

ABSTRACT

CARLOS CHÁVEZ, GABRIELA ORTÍZ, AND EDNA A. LONGORIA: EVOLVING
METHODS OF INCORPORATING INDIGENOUS AND POPULAR

MEXICAN MUSIC

By

Edna A. Longoria

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This paper examines the evolving methods of incorporating indigenous and popular Mexican music since the Nationalistic period in México. This project report also shows how the integration of Mexican folk music in Mexican composers' works has changed throughout the years. This paper analyzes the compositions *Sinfonía india* written by Carlos Chávez and *¡Únicamente la verdad!* written by Gabriela Ortíz. This paper also analyzes “*Tezcatlipoca, A Sacrifice Dance*,” a chamber orchestra work by myself, a Mexican American student composer. “*Tezcatlipoca, A Sacrifice Dance*” incorporates Mexican folk music just like the music of Carlos Chávez, Gabriela Ortíz and many other Mexican composers.

CARLOS CHÁVEZ, GABRIELA ORTÍZ, AND EDNA A. LONGORIA: EVOLVING
METHODS OF INCORPORATING INDIGENOUS AND POPULAR
MEXICAN MUSIC

A PROJECT REPORT

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	v
CHAPTER	
1. PREFACE	1
2. CARLOS CHÁVEZ AND THE USE OF MEXICAN INDIGENOUS MUSIC IN <i>SINFONÍA INDIA</i>	3
3. GABRIELA ORTIZ AND THE USE OF MEXICAN POPULAR MUSIC IN <i>UNICAMENTE LA VERDAD</i>	10
4. EDNA A. LONGORIA AND THE MEXICAN CONTEMPORARY INDIGENOUS MUSIC IN <i>TEZCATLIPOCA</i> , A SACRIFICE DANCE.....	21
5. CONCLUSION	44
BIBLIOGRAPHY	45

LIST OF FIGURES

FIGURE	Page
1. <i>Sinfonía india</i> : Huichol Melody Excerpt	7
2. <i>Sinfonía india</i> : Yaqui Melody Excerpt	8
3. <i>Sinfonía india</i> : Seri Melody Excerpt.....	9
4. <i>¡Únicamente la verdad!</i> Excerpt- <i>Norteño Cumbia</i>	16
5. <i>¡Únicamente la verdad!</i> Excerpt- Common rhythmic pattern of <i>cumbia norteña</i>	16
6. <i>¡Únicamente la verdad!</i> Excerpt- Common accompaniment pattern of <i>cumbia norteña</i>	16
7. <i>¡Únicamente la verdad!</i> Excerpt- <i>Contrabando y traición</i> lyrics.	17
8. <i>¡Únicamente la verdad!</i> Excerpt- Lyrics incorporated from <i>Contrabando y traición</i>	17
9. <i>¡Únicamente la verdad!</i> Excerpt- Lyrics incorporated from <i>Contrabando y traición</i> . (Description of part a)	18
10. <i>¡Únicamente la verdad!</i> Excerpt- Lyrics incorporated from <i>Contrabando y traición</i> . (Description of part b).....	18
11. <i>¡Únicamente la verdad!</i> Excerpt- Lyrics incorporated from <i>Contrabando y traición</i>	18
12. <i>¡Únicamente la verdad!</i> Excerpt- Lyrics incorporated from <i>Contrabando y traición</i>	19
13. <i>¡Únicamente la verdad!</i> Excerpt- Melody incorporated from <i>Contrabando y traición</i> in the accordion	19
14. <i>¡Únicamente la verdad!</i> Excerpt- Distorted and sampled fragments of <i>Contrabando y traición</i>	19

FIGURE	Page
15. <i>¡Únicamente la verdad!</i> Excerpt- Falsetto voice, as commonly heard in the <i>norteño</i> music.....	20
16. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ” Chart	24
17. <i>Danza de el venado</i> Excerpt	25
18. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ”, rhythm taken from <i>Danza de el venado</i> excerpt.....	26
19. <i>Danza de la peregrinación de Aztlan</i> Excerpt	27
20. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ”, rhythm taken from <i>Danza de la peregrinación de Aztlan</i> excerpt	28
21. <i>Se fué ayer</i> Excerpt	29
22. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ”, rhythm taken from <i>Se fué ayer</i> excerpt ..	30
23. <i>Papaganga</i> Excerpt.....	31
24. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ”, rhythm taken from <i>Papaganga</i> excerpt..	32
25. <i>Nonantzin</i> Excerpt	33
26. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ”, rhythm taken from <i>Nonantzin</i> excerpt.....	34
27. <i>Sun dainde</i> Excerpt	35
28. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ”, rhythm taken from <i>Sun dainde</i> excerpt ..	36
29. <i>El chincual</i> Excerpt.....	37
30. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ,” rhythm taken from <i>El chincual</i> excerpt..	38
31. <i>Canto del peyote</i> Excerpt.....	39
32. <i>Canción cora</i> Excerpt	40
33. “ <i>Tezcatlipoca, a Sacrifice Dance</i> ,” rhythm taken from <i>Canto del peyote, Canción core, Danca de la peregrinación de Aztlan</i> excerpt.....	41

FIGURE	Page
34. <i>¿Cómo amaneciste?</i> Excerpt.....	42
35. “Tezcatlipoca, a Sacrifice Dance,” rhythm taken from <i>¿Cómo amaneciste?</i> excerpt.....	43

CHAPTER 1

PREFACE

Many Mexican composers have incorporated Mexican music (indigenous and folk) in their compositions. The incorporation of indigenous music started during the Mexican Nationalistic period in the 1920s. During this period, composers such as José Pablo Moncayo, Silvestre Revueltas, and Carlos Chávez were the main practitioners of this Nationalistic style of writing. In chapter 2 I will discuss one of the most well-known compositions of that era, *Sinfonía india* written by Carlos Chávez in 1936; *Sinfonía india* incorporates exact quotation of Mexican indigenous music, and will serve as representative of an “objective nationalism,” a term famously used by Argentinian composer Alberto Ginastera to refer to his own works that incorporate exact quotation of the folk music of Argentina.

The style of incorporating indigenous and folk music has been changing throughout the years. Recently, Mexican composers have been incorporating indigenous and folk music in a more loosely interpretative way, more in line with Ginastera’s label of “subjective nationalism.” For Ginastera, a subjective nationalist work would not quote a folk song, but would instead refer to or imitate characteristics of the folk source. A good example of a recent Mexican composer using folk materials in a subjective nationalist way is Gabriela Ortiz’s use of Mexican popular music in her videopera *¡Únicamente la verdad!*, and I will discuss this work in chapter 3.

In this paper I examine the incorporation of Mexican music beginning with the work of nationalistic composer Carlos Chávez, followed by the work of contemporary Mexican composer Gabriela Ortiz. I will demonstrate how the incorporation of indigenous and popular music in Mexican composers works has changed throughout the years. This paper will contain an analysis of a new composition by myself, a Mexican American student composer. By writing “*Tezcatlipoca*, a Sacrifice Dance” I hope to show another example of incorporating indigenous and folk music such as the works of Carlos Chávez and Gabriela Ortiz, and many other composers.

My research on this topic will follow two methodologies: analytical research and socio-cultural research. I will use sources such as scores, audio, periodicals, encyclopedias to provide further insight into the topic. I will analyze *Sinfonía india*, by Carlos Chávez, *¡Únicamente la verdad!* by Gabriela Ortiz, and my own piece “*Tezcatlipoca*, A Sacrifice Dance.”

My investigation reveals an artistic trajectory of Mexican composers since the Nationalistic period in México. It also shows how the integration of Mexican folk music in Mexican composers’ works has changed throughout the years. I hope that this research will be useful to other composers who are interested in incorporating indigenous and popular music in their own compositions.

CHAPTER 2
CARLOS CHÁVEZ AND THE USE OF MEXICAN INDIGENOUS MUSIC IN
SINFONÍA INDIA

On June 13, 1899, composer Carlos Chávez was born in México City. During his career, Chávez became one of the most well-known Mexican composers, and was one of the first exponents of Mexican Nationalist music after the Mexican Revolution in 1910. Chávez became a composer, conductor, writer, teacher, and administrator throughout his career. His musical influence became well known across North America and in Europe.¹

Chávez's musical career started at the age of nine when he began piano lessons. His first teacher was his brother, Manuel, and a later instructor was Asunción Parra. Chávez was also a student of famous Mexican composer Manuel Ponce during the years of 1910-1914. Chávez started writing small piano pieces soon after he began piano lessons. He also took harmony lessons from Juan B. Fuentes at the age of 16, and later with Pedro Luis Ogazón starting in 1925.² By 1920, Chávez composed several pieces for solo piano, along with several piano and voice duets published by A. Wagner y Levien.³

¹ Robert Parker, *Carlos Chávez: A Guide to Research* (New York: Garland, 1988), 3.

² Robert Parker, "Chávez, Carlos," in *Oxford Music Online*, July 11, 2014. <http://www.oxfordmusiconline.com.mcc1.library.csulb.edu/subscriber/article/grove/music/05495>.

³ Parker, *Carlos Chávez: A Guide to Research*, 4.

In Chávez's music published before 1921, his musical style consists of mainly piano works influenced by Romantic music. Carlos Chávez had his first public concert in 1921, "which aroused considerable critical attention."⁴ During that year, he was commissioned by the Minister of Public Education, José Vasconcelos, to compose a ballet on an indigenous theme. He chose an Aztec legend called Xiuhtzitzquilo (we take the new year), and named it *El fuego Nuevo* (The New Fire), which according to Franco-American ethnomusicologist and professor of Latin American music Robert Parker, was the catalyst for Chavez's nationalistic style shift.⁵

Chávez had the opportunity to travel to Europe for seven months in September of 1922. In France he met composer Paul Dukas, who suggested that he incorporate "the rich popular music of his own country."⁶ His success in México arose in the summer of 1928 when he became the music director of the Orquesta Sinfónica de México, in México City. In 1928 he was appointed director of the Conservatorio Nacional in México city, and in 1933 and 1934 he served as a Chief of the Department of Fine Arts in the Secretariat of Public Education.⁷ The musical style of Carlos Chávez was influenced by the strong inclination towards nationalism in the Conservatory and the Department of Fine Arts.⁸ Between 1932 and 1940, half of his compositions had a nationalistic emblem.

⁴ Parker, *Carlos Chávez: A Guide to Research*, 4.

⁵ Ibid.

⁶ Ibid.

⁷ Robert Parker, and Leonora Savedra, "Chávez Ramirez, Carlos Antonio de Padua," in *Diccionario de la musica española e hispanoamericana*, (Madrid: Sociedad General de Autores y Editores, 1999), vol. 3: 587-609.

⁸ Parker, *Carlos Chávez: A Guide to Research*, 5.

Among these pieces were: *El sol*, 1934 (based on the corrido), *Sinfonía india*, 1935 (based on indigenous music), and *Chapultepec*, 1935 (based on three Mexican folk tunes).⁹

Chávez's nationalistic works generated much attention to Gerard Béhague, who states that Chávez was the "most accomplished practitioner of the nationalist movement" in México. One of Chávez's most famous works from this era writing in an objective manner by using specific references to indigenous music is his *Sinfonía india*.

Argentinian composer, Alberto Ginastera referred to his own music that is written in this style as "objective nationalism," where he quotes actual folk Argentine folk tunes.¹⁰

Chávez acknowledges indigenous culture by studying indigenous instruments and ancient music found by Spanish historians. In this work, Chávez includes "literal quotations of Indian melodies as the main thematic material in various sections and also uses traditional native musical percussion."¹¹ The indigenous melodies and rhythms originate in music of the Huichol, Yaqui, and Seri people of México.¹² Chávez also included indigenous percussion such as the Yaqui drum, clay rattle, water gourd, teponaztlis, and tlapanhuehuetl.¹³

⁹ Parker, *Carlos Chávez: A Guide to Research*, 6.

¹⁰ Deborah Schwartz-Kates. "Ginastera, Alberto." *Grove Music Online*, Oxford Music Online, Oxford University Press, October 16, 2014, <http://www.oxfordmusiconline.com.mcc1.library.csulb.edu/subscriber/article/grove/music/11159>.

¹¹ Parker, *Carlos Chávez: A Guide to Research*, 6.

¹² Ibid.

¹³ Ibid.

Chávez wrote *Sinfonía india* in the United States, completed it in 1935, and was premiered in a radio performance by the Columbia Broadcasting Orchestra on January 23, 1936.¹⁴ *Sinfonía india*, a one movement symphonic work, follows a three-part form. The symphony consists of two main themes: the first theme is strongly rhythmic and is borrowed from the music of the Huichol people from the state of Nayarit (figure 1); the second theme is more lyrical and is borrowed from the Yaqui people from the state of Sonora (figure 2).¹⁵ In the finale of the composition, Chavez quotes a Seri melody, which “was considered at the time the epitome of the Indianist style,” due to the very repetitive rhythmic characteristics (figure 3).¹⁶

Sinfonía india provides a clear example of the Mexican nationalistic era style of writing. In *Sinfonía india* Chavez writes in an objective way, incorporating literal quotations of Mexican indigenous music, which are easily distinguished by the listener’s ear.

¹⁴ Parker, *Carlos Chávez: A Guide to Research*, 7.

¹⁵ Nicole Stocks, “Sinfonía India, Carlos Chávez,” *Prezi*. July 10, 2014. <http://prezi.com/duzt8r-cjlie/sinfonia-india-carlos-chavez/>

¹⁶ Gerard Béhague, “Indianism in Latin America Art-Music Composition of the 1902s to 1940s: Case Studies from Mexico, Peru, and Brazil,” *Latin America Music Review* 27, no. 1 (2006): 32.

9
Huichol
Allegro $\text{♩} = 96$

Picc. I
Fl. I
Ob. II
Cl. Eb
Cl. Bb
Bass Cl.
Bn. II
Hn. I
Tpt. I
Trb. I

Timp.
IND. DR.
I
SFT. RATT
II
RATT. STR.
III
B. DR.
IV

Harp

3
2
Allegro $\text{♩} = 96$

I
VI.
II
Vla.
Vcl.
Bass

marcato
f on the string
f on the string

FIGURE 1. *Sinfonia india*: Huichol Melody Excerpt.

27 *Yaqui*
Allegretto cantabile ♩ = 80

rall. poco

Picc. I
Piccolo II change to Flute III

Fl. I
Fl. II

Ob. I
Ob. II

Cl. Eb
Cl. Bb
Bass Cl.

Bn. I
Bn. II

Hn. I
Hn. II

Tpt. I
Tpt. II

Trb. I

Timp.

IND. DR.
I
II
Perc.
RATT. STR.
III
RASP. ST.
IV

Harp

3 4
2 4

rall. poco

Allegretto cantabile ♩ = 80

I
VI.
II
Vla.
Vcl.
Bass

FIGURE 2. *Sinfonia india*: Yaqui Melody Excerpt.

88
Poco Più Vivo ♩. = 138, sempre giusto

The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute I & II, Oboe I & II, Clarinet in E-flat, Clarinet in B-flat, Bass Clarinet, Bassoon I & II), brass (Trumpet I & II, Trombone I), and percussion (Tympani, Snare Drum I & II, Cymbal, Triangle, Gong, and Tom-toms). The second system includes strings (Violin I & II, Viola, Violoncello, and Bass). The score features various dynamics such as *mf*, *f*, and *p*, and performance instructions like *con sordino*, *con sordini*, and *non div.*. The percussion part includes a Gong (güiro) and Tom-toms (I, II, III, IV) with specific rhythmic patterns and dynamics.

Poco Più Vivo ♩. = 138, sempre giusto

FIGURE 3. Sinfonia india: Seri Melody Excerpt.

CHAPTER 3

GABRIELA ORTÍZ AND THE USE OF MEXICAN POPULAR MUSIC IN

¡ÚNICAMENTE LA VERDAD!

As mentioned above, current Mexican composers are incorporating their Mexican heritage in their compositions in a more loosely interpretative way. Alberto Ginastera refers to his own music that is written in this style as “subjective Nationalism,” a style in which he uses rhythms from folk sources and creates folk-like melodies without actually quoting them. A contemporary example of this subjective nationalism can be seen in the works of Mexican woman composer, Gabriela Ortíz.

Gabriela Ortíz is one of the most popular composers in México today, “and is considered one of the most vibrant musicians emerging in the international scene.”¹⁷ Ortíz was born in México City in 1964. Her parents, who were part of the famous folk music ensemble Los Folkloristas, exposed her to folk music very early in her life.¹⁸

Like Chávez, Gabriela Ortíz had the opportunity to study in Europe. In Paris, she studied at the École Normale De Musique, but due to her mother’s illness she returned to México City and studied at the National Conservatory of Music with professor Mario

¹⁷ Gabriela Ortíz, “Gabriela Ortíz compositora,” Gabriela Ortíz, August 11, 2014 <http://www.gabrielaortiz.com/espanol/index.htm>.

¹⁸ Ibid.

Lavista.¹⁹ In 1990, she “was awarded the British Council Fellowship to study in London with professor Robert Saxton at the Guildhall School of Music and Drama.”²⁰ She also continued her studies further receiving a PhD in electronic music at the University of London in 1996. Ortíz is currently a music composition professor at the National School of Music at the National Autonomous University in Mexico City, and at the Jacobs School of Music at Indiana University.²¹

Ortíz’s music is performed all over the world. Her recent works include her videopera *¡Únicamente la verdad!* performed by the Long Beach Opera in 2013, and Compañía Nacional de Opera in México City in 2010; *Altar de Piedra* (2002) commissioned for the Los Angeles Philharmonic Orchestra; *Altar de Muertos* (1997) commissioned by the Kronos Quartet; and *Seis piezas a Violeta* (2002) premiered by Cuarteto Latinoamericano and pianist Arturo Nieto. Besides concert music, Gabriela Ortíz has written music for films such as the award winning *Frontierland* and the Mexican film *Por la libre*.²² Ortíz has been honored with many prestigious awards for her music, such as The Civitella Ranieri Artistic Residency; a Guggenheim Fellowship; a Fulbright Fellowship; the Distinción Universidad Nacional; the First Prize of the Silvestre Revueltas National Chamber Music Competition for her piece *Altar de muertos*,

¹⁹ Tom Moore, “Gabriela Ortíz-An Interview,” Opera Today, August 11, 2014, http://www.operatoday.com/content/2010/02/gabriela_ortiz_.php.

²⁰ Ortíz, “Gabriela Ortíz compositora” Gabriela Ortíz, August 11, 2014, <http://www.gabrielaortiz.com/espanol/index.htm>.

²¹ Moore, “Gabriela Ortíz- An Interview,” Opera Today, August 11, 2014, http://www.operatoday.com/content/2010/02/gabriela_ortiz_.php.

²² Ortíz, “Gabriela Ortíz compositora” Gabriela Ortíz, August 11, 2014 <http://www.gabrielaortiz.com/espanol/index.htm>.

and the First Prize at the Alicia Urreta Composition Competition.²³ In addition her work *Elogía* was nominated for a Latin Grammy in 2013 for Best Classical Contemporary Composition.²⁴

The music of Gabriela Ortíz is a combination of traditional Mexican music and contemporary music techniques, as she states in an interview with Marianne Kielian-Gilbert, “My music presents elements from different Mexican vernacular traditions in a contemporary musical language.” Her videopera *¡Únicamente la verdad!* is an example of this.²⁵

The videopera, *¡Únicamente la verdad!* contains elements from “contemporary film and music video, tabloid journalism, news documentary, popular Mexican music, and of course, opera.”²⁶ The videopera is based on a popular Mexican corrido by the music group Los tigres del norte titled *Contrabando y traición*. The corrido- a genre of the *música nortea-* is a popular narrative song, which often tells a story of a single character. The usual form of the corrido is “a ballad of eight-syllable, four-line stanzas sung to a simple tune in fast waltz time, now often in polka rhythm.”²⁷ *Contrabando y traición* tells a story of woman, *Camelia la tejana*, who assassinates her lover, Emilio

²³ Ibid.

²⁴ Ibid.

²⁵ Marianne Kielian-Gilbert, “¡Únicamente la verdad!” Indiana University Jacobs School of Music, August 1, 2014, <http://music.indiana.edu/lamc/performances%20and%20events/past%20productions/opera/unicamente%20la%20verdad/interview.html>.

²⁶ Gabriela Ortíz, “¡Únicamente la verdad!” unpublished score, 2010.

²⁷ Dan. W. Dickey, “Corridos,” Handbook of Texas Online, September 17, 2011, October 15, 2014, (<http://www.tshaonline.org/handbook/online/articles/lhc01>).

Varela, because he “betray[s] her after they [have] smuggled some weed over the border together.”²⁸ After many years, another man is found dead lying on the train tracks in Ciudad Juarez, México. The newspaper *El alarma*, which claims to report “only the truth,” reveals that, “Camelia is not a myth and that she may have something to do with the man’s death.”²⁹ In the opera, “the media, the public, and many men reveal their ties to Camelia, her myth and her reality,” while a journalist is trying to find the truth behind it all.³⁰ The libretto, which “completely stems from contradictory quotations found in publications, blogs, television interviews, and testimonies,” was written by the composer’s brother, Ruben Ortíz.³¹

In her setting of this videopera, Gabriela Ortíz borrows rhythmic and melodic fragments of *música nortena* as in the “subjective nationalism” style of writing. *Música nortena* repertory includes Mexican genres such as *canción ranchera*, *corrido*, *balada*, *huapango norteno*, in addition to imported genres such as cumbia and polka. The typical instruments used in a *conjunto norteno* (northern band) include accordion, bajo sexto, electric bass or double bass, and drums.³² Ortíz specifically utilizes musical aspects from the *cumbia nortena*, and the corrido throughout “¡Únicamente la verdad!” For example, in scene one she has a section called *La cumbia de Camelia*, which the score (see figure

²⁸ Gabriela Ortíz, “¡Únicamente la verdad!” unpublished scored.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

³² Dan W. Dickey, “*Musica Nortena*,” Handbook of Texas Online, June 13, 2012, October 15, 2014, <http://www.tshaonline.org/handbook/online/articles/xbm01>.

4) labels as *Norteño Cumbia* [sic]. In this passage, one can identify the common rhythmic pattern of *cumbia norteña* music in the percussion section, which consists of an eighth-note and two sixteenth notes pattern (as shown in figure 5).

Another characteristic of the *cumbia norteña* is the accompaniment, commonly heard in the bass. The rhythmic accompaniment usually consists of straight eighth-notes or a dotted eighth-note and a sixteenth-note with some embellishments at the end of the phrases. In figure 6 we can observe these rhythmic patterns in the brass section. In this passage, Ortíz does not quote any *cumbia norteño* songs; she only borrows fragments of the common rhythmic patterns found in the style.

As mentioned earlier, the videopera is based on the corrido *Contrabando y traición*. In the opera, there are sections in which the composer includes fragments of the rhythms and melodies of *Contrabando y traición*, as Ortíz states “[T]here are moments in the opera that reference fragments and tiny hints or moments of the corrido (both rhythmic and melodic).”³³ Figure 7 shows the lyrics of *Los Tigres del Norte*’s corrido, and in figures 8,9,10, 11 and 12 we can observe how the composer borrows portions of those lyrics and incorporates them into the opera’s libretto. Several of these instances share the same rhythm as *Contrabando y traición*, and the melodic lines are usually altered and/or combined with different harmonies in the other instruments. Figure 13 shows another example of the melody and lyrics of *Contrabando y traición*, where the accordion plays a section of the corrido followed by the singers singing some of the lyrics.

³³ Kielian-Gilbert, “¡Únicamente la verdad!” Indiana University Jacobs School of Music, August 1, 2014 <http://music.indiana.edu/lamc/performances%20and%20events/past%20productions/opera/unicamente%20la%20verdad/interview.html>.

Gabriela Ortíz processes elements of *Contrabando y traición* in her electronic sections as well, as she states in an interview, “I also composed passages of electronic music for interludes between the different scenes.”³⁴ For example, in one of her interludes, *Interludio Electroacústico*, Ortíz uses fragments of *Contrabando y traición* and distorts and samples them while several instruments play freely following the score’s text instructions (See figure 14). As an additional reference to the style of norteño music, Gabriela Ortíz (see figure 15) has some of the singers sing in falsetto voice, as commonly heard in the *norteño* music.

Gabriela Ortíz incorporates her folkloric heritage in a subjective way, in which she presents the borrowed melodies and rhythms significantly altered but not simply quoted (unlike an “objective nationalist” composition such as *Sinfonía india*), and thereby making the references less familiar to the listener. *¡Únicamente la verdad!* also refers to techniques, and stock rhythms of Mexican popular and folk music in places, without quoting any specific piece, further connecting Ortíz’s work with its Mexican roots in a subjective nationalistic way.

³⁴ Ibid.

A Norteño Cumbia
Meno mosso $\text{♩} = 88$

Fl. *mf* *ff*

Cl. *mf* *ff*

C. Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* solo

Perc. I Cymb. (choque) *p*

FIGURE 4. ¡Únicamente la verdad! Excerpt-Norteño Cumbia.

Perc. I

Perc. II congas P.B. drum *mp*

FIGURE 5. ¡Únicamente la verdad! Excerpt-Common rhythmic pattern of *cumbia norteña*.

Tbn. *mp*

Tba.

FIGURE 6. ¡Únicamente la verdad! Excerpt- Common accompaniment pattern of *cumbia norteña*.

Salieron de San Isidro,
 Procedentes de Tijuana,
 Traian las llantas del carro
 Repletas de hierba mala,
 Eran Emilio Varela,
 Y Camelia, la Texana
 Pasaron por San Clemente
 Los paro la emigracion,
 Les pidio sus documentos,
 Les dijo: De donde son?
 Ella era de San Antonio,
 Un hembra de corazon.
 Una hembra si quiere un hombre,
 Por el puede dar la vida,
 Pero hay que tener cuidado
 Si esa hembra se siente herida,
 La traicion y el contrabando...
 Son cosas incompatidas.

A los Angeles llegaron
 A Hollywood se pasaron
 En un callejon oscuro
 Las cuatro llantas cambiaron
 Ahi entregaron la hierba...
 Y ahi tan bien les pagaron
 Emilio dice a Camelia
 Hoy te das por despedida
 Con la parte que te toca
 Tu puedes rehacer tu vida,
 Yo me voy pa' San Francisco
 Col la duena de mi vida
 Sonaron siete balazos
 Camelia a Emilio mataba
 La policia solo hallo
 Una pistola tirada
 Del dinero y de Camelia...
 Nunca mas se supo nada.

They left San Isidro, coming
 from Tijuana,
 They had their car tires full of
 "bad grass," (marijuana)
 They were Emilio Varela and
 Camelia and Texan.
 Passing through San Clemente,
 they were stopped by
 Immigration.
 He asked for their documents,
 he said, "Where are you from?"
 She was from San Anotnio,
 a woman with a lot of heart.
 A woman so loves a man that
 she can give her life for him.
 But watch out if that woman
 feels wounded,
 Betrayal and smuggling do not mix.

They arrived in Los Angeles,
 they went to Hollywood.
 In a dark alley they changed
 the tires.
 There they delivered the grass,
 And there also they were paid.
 Emilio says to Camelia, "Today
 is your farewell,
 With your share you can make a
 new life.
 I am going to San Francisco
 with the mistress of my life."
 Seven shots rang out, Camelia
 killed Emilio.
 All the police found was the
 discarded pistol
 Of Camelia and the money
 Nothing more was ever known.

FIGURE 7. *¡Únicamente la verdad!* Excerpt- *Contrabando y traición* lyrics. ³⁵

The image shows a musical score for the lyrics "sa-lie-ron de San i-so-dro pro-ce-den-tes de Ti-jua-na...". The score is written for four voices: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.), along with piano accompaniment. The lyrics are written below the vocal lines. The score includes dynamic markings such as "div." (diviso) and "cresc." (crescendo). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

FIGURE 8. *¡Únicamente la verdad!* Excerpt- Lyrics incorporated from *Contrabando y traición*.

³⁵ Los Tigred del Norte, "Constrabando y Traición," Rock Genius, September 10, 2014, <http://rock.genius.com/Los-tigres-del-norte-contrabando-y-traicion-lyrics>.

Accord. *pp*

Gtr. *p* solo, acoustic guitar (nostalgic, corrido style)

S. *p* s. 1 solo
e - ran - E - mi - lio Va - re - - la

S. *p* s. 2 solo
e - ran - E - mi - lio Va - re - - la

Period. *mf*
su his - to - ria

FIGURE 9. ¡Únicamente la verdad! Excerpt- Lyrics incorporated from *Contrabando y traición*. (Description of part a).

S. *p*
y Ca - me - lia la te - ja - - na

S. *p*
y Ca - me - lia la te - ja - - na

Period. *p*
o par - te de e - lla es un é - xi - to to - da - ví - a to - da - ví - a vi - a

FIGURE 10. ¡Únicamente la verdad! Excerpt- Lyrics incorporated from *Contrabando y traición*. (Description of part b).

S. *f*
sie - te ba - la - zos

C. *f*
sie - te ba - la - zos

T. *f*
so - na - ron sie - te ba - la - zos

B. *f*
so - na - ron sie - te ba - la - zos

FIGURE 11. ¡Únicamente la verdad! Excerpt- Lyrics incorporated from *Contrabando y traición*.



FIGURE 12. ¡Únicamente la verdad! Excerpt- Lyrics incorporated from *Contrabando y traición*.

Accord. *pp*

Gtr. *p* (nostalgic, corrido style) solo, acoustic guitar

S. s. 1 solo *p* e - ran E - mi - lio Va - re - la

S. s. 2 solo *p* e - ran E - mi - lio Va - re - la

FIGURE 13. ¡Únicamente la verdad! Excerpt- Melody incorporated from *Contrabando y traición* in the accordion.

22

Tigre
Tape part

234 0" Blend with tape

Fl.

Perc. II 12" *p* lento

8"

Period. *pp* - la

* (fast, freely move sul tasto-ord-sul pont
0" change patter whit conductor live)

Vla. (play whit vib. and dynamics freely)

Vc. *mf* (play whit vib. and dynamics freely)

Cb. *mf*

* Play with dynamics blending with tape part

FIGURE 14. ¡Únicamente la verdad! Excerpt.- Distorted and sampled fragments of *Contrabando y traición*.

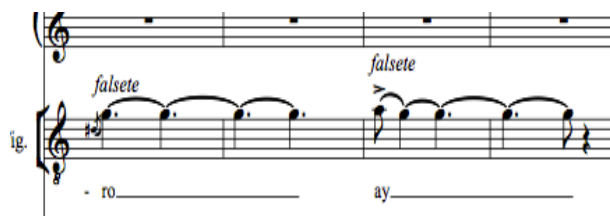


FIGURE 15. *¡Únicamente la verdad!* Excerpt- Falsetto voice, as commonly heard in the *norteño* music.

CHAPTER 4

EDNA LONGORIA AND THE MEXICAN CONTEMPORARY INDIGENOUS MUSIC IN “*TEZCATLIPOCA*, A SACRIFICE DANCE”

My composition “*Tezcatlipoca*, A Sacrifice Dance” is a chamber orchestra work based on a legend of an Aztec god named *Tezcatlipoca*, “the smoking mirror.” The ensemble for this piece consists of the following: flute, B flat clarinet, percussion, violin, cello, double bass, and piano.

The legend says:

To Tezcatlipoca was dedicated one of the most important ceremonies of the whole year. This was the *Toxcatl*, which was celebrated in May and involved the sacrifice of a boy. This young man was chosen among the most physically perfect prisoners. In the year preceding the ceremony, the young man personified the god himself and was attended by servants, fed with delicious food, wore the finest cloth and was trained in music and religion. About 20 days before the actual ceremony he was married to four virgins who entertained him with songs and dances. The actual sacrifice took place during a solemn ceremony. The young man was accompanied to a temple outside Tenochtitlan, the Aztec capital, and as he walked up the stairs of the temple he played music with four flutes that represented the world's directions and that he would then destroy. When he reached the top a group of priest waited for him to carry out the sacrifice. As soon as this happened, a new boy was chosen for the following year.³⁶

The musical form of my piece was built from the legend itself. I decided to focus on the experience of the young man from the time he gets chosen, until he is sacrificed.

³⁶ Nicoletta Maestri, “Tezcatlipoca,” About, September 13, 2014, <http://archaeology.about.com/od.Tterms/a/Tezcatlipoca.htm>.

Moments of the legend such as the god's ceremony, the selection of the young men, learning how to play instruments (the flute as mentioned in the legend), the four wives, and the sacrifice ceremony, are represented in sections of my composition.

Just like Carlos Chávez, Gabriela Ortiz, and many other Mexican composers, I like to find ways to incorporate my heritage into my music. “*Tezcatlipoca, A Sacrifice Dance*,” is a good example of this. I have always been proud of my Mexican roots, and not living there for more than 13 years gave me the inspiration to write this piece. My piece includes rhythmic fragments of contemporary Mexican indigenous songs found in the book *Cantos indígenas de México* compiled by Concha Michel, a “native and folklorist ... [who] has devoted many years to the collection of indigenous Mexican songs.”³⁷ I got the idea of including rhythmic fragments of contemporary indigenous songs when I borrowed the book *Cantos indígenas de México* from my undergraduate music history professor Dr. Mark Brill.³⁸ While reading *Cantos indígenas de México*, I chose several songs that I thought had an interesting background, and wrote down the rhythmic patterns I found most appealing. This compilation of songs comes from a variety of contemporary indigenous groups such as: Nahua, Otomie, Tarasco, Cora y Huichol, Tarahumara, Yaqui, Oaxaqueño, Tzotzil, and Maya. It is important to indicate that it is not my intention for the listener to recognize these contemporary indigenous songs in my composition; I only chose these rhythmic fragments for my own

³⁷ Concha Michel, and Alfonso Pruneda, *Cantos indígenas de México*, México: Instituto Nacional Indecenista, 1951.

³⁸ Dr. Mark Brill is currently the assistant professor of musicology and world music at the University of Texas at San Antonio. His expertise is in Latin American music, and he has published numerous articles on the colonial music of the Oaxaca Cathedral in Mexico. He is also the author of *Music of Latin America and the Caribbean*.

compositional process. While rehearsing this composition I was asked by many of the performers what my process was while writing this piece; after explaining the use of contemporary indigenous rhythmic fragments, the performers were able to get a better understanding of the composition's background, therefore changing the meaning of their performance. The borrowed rhythmic patterns are written only in the percussion section of my composition. These rhythmic patterns appear throughout the piece and are always combined with my own rhythmic ideas in the other instruments. Some of the rhythmic fragments appear more than once in the course of the composition.

I chose the rhythms from ten different contemporary indigenous songs. The following chart shows the name of each indigenous song, its origin, the instrument that plays it, and the measure numbers of where each rhythm can be found in my piece. I have also included excerpts of these indigenous songs that serve as sources as well as excerpts of my composition.

Just like Gabriela Ortíz's works, "*Tezcatlipoca, A Sacrifice Dance*," is writing in a "subjective nationalism" style, where I have only taken fragments of rhythms from contemporary indigenous songs without using literal quotations of them.

Indigenous Song/Origin	Measure #/Instrument	Figure #
<i>Danza de el venado</i> /Yaqui	m. 3/ Bass Drum	16 A 16 B
<i>Danza de la peregrinación de Aztlán</i> / Nahua	m. 11/ Bass Drum	17 A 17 B
<i>Se fué ayer</i> /Otomie	m. 21/ Bass Drum	18 A 18 B
<i>Papaganga</i> / Cora y Huichol	m. 35/ Maracas	19 A 19 B
Nonantzin/Nahua	m. 107/ Marimba and Woodblocks	20 A 20 B
<i>Sun dainde</i> /Tarahumara	m. 126/ Maracas	21 A 21 B
<i>El Chincual</i> /Tarasco	m. 157/ Timbales	22 A 22 B
<i>Canto del peyote</i> / Tarahumara	m. 172/ Tom-tom	23 A 23 C
<i>Canción cora</i> / Cora and Huichol	m. 172/ Bass Drum	23 B 24 C
<i>Danza de la peregrinación de Aztlán</i> / Nahua	m. 172/ Congas	23 C
<i>¿Cómo amaneciste?</i> / Tarasco	m. 229/ Claves	24 A 24 B

FIGURE 16. “*Tezcatlipoca*, a Sacrifice Dance” Chart.

Sai - ta ma - sai - ta u - ka - yan -
 - dú sai - ta ma - sai - ta
 u - ka - yan - di - ta, sai - ta ma
 sai - ta u - ka - yan - dú
 sai - ta ma - sai - ta u - ka - yan -
 - dú *fin* U - - - í
 u - - - í u - í u - í
 || D. C.

FIGURE 17. *Danza de el Venado* Excerpt.³⁹

³⁹ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

Dark, mysterious Edna A. Longoria
 ♩ = 108

The score is arranged for the following instruments:

- Flute:** Features melodic lines with *mp* dynamics and slurs.
- Clarinet in Bb:** Plays a *mp* "wind tone" accompaniment.
- Percussion:** Includes Bass Drum (with a highlighted rhythmic pattern), Cymbals (with *p* and *mp* markings), Tom-toms, Congas, Timbales, Maracas, and Wood Blocks.
- Marimba:** Provides a melodic accompaniment with *mp* dynamics.
- Piano:** Features a complex accompaniment with instructions: "Hold pedal and use your palm to hit the lower strings of the inside of the piano" and "inside the piano fingernail arpeggio".
- Violin:** Plays a melodic line with *pizz.* and *mp* markings.
- Violoncello:** Provides a supporting melodic line with *pizz.* markings.
- String Bass:** Features a bass line with *pizz.* markings.

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FIGURE 18. "Tezcatlipoca, a Sacrifice Dance", rhythm taken from *Danza de el Venado* excerpt.

The image shows a musical score for an excerpt from the 'Danza de la peregrinación de Aztlan'. It consists of six staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics under the first staff are 'Az - ta - tzi - tzin-tin ti tin tin tin'. The second staff has lyrics 'ti-hui ti - hui - yan ti - hui ti -'. The third staff has lyrics '- hui ti-hui ti - hui - yan ti - hui ti -'. The fourth staff has lyrics '- hui Az-ta - tzi - tzin- tin ti tin tin'. The fifth staff is labeled 'Violin' and has lyrics 'tin'. The sixth staff ends with a double bar line and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

FIGURE 19. *Danza de la peregrinación de Aztlan Excerpt.*⁴⁰

⁴⁰ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

Dark, mysterious Edna A. Longoria
♩=108

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute: Melodic line with *mp* dynamics.
- Clarinet in Bb: Accompaniment with *mp* dynamics and a *wind tone* instruction.
- Bass Drum: Rhythmic accompaniment with *mp* dynamics.
- Cymbals: Percussion with *p* and *mp* dynamics.
- Tom-toms: Percussion.
- Congas: Percussion with *mp* dynamics.
- Timbales: Percussion.
- Maracas: Percussion with *mp* dynamics.
- Wood Blocks: Percussion.
- Marimba: Percussion with *mp* dynamics.
- Piano: Accompaniment with *mp* dynamics. Includes instructions: "Hold pedal and use your palm to hit the lower strings of the inside of the piano" and "inside the piano fingernail aspeggio".
- Violin: Melodic line with *pizz.* and *mp* dynamics.
- Violoncello: Melodic line with *pizz.* dynamics.
- String Bass: Melodic line with *pizz.* dynamics.

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FIGURE 20. “Tezcatlipoca, a Sacrifice Dance”, rhythm taken from *Danza de la peregrinación de Aztlan* excerpt.

bi na nan-dé bi zo-ga wá rí i na - ndí ra ya gá

mé ra ná-shá ngí yé-gí da ma ga hon-ga ma -ná yo-gí da

dun ga hom-ba ra cú. Ya-gí nú ra fe-ní ra ha -té

ayo yé-gí da dun ga hon-ga ma-ná ya-gí dá dun homba-ra-c ú

FIGURE 21. *Se fué ayer* Excerpt. ⁴¹

⁴¹ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

The image displays a musical score for the piece "Tezcatlipoca, a Sacrifice Dance". The score is arranged in a standard orchestral format with multiple staves. At the top right, the text "gods theme: Powerful" and "wind tone" is present. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with dynamic markings of *mp* and *mf*. It includes trills and triplets.
- Clarinet (Cl.):** Remains mostly silent throughout the excerpt.
- Bassoon (B.D.):** Plays a rhythmic pattern of eighth notes, with a *mf* dynamic marking.
- Cymbal (Cym.):** Provides percussive accents with a *mf* dynamic marking.
- Tom-tom (Tom-t.):** Remains silent.
- Compass (Compass):** Plays a steady eighth-note accompaniment with a *mp* dynamic marking.
- Timpani (Timb.):** Remains silent.
- Mtrcs. (Mtrcs.):** Plays a rhythmic pattern of eighth notes.
- W.B. (W.B.):** Remains silent.
- Maracas (Mar.):** Plays a rhythmic pattern of eighth notes.
- Piano (Pno.):** Features "fingered arpeggio" passages in both hands, with a *mf* dynamic marking.
- Violin (Vc.):** Plays a rhythmic pattern of eighth notes, with "arco" and "col legno battuto" markings, and a *mf* dynamic marking.
- S. Bass (S. Bass):** Plays a rhythmic pattern of eighth notes, with "col legno battuto" and a *mf* dynamic marking.

FIGURE 22. "Tezcatlipoca, a Sacrifice Dance", rhythm taken from *Se fué ayer* excerpt.

Pa - pa - - - gan - ga ga - ran - ga tu ni - guan -
 day tu - qui man - - du - qui ay ter - na -
 ma - ca só - lo Téotl y Ni - ca - gua - - rí
 tu nin - guan - dí guan - - day Ay, ay, ay!

FIGURE 23. *Papaganga* excerpt.⁴²

⁴² Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

warrior's thoughts: Worried
♩=63

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon (B. D.), Cymbal (Cym.), Tamtam (Tam-t.), Conga, Timbale (Timb.), Xylophone (Xyl.), Wood Block (W.B.), Maracas (Mar.), Piano (Pno.), Violin (Vc.), and Soprano Bass (S. Bass). The score is divided into three measures. The first measure starts at measure 20. Dynamics include *mf*, *f*, *ff*, *subito p*, and *mp*. A box labeled 'Maracas' is present in the Xyl. part of the second measure. The tempo is marked as ♩=63. The score ends at measure 23.

FIGURE 24. “Tezcatlipoca, a Sacrifice Dance”, rhythm taken from *Papaganga* excerpt.

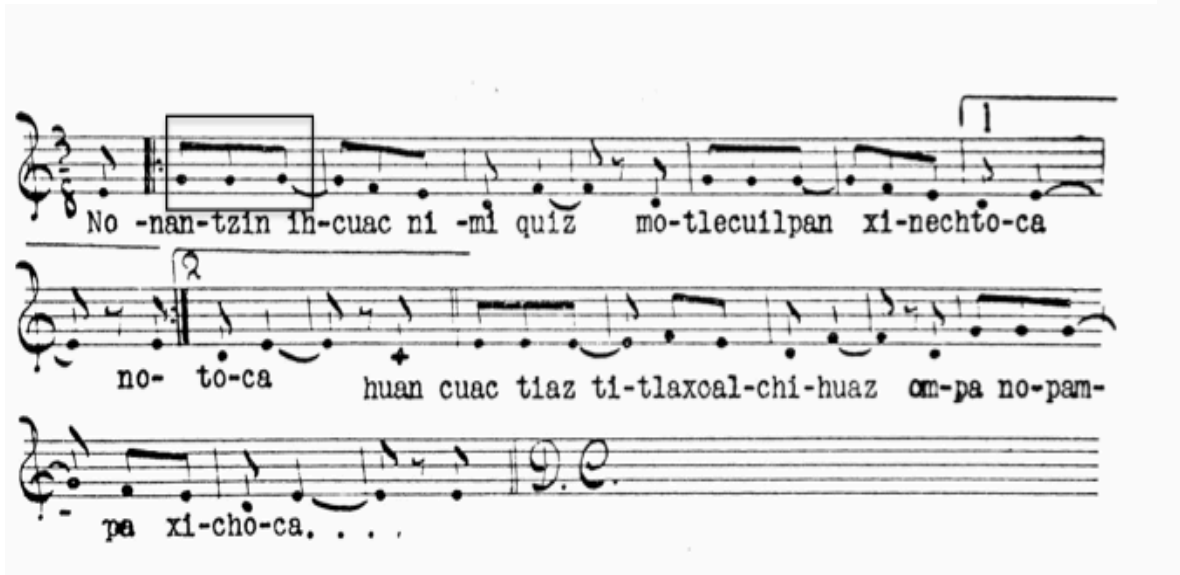


FIGURE 25. *Nonantzin* Excerpt.⁴³

⁴³ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

Sacrifice dance ritual begins
♩=120

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Rests throughout the section.
- Cl.** (Clarinet): Rests throughout the section.
- B. D.** (Bass Drum): Features a rhythmic pattern of quarter notes starting at measure 103. Dynamics include *p*, *pp*, *ff*, and *mf*. A marking "Congas with mallet" is placed above the staff.
- Cym.** (Cymbal): Includes a "bowed" section with a sustained note. Dynamics are *p* and *mf*.
- Tom-L.** (Tom-tom): Features a rhythmic pattern of quarter notes. Dynamics include *mf*.
- Congas**: Includes a rhythmic pattern of quarter notes. Dynamics include *p* and *pp*.
- Timb.** (Timpani): Features a rhythmic pattern of quarter notes. Dynamics include *ff*.
- Msc.** (Mace): Includes a rhythmic pattern of quarter notes. Dynamics include *ff* and *mf*. A marking "Tom-toms" is placed above the staff.
- W.B.** (Wood Block): Features a rhythmic pattern of quarter notes. Dynamics include *mf*.
- Mar.** (Maracas): Features a rhythmic pattern of quarter notes. Dynamics include *ff* and *mf*.
- Pno.** (Piano): Features a rhythmic pattern of quarter notes. Dynamics include *p* and *pp*.
- Vc.** (Violin): Rests throughout the section.
- S. Bass** (Double Bass): Rests throughout the section.

The score is written in 2/4 time with a tempo of 120 beats per minute. The key signature is one flat (B-flat major). The section begins at measure 103.

FIGURE 26. “Tezcatlipoca, a Sacrifice Dance”, rhythm taken from *Nonantzin* excerpt.

(♩. = 40) *lento*

Vi-da mí-a, to tie - rra cuáñ - do lo ve -
 rás si no's-tás en la sie - rra
 nun - ca lo ca - sa - rás Bo - ni - to Río Co-lo -
 ra - do sun - dain sun-dain-dé Bo -
 ni - ta la me - xi - ca-na cuan-do mon-ta en-la ca -
 ba - lla Sun-dain - dé sun dain -
 dé

FIGURE 27. *Sun dainde* Excerpt.⁴⁴

⁴⁴ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

124

The score consists of 11 staves for instruments and 3 staves for piano accompaniment.
1. Flute (Fl.): Rests throughout the excerpt.
2. Clarinet (Cl.): Rests until measure 124, then plays a melodic line.
3. Bass Drum (B.D.): Rhythmic pattern starting at measure 124.
4. Tom-toms (Tom-t.): Rhythmic accompaniment.
5. Congas: Rhythmic accompaniment.
6. Timbale (Timb.): Rhythmic accompaniment.
7. Xylophone (Xyl.): Rhythmic accompaniment, with a section labeled 'Maracas' boxed.
8. Wood Bass (W.B.): Rhythmic accompaniment.
9. Piano (Pno.): Accompaniment with piano and forte dynamics.
10. Violin (Vc.) and Cello (S. Bass): Rhythmic accompaniment with 'pizz.' markings.

FIGURE 28. “*Tezcatlipoca, a Sacrifice Dance*”, rhythm taken from *Sun dainde* excerpt.

Te lo vas com - pa - gre mí - o te lo es -
 pe - ro en el hui - za - che Ay, de tza - ma - ri -
 tum de tu chin - cua - ley de tza - ma - ri - tum
 Rei - na en - can - ta - do - ra yo que te qui - se cuan - do te
 ví y más y más y más
 San Ig - na - cio - es - tá ra - ya - do de la i -
 gle - sia ven - go a quí Ay Dios y que vi - va ay
 Dios y que mi com - pa - gre se jué a la le - ña con sus bu -
 rri - tos por la ca - ña - da con su co - ma - gre Ma - ria Cu -
 se - pa.

FIGURE 29. *El Chincual* Excerpt. ⁴⁵

⁴⁵ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

warrior's thoughts: nervous, scared
♩=120

The musical score is arranged in a standard orchestral format. At the top, the title "warrior's thoughts: nervous, scared" and the tempo "♩=120" are indicated. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), B. D. (Bass Drum), Cym. (Cymbal), Tom-t. (Tom-tom), Congas, Timb., Maracas, Cvl. (Cello), W.B. (Wood Bass), Mn. (Mandolin), Pno. (Piano), Vc. (Violin), and S. Bass (Double Bass). The score features a complex rhythmic pattern with many triplets. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piano part has a prominent bass line with sustained notes. The violin part includes a section marked "arco" (arco). The wood bass part has a steady rhythmic accompaniment.

FIGURE 30. “Tezcatlipoca, a Sacrifice Dance”, rhythm taken from *El chincual* excerpt.

A - llo ha - llo a - llo wi - tzen a - llo
 ha - llo wi - tzen A - llo ha - llo
 ha - llo ha - llo wi - tzen A - llo ha - llo
 ha - llo ha - llo wi - tzen ha - llo ha - llo
 e - ne lla ho ha - llo ha - llo
 ha - llo wi - tzen ha - llo ha - llo ha - lla wi - tzen
 a - llo - ha - llo ha - llo
 ha - llo wi - tzen a - llo ha - llo ha - llo
 ha - llo wi - tzen a - llo e - ne ha - llo
 a - llo ha - llo ha - llo wi - tzen a - llo
 ha - llo ha llo wi - tzen a - llo

FIGURE 31. *Canto del peyote* Excerpt. ⁴⁶

⁴⁶ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

(A)

Po ni - rón-guay no ni - rón-guay no ni che-re
 no, no ni - rón-guay (B) no ni - rón-guay
 no gua-ri-chi qué *Fin.* Ay.
 . . . se - re-je man - da - je gua-le gua-le pa-le
 pan gua - le pa-le pin
 santinguaydelaguata-poi if-ca-re coi-me ni
 coi - - - me Ay.
 . . . sien-cho - - jo-a-cu-ris-ra to - - -
 ma-cha-ca-ni
 . . . -sia ni te sia ba-chi-ba-chi p.e.a. & (4)
 ve ni que cai-ta pe - - - lei - - - ta

FIGURE 32. *Canción Cora Excerpt*.⁴⁷

⁴⁷ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

The image displays a musical score for the piece "Tezcatlipoca, a Sacrifice Dance". The score is arranged in a multi-stem format, including parts for Flute (Fl.), Clarinet (Cl.), Bass Drum (B.D.), Cymbal (Cym.), Tom-tom (Tom-t.), Congas, Timbale (Timb.), Maracas (Mrcs.), Whistle (W.B.), Maracas (Mar.), Piano (Pno.), Violin (Vc.), and Double Bass (S. Bass). The tempo is marked as $\text{♩} = 120$. The score includes several specific musical elements and annotations:

- Canto del Peyote**: A vocal line starting in the B.D. part.
- Canción Cora**: A vocal line starting in the Tom-t. part.
- Danza de la peregrinación de Aztlán**: A rhythmic pattern starting in the Congas part.
- Claves**: A rhythmic pattern starting in the Mrcs. part.
- arco**: A performance instruction for the Violin and Double Bass parts.
- col legno battuto**: A performance instruction for the Violin part.

FIGURE 33. “Tezcatlipoca, a Sacrifice Dance”, rhythms taken from *Canto del peyote*, *Canción cora*, *Danza de la peregrinación de Aztlán* excerpt.

Ya que de pi - cún in - dé uan - dá -cua me -jor pi
ti-nia jich-can ja -ra ni por tun-guin-jim- bó jim-bó-quichc-
arin no ue -cas - ngá Jia-dí no ue - rá jim-bó-quichc-
arin no-ue -cas - ngá chá no-men-jic-jan-cu no men jic cuas-ti-
ac jian -dí no ue - rá por tu guin-jim - bó

Figure 34 A. *¿Como amaneciste?* Excerpt.⁴⁸

⁴⁸ Concha Michel, and Alfonso Pruneda, *Cantos indigenas de México*, México: Instituto Nacional Indecenista, 1951.

228

Fl.

Cl.

B.D.

Cym.

Tom-t.

Congas

Timb.

Mrcs.

W.B.

Mar.

Pno.

Vc.

S. Bass

Claves

mf

mp

pizz.

mf

mp

mf

mp

mf

mp

FIGURE 35. “Tezcatlipoca, a Sacrifice Dance”, rhythm taken from *¿Como amaneciste?* Excerpt.

CHAPTER 5

CONCLUSION

By borrowing small fragments and developing them in the different sections of “*Tezcatlipoca*, a Sacrifice Dance”, I attempt to contribute to the tradition of many composers who incorporate their heritage into their music. The style incorporated in my composition contrasts the “objective nationalism” of Chavez, and coincides in similarity with Gabriela Ortiz’s “subjective nationalism” treatment of materials and sources. I don’t intend that the listener will recognize the borrowed fragments taken from the book *Cantos indígenas de México*; these rhythms were used only for my own compositional process. By doing this research I hope to show how the integration of folkloric music in composers’ compositions has changed throughout the years, and I hope to inspire young composers who like me, are interested in incorporating their roots into their music.

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