



CARNEGIE HALL

Weill Music Institute

GLOBAL ENCOUNTERS

MUSIC OF MEXICO

STUDENT GUIDE



ACKNOWLEDGMENTS

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CARNEGIE HALL

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IMPORTANT TERMS

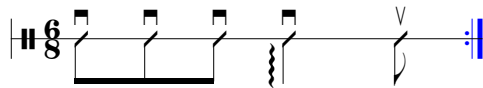
SG1

fandango: A social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. It is in the fandango where the five elements of son jarocho (a traditional style of music from Veracruz, Mexico) come together most significantly: música (music), versada (lyrics or repertory of verses), instrumentos (musical instruments), zapateado (dance), and poesía (reciting of poetry). These five elements constitute not only the fandango, but also an important feeling of community, the sense of togetherness that social dances bring. The most prominent musicians at a fandango have facility with all five elements, but it only takes knowledge of a couple of the elements to fully participate in a fandango. Literally, the word fandango means “party” or “celebration.”

décima: A ten-line poetic form that has a long history in Mexican balladry. The most used form is the décima espinela, named after the poet Vicente Espinel. This form uses octo-syllabic meter with the rhyme scheme ABBA ACCDDC.

maniqueo/mánico: A rhythmic pattern of up-strokes and down-strokes used to strum the jarana, a guitar-like instrument commonly used in Mexican folk music.

golpe: The predominant accent pattern within the 6/8 meter, in which accents fall on the first, fourth, and sixth beats of the measure. Below is a sample of golpe notation for a jarana player.



son: Literally translated as “sound,” a particular type of Mexican folk music from the countryside. This designation for rural folk music comes from a colonial distinction made between música, which was the music of the church and the court, and the son, which was the “noise” everyone else made.

zapateado: From the Spanish word for shoe (“zapato”), the foot-stomping style of dance that accompanies Mexican son in its various regional traditions. The dance, typically performed by couples, usually takes place on a wooden platform called a tarima.

Carnegie Hall consulted latuzamusic.com while preparing the above definitions.



A live performance of Celso Duarte



SG2

“Nothing Gold Can Stay” by Robert Frost

Nature’s first green is gold,
Her hardest hue to hold.
Her early leaf’s a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

ACTIVITY 1 HOMEWORK

Answer two of these questions with a written paragraph.

Where do you have freedom in your life, and what do you do with it?

When is structure satisfying, and when is it frustrating?

How should people balance freedom and structure if they want to have a happy life and fulfill their potential?



ARCHITECTURAL SHELTERS HANDOUT

SG3

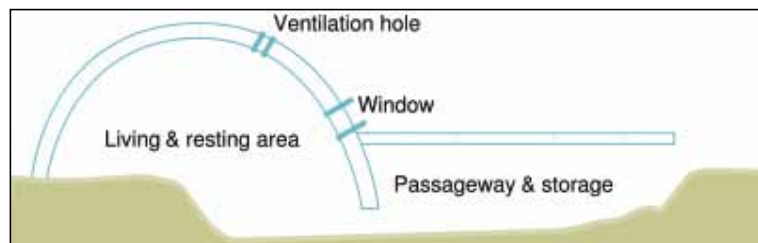
Camping Tent

Tents provide portable shelter with a simple structure made of poles (either interior or exterior), a durable fabric, and several varieties of fasteners, including straps, clips, and fabric sleeves. Some tents are tall enough to stand in, while others are only tall enough for sleeping purposes. Most tents are free-standing, but they must be secured in high winds.



Igloo

Igloos are shelters erected from snow blocks in regions where the temperature is extremely cold. Some igloos are built for temporary use, while others are constructed carefully as part of intricate villages. To make an igloo, snow blocks are cut from an icy bank, and the remaining hole is used as the lower half of the shelter. The blocks are stacked into a dome and a short tunnel at one end serves to reduce wind. Due to snow's insulating properties, igloos can be very warm.



Xochicalco

Xochicalco is an ancient ruin on top of a large hill near Cuernavaca in the Mexican state of Morelos, dating back to the eighth century. Xochicalco was an important trading center because of its strategic location between the Pacific coast and important trading regions. In addition to stone pyramids built to honor the gods worshipped by Xochicalco's residents, the ruins include two ball courts, as well as stone houses and plazas where residents are thought to have lived, socialized, and played games.



Ruins at Xochicalco



SG4

ARCHITECTURAL FREEDOMS AND STRUCTURES WORKSHEET

ARCHITECTURE	FREEDOMS ENJOYED BY INHABITANTS	STRUCTURES USED
CAMPING TENT		
IGLOO		
XOCHICALCO		



ACTIVITY 2 HOMEWORK

SG5

Now that we've listened more closely to our artist's work, answer these questions:

Do these musicians seem more interested in freedom or structure?

What specifically about the music makes you say that?



Palacio de Bellas Artes

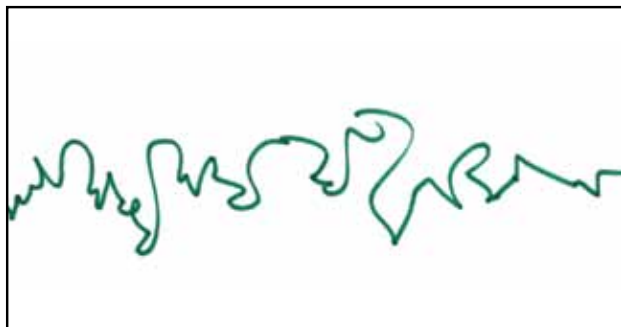


SG6

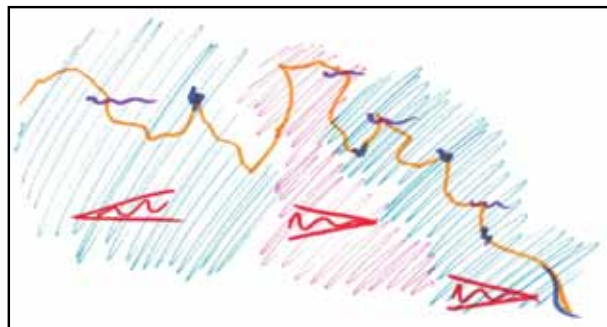
LISTENING MAP NOTATION SAMPLES

The notation samples below represent the beginning of the solo break from CD Track 23, *A Night in Tunisia* by Dizzy Gillespie, as performed by Charlie Parker on the alto saxophone.

GRAPHIC (analogue)



GRAPHIC (abstract)



DESCRIPTIVE (music vocabulary)

The alto sax plays 63 upper-range notes in 12 seconds, using scales, chromatics, and arpeggios that follow the chords, all in 16th-note runs at a tempo of 164 quarter notes per minute, for four measures and a half note downbeat.

DESCRIPTIVE (everyday vocabulary)

The alto sax plays a lot of fast high notes in a short time, which flow very quickly and smoothly, all in one breath, and ends on a longer, lower note when the rest of the band comes in.

POETIC (metaphor, simile)

The alto sax plays like a hummingbird in a tornado.

STANDARD WESTERN MUSIC NOTATION



EL SIQUISIRI HANDOUT

SG7

INTRODUCING EL SIQUISIRÍ

There are only 80 sones, or songs, in the entire son jarocho tradition. Part of the tradition is that the musicians create variations or arrangements of the sones, including writing new verses. For example, the son *El Siquisirí* is universal. Every player of son jarocho knows it, and it consequently links everyone together in the tradition. Experienced performers have presented the son hundreds of times.

Musicians customarily use *El Siquisirí* to launch a performance or fandango, and they might begin by addressing the audience directly, introducing themselves or inviting everyone to join the fandango. Celso Duarte's version skips the introductions and dives into a love story.

SIQUISIRI LYRIC (Celso Duarte version)

Lo recuerdo y no lo olvido
que era la noche más bella,
que era la noche más bella
lo recuerdo y no lo olvido.

*I remember and I don't forget
that it was the most beautiful night,
that it was the most beautiful night
I remember and I don't forget.
(repeat these 4 lines)*

Hicimos los dos unidos
con la luz de las estrellas,
con la luz de las estrellas
hicimos los dos unidos.

*We did, the two of us together
with the light of the stars,
with the light of the stars
we did, the two of us together.
(repeat these 4 lines)*

Ay que sí, válgame Dios,
las estrellas en el cielo,
ay que sí, que sí, que no,
brillan como las espadas,
brillan como las espadas
yo no le temo al acero,
yo no le temo al acero,
ni a pistola preparada
siendo por el que yo quiero
y aunque muera a puñaladas.

*Oh yes, may God help me,
the stars up in the sky,
oh yes, oh yes, oh no,
are shining like swords,
are shining like swords
but I don't fear steel,
I don't fear steel,
not a loaded pistol,
if it is for whom I love,
even if I should die stabbed.*

Cuánto gusto me da verte
déjame darte un abrazo,
déjame darte un abrazo,
cuánto gusto me da verte.

*How glad I am to see you,
let me give you a hug,
let me give you a hug,
how glad I am to see you.
(repeat these 4 lines)*



SG8

Le doy gracias a mi suerte
porque con el tiempo acaso,
porque con el tiempo acaso
más y más pueda quererte.

*I thank my good luck
because with time, maybe,
because with time, maybe,
I will love you more and more.
(repeat these 4 lines)*

Ay que sí, que sí que no,
yo vi una nubería,
que sí, que sí, válgame Dios,
como que quería llover,
por aquí lo vi, por aquí pasó,
le dije a la vida mía,
ay que sí, la del dolor,
no nos vaya a suceder
como los que se querían
y ahora no se pueden ver.

*Oh yes, oh yes, oh no,
I saw a bunch of clouds,
oh yes, oh yes, may God help me,
as if it were going to rain,
I saw it here, I saw it passing by,
and I told my beloved,
oh yes, oh, the pain,
may it not happen to us
as it happened to the lovers
that now don't want to see each other.*

Que en el cerro del vigía
triste se quejaba un lión,
triste se quejaba un lión
en el cerro del vigía.

*For in the scout's hill
a lion was sadly complaining,
a lion was sadly complaining
up on the scout's hill.
(repeat these 4 lines)*

Y en su quejido decía
yo nunca he sido llorón,
pero por ti lloraría
lágrimas del corazón.

*And in his whimpering, he said,
I never was a crier,
but for you I would cry
tears from the heart.
(repeat these 4 lines)*

Válgame dios, la del dolor,
quién fuera como el cocuyo,
quién fuera como el cocuyo,
que alumbraba para volar,
que alumbraba para volar,
dime qué amor es el tuyo,
dime qué amor es el tuyo
que no lo puedo olvidar,
y por más que disimulo,
todo es puro suspirar.

*May God help me, oh, the pain,
who could be like the firefly,
who could be like the firefly,
that lights up in order to fly,
that lights up in order to fly,
tell me what kind of love is yours,
tell me what kind of love is yours
that I just can't forget it,
and no matter how much I pretend,
everything is nothing but sighs.*



ABOUT COPLAS

SG9

The opening lyric of Celso Duarte's *Siquisiri* is a verse in a poetic form called copla, which is often used in son jarocho. Coplas are written in one form and sung in another.

WRITTEN COPLA

Each copla is based on four lines. Each line generally has eight syllables, though seven- or nine-syllable lines sometimes occur. The four lines follow an ABAB end-rhyming pattern:

1	Lo recuerdo y no lo olvido	(A)	<i>I remember and I don't forget</i>
2	Que era la noche más bella	(B)	<i>that it was the most beautiful night.</i>
3	Hicimos los dos unidos	(A)	<i>We did, the two of us together,</i>
4	Con la luz de las estrellas	(B)	<i>with the light of the stars.</i>

SUNG COPLA

In musical performance, the simple four-line verse is usually sung in a repeated pattern, resulting in an eight-line verse. For example, the written verse 1234 is sung as 1221 + 3443 (or 1221 + 3434):

1	Lo recuerdo y no lo olvido	(A)	<i>I remember and I don't forget</i>
2	que era la noche más bella,	(B)	<i>that it was the most beautiful night,</i>
2	que era la noche más bella	(B)	<i>that it was the most beautiful night</i>
1	lo recuerdo y no lo olvido.	(A)	<i>I remember and I don't forget.</i>
3	Hicimos los dos unidos	(A)	<i>We did, the two of us together</i>
4	con la luz de las estrellas,	(B)	<i>with the light of the stars,</i>
4	con la luz de las estrellas	(B)	<i>with the light of the stars</i>
3	hicimos los dos unidos.	(A)	<i>we did, the two of us together.</i>

WRITING YOUR OWN COPLA

To write your own copla, begin with an end-rhyming four-line verse (ABAB) with eight syllables per line. To transform your copla into the sung lyric form, apply a repetition pattern.

For example:

WRITTEN

If you came here to fandango
 You'll be happy that you came here
 If you want to dance the tango
 Dance your heart out, there's no blame here

SUNG

If you came here to fandango
 You'll be happy that you came here
 You'll be happy that you came here
 If you came here to fandango

If you want to dance the tango
 Dance your heart out, there's no blame here
 Dance your heart out, there's no blame here
 If you want to dance the tango



SG10

EL SIQUISIRI – OPENING VERSE LYRICS

Graciana Silva Garcia Musique du Monde version

FIRST VERSE

Muy buenas tardes señores,
señoras y señoritas,
señoras y señoritas,
muy buenas tardes señores
de rostros cautivadores;
va la trova más bonita,
va la trova más bonita
de estos pobres cantadores.

*Very good afternoon, gentlemen,
ladies and young women,
ladies and young women,
very good afternoon, gentlemen,
with your captivating faces;
here goes the most beautiful tune,
here goes the most beautiful tune
of these poor singers.*

SECOND VERSE

(not translated here)

THIRD VERSE

Qué bonito es el guapango
cuando el arpa le acompaña;
cuando el arpa le acompaña
qué bonito es el guapango;
bajo la sombra del mango
y el olor de flor de caña,
hay que ponerse muy chango
para zapatear con maña.

*How beautiful is the guapango
when accompanied by the harp;
when accompanied by the harp,
how beautiful is the guapango;
under the shade of the mango tree,
surrounded by the smell of the sugarcane flower,
one must become very quick
in order to step with wisdom and wit.*



Marketplace in Mexico City



Los Rogacianos y Los Nacionales de Jacinto Gatica version

SG11

Buenas noches señoritas,
muy buenas noches, señores,
muy buenas noches, señores,
señoras y señoritas,
a todas las florecitas
de rostros cautivadores
van las trovas más bonitas
de estos pobres cantadores.

*Good night, young ladies,
very good night, gentlemen,
very good night, gentlemen,
ladies and young dames,
to all the pretty flowers
with captivating faces
we sing the prettiest tunes
of these poor singers.*

Ay que sí que no que no,
y hubo un tiempo en que yo hacía
(ay que sí que no que no),
lo que me daba la gana,
(ahora sí, mañana no),
muchos amores tenía,
(con la grande sí, con la chica no),
que me pasaban la lana,
en ese tiempo me vestía
doce veces por semana.
(Eso es todo? ¡Acábatela, pariente!)

*Oh yes, oh no, oh no,
there was a time when I did
(oh yes, oh no, oh no)
whatever strokes my fancy,
(now yes, tomorrow no),
I had many loves
(with the big one, yes, with the small one no)
that would give me money,
back then I would get dressed up
twelve times a week.
(Is that all? Finish it off, cousin!)*

Son de Madera version

Para cantar, he traído
sones de la tradición
y otros de nueva creación
que a este mundo han venido.

*To sing, I have brought
sones from the tradition
and others of new creation
that have come into this world.*

Yo me arropo en el cumplido
del paisaje que me encierra,
el que en mi pecho se aferra,
y me abriga el cantar,
para poder expresar
los sonidos de la tierra.

*I wrap myself in the commitment
to the countryside that surrounds me,
that strengthens in my chest,
and that protects me with song,
in order to be able to express
the sounds of the land.*



SG12

SUPPORT MATERIALS FOR GLOBAL STUDIES / ART PROJECT



ABOUT THE COLORS OF THE FLAG

The Mexican flag was officially designed in 1821 when Mexico won its independence from Spain. The background of the flag is split into three colors: green, white, and red. Green symbolizes independence, white is for the Roman Catholic religion, and red is for the union of ideas and causes. Mexico adopted the Roman Catholic doctrine of Spain while also asserting its independence. Also, Mexico was able to free itself of the social system, developed under Spanish rule, which privileged Mexicans with European heritage over those of mixed ethnic background or of the indigenous majority.



ABOUT THE MEXICAN COAT OF ARMS

The central emblem on the flag shows in graphic form the foundation myth of the ancient Aztec empire. It represents the story of how the Aztec Indians chose the site on which to build their capital city of Tenochtitlan (the ruins of which are contained within modern-day Mexico City). The leader of the nomadic Aztecs was visited in a dream by the god of war, Huitzilopochtli, and told to settle in the place where they would find an eagle perched on a prickly pear cactus holding a serpent. The image of the eagle and the snake has religious connotations as it relates to the beliefs of the ancient people, but it also serves as a symbol of triumph: the proud eagle defeating the evil snake. When the Aztecs saw the eagle and the site of their new city, it was a swampy terrain, but they settled there anyway and built their great capital.

Carnegie Hall consulted Encyclopedia Britannica while preparing these descriptions.



SUPPORT MATERIALS FOR ENGLISH/SPANISH PROJECT

SG13

FANDANGO DEFINED

A fandango is a social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. It is in the fandango where the five elements of son jarocho come together most significantly: música (music), versada (lyrics or repertory of verses), instrumentos (musical instruments), zapateado (dance), and poesía (reciting of poetry). These five elements constitute not only the fandango, but also an important feeling of community, the sense of togetherness that social dances bring. The most prominent jarocho musicians have facility with all five elements, but it only takes knowledge of a couple of the elements to fully participate in a fandango. Literally, the word fandango means “party” or “celebration.”

DECIMA DEFINED

A décima is a ten-line poetic form that has a long history in Mexican balladry. The most used form is the décima espinela, named after the poet Vicente Espinel. This form uses octo-syllabic meter with the rhyme scheme ABBA ACCDDC. Décimas are sometimes improvised and deal with a wide range of subject matter, including themes that are philosophical, religious, lyrical, political, and satirical.

A 17TH CENTURY DECIMA

Below is an excerpt from *La vida es sueño* (*Life is a Dream*), written by Spanish playwright Pedro Calderón de la Barca and first published in 1635. Note that the rhyme is only present in the Spanish version of this décima.

Yo sueño que estoy aquí	(A)	<i>I dream that I am here</i>
destas prisiones cargado,	(B)	<i>of these imprisonments charged,</i>
y soñé que en otro estado	(B)	<i>and I dreamed that in another state</i>
más lisonjero me vi.	(A)	<i>happier I saw myself.</i>
¿Qué es la vida? Un frenesí.	(A)	<i>What is life? A frenzy.</i>
¿Qué es la vida? Una ilusión,	(C)	<i>What is life? An illusion,</i>
una sombra, una ficción,	(C)	<i>A shadow, a fiction,</i>
y el mayor bien es pequeño:	(D)	<i>And the greatest profit is small;</i>
que toda la vida es sueño,	(D)	<i>For all of life is a dream,</i>
y los sueños, sueños son.	(C)	<i>And dreams, are nothing but dreams.</i>



A mariachi band



SG14

CASCABEL

opening arpeggio **cascabel riff** 4X 2X

vocal

jarana

harp *A m* *E 7* *mf*

bass *pizz.* *A m* *E 7* *mf*

zapateados & quijada *zap:* *mf*

transition **main groove** 4X

vocal

jarana *A m* *E 7* *A m* *rasqueado*

harp *E 7* *A m* *f*

bass *E 7* *A m*

zap/qui *zap:* *quijada:* *strike* *scrape*



transition **verse**

8

vocal

Yo soy co-mo'el cas-ca-bel
I am like a rat-tle-snake

Yo soy co-mo'el cas-ca-bel
I am like a rat-tle-snake

jarana

rasqueado

harp

mp

bass

zap/qui

12

vocal

que'an-te na-di-e se re-ba-ja que'an-te na-di-e se re-ba-ja Yo soy co-mo'el cas-ca-bel
to an-y-one who stoops to an-y-one who stoops I am like a rat-tle-snake

jarana

2

harp

2

bass

zap/qui



SG16

CASCABEL LYRICS

Que bonito el cascabel
Cuando ya está amaneciendo
Cuando ya está amaneciendo
Que bonito el cascabel

Quiero morirme con él
que de amor estoy muriendo
que de amor estoy muriendo
y ya no puedo volver

Cascabelito sereno
cascabelito agitado
como quieres que yo ría
si ya tu amor me has quitado

Yo soy como el cascabel
que ante nadie se rebaja
que ante nadie se rebaja
yo soy como el cascabel

Si alguien testerea mi piel
le anuncio con mi sonaja
le anuncio con mi sonaja
que mi mordedura es cruel

Ay dale, dale durito!
Ay dale, dale durito
durito y como lo bate
que los besos de mi alma
me saben a chocolate

Ay cómo rezumba y suena!
Ay cómo rezumba y suena
rezumba y va rezumbando
rezumba y va rezumbando
mi cascabel en la arena



MEET THE ARTIST

SG17

CELSO DUARTE



Celso Duarte

Harpist Celso Duarte is heir to a rich South American and Mexican musical heritage. He performs on the Paraguayan harp, Celtic harp, and Mexican jarocho harp. His ensemble of classically trained musicians and improvisors interprets songs from the jaranero movement, along with original versions of South American folk music, often integrating the rhythms and traditions of jazz and world music. The strength of the ensemble lies in its execution of traditional music from the Spanish Baroque, as well as music with indigenous and African roots, and its experimentation with a fusion of jarocho rhythms and jazz.

Celso has participated in festivals in Mexico, the US, Europe, and Japan, and he has performed alongside such artists as Lila Downs, Wynton Marsalis, and Mercedes Sosa. Celso's music embraces the vibrant musical landscapes of Mexico and South America, and contributes to that region's continued musical evolution.

In 2007, Celso released the album *From South to South*, which marked the recording debut of his ensemble. The harp, along with such instruments as the cajón and the quijada, invites us to travel from the Veracruz region of Mexico (with its *son jarocho* music) to Paraguay and Brazil (with the rhythms of the Galopa Paraguaya and the Brazilian samba). The album represents a journey through South American roots and cultural identities.

CELSO DUARTE ON HIS MUSIC

When our band plays, we're kind of meditating. We become one with what we are listening to; our senses connect with the music. When we rehearse, we focus on listening to each player's individual voice. We work a lot in the structures, the dynamics, and the particular coloring of each of our pieces. There is a hidden script in every melody: If you understand that, it is possible for you to convey a single musical idea in every song.

In life, rhythm is everywhere—in breathing, in the heartbeat. It is at your side from the moment that you are born and it never leaves you. The earth rotates with a rhythm. Rhythm is the basis for everything.

In our music, structure is based on folklore because folklore dictates its own structures, both harmonic and melodic. Our folklore is a mixture of pre-Columbian, Spanish, and African influences. The most important physical element in my music is the harp.

For me, improvisation involves theory and technique, intuition, and heart. Improvisation means finding the soundtrack for a specific place and time, for the minutes and seconds that will never return. When I'm soloing, I think only about my music. I focus on my instrument and on the point to which I want to send its sounds. A unique interaction between the musician and the public is created in a very natural way. My ensemble has the freedom to experiment with different combinations of instruments, and to recreate the rhythmic freedom of the *son jarocho* genre, which has lately been disappearing. We pay attention to the jarocho tradition while enriching its modes of expression.

What I love the most in life is making music, and that love is what I want to express when I am alone with my instrument.



ABOUT SON JAROCHO MUSIC

SON JAROCHO

Son jarocho is a style of mestizo traditional music from the central and southern areas of the state of Veracruz, Mexico. The origins of son in Mexico are generally thought to have become recognizable by the beginning of the 19th century, with relevant musical elements that date back even further. Like the other regional styles of son, son jarocho has a set of musical instruments that are particular to the style: the jarana and the guitarra de son (also known as the requinto jarocho) as primary instruments, with the son jarocho harp (regional version of the diatonic harp), the pandero (similar to a tambourine), and the quijada (jaw bone rattle) as other instruments that are found within the tradition depending on the style of son jarocho being played, availability, and expertise.

Son jarocho developed musically and culturally through a social event known as the fandango. A fandango is a social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. Most importantly, people of all ages come as active participants rather than audience members. The center of the fandango is the tarima, a slightly raised wooden platform that can accommodate between two and eight dancers, around which everyone gathers.

RHYTHM AND IMPROVISATION IN SON JAROCHO

"I see the jarana as a drum with strings. Really what we do is pure percussion. And so there's a dialogue among various instruments, and with the zapateado ... They're not pieces. They're rhythmic and harmonic structures that permit musicians to improvise, and that's why a son doesn't have a time limit."—Gilberto Gutiérrez (Grupo Mono Blanco)

Improvisation in son jarocho refers as much to instrumental soloists as it does to the understanding between musicians of the rhythmic and melodic possibilities that exist within the style during performance, and it is another way in which performances differ from one another.

While melody is one aspect within which improvisation takes place, rhythm is the means by which the ensemble is collectively playful. Rhythm in son jarocho is fluid rather than fixed. The dominant meter in the tradition is 6/8, and there are two common ways of counting it (2 groups of 3, and 3 groups of 2). It is the rhythmic tension between the two counting methods, and the variety of ways to mark the rhythm, that define son jarocho. This tension is where the sense of "feel" comes into play and why fixed and formulaic rhythmic concepts are not true to the style. In the context of a fandango, the play of rhythmic subdivision is often remarkably demonstrated by the dancers on the tarima, an aspect that reveals the deep connections between the style and the dancing accompanies it.



SOCIOLOGY OF SON JAROCHO

To understand son jarocho is also to understand the meanings of geography and race in Mexican history and contemporary society. Son jarocho, like all of the regional son traditions, is mestizo music, emanating from the mix of Indian and European cultures that generally define Mexican society. As a regional folk tradition, it is historically based in the experience of people from the countryside rather than the city.

Veracruz, one of Mexico's major port cities, is where African slaves were brought into Mexico during the colonial era. Slavery was outlawed in the early 19th century, and in Veracruz there is a significant cultural influence from the Africans who were brought there. The word "jarocho," now understood as a nickname for people from Veracruz, was originally a derogatory term referencing a person of mixed African and Indigenous ancestry. This history places Veracruz and son jarocho in the larger world of the African diaspora. For example, the use of instruments such as the pandero and quijada, as well as the adoption of the cajón, is but one way in which son jarocho shares in the African musical heritage of the Americas. The people of Veracruz recognize the "Three Roots" of their culture: Spanish, African, and Indigenous.

"Southern Spanish elements include the harmonic structure, verse forms, the staccato heel dance style and the stringed instruments. African influences are evident in the syncopated rhythmic patterns of the son jarocho ... Evidence of African singing characteristics includes choral and individual call and response to a lead singer, slurring or bending of the notes and a sarcastic or irreverent attitude. While Indian influence is more difficult to identify, one characteristic is the frequent choice of animals as lyrical themes. Prior to the Spanish arrival, animals symbolized deities and divine forces in indigenous religions. Son jarocho lyrics depict the iguana, the hawk, the woodpecker, etc., and give these animals human characteristics."

—Timothy Harding, liner notes for El Son del Pueblo's CD, *Jarocho de Corazon*.

Mexico generally has recently become more interested in the African root—jarocho musicians now take pride in acknowledging the cultural distinctiveness of their musical tradition.

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ABOUT MEXICO

Mexico is the third largest country in Latin America, after Brazil and Argentina. Mexico borders the US to the north, Guatemala and Belize to the south, the Pacific Ocean to the west, and the Gulf of Mexico to the east. The Rio Grande River creates a border between Mexico and the states of Texas, New Mexico, Arizona, and California. Mexico's capital is Mexico City, located in the center of the country, and its currency is the Mexican peso.

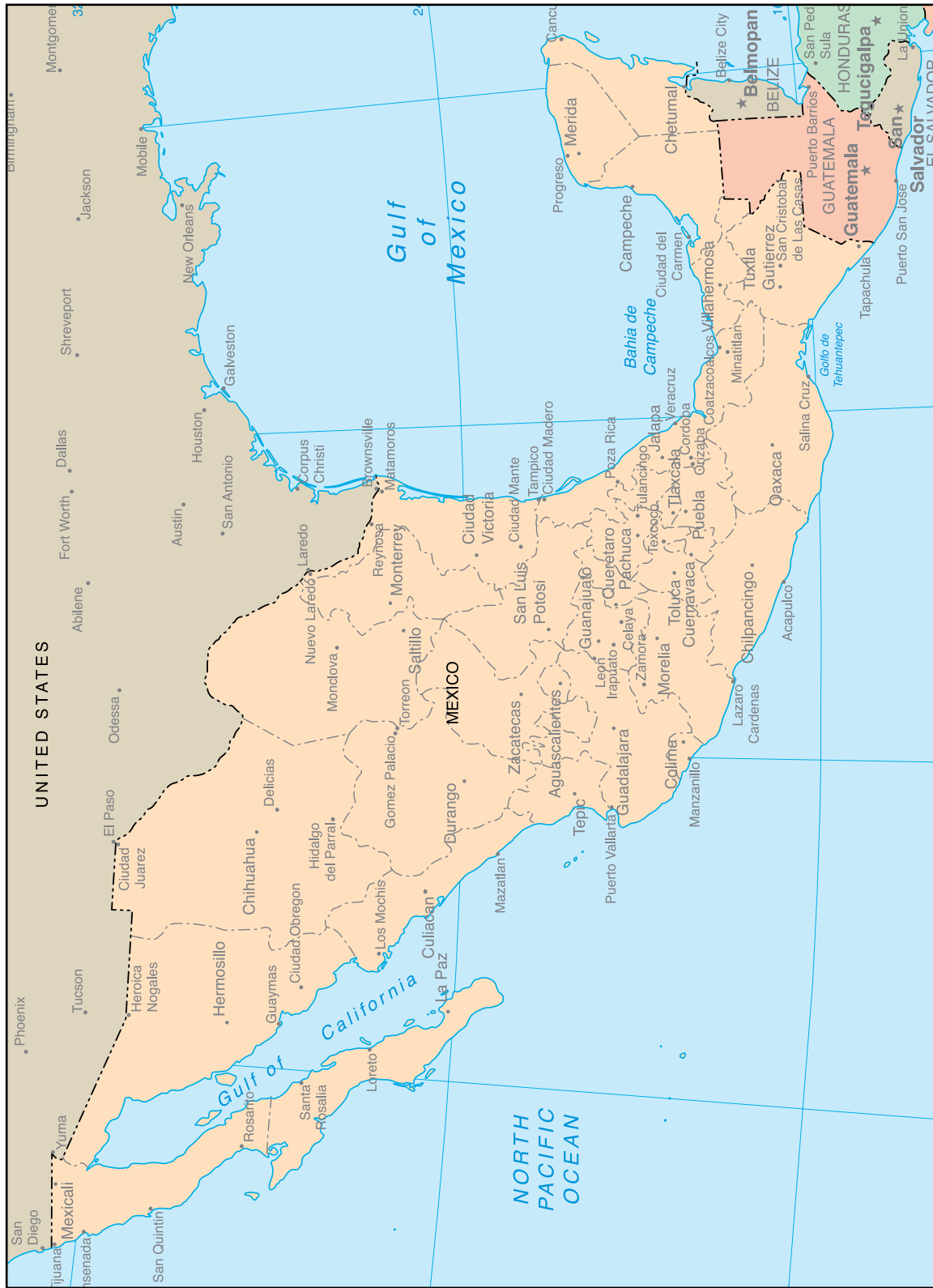
The majority of this 758,449-square-mile country lies on the Mexican Plateau between the Sierra Madre Occidental and the Cordillera Neo-Volcánica mountain ranges. The other two major regions of Mexico are the Yucatán Peninsula in the southeast and the Baja California Peninsula in the northwest, less than 20 miles south of San Diego. The country's highest peak, the volcano Citlaltépetl, is located on the Baja California Peninsula. Mexico has 31 states and a Federal District (similar to Washington, DC, in the US), which is where Mexico City is located. The official language of Mexico is Spanish. With a population of more than 107 million, it is the world's most populous Spanish-speaking country—approximately two-and-a-half times the size of Spain or Colombia. The predominant religion is Roman Catholicism, and the government is structured as a republic with two legislative houses. Mexico's head of state and government is the president.

Humans have inhabited Mexico for more than 20,000 years, including members of the Olmec, Toltec, Maya, and Aztec civilizations. In 1845, the US voted to annex Texas, triggering what came to be known as the Mexican-American War. This war ended with the Treaty of Guadalupe Hidalgo in 1848.

Mexico's economy has three main elements: agriculture, manufacturing, and petroleum and natural gas. Its major crops include corn, wheat, rice, beans, coffee, cotton, fruits, and vegetables. Mexico manufactures chemicals, transport vehicles, and electrical machinery, and it is the world's largest producer of silver.

Mexico City, the capital city of Mexico, is also known as the Federal District. The population of the city itself is approximately 8.6 million; when the metropolitan area is included, however, the population rises to 18.6 million. The next largest city, Guadalajara, has a population of almost 4 million. Mexico City is 571 square miles and accounts for approximately one-third of Mexico's industrial production.

Mexico City was founded in 1591 and is located on the site of the capital of the ancient Aztec empire. It has been a hub of politics, religion, and trade since the 13th century due to its centralized location between North and South America, as well as the barrier it forms between the Atlantic and Pacific oceans. One can find the ruins of Aztec temples, ninth-century French-style mansions, and modern skyscrapers—all in Mexico City.





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SON JAROCHO HARP



History

Son jarocho is a traditional style of music from Veracruz, Mexico, dating back at least 200 years. A jarocho group is typically made up of three primary instruments, one of which is the harp. In its earlier days, the son jarocho harp was much smaller than it is today, and it was played by a seated musician. In its more recent form, it has become much larger and is played from a standing position, allowing the musician to play more aggressively for a stronger sound.

Materials and Techniques

Unlike the classical harp often seen in orchestras, the son jarocho harp has no pedals, so it cannot change keys during performance. It has between 32 and 36 strings which are wrapped around pegs that are tuned using a key. Often the harpist plays a bass line on the lower strings with one hand while plucking a melody on the higher strings with the other hand.

JARANA



History

The jarana has a body shaped very much like a guitar. It also has strings and frets (raised metal strips along the neck). It is directly related to Spanish baroque guitars of the 16th century, and it is often used in ensembles and to accompany dances. It probably got its name from a Yucatecan dance it is associated with.

Materials and Techniques

The body of the jarana is somewhat narrower than that of a guitar, and it has between eight and twelve strings. The body of the jarana is traditionally carved from a single piece of wood, and the sound differs depending on the type of wood and the method used to make it. The musician typically strums chords on the jarana to create rhythm and harmony.

CAJON



History

The cajón is a type of drum that is wooden and box-like in shape, with a sound hole cut in its body. It is believed to have been brought to the Americas by slaves from West and Central Africa in the early 19th century. It was incorporated into Peruvian and Cuban music, and it gained popularity in the later part of the 1800s. It is now one of the most widely used Afro-Peruvian musical instruments.

Materials and Techniques

The cajón is typically made from thin sheets of plywood, and the sound hole is cut out of the side opposite the side that is played. The musician sits on top of the drum, tilting it at an angle, and slaps the side to make the sounds. The musician can strike the cajón with different parts of his or her hand to vary the instrument's sound. Additionally, there may be screws on top for adjusting the quality of sound, or timbre, and sometimes musicians attach cords to the back to create a buzzing sound when the cajón is struck.



DOUBLE BASS

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History

The double bass (also known as the bass, string bass, upright bass, and acoustic bass) is the largest and lowest-pitched string instrument in the modern symphony orchestra. The double bass is also used in many other genres, including jazz, 1950s-style blues, early rock 'n' roll, bluegrass, Afro-Cuban music, and tango.

Materials and Techniques

Double basses are constructed from several types of wood, including maple for the backside, spruce for the top, and ebony for the fingerboard. Like many other string instruments, the double bass is played either with a bow (*arco*) or by plucking the strings (*pizzicato*). In orchestral repertoire and tango music, both bowing and plucking styles are used. In jazz and latin music, the bass is mostly plucked, with the exception of some solos that are performed with the bow.

QUIJADA



History

The quijada is a percussion instrument. It is used in a number of different cultures, and its name may vary in each, but it is one of the earliest known rattles in Latin America. It is traditionally made from the jawbone of a donkey or horse.

Materials and Techniques

The jaw bone and teeth are worn down until the molars rattle in place to create the quijada's unique sound. The percussive sound and rhythm varies depending upon the way in which it is played. Most often it is held in one hand by the narrow end of the jaw, and the large end is struck with a palm. The quijada can also be played by scraping it with a stick.

TARIMA



History

The tarima is a raised wooden platform, like a small stage for dancing. A dancer or a couple creates the rhythm in a rapid movement of their feet, known as zapateado, on top of the tarima. It is often used in instrumental songs, where there are no words.

PHOTO CREDITS

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