<td>a5 – mm. 105-108</td>
<td>a6 – mm. 109-112</td>
</tr>
<tr>
<td>b4 – mm. 113-116</td>
<td></td>
</tr>
<tr>
<td>c2 – mm. 119-122</td>
<td>d2 – mm. 125-127</td>
</tr>
<tr>
<td>c3 – mm. 128-131</td>
<td>d3 – mm. 134-137</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 155-174</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>mm. 311-362</td>
</tr>
<tr>
<td>&quot;El balajú&quot;</td>
<td>mm. 175-269</td>
</tr>
<tr>
<td>e1 – mm. 175-183</td>
<td>e2 – mm. 184-191</td>
</tr>
<tr>
<td>e3 – mm. 192-198</td>
<td>e4 – mm. 199-206</td>
</tr>
<tr>
<td>e5 – mm. 215-223</td>
<td>e6 – mm. 224-232</td>
</tr>
<tr>
<td>f1 – mm. 233-236</td>
<td>f2 – mm. 237-240</td>
</tr>
<tr>
<td>g1 – mm. 241-244</td>
<td>f3 – mm. 245-248</td>
</tr>
<tr>
<td>g2 – mm. 249-252</td>
<td>g3 – mm. 253-256</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 269-310</td>
</tr>
<tr>
<td><strong>A’</strong></td>
<td>mm. 311-362</td>
</tr>
<tr>
<td>&quot;El gavilancito&quot;</td>
<td>mm. 311-362</td>
</tr>
<tr>
<td>h1 – mm. 314-326</td>
<td>h2 – mm. 326-338</td>
</tr>
<tr>
<td>i1 – mm. 339-349</td>
<td>h3 – mm. 349-362</td>
</tr>
<tr>
<td><strong>A”</strong></td>
<td>mm. 362-452</td>
</tr>
<tr>
<td>&quot;El balajú”</td>
<td>mm. 362-427</td>
</tr>
<tr>
<td>e7 – mm. 366-374</td>
<td>e8 – mm. 381-389</td>
</tr>
<tr>
<td>e9 – mm. 390-398</td>
<td>e10 – mm. 398-405</td>
</tr>
<tr>
<td>e11 – mm. 405-414</td>
<td>e12 – mm. 415-423</td>
</tr>
<tr>
<td>&quot;El siquisiri”</td>
<td>mm. 428-476</td>
</tr>
<tr>
<td>a7 – mm. 428-431</td>
<td>a8 – mm. 432-435</td>
</tr>
<tr>
<td>b5 – mm. 436-439</td>
<td>b6 – mm. 440-443</td>
</tr>
<tr>
<td>c4 – mm. 444-447</td>
<td>d4 – mm. 448-451</td>
</tr>
<tr>
<td><strong>Closing section</strong></td>
<td>mm. 452-476</td>
</tr>
<tr>
<td>&quot;El siquisiri”</td>
<td></td>
</tr>
<tr>
<td>c5 – mm. 466-469</td>
<td></td>
</tr>
<tr>
<td>c6 – mm. 470-472</td>
<td></td>
</tr>
</tbody>
</table>
After a brief introduction, section A begins with material based on the two folk songs mentioned above, “El siquisirí” and “El balajú,” respectively. Section B is based on the folk song “El gavilancito” and provides a stark contrast, both in tempo and character, to section A. Section A’ does not follow the same structure of section A. Instead, the order of the *sones* is reversed, so that “El balajú” appears first, and then is followed by “El siquisirí.” The analysis will cover each of these formal sections in chronological order. Below is a diagram that shows the formal structure of the analysis of Moncayo’s *Huapango* (see Example 5.17).11

**Example 5.17: Formal structure of Huapango, showing the location of each son**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>A’</th>
<th>Closing section</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm. 1-58)</td>
<td>&quot;El siquisirí&quot;</td>
<td>&quot;El gavilancito&quot;</td>
<td>&quot;El Balajú&quot;</td>
<td>&quot;El siquisirí&quot;</td>
</tr>
<tr>
<td>(mm. 51-310)</td>
<td>&quot;El Balajú&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The introduction plays an important role in this work. It not only prepares the presentation of the various folk tunes through a gradual buildup of intensity and interplay of orchestral textures, but many of the motives, rhythms and harmonies in the work are taken from the material in this section. The introduction follows the typical chord progression of “El Siquisirí,” which as mentioned above, is comprised of an alternation between tonic and dominant harmonies over phrases that are usually four measures in length. “El siquisirí” is a *son jarocho*, which as noted before, is a style of music with a highly repetitive musical structure that relies strongly on improvisation. To avoid monotony, the composer takes advantage of the

---

11 A more detailed chart with the location of each melodic phrase can be found on Figure 5.4 in the appendix.
improvisatory nature of the *son jarocho* and makes extensive use of the *sesquialtera*, alternating between 3/4 and 6/8 meters. The interplay between these two meters begins in measure 11. The strings play *staccato* eighth-notes on each beat of the 6/8 meter, while the horns play a tonic harmony on the downbeats, then create a sub-dominant chord on what would be the third beat of a 3/4 meter. The harmony creates a pedal six-four harmony, which has a neighboring function (see Example 5.18):

**Example 5.18: Sesquialtera in introduction**

Due to the repetitive nature of this style of music, the composer maintains interest by creating a variety of timbres through subtle, and, more often, abrupt changes in the orchestration. The occurrence of these phrases seems to be predictable, since the orchestral textures change with every phrase, yet the orchestral timbres created by the different combination of instruments are not. In measure 15, the high woodwinds enter and introduce a new rhythmic motive. This simple rhythmic motive will prove to be important, since some of the rhythmic motives encountered in this work are expansions of this very rhythm (see Example 5.19):
The melodic and motivic phrases tend to repeat and often echo one another. Frequently they follow a call-and-response structure (a typical musical characteristic found in folk music), which generally has a contrasting dynamic level or orchestration, or both.

The arpeggio motive found in “El siquisiri” contains two parts; the first outlines a tonic harmony, and the second outlines the dominant harmony. The first is comprised of running eighth-notes in an ascending arpeggiated tonic triad that begins on the dominant scale degree, which is followed by a lower neighboring tone in the second beat of the measure (i.e., G, C, E, G, F, G). **Example 5.20** shows the second-inversion arpeggio motive.

**Example 5.20: Arpeggio motive**

This measure is repeated, and then followed by the second half of the motive. The outer notes of the motive remain and only the inner voices move to chord members of the dominant triad. In other words, the C and E move down to a B and D (i.e., G, B, D, G, F, G). Though the second part technically outlines a dominant seventh chord, the $\hat{4}$ clearly functions as a lower neighbor since there is no resolution to the $\hat{3}$ (see **Example 5.21**).
Example 5.21: Second half of arpeggio motive

This motivic phrase consistently appears throughout the composition. The structure, comprised of four measures, outlines a tonic harmony in the first two measures and a dominant harmony in the third and fourth measures (see Example 5.22). This determines the placement of the melodic structures that are overlaid.

Example 5.22: Arpeggio motive

This motive begins in measure 19 with the contrabasses, and then is overtaken in measure 23 by the cellos, violas, and bassoons. A sub-climax in measure 31 is reached where all of the woodwind and string instruments (except the basses) are playing this motive in unison. The intensity in the introduction grows steadily with every phrase. At measure 36, the composer marks the score *Sempre ff e marcato*, an instruction that is in effect until measure 51. While building to this climax, a drastic change occurs in measure 43. First, the homophonic texture changes to a monophonic one, in which every part is doubled at the octave; then, the arpeggio motive, which prior to measure 42 used the note G as its starting pitch, shifts its starting point to C. The motive now outlines a C major triad in root position with a lower neighbor in the second beat of the measure (C, E, G, C, B, C), an exact transposition of the previous motive. The
second measure, however, does not follow the pattern that has been established in the previous 24 measures. Instead, the second measure outlines a descending dominant triad in the first beat (D, B, G) followed by a descending subdominant triad in the second beat (C, A, F). The third measure of the phrase creates a hemiola by grouping notes in pairs, momentarily implying a simple meter. In measure 45, the running eighth notes continue, but the contour of the consistent three-note groupings momentarily shifts to a two-note grouping before returning a three-note grouping at the end the phrase. The result of the metric shifts can be illustrated with the following meter changes: 3/8 – 3/4 – 3/8 (see **Example 5.23**).

**Example 5.23: Hemiola rhythmic device, measures 45-46**

An echo of this phrase continues the monophonic texture doubled at the octave, and the climax of the introduction is reached when all of the instruments (except for percussion instruments) join in unison.

Measure 50 concludes the introduction and begins a motive that borrows the hemiola rhythmic structure shown in **Example 5.23. Example 5.24** shows that the rhythm of the new motive is nearly identical in its rhythmic structure to the example above.
When comparing these sections, one finds two contrasting elements between the sections: the abrupt change in texture from monophonic to homophonic, and a change in the melodic contour, which becomes stagnant and is no longer characterized by its salient features. A transcription of the section mentioned above can be found in Example 5.25. The example shows not only the texture of this section, but also shows instrumentation and Roman numerals that reflect the chord progression.

Example 5.25: Rhythmic motive # 1 in context, excerpt mm. 51-54

The progression begins on a tonic harmony and briefly moves to an unusual subdominant chord on the last eighth note of the second measure before changing the harmony to a dominant chord. The lowest note in the subdominant chord is a B in the cello line. The B could be seen as an anticipation to the dominant chord that follows, but the voice-leading of the cello line moves from a G directly to a B on the subdominant harmony and returns to the G in the dominant chord.
The harmony could be described as a subdominant harmony with an added fourth, but the B functions more like a clashing non-chord tone and the result is a cluster chord effect. The chord oscillates a couple of times between the dominant and the unusual subdominant chord towards the end of the phrase. The bases and timpani add instability to the primary chords when they are juxtaposed with the hemiola pattern in the strings, by playing an A in the second half of each measure. The eighth-note duplet rhythm in Example 5.2 adds another layer of complexity.

The concept of call and response continues as the phrase is echoed with a reduced orchestration of only woodwind instruments and the contrabasses, which support the bassoons by playing soft *pizzicato* notes on the downbeats of each measure. This motive serves two functions: 1) as an introduction to the melodic phrases of “El siquisiri” (mm. 51-58) and 2) as a connecting or transitioning theme throughout the work (also occurring in mm. 128-133, mm. 155-167, and mm. 426-429).

Section A (mm. 51-310) is comprised of two *sones*: “El siquisiri” and “El balajú.”

Though the introduction contains elements that can be described as belonging to “El siquisiri,” there are no melodic units present until the entrance of melodic phrase *a1* in measure 59. The melodic material belonging to “El siquisiri” is presented via three phrase groups. Each of these phrase groups is comprised of phrases that are built from short melodic statements (see Example 5.26).

**Example 5.26: Melodic structure of section A**

<table>
<thead>
<tr>
<th>Phrase group 1</th>
<th>Phrase group 2</th>
<th>Phrase group 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>a1, a2, b1, c1, d1</td>
<td>a3, a4, b2, b3</td>
<td>a4, a5, b4, c2, d2</td>
</tr>
</tbody>
</table>
There are four unique melodic phrases, all of which are fairly conjunct in melodic structure, are comprised of simple rhythms, and have narrow ranges (see Example 5.27).

Example 5.27: “El siquisíri,” Melodic phrases a, b, c, d

Melodic phrase a begins on the tonic, has a range of a minor third, and ends on the leading tone. Melodic phrase b begins on the dominant scale degree, but is characterized primarily by the submediant note, which creates a dissonance with the tonic harmony under it. The non-chord tone is so prominent that a case could be argued for this note to be considered part of an extended harmony chord (part of a thirteenth-chord) or an added tone (C major chord with an added 6th). Melodic phrase c is the simplest of the group, being comprised of only two pitches whose range is a minor second. The phrase begins on a leading tone that eventually resolves to
the tonic. Melodic phrase \(d\) has the largest range, covering the span of a fourth. It begins on the dominant, leaps to the tonic, and eventually returns to the place where it began. It is worth pointing out that melodic phrase \(b\) and \(d\) end in a very similar way. In fact, the last three notes of these phrases are identical. Rhythmically, the motives are comprised primarily of quarter notes. At times Moncayo will change the rhythm of the last note or two.

These phrases are comprised of four measures. The chord progression under these melodic phrases is relentlessly alternating between the tonic and dominant harmonies, each comprised of two measures. For this reason, the melodic phrases are not packaged and delivered in four-measure units. For example, in the first phrase group, melodic phrases \(a_1\), \(a_2\), and \(b_1\) are separated by one measure of rest. This is not the case when melodic phrases \(c_1\) or \(d_1\) appear. There are three measures of rest in the melodic line between phrases \(b_1\) and \(c_1\), and also three measures of rest between phrases \(c_1\) and \(d_1\) (see Example 5.28).

**Example 5.28: Melodic phrases, mm. 59-82**
The discrepancy of the distance between phrases is directly related to the chords used to harmonize each phrase. Specifically, phrases $a$, $b$, and $d$ are harmonized beginning with the tonic, while phrase $c$ is harmonized beginning with the dominant. Therefore, the melodic phrases necessarily commence only when the correct harmony appears. The asymmetrical groupings create the illusion of improvisation in the work.

Staying true to the improvisatory nature of this style, Moncayo refrains from exact repetition of any of the larger phrases. As evident in Example 5.28, all three phrases begin with melodic phrase $a$, which is followed immediately by a second statement of $a$, i.e., its echo. In the first phrase group, all the sub-section themes are presented. Phrase group 2, however, is incomplete, and is solely comprised by melodic phrases $a$ and $b$. Before melodic phrases $c$ and $d$ can be presented, it seems that this phrase group is interrupted by phrase group 3. The structure of the third phrase group seems identical to phrase group 1, but even though the structure in these are alike, the entire melody has been transposed to where the starting pitch is raised by a fourth. Example 5.29 shows a comparison of the melodic phrases found in phrase group 1 with its counterparts in phrase group 3:
Example 5.29: Comparison of melodic phrases in phrase groups 1 and 3

The melodies performed in phrase group 3 are primarily found in the violins. Both the violin I and violin II parts play the melodies in unison and the dynamic level for each melodic phrase is a fortissimo (ff) that grows to a fortississimo (fff) at the end of each melodic statement. Following the completion of phrase group 3, there are remnant melodic statements whose function is to decrease the intensity that was built. At measure 128 a trombone solo enters playing melodic phrase c3, which is accompanied by oboes and clarinets. The accompaniment figure used is the motive from Example 5.24. The dynamic level is mezzo-forte (mf), and then a horn enters playing melodic phrase d3 at a piano level. At measure 138, the texture is reduced to a piccolo, a flute and a clarinet playing pianissimo (pp). The piccolo and flute play a single pitch an octave apart, which serves as an accompaniment figure based on a syncopated rhythm (see Example 5.30).
The clarinet begins a simple four-measure motive over the accompaniment of the flutes, which is passed on to the horn. Meanwhile, an oboe plays a countermelody that seems to have characteristics related to the melodic phrases discussed above (see Example 5.31).

Example 5.31: Oboe counter melody, mm. 138-146

At measure 147, two flutes continue the syncopated accompaniment figure, now in thirds, while the harp enters with a quasi-improvisatory arpeggiated figure reminiscent of the arpeggiated motive from Example 5.21.

At measure 155, the transition motive from Example 5.25 returns. After the motive is stated twice, a sequential modulation places the same motive in E major. The statement in E major has great dynamic contrasts compared to the former, and in the repeated statement, the texture is reduced to three solo violins accompanied by muted horns pp. A common-chord modulation establishes the key of D major in preparation for the entrance of “El balajú” (see Example 5.32).
In the previous son, a transition theme introduced and closed “El siquisiri.” Likewise, the transition theme used for “El balajú” mirrors the same functions; first as an introductory theme, and then as a transition theme. This transition theme also shares several characteristics with the transition theme from “El siquisiri.” Before noting the similarities, it is important to point out a noticeable difference in the length between these two transition themes. “El siquisiri,” comprised of two measures, is twice the length of the theme used in “El balajú.” A comparison of the first half of the transition theme used in “El siquisiri,” however, reveals two similarities between the themes: 1) they both contain five notes, and 2) they both are comprised of reiterated pitches. In fact, only the rhythm is slightly different. In “El siquisiri,” the first note is a quarter note, while in “El balajú,” the first note is an eighth note. The theme used in “El balajú” seems to be a shortened version of the theme used in “El siquisiri.” Consider a comparison of these transition themes as shown in Example 5.33:
Example 5.33: Transition themes: “El siquisirí” (top), “El balajú” (bottom)

Another difference to consider is the placement of accents. The accent on the last note of the transition theme in “El balajú” emphasizes the third beat of a 3/4 meter. This metric emphasis is more compatible with the son “El balajú” than with “El siquisirí.” Another connection that can be made between these two transition themes is the use of an unusual chord and its placement. The two are comprised primarily of triadic harmonies, yet both place a peculiar chord at the end of the second measure of each statement. The B in the transition theme from “El siquisirí” has been explained as a non-chord tone or added tone. In the transition theme from “El balajú,” the note in question is D. A simple and logical explanation is to treat this note as a pedal tone. The D can, nevertheless, be treated as a chord tone, which would change the chord to a half-diminished seventh chord in third inversion. A missing link to the equation is found in the timpani part. When considering the low A played by the timpani, then, this chord is better understood as an extended tertian harmony, specifically a $V^{11}$ (the fifth of the chord is omitted).

At measure 175 the transition theme continues as an accompaniment to melodic phrase $e1$. The harp adds an additional layer that complements both the transition theme and the melodic phrase. This accompaniment figure shares many similarities with the arpeggio motive
in “El siquisiri.” The first measure of this figure commences with a descending triadic arpeggio, then immediately ascends once it reaches the lower octave. In the second measure, the triadic arpeggio begins its descent, but before reaching the octave, it is followed by another descending arpeggio that begins either on the same note or the note below the original one (see Example 5.34).

Example 5.34: Arpeggio figure in “El balajú”

A comparison of the arpeggio motives of “El balajú” and “El siquisiri” (specifically measures 43 and 44), reveals that in the first measure, the direction of the arpeggio is reversed. In the second measure, however, the structure is identical: two three-note descending arpeggios (see Example 5.35).

Example 5.35: Comparison of arpeggio motive from “El balajú” (top) with “El siquisiri” (bottom)
Once again, due to the improvisatory nature of this style of music, a comparison of the melodic structure of the folk transcription with Moncayo’s version will not be explored. As with the analysis of “El siquisirí,” a point of comparison will rely on other musical elements. In this case, primarily a comparison of this son’s unusual chord progression will be made, and secondarily, an alignment of the syllabic structure of the son’s verse with melodic phrase e. The chord progression of “El balajú” as shown in Example 5.15 reveals slight variations when compared to the chord progression Moncayo uses: primarily, the secondary dominant of IV, which Moncayo does not use in his version. The structure of the progression, however, is a match. Consider the comparison made in Example 5.36.

Example 5.36: Comparison of chord progression in “El balajú” with Huapango

```
“El balajú”
I - (V7) - I - V7/IV - IV - V7/V - V7 - I
I - (V11) - I - I - IV - V7/V - V - I

Huapango, mm. 175-183
```

The comparison of the chord progressions provides strong evidence that melodic phrase e belongs to the son “El balajú.” As was mentioned above, “El balajú” contains the most complex standard harmonic progression, so it is unlikely that this melodic material would belong to either “El siquisirí” or “El gavilancito.” An alignment of the text to the melody provides further confirmation (see Example 5.37).
Example 5.37: Syllable alignment of “El balajú” and melodic phrase e1

As was mentioned already, melodic phrase e1 is accompanied by both the transition theme and the arpeggio figure played by the harp. Rhythmically, the arpeggio figure, which emphasizes a 6/8 meter, occurs simultaneously with the transition theme, which naturally emphasizes a 3/4 meter therefore highlighting the *sesquialtera* rhythmic device (see Example 5.38).

Example 5.38: Sesquialtera, mm. 175-176
There is increased complexity added when melodic phrase e1 enters, since the phrase itself has sections that emphasize both 6/8 and 3/4 meters. In addition to this, one of the measures in the phrase is comprised of a pair of duplet rhythms that adds to the rhythmic ambiguity (see Example 5.37).

Melodic phrase e is comprised of two smaller phrases that combine to form a contrasting period. The first phrase, which terminates in a plagal cadence, forms an antecedent relationship with the second (see Example 5.39).

Example 5.39: Phrase structure of melodic phrase e

Contrasting Period

<table>
<thead>
<tr>
<th>antecedent phrase</th>
<th>consequent</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (V) I IV V/V V I</td>
<td>mm. 175-179 mm. 180-183</td>
</tr>
<tr>
<td>plagal cadence</td>
<td>authentic cadence</td>
</tr>
</tbody>
</table>

Moncayo, continuing the spirit of the improvisatory nature of this style of music, adds rhythmic variations with every statement of melodic phrase e. Though the differences are subtle, Example 5.40 shows the rhythmic differences between melodic phrase e1 and e2. In the marked sections in Example 5.40, melodic phrase e1 seems to favor 6/8 meter, while e2 favors 3/4 meter.
An oboe plays the first statement of melodic phrase e, then the melody is played by a flute and trumpet in the second statement. Following the first two statements of melodic phrase e, two oboes and a horn join the texture with a partial statement of melodic phrase e. This phrase forms an elision with melodic phrase e2 (see Example 5.41). Melodic phrase e3 commences in the third measure of melodic phrase e, rather than the beginning of the phrase (see Example 5.42). The statement itself seems to be a tag or a mid-phrase repeat.

Example 5.41: Melodic phrase e2 and e3, phrase elision

Example 5.42: Melodic phrase e2 and e3 (partial phrase)

Melodic phrase e4 is very unusual. It is essentially an accompanimental version of melodic phrase e where the arpeggio motive from Example 5.35 dominates the texture. Instead of hearing the melody, the horns play homophonic chords using rhythms reminiscent of the vanished melody. The chord progression matches the harmonic functions of the previous phrases. The secondary dominant in previous progressions seems to appear in melodic phrase e4.
as a secondary leading tone, creating a half-diminished seventh of V. When taken in context, however, the harmony formed is a $V^9/V$. **Example 5.43** shows the chords performed by the horns, which display rhythmic characteristics of the implied melody.

**Example 5.43: Melodic phrase e4**

After melodic phrase $e_4$, a small interlude (mm. 206-214) based on the arpeggio figure from **Example 5.34** prepares the way for the final two statements of melodic phrase $e$. The interlude begins with two full statements of the arpeggio theme: the first, by flutes, piccolos, and a clarinet, while the second has the full string section playing *pizzicato*. The dynamic level is piano in both statements, but the partial statements that follow increase the dynamic level with every measure, culminating with the entrance of melodic phrase $e_5$ on *fortissimo*. In this climactic moment, the main melody appears in the upper strings and woodwind instruments (doubled at the octave), while the trumpets and trombones play the five-note transition theme as the accompaniment (see **Example 5.44**).
Some of the instruments that were absent during melodic phrase e5, specifically the bassoons and horns, enter in unison playing the first half of melodic phrase e6. The two melodic phrases are elided when the composer modifies melodic phrase e6 to include a pick-up note. The accompaniment is modified in the first half of melodic phrase e6. The five-note transition theme disappears and a variation of the arpeggio motive takes its place. In the second half of the phrase, the brass instruments resume the five-note transition theme accompaniment figure and the melody is returned to the violins and upper woodwind instruments. Example 5.45 shows a reduction of melodic phrase e6.

Following melodic phrase e6, a quasi-developmental section (that also functions as a closing section to A) ensues comprised of free material and motives belonging to both “El balajú” and “El siquisiri.” There are several short phrases with melodic material that seemingly
does not belong to any of the mentioned sones. These phrases, comprised of free material, occur in four-measure units, which follow the progression: I – V – V – I. Each phrase has certain properties that make it unique, and for this reason, each will be labeled as belonging to either melodic phrase \( f \) or melodic phrase \( g \). Both melodic phrases \( f \) and \( g \) seem to be related to the arpeggio motive in “El balajú” since they both are comprised of arpeggiated figures. Though these share similarities to one another (specifically, the last two measures in each are identical), a reduction of each shows that melodic phrase \( f \) consists, at the background level, of a descending scalar pattern that starts on the tonic and moves down to the dominant. Melodic phrase \( g \), on the other hand, consists of a descending line. A reduction of melodic phrase \( f \) reveals that the fundamental pitch in the third measure of the phrase is a passing tone figure in a dominant seventh chord, or a chord tone in a dominant ninth (see Example 5.45).

**Example 5.45: Melodic phrase \( f \) and linear reduction**

Likewise, melodic phrase \( g \) also contains a non-chord tone in the fundamental pitch of the third measure. Here, the static line contains an upper neighbor (see Example 5.46).
Immediately after melodic phrase e6, two statements of melodic phrase f follow. Melodic phrase f1 and f2 are succeeded by melodic phrase g1, which provides a contrast in both texture and dynamic levels. The thin texture and soft dynamic levels gradually increase with every subsequent phrase (melodic phrase f3, then g2 and g3).

As was mentioned above, the last two measures of melodic phrase f and g are identical. At measure 257, the arpeggio figure found in the last measure of these phrases is continued. The chord progression is slightly altered to I – I – V – V, the same progression that was used in “El siquisiri.” Suddenly, at m. 265 the motive reaches maximum intensity when all the instruments enter in unison doubled at various octaves. The full texture is abruptly reduced to a single clarinet playing the arpeggio motive from “El siquisiri.” The playful motive is passed to the viola, then subsequently to other instruments, which are paired or groups of three or four instruments. The playful motive meets its end in measure 277 with the return of the five-note rhythmic transition theme from “El balaju” (see Example 5.33).

The same transition that was used to introduce the melodic phrases from “El balajú” has been expanded and serves as a transition that connects the sections A and B. The transition begins on measure 277 with the five-note motive from Example 5.19. The texture is reduced to
two horns playing the root and third of a tonic triad. The five-note rhythmic motive repeats
several times, changing its texture every two measures in a terraced-like structure. The addition
of instruments with each phrase is exponential. In addition, the dynamic levels are increased and
new chord members are added with every pair of measures, though the fundamental harmony
remains on the tonic. There are four pairs of measures. The first, which only contains the root
and third of the tonic harmony, is followed by the second group, which adds two trumpets and
contrabasses to the texture and creates a DM\textsuperscript{7}/A chord. In the third pair of measures (which adds
the third trumpet and second violins) the chord members join to form an extended tertian chord,
a D\#\textsuperscript{11}/A. The trumpet voicings are rearranged and the first trumpet moves to an E, forming the
ninth above the root, and the second violins play a G\#, adding the raised eleventh. The first four
notes in each appearance of the five-note motive were marked with staccatos, and the fifth with
an accent. In the final pair of measures, the light character disappears and the composer calls for
this section to be played \textit{marcato}. The texture here expands by adding the upper woodwind
instruments and the full string section. The chord formed is a D\textsuperscript{13}/A. Unlike a typical thirteenth
chord in which the eleventh is usually omitted, all chord members are present. \textbf{Example 5.47}
shows a reduction of the paired measures building to a thirteenth chord.

\textbf{Example 5.47: Reduction of paired measures building to a thirteenth chord}
The pattern of the five-note rhythmic motive is broken momentarily in a climax on measure 285. The intensity built in the previous measures culminates in the continuation of the thirteenth chord over two additional measures performed at a *fortissimo* dynamic level (see Example 5.48).

**Example 5.48: Extension of thirteenth-chord harmony**

![](image)

The extension of the thirteenth chord sets two things in motion: 1) the two-measure groupings of the five-note rhythmic motive are now expanded and comprised of four-measure units; and 2) these four-measure groupings are used in a series of sequences that navigate through a variety of tonal areas. The sequential modulation that ensues cycles through four different keys, finally returning to the original key, that is, D major. A chromatic mediant relationship is held between every key change with the exception of the final modulation, which is simply a direct modulation from E-flat major to D major (see Example 5.49).

**Example 5.49: Sequential modulation tonal scheme**

Key scheme: \[ \text{D} - \text{F} - \text{A} - \text{C} - \text{E}_b - \text{D} \]

*chromatic mediant relationship*
The harmonic motion within each key is limited to an oscillation between two chords: the tonic and dominant ninth. Each measure in the four-measure grouping consists of the same five-note rhythmic motive that prevails in this transition section. There is, however, an added variation that slightly changes the character of the motive. The upper-neighbor grace note added after the fourth note of the motive gives an extra emphasis on the fifth note. The accent, combined with the grace note, creates a sense of forward motion by stressing the 3/4 meter (see **Example 5.50**).

**Example 5.50: Grace note in five-note motive**

Another climactic moment is reached at measure 303. The intensity leading up to this measure swells with every key change, eventually culminating on a strong dominant chord in D major. Following the modulatory cycle described in **Example 5.51**, the full texture is suddenly reduced to violins playing unison octaves on the dominant. The steady eighth notes begin to decrease in tempo after the marking *poco a poco dim.* in anticipation of the next section, that is section B.

Section B begins in measure 311 where a four-measure introduction prepares the entrance of the first melodic phrase belonging to the *son* “El Gavilancito.” The instrumentation commencing this section is comprised of a timpani, maracas and a *tambor indio* (Indian drum). The introduction continues the five-note rhythmic pattern, a rhythm which becomes an important part of the melodic structure of melodic phrase *h* (see **Example 5.51**). Evidence that this melody belongs to the *son* “El Gavilancito” is presented in **Example 5.51** in a comparison of the transcription of the traditional version of the *son* with Moncayo’s version. The two versions of
the melody, though different, share similar traits. In the Example 5.51, the key of the transcription of the traditional son has been moved from A major to D major in order to compare the melodies note by note. Vertical and diagonal lines align similar notes between the examples; the dotted lines reveal similarities in contour and the brackets show occurrences of the five-note rhythmic motive.

Example 5.51: Comparison of transcription of “El gavilancito” with melodic unit h

In addition, a comparison of the chord progressions used to harmonize these melodies provides further evidence. Example 5.52 shows that both melodic phrase h and the transcription are comprised of three phrases. Though the first phrase does not support this case, phrase 2 and phrase 3 make a compelling one. A comparison of phrase 1 shows some disparities in the chord progression and the cadence. In phrase 1, of melodic phrase h, the tonic harmony occurs over three measures and terminates on a half cadence. In phrase 1 of the transcription, however, the phrase begins on a dominant harmony and alternates with a tonic harmony. The order in which the chords are organized forces it to terminate on an authentic cadence. A comparison of the other two phrases reveals uncanny similarities. In fact, with the exception of a chord inversion,
phrase 2 and phrase 3 follow the exact chord progression. There are two important harmonies that help distinguish this son: the subdominant chord commencing phrase 2, and the secondary dominant in phrase 3 (see Example 5.52).

Example 5.52: Comparison of phrase structure and chord progression of melodic phrase h and transcription of “El gavilancito”

Section B is comprised solely of melodic phrase h. There are a total of four complete statements of this melodic phrase in section B. Melodic phrase h1 continues the thin and almost intimate setting prepared in the introduction. The percussion instruments continue the five-note rhythmic motive that aligns with the majority of the melodic content, while the melody appears in doubled octaves by a solo flute and solo horn. The harmonic support is found in a solo bassoon line that plays long notes that align with the Roman numeral bass positions found in Example 5.53. After the anacrusis, the melody repeats the first measure two times, then lands on an A, ending phrase 1 on a half cadence. The second phrase begins on the submediant scale degree, moves down a step following a suspended note in the first beat, and in the third measure an arpeggiation of a dominant ninth chord follows. The last measure of phrase two outlines an ascending arpeggiation of the tonic triad, terminating this phrase in an imperfect authentic cadence. The arpeggiation in the melody provides contrast to phrase 1 since it was constrained to step-wise motion. Phrase 3 begins with a restatement of the arpeggiated dominant ninth chord and is
followed by only a partial arpeggiation of the tonic. Rather than ascending to the dominant scale degree, the melody remains on the mediant in preparation for a scalar descent that ends on the dominant. The harmonies in the last two measures of phrase 3 emphasize a secondary tonal area. The secondary dominant establishes a strong relationship with the dominant chord that follows, ending phrase 3 with a half cadence (see Example 5.53).

Example 5.53: Melodic phrase \( h1 \)

In melodic phrase \( h2 \), the melody is performed by a solo oboe, while the accompaniment is played by the strings. The score designates the upper strings \textit{con sord.} (with a mute), which helps preserve a part of the intimate atmosphere characteristic of melodic phrase \( h1 \). The melodies in both \( h1 \) and \( h2 \) are almost identical with the exception of the last two measures. In melodic phrase \( h1 \), the melody moves in a descending scale pattern terminating on the dominant. In melodic phrase \( h2 \) the melody reiterates note E, then following an upper neighbor terminates the phrase by leaping up to the dominant, an octave higher than melodic phrase \( h1 \) (see Example 5.54).
Earlier in the chapter, Example 5.6 showed a diagram of the phrase structure of “El gavilancito” as forming a parallel double period. This double period, however, did not fit the standard mold since the subsections both terminated on half cadences. The same structure can be found in the relationship between melodic phrase $h_1$ and $h_2$ and also between melodic phrases $h_3$ and $h_4$. Though both melodic phrase $h_1$ and melodic phrase $h_2$ end on half cadences, the melodic motion is different in each. In a comparison of the two cadences, it could be said that the descending scalar melodic motion in $h_1$ would produce a slightly weaker cadence than $h_2$, which leaps up to the A. The phrase structure could therefore be represented as a double period that ends on a half cadence (see Example 5.55). The same could be said about the structural relationship between melodic phrase $h_3$ and $h_4$. 
At first glance it may appear that melodic phrase $h_3$ should be considered foreign in its relation to the melodic phrase $h$ family. Melodic phrase $h_3$ has some unique traits that separate it from the other melodic phrases in this section. In $h_3$, the harp is featured and takes on a soloistic role, as one would expect to find in the *intermedio* of a *son*. In the *son jarocho*, it is not unusual for the harp to improvise during the *intermedio*. The only other instruments present in melodic phrase $h_3$ are the flutes, clarinets and a bassoon. The flutes and clarinets provide a soft accompaniment consisting of four-voiced chords that are sustained with longer rhythmic values and change with the harmony every two measures. The bassoons double the notes played by the harpist’s left hand to add body to the texture. This bass line initially consists of quarter notes that begin with arpeggations of the tonic triad, and then simply move in imitation of the bass notes of the harmonic progression. The notes performed by the right hand form a chordal melody that primarily involves triads in root position moving in parallel motion. The compositional device of planing found in this section is very likely due to the influence of Debussy and other Impressionistic composers. Upon closer inspection, however, several elements reveal this segment’s relationship to melodic phrase $h$. Rhythmically, the five-note rhythmic motive is prevalent and occurs in the same measures when aligned with melodic phrase $h_1$. Though a comparison with melodic phrase $h_1$ reveals some rhythmic differences, many of

---

**Example 5.55: Phrase structure of melodic phrases $h_1$ and $h_2$**

![Diagram of phrase structure](image-url)
the melodic notes from $h_1$ are embedded within the planed chords (see Example 5.56). There are chords in this segment that do not align with the outlined chord progression, and in effect, produce non-functional seventh and ninth chords.

**Example 5.56: Comparison of melodic phrase $h_1$ and $h_3$**

The fourth statement of melodic phrase $h$ follows $h_3$. The melody is played by the upper woodwinds and violins. This section uses fuller texture and dynamics than the previous statements of $h$. The strings remove their mutes and the horns use the transition theme in a way similar to that shown in Example 5.44. This five-note rhythmic transition theme creates a new energy that increases throughout the phrase. The energy is briefly contained in measure 360 when the melodic material over the secondary dominant is repeated. A second repetition of measure 360 results in the explosion of energy that results in a direct transition to section $A'$. The secondary dominant harmony that contains this energy (mm. 360-362), does not resolve to the dominant, as expected; rather, the E major harmony makes use of a chromatic secondary deceptive cadence by resolving to an F major triad in second inversion (see Example 5.57).
Example 5.57: Reduction of mm. 360-362

Section A’ brings back motives from “El siquisiri” and “El balajú,” though this time, the appearance of the *sones* is reversed. The change in tempo restores the energy from the former A section. The section is comprised of a series of statements of melodic phrase e. The emphasis of the 3/4 meter highlighted by the five-note motive in the previous section changes on measure 368 to the four-note motive shown above in Example 5.19. Melodic phrase e7 begins in measure 366, but the shift from the five-note rhythmic motive to the four-note rhythmic motive occurs after the melodic phrase has commenced. An important moving bass line played by the cellos also joins the texture. This bass line is comprised of quarter notes and clearly emphasizes the 3/4 meter. The four-note motive has an accent on the last note, naturally emphasizing the 6/8 meter (see Example 5.58). The *sesquialtera* rhythmic device here allows the melody to move freely in either meter. The first violins play the melody when melodic phrase e7 enters. These
are accompanied by the cellos playing the mentioned bass line while violas and second violins play consecutive eighth notes, while two trumpets highlight the texture with the four-note rhythmic motive.

Example 5.58: Transition from 5-note motive to 4-note motive

Melodic phrase e7 and e8 are separated by an extension that follows e7. The phrase extension is comprised of a three-measure segment that is repeated. The tonic harmony in the first beat of the first measure moves to its inversion in the second beat, and then to the subdominant in the third beat. The bass line, which is performed by low brass and low string instruments, arrives on the dominant in the second measure and emphasizes the fifth scale degree, while the harmony above oscillates between the dominant and subdominant chords. The bass line drops down to the lower octave in the third beat of the second measure. This motion is repeated in the third measure. The bass note in the third beat of the second and third measures of the phrase extension creates a mild dissonance with the subdominant harmonies, which are highlighted by the upper brass instruments. The note creating the dissonance can be explained as a pedal tone. The upper
strings play steady eighth notes and accent the fifth eighth note, emphasizing the 3/4 meter and breaking away from the *sesquialtera* rhythmic device (see **Example 5.59**). Material from this phrase extension is used later in the piece to transition to “El siquisirí.”

**Example 5.59: Extension of melodic phrase e7**

All of the melodic material in melodic phrases e8 through melodic phrase e11 is assigned to a trumpet and a trombone. Both instruments alternate playing segments of the melody. The order regarding the entrance of each instrument, and the number of measures each instrument plays varies with each melodic phrase. In the same manner, a closer look at the melodic material reveals that each melodic phrase has subtle pitch or rhythmic variations. **Example 5.60** lists melodic phrases e7 through e11 and highlights the rhythmic and melodic discrepancies phrases e8 through e11 have when compared to e7.
Often when one instrument takes the melody from another, there is a slight elision, which helps the continuity of the phrase to remain undisturbed. In melodic phrase e8 the trombone begins the melody, and in the fifth measure, it is passed on to the trumpet. The trumpet continues the melody one octave higher (see Example 5.61). Though the continuity of the phrase is not disturbed, the contrast between the instruments’ range and timbre is evident.

Example 5.60: Comparison of melodic phrases e7-e11

Example 5.61: Melodic phrase e8
Melodic phrase \( e9 \) commences once more with the trombone playing the melody. The trumpet, however, retakes the melody at a closer interval after three measures, giving the trumpet a longer melodic segment to complete (see Example 5.62).

**Example 5.62: Melodic phrase \( e9 \)**

Before the trumpet completes melodic phrase \( e9 \), the trombone interrupts the pattern with a partial statement (very much in the same way that melodic phrase \( e3 \) did in measure 192). This incomplete phrase, that is, melodic phrase \( e10 \), commences in what would be the anacrusis leading into the fourth measure of a complete statement. The melody is taken by the trumpet only two measures following the trombone’s entrance. This time, however, the trombone retakes the melody after two measures to complete the phrase (see Example 5.63).

**Example 5.63: Melodic phrase \( e10 \)**
Similar to melodic phrase \( e6 \), melodic phrase \( e11 \) begins with a quarter-note anacrusis. The playful nature of the previous phrase is continued when the trumpet reclaims the melody before the trombone can finish the phrase (see Example 5.64).

Example 5.64: Melodic phrase \( e11 \)

The slight variations found in every melodic phrase, along with the way the composer assigns the various melodic segments to the trombone and trumpet, make this section sound highly improvisatory. Though this melody is repeated six consecutive times, these subtle changes are enough to maintain the listener’s interest. A more complete picture of how these melodic phrases interact with each other is found in Example 5.65.
Melodic phrase \( e12 \) follows \( e11 \), though here the full orchestra participates. The horns, trumpets and trombones play the melody while the lower instruments play a syncopated accompaniment figure (see Example 5.66).

The rhythms and pitches that comprise melodic phrase \( e12 \) are identical to \( e11 \), with the exception of the anacrusis quarter note that commences the latter (see Example 5.67).
Example 5.67: Comparison of melodic phrase \textit{e11} and \textit{e12}

Overshadowing the syncopated accompaniment figure is the arpeggio figure from Example 5.34. The arpeggio figure is performed by both the higher woodwind instruments and the violins, though not simultaneously. Much like the alternation that occurred in the previous phrases between the trombone and the trumpet, the instrument groups divide the motive in alternation (see Example 5.68).

Example 5.68: Arpeggio figure in melodic phrase \textit{e12}

Following melodic phrase \textit{e12}, a four-measure phrase extension serves as a transition to the return of “El siquisiri.” The instruments playing accompanimental roles continue their roles in
the first two measures of the phrase extension. These instruments outline an F major triad, but then all arrive on a G in their respective ranges, emphasizing the second scale degree. The instruments playing the melody in melodic phrase e12 cease for two measures, then the horns enter in the second half of the phrase extension with the rhythmic motive from Example 5.24, creating a G major triad. The secondary dominant is used as a pivot chord in a chromatic chord modulation (see Example 5.69). The function of the horns is two-fold: 1) to provide the harmony that allows a return to the home key; and 2) to introduce a motive that anticipates the return of “El siquisiri.”

Example 5.69: Chromatic common-chord modulation

The rhythmic motive from “El siquisiri” is repeated by the trumpets in the following measure, the same measure where melodic phrase a7 begins, but does not continue thereafter.

Following the introduction to this work, the themes from “El siquisiri” were presented in three phrase groups. The reprise of “El siquisiri,” however, is only composed of one phrase group. Phrase group 4 is comprised of melodic phrases a7, a8, b5, b6, c4 and d4 respectively.
In an attempt to replicate the nature of the original melodies, the same melodies Moncayo had a hard time transcribing; it seems that his goal was to never repeat a phrase or melody in the exact manner. A comparison of the phrase structure of the phrase groups from Example 5.26 reveals that phrase group 4 is comprised of six phrases, rather than four or five. Phrase 4 seems to combine elements from phrase group 1 and phrase group 2 (see Example 5.70).

**Example 5.70: Phrase group 4, a combination of phrase groups 1 and 2.**

The underlying arpeggio motive from Example 5.23 forms the accompaniment in a similar manner as before. This same arpeggio motive continues to the closing section, which immediately follows melodic phrase d3. The closing section begins with a harmonic phrase comprised of a series of sustained harmonies over eight measures that occur over the arpeggio motive remnant from melodic phrase d4. Example 5.71 shows a reduction of the sustained harmonies, the arpeggio motive, and the chord progression, which terminates on a half cadence.
The arpeggio motive continues beyond the half cadence for two more measures. The instrumentation, however, moves from the lower instruments (basses, cellos, and bassoons) to the higher woodwind instruments. The arpeggio motive comes to the foreground, becoming the focus of attention as it sets up the finale.

Harmonically, the tonal center experiences a momentary shift via a chromatic modulation based on a borrowed A-flat major chord to a key a chromatic mediant away. At measure 462, a lowered submedian borrowed chord becomes the new tonic. The modulation and harmonic progression in this final section is represented in Example 5.72.

Example 5.72: Harmonic progression mm. 462-476

The motivic material found in the modulation phrase, mm. 462-469, is a return of the extension material from Example 5.59. Example 5.73 shows a reduction of the extension material. A comparison of the two examples shows great similarities in the texture, the
instrumentation, chord progression, and the emphasis of the 3/4 meter. The *sesquialtera*

erhythmic device is no longer present; rather, the final measures favor clarity over the ambiguity
created by simultaneous meters.

**Example 5.73: Extension material recurring in A-flat major mm. 462-467**

The extension material is comprised of two three-measure phrases that end on a half cadence.
Melodic phrase *c5* begins one measure after the entrance of the second phrase. Melodic phrase
*c6* follows *c5* and shares similar characteristics, though the melodic excerpt is transposed a third
higher and is harmonized by a B-flat major triad that resolves to a C major triad. Motivically,
the accompaniment is modified and conforms to the pervading five-note rhythmic motive (see
**Example 5.74**).
Example 5.74: Melodic motive $c_5$ and $c_6$, mm. 466-472

The five-note rhythmic motive, which continues to reinforce the 3/4 meter, increases in intensity until measure 473 when all parts erupt in eighth notes. The dynamic level increases and reaches the final chord with a fortissimo. As the composition reaches its final chord, the strings, along with the lower brass and woodwind instruments, add a final burst of energy by playing an arpeggiation of the final tonic harmony.

Compared to Galindo’s Sones de mariachi, Moncayo’s Huapango goes beyond a simple arrangement of various regional folk tunes. He uses unifying rhythmic motives throughout the composition to connect the various sections. Rather than using direct quotations of the sones, Moncayo absorbed the essence of each son and orchestrated the work in a unique manner. It seems he truly followed Huízar’s advice when he told him to “expose the material as you hear it and then develop it according to your own style.”

Huapango was the most performed and recorded work of the Mexican during its time, and continues its popularity to this day.

---

12 Alcaraz, La obra de José Pablo Moncayo, 11.
Chapter 6:
Conclusion

The first chapter of this document provides a brief survey of the development of classical music in Mexico. As part of this history, the Mexican people endured significant cultural and political changes that would shape the traditions and customs to the present day. The arrival of the Spanish forever changed the racial, ethnic, social and political landscape, but despite their attempts to eradicate the native cultures, a unique Mexican culture developed. This culture emerged as a synthesis of European traditions with the native ones that survived the Colonial Era. The achievement of independence exalted the *mestizo* as a symbol of this new Mexican identity, but was also accompanied by a turbulent political climate. During the Porfiriato, a time of relative political stability, the elite social class valued the European models over the new nationalistic ones. Musically, the European imprint permeated Mexican music, as was evident in the saturation of Italian opera and Italianate music, supported by the Mexican aristocracy. The chasm created between the elite social classes and the poor paved the way for the Mexican Revolution, a movement that led to the rise of the nationalistic movement in Mexico; that is, the suppression of Europeanism and the celebration of the *mestizo* and indigenous.

The two towering international figures associated with musical nationalism in Mexico during the first part of the twentieth century are arguably Carlos Chávez and Silvestre Revueltas. Of the two, Chávez, who devoted his life to improve the musical and artistic activities in Mexico, directly influenced an entire generation of musicians. Blas Galindo and José Pablo Moncayo were two composers who felt indebted to the investment that Chávez made in them. This relationship to Chávez set the two on similar tracks that would place them among the most
important Mexican composers of their generation. This study has detailed the many parallels between these composers, including: place of birth (both are from the state of Jalisco); formal studies at the music conservatory (especially their admission into Chávez’s composition class); members of the Grupo de los cuatro; commission by Chávez to write an arrangement of folk tunes for nationalistic concerts featuring the OSM, with the product of this commission bringing each composer international fame; an invitation to study at the Berkshire Music Festival (where they studied with Copland); and, high-ranking music positions (Moncayo would become the director of the OSM and Galindo the director of the Conservatory).

The two works analyzed here, Galindo’s *Sones de mariachi* and Moncayo’s *Huapango*, were composed during the height of Mexican Nationalism with the primary purpose of promoting the richness of Mexican folk music. Though the compositions were based on the traditional Mexican *son*, each composition incorporated *sones* from distinct regions. Galindo’s work was comprised of *sones* from the Western part of Mexico (*son jaliciense*), while Moncayo’s work was based on *sones* from the Eastern coastal region (*son jarocho*). A study of these traditional regional styles was included as a basis for understanding the two compositions better.

The examination of each work commenced with a search for the traditional *sones* that comprised them. Though many sources cited the names of the *sones* that were allegedly used in these orchestral compositions, none identified their structural or motivic roles, so a transcription of each *son* was created and used as an analytical tool. The resulting analyses dissect the melodic structure of each composition and compare them directly to the transcriptions.

These two compositions, while both nationalistic and readily accessible to the listener, are constructed very differently. Galindo’s work is comprised of three *sones*: “La negra,” “El
zopilote viejo,” and “Los cuatro reales.” Of the three, great effort was exerted in locating the son “Los cuatro reales.” Research uncovered some evidence that would account for part of this son, though the entire son is yet to be identified. An elimination process was used to uncover material belonging to the missing son, and two possibilities were proposed: first, that the remnant melodies pertain to the son “Los cuatro reales”; and second, that there is possibly a fourth son. The analysis further reveals that the son “La negra” is the centerpiece of the composition since it appears across several sections of the work. It was also suggested that because of the popularity of “La negra,” the audience would recognize any melodic material belonging to this son as a return to something familiar, regardless of whether the melodic material was previously stated. Structurally, the composition begins with a brief introduction, and is then comprised of five sections. The material used for the introduction, Part 1, Part 3\(^1\), Part 5, and the closing section is taken directly from “La negra.” It is apparent that Galindo effectively combined sections of selected sones to create a larger work. His intimate knowledge of the son jalisciense in combination with his formal training enabled him to set this music in a unique way. He was able to disperse the various roles in the mariachi ensemble across the entire orchestra. The true contribution of this piece is the adaptation of elements of the folk genre into the orchestra. The typical mariachi ensemble does not have the same depth and range that an orchestra does, and Galindo uses the orchestra to his advantage by combining various instruments to create a wide palette of timbres. In addition to this, he transferred some performing techniques from some mariachi string instruments and adapted them to the orchestra (e.g., when he asks the strings to play “quasi chitarra”).

\(^1\) Part 3 is comprised of material taken from “La negra” and “Los cuatro reales.” All other sections mentioned are comprised solely of melodic material taken from “La negra.”
Moncayo’s *Huapango* is sometimes considered the unofficial second national anthem of Mexico. The international success it received is second to none among Mexican concert music. The task of transcribing a traditional *son jarocho* was more complicated here than in the case of Galindo, for the melodies are never performed the same twice. Due to the improvisatory nature of this music, a slightly different analytical approach was necessary. The process of analyzing the melodic content note by note as a means of recognizing the identity of a *son* would not produce a satisfactory result; therefore, additional elements, primarily the harmonic and rhythmic structure, were analyzed as well. When compared to Galindo’s arrangement, it is evident that Moncayo’s work contains more original content and goes far beyond a simple arrangement of various *sones*. The entire work is tied together by two rhythmic motives. The first, a four-note motive, is expanded to create the second, a five-note motive. These appear throughout the work in accompaniment figures, but more importantly, are used during transitions to connect the larger sections of the form. The melodic content used in *Huapango* is fairly simple, and does not seem to consistently quote the *sones* verbatim. For example, the simple rhythms Moncayo used in the melodies of “El siquisiri” do not reflect the character of this *son*; rather, the musical elements that reveal the character of the *son* are found in the accompaniment. Throughout the work the accompaniment will often make use of the *sesquialtera* rhythmic device to create polyrhythmic patterns, which are governed by the harmonic and rhythmic structure of the original *son*.

Recently, a revived interest in these composer’s music surged as many across Mexico celebrated the 100-year anniversary of the composers’ birth by performing concerts featuring their music and recording their music. One particular project, led by the Consejo Nacional para la Cultura y las Artes (CONACULTA), a Mexican entity that promotes art and culture, edited and recorded all of Moncayo’s works. This is the first project of its kind. The unexpected
success of Galindo’s *Sones de mariachi* and Moncayo’s *Huapango* brought the composers fame and opportunity early in their careers, but this success would overshadow the composers’ original works. Today, these works have become a standard part of the classical repertoire of Mexican concert music. Though the Mexican nationalistic era came to an end after the death of Moncayo, these compositions remain popular to this day and are still frequently performed. On one hand, these works came to be regarded by many Mexicans with a sense of patriotic pride; on the other hand, some scholars are dismissive toward these compositions, regarding them as mere arrangements of regional *sones*. Regardless, these compositions, though written at the height of the Mexican Nationalism, will continue to be embraced by many for generations to come because of their colorful orchestration, their use of vibrant folk rhythms and melodies, but more importantly, the reminiscent sentiment and pride Mexicans feel when they hear something purely *mestizo*. 
APPENDICES
APPENDIX A

TRANSCRIPTION OF THE SON “LA NEGRA”
APPENDIX B
TRANSCRIPTION OF THE SON “EL ZOPILOTE”

a (mm. 1-8)

b (mm. 9-16)

c1 (mm. 16-20)

F

C7

F

C7

F

Rept 3x

C7

F

F

C7

F

C7

F

C7

F


1. La vida del zopilote es una vida zarzuela

2. Zopilote de donde vuesca ven go de barra can
e

3. Zopilote de donde vuesca ven go de donde Manzana

F

C7

F

C7

F

C7

F

C7

F

C7

F

C7

C7

La vida del zopilote es una vida zarzuela

a (mm. 49-54)

Stock ending (1)
**APPENDIX C**

**TRANSCRIPTION OF THE SON “EL SIQUISIRI”**

Soloist

\[ G \]

Muy buenas noches señores, señora y señora.
Señorita, señorita, muy buenas noches señores.

Coro

\[ C \]

A todas las flores.

\[ G \]

Ay que si que si que...

\[ C \]

ci- tas de ros- tras can-ta-do-re, van las no- vas más bo- ni tas de éstos po- bres can- ta-do-res.

\[ G \]

no entre el ar- ga y la ja- ra-

\[ C \]

se an- maría un buen so-

\[ G \]

del co-re-an en-

\[ C \]

Ay que si que no.

Ahora sí mañana no.

\[ G \]

lana.

De todo el en-tras-te, ci-ne por tra-dición siempre gana el aplauso más que ci-do.

\[ C \]

Con la gran de si, con la cha-can...
APPENDIX D

TRANSCRIPTION OF THE SON “EL GAVILANCITO”

A E A E A D

Dícen que el gavilancito volando viene volando va. Se pasa la mar de vuelo.

I V I V I IV

A E A E A B E

lo, volando viene volando va, volando viene volando va. Ga-vil-an-ci-to vuelo, ve-sís. Yo tambi

I V I V I VV V

E A E A D

bién me la pasa bien, volando viene volando va. En los brazos de un cie

V I V I IV

A E A E A B E

lo, volando viene volando va, volando viene volando va. Ga-vil-

I V I V I VV V
APPENDIX E
TRANSCRIPTION OF THE SON “EL BALAJU”

C G7 C C7 F
Balá-jú se fue a la guerra y no me quiso llevar y no me
Dm7 G7 C G7
quiso llevar Balá-jú se fue a la guerra. Le dijó a su compa-
C C7 F Dm7
ñera vamonos a navegar aver quien llega primero al otro lado del mar. Ariles y más ariles ariles de aquel que iba dar agua a su caballo no se limpiaba arriba Ariles y más ariles, ariles de curizal me picaron las avispas pero me comí el panal.
# APPENDIX F

*SONES DE MARIACHI* FOLK TUNE LYRIC OCCURRENCE AND ORGANIZATION

<table>
<thead>
<tr>
<th>Theme</th>
<th>time</th>
<th>measures</th>
<th>lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>El Zopilote</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d1  d2</td>
<td>1'30&quot;-1'36&quot;</td>
<td>mm. 79-84</td>
<td>La vida del zopilote</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Es una vida arrastrada</td>
</tr>
<tr>
<td>e1  e2</td>
<td>1'37&quot; - 1'44&quot;</td>
<td>mm. 84-91</td>
<td>Todo el año vuela y vuela</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Con la cabeza pelada</td>
</tr>
<tr>
<td>f1  f2</td>
<td>1'45&quot;-2'06&quot;</td>
<td>mm. 99-119</td>
<td>La vida del zopilote</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Es una vida arrastrada</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Todo el año vuela y vuela</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Con la cabeza pelada</td>
</tr>
<tr>
<td><strong>Los Cuatro Reales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g1  g2</td>
<td>2'15&quot;-2'32&quot;</td>
<td>mm. 125-141</td>
<td>Ya te dí los cuatro reales</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dime cuándo volverás</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Y si no quedas contenta</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dime cuánto cobrarás</td>
</tr>
<tr>
<td><strong>La Negra</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h1  h2</td>
<td>2'33&quot;-2'49&quot;</td>
<td>mm. 142-157</td>
<td>¿Cuando traes a mi negra?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Que la quiero ver aqui</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Con su rebozo de seda</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Que le traí de Tepic</td>
</tr>
<tr>
<td><strong>Los Cuatro Reales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g3  g4</td>
<td>2'50&quot;-3'07&quot;</td>
<td>mm. 158-173</td>
<td>Ya te dí los cuatro reales</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dime cuándo volverás</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Y si no quedas contenta</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dime cuánto cobrarás</td>
</tr>
<tr>
<td><strong>La Negra</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h3  h4</td>
<td>3'08&quot;-3'242&quot;</td>
<td>mm. 174-189</td>
<td>¿Cuando traes a mi negra?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Que la quiero ver aqui</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Con su rebozo de seda</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Que le traí de Tepic</td>
</tr>
</tbody>
</table>
## APPENDIX G
COMPARISON OF INSTRUMENTAL WORKS BY GENRE FROM 1938-1958

<table>
<thead>
<tr>
<th>Category by Genre</th>
<th>Year</th>
<th>Jose Pablo Moncayo</th>
<th>Year</th>
<th>Blas Galindo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Orchestra</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1938</td>
<td>Huayepan</td>
<td>1938</td>
<td>Obra (Mexican orchestra)</td>
</tr>
<tr>
<td></td>
<td>1941</td>
<td>Huapango</td>
<td>1941</td>
<td>Sones de mariachi</td>
</tr>
<tr>
<td></td>
<td>1944</td>
<td>Sinfonia</td>
<td>1945</td>
<td>Nocturno</td>
</tr>
<tr>
<td></td>
<td>1945</td>
<td>Sinfonieta</td>
<td>1947</td>
<td>El Zanate</td>
</tr>
<tr>
<td></td>
<td>1947</td>
<td>Tres piezas</td>
<td>1947</td>
<td>Suite Homenaje a Cervantes</td>
</tr>
<tr>
<td></td>
<td>1949</td>
<td>Tierra de temporal</td>
<td>1951</td>
<td>Pequeñas variaciones</td>
</tr>
<tr>
<td></td>
<td>1953</td>
<td>Cumbres</td>
<td>1953</td>
<td>Obertura Mexicana No. 1</td>
</tr>
<tr>
<td></td>
<td>1954</td>
<td>Bosques</td>
<td>1956</td>
<td>Sinfonia No. 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1957</td>
<td>Obertura homenaje a Juarez</td>
</tr>
<tr>
<td><strong>String orchestra</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1947</td>
<td>Homenaje a Cervantes (with 2 oboes)</td>
<td>1948</td>
<td>Poema Neruda</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1952</td>
<td>Sinfonia breve (sinfonia No. 17)</td>
</tr>
<tr>
<td><strong>Ensemble</strong></td>
<td>1935</td>
<td>Amatuzinac (string quartet and flute)</td>
<td>1937</td>
<td>Bosques (for woodwinds)</td>
</tr>
<tr>
<td></td>
<td>1936</td>
<td>Pequeño Nocturno (String quintet and piano)</td>
<td>1941</td>
<td>Sextet (woodwinds)</td>
</tr>
<tr>
<td><strong>Concertos</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1938</td>
<td>Concertino (piano)</td>
<td>1942</td>
<td>Concierto No. 1 (piano)</td>
</tr>
<tr>
<td><strong>Ballet</strong></td>
<td>1956</td>
<td>Tierra</td>
<td>1940</td>
<td>Entre sombras anda el fuego</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1947</td>
<td>El Zanate</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1951</td>
<td>La Manda</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1951</td>
<td>El Sueño y la Presencia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1952</td>
<td>La Hijía de Yori</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1954</td>
<td>El Maleficio</td>
</tr>
<tr>
<td><strong>Incidental theatre/movies</strong></td>
<td>1954</td>
<td>La Potranca (movie Raices)</td>
<td>1947</td>
<td>Don Quijote</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1948</td>
<td>Asturias</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1954</td>
<td>El Tuerto (movie Raices)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1951</td>
<td>Los signos del Zodiaco</td>
</tr>
<tr>
<td><strong>Smaller Chamber</strong></td>
<td>1933</td>
<td>Sonata (cello/piano)</td>
<td>1933</td>
<td>Suite (violin/cello)</td>
</tr>
<tr>
<td></td>
<td>1934</td>
<td>Sonata (viola/piano)</td>
<td>1936</td>
<td>Cuarteto (quartet for cellos)</td>
</tr>
<tr>
<td></td>
<td>1937</td>
<td>Sonata (violin/piano)</td>
<td>1938</td>
<td>Dos Preludios (oboe/English horn)</td>
</tr>
<tr>
<td></td>
<td>1937</td>
<td>Romanza (violin/cello/piano)</td>
<td>1945</td>
<td>Sonata (violin/piano)</td>
</tr>
<tr>
<td></td>
<td>1938</td>
<td>Trio (flute/cello/piano)</td>
<td>1948</td>
<td>Sonata (cello/piano)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1957</td>
<td>Suite (violin/piano)</td>
</tr>
<tr>
<td><strong>Plano/Organ</strong></td>
<td>1935</td>
<td>Sonatina</td>
<td>1935</td>
<td>La Lagartija</td>
</tr>
<tr>
<td></td>
<td>1947</td>
<td>Tres piezas</td>
<td>1936</td>
<td>Suite numero 2</td>
</tr>
<tr>
<td></td>
<td>1948</td>
<td>Homenaje a Carlos Chavez</td>
<td>1937</td>
<td>Preludios</td>
</tr>
<tr>
<td></td>
<td>1951</td>
<td>Muros Verdes</td>
<td>1938</td>
<td>Llanto Alegre (prelude)</td>
</tr>
<tr>
<td></td>
<td>1957</td>
<td>Simiente</td>
<td>1945</td>
<td>Cinco preludios</td>
</tr>
<tr>
<td></td>
<td>1958</td>
<td>Pequeño Nocturno</td>
<td>1945</td>
<td>Ella estaba triste</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1951</td>
<td>Pequeñas variaciones (organ)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1952</td>
<td>Siete piezas</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY


Alcaraz, José Antonio. La obra de José Pablo Moncayo. UNAM / Difusión Cultural, Departamento de Música, 1975.


Braojos, Ricardo, Eugene Rodriguez, Antonio García de León, Esteban Utrera, Juana Cabos, Cenzontles (Musical group), Grupo Mono Blanco (Musical group), Rústicas Producciones Unidad Indígena de Santa Rosa Lombarga (Musical group), and Cenzontles Mexican Arts Center. Fandango searching for the white monkey. San Pablo, CA: Los Cenzontles Mexican Arts Center, 2006.


Johnson, Jean B. “The Huapango: A Mexican Song Contest.” California Folklore Quarterly 1, no. 3 (July 1, 1942): 233–44.


———. Panorama de la música mexicana: desde la independencia hasta la actualidad. Instituto nacional de bellas artes Centro nacional de investigación documentación e información musical Carlos Chávez, 1941.


———. Panorama de La Música Tradicional de México. Imprenta Universitaria, n.d.


