

A Celebration of Latino Music Culture in Toledo, OH

An Educational Reference Guide

David Harnish, Lucy Long, Barbara O'Hagin

**Edited by
David Harnish**

Cover photo: Jesse Ponce (accordion) with Frank Ibarra (*bajo sexto*) at the Sofia Quintero Art and Culture Center, 2002.

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* Photographs by Barbara O'Hagin and David Harnish

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I. INTRODUCTION

David Harnish, Barbara O'Hagin, Lucy Long

This project, sponsored by the Partnerships for Community Action Office at Bowling Green State University, was originally conceived by Professor Barbara O'Hagin, a Latina music educator in the university's College of Musical Arts. She enlisted ethnomusicology Professor David Harnish, with whom she had worked on an earlier project at migrant worker camps, and folklorist Professor Lucy Long, who had conducted similar work on Irish dance communities, to co-direct the project. The fourth co-director was Maria Rodriguez-Winter, the co-founder of the Sofia Quintero Art and Cultural Center in Toledo. She was essential to the success of the project; it was Maria who helped the others establish contacts with Latino musicians and the larger community in Toledo.

The project involved researching the role the musical arts play in celebrating heritage, preserving oral and musical traditions, constructing identity, and affecting personal life cycles. We also sought to identify the varieties of Latino musics in Northwest Ohio and their sociocultural contexts. Local musicians, historians, activists, and community members have informed and contributed to this booklet through recorded interviews and performances. Performances, both formal and informal, included events ranging from city-wide festivals to more intimate family gatherings; interviews were held at festivals, community events, shopping malls, and in homes. We were warmly accepted into every context, and hope that this booklet accurately represents the diverse range of opinions and experiences of the participants.

The project's goal was to make available an educational guide for teachers, libraries, civic organizations, historical societies, and the greater community. This guide presents information useful for the community and for classrooms, both to foster pride within Latino youth and to educate non-Latinos about local Latino culture, music and heritage. Chapter II covers music, identity, ethnicity, and community and presents ideas and theories on the formulation and maintenance of cultural and personal entities. Chapter III introduces the various forms of Latino, particularly Tex-Mex musics, and identifies local manifestations of these forms. Chapter IV provides information on the performance venues (city-wide, community-wide, religious, family) for music-making, along with a generalized annual calendar of festive and musical events. Chapter V furnishes a partial listing of Latino bands and musicians and the clubs that host Latino music, and Chapter VI introduces many musicians, individuals, and institutions that have been instrumental in developing Latino music in Northwest Ohio. Chapter VII is designed primarily for educators and presents a large number of worksheets and lesson plans on music, Latino songs, and cultural identity for children of various ages.

Due to the short time-frame of the research, to ever-changing musical landscapes, to the narrow scope of this booklet, and to the large numbers of musicians in the greater Toledo area, not all Latino bands or musicians are cited. We apologize for any

oversights. We hope that the booklet will foster a dialogue between different peoples by helping to better appreciate and understand the cultural values and musical traditions of the Latino community.

METHODOLOGY

The three of us from Bowling Green State University followed flexible ethnographic theories -- used in cultural anthropology, folklore, and ethnomusicology -- in conducting this research. With the assistance of Maria Rodriguez-Winter and the formal backing of the Sofia Quintero Art and Cultural Center, we gained access to many events and musicians. As "outsiders" to the community, the support of Maria and the Center were invaluable; this support legitimized the project.

We documented a large number of events and musicians. Though we devised a generalized questionnaire for interviews, we altered these questions and improvised to better suit particular interviewees and often allowed those interviewed to direct the course of the conversation -- to let us know what was important to them. Some "interviews" transformed into informal conversations, and these less structured moments often revealed insider perspectives on more personalized meanings and histories in Latino music. Throughout the ethnography, we looked at the interviewees as authorities on their own experiences.

Students and educators should consider the above approaches when using this booklet or when conducting similar research on their own. We found that Latino musicians and their families were very friendly and cooperative once they understood our positions and intentions. After a short while, we felt like we were going off to meet friends rather than "subjects."

THE COMMUNITY

The 2000 census indicates that there are 17,141 Hispanic/Latino people in Toledo, about 5.5% of the overall population (see the website, www.ci.toledo.oh.us/index.cfm). Though this is a relatively low percentage, that for the entire state is only 1.7%; thus Toledo has a much higher ratio than the stage average. The Toledo figures also suggest future growth. The proportion of Latinos over 18 is 4.2%, and those under 18 reach 6.8% of the city population.

People of Mexican origin comprise 65% of the Latinos in the United States. It is difficult to calculate the numbers of Mexican-Americans in the Toledo area, though the percentage appears to be considerably higher than 65%. According to Baldemar Velasquez, President of the Farm Labor Organizing Committee (FLOC), the first Latinos came to northwest Ohio to work on the railroads. During the years 1910-21, civil wars erupted in Mexico and many families fled to the United States; the *La Prensa* newspaper (Vol. 32, no. 3) estimates that about ten families came to the Toledo area. Most of the descendents of these early settlers still live in northwest Ohio.

After WWII, thousands of Latinos came to the area as a result of recruiting for agricultural work. The vast majority were Mexican-American and were usually called "Mexican" rather than "Hispanic" or "Latino," despite the fact that many had been born in Texas. (The latter two words were in use during the 1960s, along with "Chicano," and many within the community have argued for one term over the others. "Latino" appears to have emerged as the primary identity marker since the 1990s, particularly among Latinos.) Later, some workers or their children would "transition out" of farmworking to settle in Toledo or nearby towns. Other Latinos have come from Puerto Rico, other Caribbean areas, and Central and South America at differing times but mostly within the past few decades.

Many and possibly most Latinos in the area still have family or roots in Texas, and the great majority of migrant workers are similarly connected to Texas. Many musical events, sponsored by such organizations as FLOC or Rural Opportunities, are intended to welcome and provide a community for these workers. It is thus not surprising that *Tejano* (Texas-Mexican) music is now, and always has been, the most popular among local Latinos.

Among other topics, this guide presents issues of cultural assimilation. The Latino community has had to adapt to the environment of Toledo. Many Latinos, including some musicians, have been here for one or several generations; a few have never been to Mexico. Some are not fluent in Spanish and yet are still drawn to the music and song lyrics. Many younger Latinos must choose their own orientation. Most Latinos are bilingual and bicultural -- with one foot in the Latino or Mexican-American matrix and the other in the more generalized national American culture; most listen to both Latino music and American popular music, including rap and country styles. The following chapter discusses the complexity of ethnic identity and community.

II. MUSIC, IDENTITY, ETHNICITY, AND COMMUNITY

Lucy M. Long

Music can do many things—entertain, educate, offer escape, satisfy the artistic impulse, express creativity and originality, affect emotions, uplift spirits. It does all of these things for many of the Latinos living in the Toledo area, but it also functions in another significant way. It is skillfully used to express and negotiate Latino identity as well as to construct a community around that identity.

MUSIC AND IDENTITY

Identity is a complex concept involving one's objective, external characteristics as well as internal, intangible ones such as personality, aesthetic tastes, and values. It is who we are, what roles we play in society and in relationships, in essence, our sense of self. But we do not always see ourselves the way other people do. Ascribed identity is that identity assigned to us by others, frequently according to physical characteristics such as race, gender, age, body size, and appearance. Intangibles such as socio-economic class, occupation, education level, and religion may also be used as the basis for ascribed identity. While ascribed identity is how other people see us, self-defined identity is how we see ourselves. It is the characteristics that we feel are important that are the essential aspects of our selves. Since these characteristics may not be recognized by others, individuals and groups have to negotiate between their ascribed and self-defined identities in publicly presenting themselves. This need to negotiate also affects the way individuals perceive themselves. Ethnographic research attempts to allow individuals to speak for themselves and express their identity as they see themselves.

Music is frequently used to identify individuals by placing them within social groups according to their musical preferences. For example, statements such as “they listen to heavy metal,” “they’re rappers,” “they’re bluegrass fans” tell us much more about a person than just their music participation habits. They tell us who they probably socialize with, possibly their racial and regional heritage, socio-economic class, or personal history.

Similarly, individuals can choose music as a way of expressing their identity. Someone proud of their Irish heritage may collect Irish music recordings, learn to play the pipes, or regularly attend Celtic music festivals—not only because they enjoy this music on an aesthetic level, but because it affirms a part of their identity. By publicly participating in that music, they can tell people who they are.

Music serves this function for many Latinos in the Toledo area. While they might enjoy a wide variety of musical genres and styles, many individuals consciously choose to listen to some variety of Latino music. It both reinforces a sense of pride in their heritage and expresses publicly the identity they feel.

Identity, however, is complicated. All of us have numerous roles in life, and therefore, numerous identities. One individual can simultaneously be a mother, a teacher, a political activist, an accordion player, and an American. We carry these multiple identities with us at all times, but we usually only pay attention to those that are relevant to a given situation. At work, we highlight our occupational identity; at home, we highlight our familial identity. Such highlighted identity is referred to as situational identity.

Music can be used to express situational identity. In one setting with one group of people, an individual might listen to jazz, while in another, he or she might listen to *conjunto*. Festivals and holiday celebrations are places where people frequently highlight their situational identity. These are times when people focus on one identity in common.

In contrast to focusing on commonalities, differential identity is the identity that contrasts, that is different from another identity. An individual may intentionally highlight their differences—for example, a teenager rebelling against his or her parents' religion. Sometimes, though, ascribed identity is based on differences that other people see, but that the individual or group does not want to highlight. For example, a young girl may want to be defined as a good soccer player, not a female who plays soccer; or an individual may want to be known as simply a musician, not a Latino musician.

Ethnicity is a major part of many Americans' lives and heritage. Ethnicity refers to the cultural heritage of one's parents. But it is more than simply the culture that an individual inherits. Ethnicity occurs when one culture is placed within another one and is consequently defined in contrast to the host culture. For example, refugees from a war in their country of origin might find that the cultural traditions they are used to are no longer commonplace, but rather strange and "foreign" in a new country. And what might be strange in one country might be familiar in another one. For example, a bagpipe player from Bulgaria would find that his instrument is considered exotic in the US, but not in Scotland, Brittany, or northern Spain where bagpipes are a familiar part of the musical culture. Ethnic identity, then, is always shaped by the host culture surrounding it. Individuals try to maintain parts of their ethnicity while also learning new customs and ways. This creates a negotiated ethnic identity.

In the US, many ethnicities intermingle, and individuals can frequently highlight different ethnic identities from their heritage. For example, an individual with a Mexican-American father and Polish-American mother can celebrate at festivals for both heritages. He or she can choose to be Mexican or Polish for any particular event. One of the distinctive features of multiethnic American society is that individuals can be simultaneously one or more ethnicities. They can be Mexican, Polish, and American; they can eat Mexican food while listening to a Polish polka band. Perhaps even more significant to American culture is that any individual regardless of ethnicity can usually participate in ethnic traditions.

One frequent phenomenon that occurs when a culture becomes ethnic is a connecting with other cultures that share a similar heritage. This can create a

homogenized ethnicity in which the distinctive characteristics of each culture are blended to create one larger ethnic culture. Regional, linguistic, and religious differences are smoothed over in this homogenized ethnicity. The Hispanic population in Toledo is a good example of this process. Many of the individuals living in the area come originally from Mexico or parts of Texas that have high Mexican populations. But there are also individuals from Puerto Rico, Cuba, Guatemala, and other countries in Central and South America. All of these countries have their own distinctive histories and cultures, but they do have a language in common — Spanish. Individuals from any these cultures, then, are frequently referred to as "Latino," and for some individuals, "Latino" offers them a broader ethnicity to call upon for creative, cultural, and political expression.

MUSIC AND COMMUNITY

A community can be a physical neighborhood or grouping of people, but it also refers to a group of people who feel a sense of belonging based on some shared commonality. Churches, schools, clubs, sports teams, and recreational groups all offer the possibility for community. Ethnicity is frequently a commonality around which communities are built. Individuals can then be with other individuals who speak the same language, like to eat the same food, listen to the same music, maybe even have some of the same memories. The Latino community in northwest Ohio frequently holds festivals and public celebrations in order to bring individuals together. Similarly, organizations like the Sofia Quintero Center sponsor events, activities, and spaces in which a Latino community can be created and maintained. This community then strengthens bonds between individuals as well pride in their ethnic identity.

Music is frequently used to create a sense of community among Latinos living in northwest Ohio. Music performances are an opportunity for individuals to come together to share an experience; music and dance classes are opportunities to explore and participate in an ethnic Latino heritage. By learning to perform a Latino dance style, individuals can express their ethnicity, their pride in their heritage, and their belonging to a community as well as enjoy the activity as an art form.

Music also draws people into an ethnic community even if they do not share that heritage. Salsa music is popular among many Anglos in the Toledo area, and the salsa dance classes offered at the Sofia Quintero Center draw individuals from different ethnic backgrounds. These individuals may become an active part of the Latino community. Ethnic communities can then include people from many backgrounds.

In the Toledo area, music is being used very intentionally and adeptly to construct a pan-Latino community. It is the basis of fundraisers (*salsa* classes, benefit concerts); educational, outreach festivals; in-group celebrations; and social events. Music is also actively used to express Latino identity. Many of the individuals publicly presenting identity through music come from personal histories that made them aware of being culturally different and something of an outsider to the social or economic mainstream. Others feel an affinity with Latino culture, and demonstrate their support of the

community through their participation in the music. Still others simply enjoy the music, finding it aesthetically and socially satisfying.

Music is a powerful force for individuals and groups alike. It can be affirming and constructive, but it can also be divisive and pit people against one another. The Latino community has channeled this power well, so that music is a significant component of events expressing identity and building a sense of unity.

* See the following page for a student exercise for exploring these concepts.

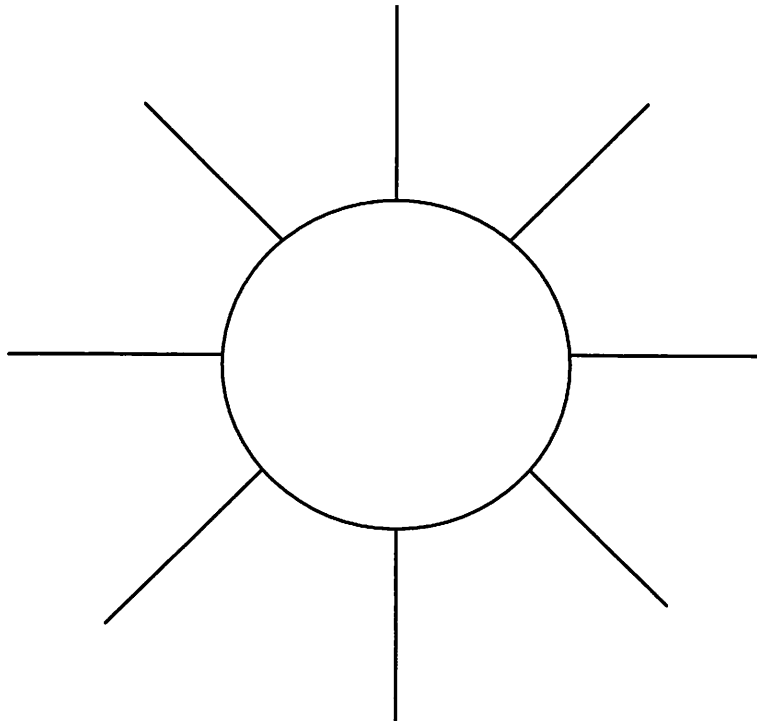
HANDOUT FOR IDENTITY AND COMMUNITY

Note for Instructors:

The goal of this exercise is to have students apply the concepts discussed in the essay on identity and community. Students can do this exercise alone first and then compare their answers in a small group or as a class. Colored pencils may be helpful since they enable the students to see where communities overlap.

Instructions:

1. Write your name inside the circle. You can also draw a picture of yourself or include a photo.
2. On the spokes around that circle, write the different ways in which you identify yourself (for example, age, race, ethnicity, religion, family, neighborhood, gender, personality).
3. Also write the various activities you participate in (for example, scouts, church, school, sports). Add more spokes as needed.
4. Circle the identities that involve a community.
 - a. Which communities do you think of as being your friends?
 - b. Are some communities more important than to you than others?
 - c. Do any of the communities overlap?
 - d. Are there any communities that you share with classmates?
 - e. Are there some communities that you don't want to belong to?
5. How does ethnicity affect the communities you participate in? Does it limit you or offer more opportunities?



III. TEJANO AND LOCAL LATINO MUSICS

David Harnish

The majority of Latinos in Toledo are of Mexican origin, and most of these people trace their path to Toledo through Texas. Thus Mexican-American and specifically Texas Mexican (*Tejano*) styles of music dominate the music scene. Though *Tejano* today refers more directly to popular music (such as that produced by the late superstar Selena [1971-95]), its roots are in earlier styles produced in Texas such as *conjunto* and *orquestas*. Some *Tejano* roots styles are very similar to those of northern Mexican music called *norteño*. *Tejano* music today is youth-directed with a very modern sound comprising *Tejano* pop, country and rhythm and blues styles; yet these influences are tempered with the more traditional *Tejano-norteño* forms. The influences from modern *norteño* and *Tejano* go back and forth over the border and airwaves, and a heated rivalry is under way. *Tejano* artists are more influenced by other American musics and their sound can be more innovative, but Mexicans say they speak Spanish improperly and with an American/Texan accent. In the early and mid-1990s *Tejano* dominated its southern counterpart; since then *norteño* artists and styles have been outselling *Tejano* in Texas.

The early Latino community, nearly all of whom were migrant workers or recently settled families still engaged in agricultural work, enjoyed music and dances in peoples' homes. As the community expanded and new people arrived, the Latino presence became both more prominent and more diffuse. Most older people still talk about going to Michigan for events (some had worked in agriculture there), and cities like Detroit have a far larger Latino population. Today, most feel that there is enough going on Toledo and that they only go to Michigan for special occasions.

MUSIC GENRES AND LOCAL RESPONSES

One of Toledo's most influential Latino musicians, Jesse Ponce, specializes in *conjunto* though he also performs other *Tejano* musics. *Conjunto* (group, ensemble) took shape about 100 years ago when the button accordion -- introduced by Germans in the 1860s -- and the *bajo sexto* -- a 12-string rhythm and bass Spanish guitar -- began to be combined. This ensemble really took form in the 1930s, and the distinctive repertoire and performance style emerged in the 1950s. During that decade, a double-bass was sometimes added along with a drummer. Eventually all of the instruments went electric to help modernize and amplify the sound. Except for neo-traditional groups featuring only accordion and *bajo sexto*, the *conjunto* ensemble today generally features accordion, *bajo sexto*, electric bass (and sometimes electric guitar), and trap drum set. The *bajo sexto* is still used in most but not all *Tejano* bands in the Toledo area.

Conjunto music highlights the accordion and largely consists of happy dance music using polka and *ranchera* (sentimental song) forms. It has always been a working man's music, expressing and embracing Mexican-American cultural identity. One of the

most famous and influential accordion players has been Flaco Jimenez (b. 1939), who grew up in the *conjunto* capital of San Antonio. Flaco has performed throughout the world, has recorded with such artists as Ry Cooder and the Rolling Stones, and was a mentor to Toledo artist, Jesse Ponce.

From the 1930s, *conjunto* was contrasted with *orquesta* or *orquesta tejana*, a big band line-up combining the influences of Mexican and Latin musics with big band jazz in establishing a very versatile orchestra. The urban *orquesta tejana* reflected the biculturalism of the wealthier and upward-mobile Latinos in Texas, and created a polarity with the rural, folksy and more ethnically Mexican *conjunto*. After the 1950s, the *orquestas* shrank in size, paralleling the decline of big bands.

One of the leading groups that continued a smaller *orquesta* style while incorporating *conjunto* elements was *Little Joe y la Familia*, who performed in Toledo for Independence Day in 2001. According to Ramiro Burr (1999), Isidro Lopez is credited as the first to bring *conjunto* and *orquesta* styles together to forge a fresh and nascent *Tejano* sound in the late 1950s. The flexibility of style developed by Lopez allowed influences from country, rock or pop to be added later, thus laying the groundwork for *Tejano* to be periodically reinvented and updated. The *orquesta* style was influential to many Toledo artists, such as Alfredo Estrada who played in such bands in Texas and helped bring the style to Toledo in the 1950s.

The popularity of *Tejano* music went through several phases and had several peaks and valleys, but gradually increased its audience over the decades. As many Latinos left Texas for areas like Toledo, they kept up with new developments in Texas as they also maintained older styles like *conjunto* and *orquesta* setups. By the 1990s, the *cumbia*, a dance step form with origins in Columbia, had become a standard form of *Tejano* music. *Cumbias*, one of the most popular dance rhythms in Tex-Mex music, are marked by trotting or shuffling rhythm, syncopations that enliven the music, and often a rapid tempo. Selena incorporated *cumbias* into her music, and more recent star bands, such as the *Kumbia Kings*, base their style on updated and lively *cumbias*. The style has become so popular that *cumbias* from various artists are sold as sets on compact discs and audiocassettes at record outlets. The pop and rhythm and blues elements in *Tejano* music largely appear in these modern *cumbias*.

Many Toledo bands, such as *Los Cuatro Vientos*, *Las Aztecas*, *Ruben Ramos y la Familia*, *Grupo Dezeo*, *El Vizion*, and *Amanda Reyna y los Reyes de Ritmo* perform updated *cumbias* as part of their repertoires. *Los Cuatro Vientos*, a favorite in Toledo with a smooth and traditional sound, performs "heavy duty *conjunto*" with many *rancheras* and polkas and even a few boleros (sentimental ballads) along with *cumbias*. Most other groups in the area have been influenced by American rock and popular music, and this influence is sometimes notable in their playing. The *Tejano* group, *El Vizion*, for instance, features loud and aggressive accordion playing reminiscent of rock guitar playing. When we interviewed Ruben Ramos with his well-known daughter, Yvonne, the musicians of his band went through a diverse array of music in the basement, including Led Zeppelin's "Stairway to Heaven!" Ruben himself admitted this influence,

but believes it can make the music more exciting. Accordion player Amanda Reyna suggests that the new lively and more virtuoso *cumbias* are contemporary products partially inspired by American music.

Cumbias are a favorite form for dancing in Northwest Ohio, and most audiences know the idiomatic steps of (to the right) right, left, right, step, and (to the left) left, right, left, step, as they process in a counter-clockwise circle. Although some couples and some older people participate (and a few children), *cumbias* largely attract young women who dance side-by-side. *Rancheras* and polkas call for different steps, though dancers again process in a counter-clockwise motion. *Cumbias* consistently inspire more dancing than other forms, and bands that want to appeal to younger audiences tend to play many of them.

Quite a few women (some of them teenagers) perform in a *karaoke* format at parties and events throughout Northwest Ohio; Natasha Salazar (professional name Natalie B) is currently one of the best known. These women will invariably sing a few *cumbias* by Selena, often along with songs in either English or Spanish by such artists as Christina Aguilera. Most bands today perform a wide repertoire including *orquesta* pieces, polkas and *rancheras*. Occasionally groups or soloists will perform *corridos* (ballads) or *huapangos* (fast-paced folk dances, favored by folkloric dance troupes in Toledo), but the main style of *Tejano* music in the area is a modern electric band playing modern *cumbias* with a sprinkling of other forms.

Two well-known types of ensembles not represented in Toledo are *banda* and *mariachi* (though the Estrada Brothers did play *mariachi* music for a few decades [1950s-70s]). *Mariachi* ensembles (trumpets, violins, guitar, bass) are often employed for events but since none are local, groups from Detroit have to be engaged. *Salvador Torres y Mariachi Mexico 2000* and *Mariachi Especial de Mexico* are two such groups that we saw perform at several events. *Banda*, a horn-driven Mexican ensemble style featuring an "oompah" beat, fast dancing, and sometimes a techno sound only occasionally appears in Toledo. Ruben Ramos said that a few groups in Toledo have some *banda* material in their repertoire, for example *Las Aztecas*, but we never witnessed *banda* from any local groups. The style is much more popular in Detroit, where several groups are established.

The "icon" of Tex-Mex music and culture is the accordion, the three-row button accordion in particular. This ubiquitous instrument marks most all styles of *Tejano* music, and more completely represents *Tejano* ethnicity than perhaps any other artifact. Other group styles, such as *mariachi* and *banda*, originate from within Mexico and not near the borderlands with Texas; these are the exceptions that fall outside the accordion's sphere. Invented in 1822 by German musician Friedrich Buschmann, the accordion seems to have been introduced to Texas and Mexico in the 1860s. It quickly gained fame and later became indispensable to both *Tejano* and *norteño* musics, and soon came to symbolize *Tejano* identity. It is the main vehicle for *cumbias*, *rancheras*, polkas, waltzes, boleros, and so forth. The accordion is often the only melodic instrument in the band, playing main melodies, counter melodies to the vocals, solos, and "fills" between vocal lines. Nearly every *Tejano* band in the Toledo area includes accordion, and those that

don't usually seek accordionists. Many younger musicians in the area continue to be attracted to the instrument. Amanda Reyna is a 14-year old player in Fremont who was always enamored of the instrument's sound and became skilled on the instrument in less than two years. As a female and teen-aged accordion player, she has generated a lot of support from elder musicians in Northwest Ohio such as Jesse Ponce.

The Latino population of Toledo includes many whose families do not originate in Mexico. The numbers of people from South and Central America and the Caribbean, though difficult to gauge, have been growing over the past decades. In music, Juan Ramirez is a young guitarist from South America specializing in flamenco guitar. He is often invited to perform for Latino celebrations, including *Cinco de Mayo* (May 5th) and has trained a few students for future performances. Many children at the Toledo Village Shule, primarily African-American children, have learned dances from South America and performed at major events in the area. (The Latino community is very receptive of non-Latinos immersing themselves in Latino performing arts.). Though none are based in the area, groups specializing in *salsa* (co-developed in Puerto Rico, New York and Cuba) are often engaged for major music events. For example, *Sol y Canto*, a well-known *salsa* and Caribbean group based in Boston, were the 2001 headliners at *LatinoFest*, the major festival in Toledo.

FOLKLORICO GROUPS (Isabel Barbara O'Hagin)

Mexican *folklorico* dance, with its integral music and visual arts components through authentic costuming, helps to promote and preserve the cultural identity of the Latino people. In the United States, the folkloric movement flourished during the late 1960s with the rise of the Chicano movement. *Folklorico* dance became important in Mexico during the post-revolutionary period as a way to display ethnic diversity within the nation/state, but then it gradually became a vehicle to attract tourist dollars. *Folklorico* is best understood as theatrical representations of Mexican culture portrayed through dance rather than as "authentic" dance forms. A highly choreographed dance style, it typically consists of various *cuadros* or suites, each of which is made up of music and dance that represents a particular state, region, or historical period. As in classical ballet, *folklorico* dances often tell stories, frequently of courtship. More contemporary forms of *folklorico* dance are subject to artistic interpretation by choreographers that are highly stylized for stage presentations.

There are three broad categories of dance traditions from Mexico:

- 1) *Danza* - Indigenous dances generally religious and ritualistic in nature
- 2) *Mestizo* - Indigenous dances reflecting European influences in steps, costumes, generally religious in nature
- 3) *Bailes Regionales* - Regional dances, primarily social in origin, presented in community and theatrical performances. Most of the dances presented in the U.S. and Mexico are *Bailes Regionales*.

In Mexico, each state and specific and geographic and cultural regions have their

own particular dance and folkloric style. Each regional tradition reflects unique characteristics represented in music (instrumentation), dance (footwork, skirtwork, partnering, and patterning styles), and costuming. Most regional dances balance indigenous and European influences (Europeanized costuming, flamenco-influenced fancy steps, hair styles, and movement vocabulary) (see <http://palomadancers.com>)

There are two important Mexican *folklorico* groups in the Toledo area, *Imágenes Mexicanas* and *El Corazón de México*. Both contribute to the maintaining of the Latino music and dance culture acting as cultural/service organizations for youth in the community through their frequent performances in various venues such as holiday observations, fiestas, and community events.

IV. PERFORMANCE CONTEXTS

David Harnish

Like any other culture, Latinos celebrate a number of major public holidays, community festivities, life cycle rites, and religious rites. Major holidays include those of the United States (Independence Day, Thanksgiving [*Día de los Acciones de Gracias*]), those connected to Religion (Christmas, Easter), and those of Mexico (*Cinco de Mayo*, Independence Day [*Día de Independencia*]). The Roman Catholic feast day of the Virgin of Guadalupe on December 12 is another religious holiday widely celebrated in Mexico and within the Latino community of Toledo.

Cinco de Mayo, often misunderstood as Mexican Independence Day, actually commemorates the Battle of Puebla (1862) in the 1860s Mexican struggle against the occupying French. For *Mexicanos* or *Chicanos* (Latinos of Mexican descent) *Cinco de Mayo* is cause for greater celebration than Independence Day (held on September 16), and it is celebrated with more gusto in the United States than in Mexico. The Toledo celebration is held at a large outdoor space, such as the Swan Creek Metropark, and is often sponsored by the main Latino civic organization, Adelante, Inc., with assistance from the Toledo City Council, Metroparks District, and a number of individuals and businesses.

Community festivities promote Latino ethnicity in a more public (often with corporate sponsorship) and secular way, and these events, generally held in summer months, have grown in number over the years. *LatinoFest*, an annual music and dance celebration held in June, is the largest-scale and best-funded festival of Latino music and culture. Initiated in 2001, the festival aims to celebrate diversity within Latino culture by bringing together local *Tejano* bands with those specializing in other Latino styles such as Puerto Rican folkloric and salsa/Caribbean. *The Northwest Ohio Mexican-American Festival*, also known as the *Perrysburg Heights Community Festival* and the *South of the Border Mexican-American Festival*, is a seven-year running annual event dedicated to advancing Latino culture. The Saints Peter and Paul Church, an institution interwoven into the fabric of local Latino culture, hosts their own festival as does the Mexican-American Cultural Association (the latter festival, however, was cancelled in 2002). The two major universities in the area, University of Toledo and nearby Bowling Green State University, hold additional Latino festivals. A few other public festivals mark other Latino or pan-Latino culture. *El Día de los Reyes* (The Day of the Kings), for example, is sponsored by *Club Taino Puertorriqueño* and celebrates Puerto Rican ethnicity (this group also often holds a "picnic" and "outing" to celebrate Puerto Rico's constitution around July 25).

The Northwest Ohio Fajita Cook-off is another new event featuring food and music. This event partially benefits LOBOS (Latinos Organizing BarriOS), a neighborhood betterment association. It is our observation that there are an uncommonly large number of Latino fund-raising festivals in Toledo benefiting the community.

Proceeds are generally provided to such organizations as LOBOS or the Sofia Quintero Center. Northwest Ohio has also become a regular stop for touring *Tejano* and *norteño* bands, thus bringing even more music into the area. Several major music events, particularly during the summer, are held each month.

Local restaurants and clubs have regular Latino music nights, testifying to the rising profile and economic clout of Toledo Latinos. *Las Palmas*, a popular restaurant/club, boasts the "largest Mexican dance hall" in Toledo. *The Connection* (formerly *The Country Connection*), *Charros*, *Fiesta Restaurant*, and *La Vista d' Cordero* (located in the Ramada Inn) are four others that regularly have either Latino bands or DJs running *Tejano* music, sometimes combining other styles such as *merengue*, *salsa*, and R&B. Some hotels, including the *Days Inn* in East Toledo, have "salsa" and "Tejano" nights, sometimes featuring live performance. The numbers of Mexican restaurants in Northwest Ohio has grown markedly over the last decade, as have the numbers of radio stations broadcasting Latino, primarily *Tejano*, music. Two free newspapers, *La Prensa* and *El Tiempo*, are distributed throughout Northwest Ohio and keep the greater community aware of activities and festivities.

A well-known family and community event is The Day of the Dead (*El Día de Los Muertos*). Held on November 1 or 2, The Day of the Dead is a time for the spirit of the deceased to return home and visit loved ones, and families welcome these spirits with food and music. The Toledo Latino community only recently began to celebrate this holiday together. 1996 was the first year that a community-wide event was sponsored by and held as a fund-raiser at the Sofia Quintero Center.

Life cycle or family events comprise Mothers' Day (*Día de las Madres*), Fathers' Day (*Día de los Padres*), *quinceañeras* (celebrations of a girl's fifteenth birthday), anniversaries, birthdays, weddings, and funerals. Family religious rites consist of such occasions as baptisms and first communions. With the frequent exception of funerals, all of these are prime settings for music. For Mother's Day, the family will serenade the mother with specific songs and provide her a feast. While Mother's Day is mostly a family and private affair, *quinceañeras* and weddings may be community celebrations. The scope of these events is up to the family. Music may be included both in the ceremony and its reception.

Ceremonies marking a girl becoming a young woman are found throughout the world. *Quinceañeras*, however, are particular to Latino cultures, and many believe that the form combines indigenous new world and European traditions. Not all Latinas agree to hold this ceremony. Many may not want to continue the tradition, or their families may not have the necessary community support system or the financial means (*quinceañeras* can cost as much as a wedding, though individual sponsors [*padrinos*] often defray some of the costs). In addition to a life cycle rite, a *quinceañera* is a celebration of giving thanks for life, accepting the duties life brings with it according to love, following the commandments of God, and sometimes renewing baptismal vows. Thus the event often has strong religious underpinnings.

We had the opportunity to document the *quinceañera* of Cristina Vivian Muniz Mutchler, a young celebrity and co-host of the award winning *Zoo Today* television show, held at Saints Peter and Paul Church in February, 2001. Like other large *quinceañeras*, this one was bilingual, featured *mariachi* music as an integral part of the ceremony, and included many religious elements such as a rededication to Jesus and the Virgin Mary and a renewing of baptismal vows. The reception was equally structured, with invocations, introductions of court of honor and sponsors, a daughter-father dance, a choreographed dance performance by the court, a birthday dedication with cake, and an open dance with a live *Tejano* band and later by a DJ spinning contemporary Latino and American musics. Few *quinceañeras* are this elaborate though they generally include the same stages. Protestant churches also hold *quinceañeras* for their Latino congregants.

Mariachi music often plays an integral part of such "traditional" events as weddings and *quinceañeras*. For receptions at these events, however, and public festivals like *LatinoFest*, *Tejano* bands specializing in modern *cumbias* along with *rancheras* and perhaps polkas (and sometimes occasional waltzes) are generally engaged. During large public festivals like *Cinco de Mayo*, a diverse variety of music styles - *cumbias*, *rancheras*, polkas, *corridos* - may all be performed and by a number of different bands. At events like *quinceañeras* in which many young people are present, a wide variety of pan-Latino popular music (i.e. styles like flamenco and *salsa*, and artists like Santana, Ricky Martin, Shakira, and Christina Aguilera) will be played by a DJ along with either pre-recorded or live *Tejano*.

Overall, *Tejano* music and the *conjunto* setup dominate the Latino music scene in Toledo. Most bands consist of the quartet of instruments (accordion, *bajo sexto*, electric bass, drums), though keyboards are sometimes added and guitars may appear. Through the 1950s, however, *conjunto* bands and the accordion were rarely seen outside of migrant camps where some workers from Texas were musicians. It was in the 1960s that the accordion and *conjunto* became contributors to local Latino culture, and these have become more important over time. Currently the community seems interested in Latino popular forms (*cumbias*, pop singers) and in developing *salsa*/Caribbean and perhaps *mariachi* and *banda* groups. Very few musicians have made a living only with music; generally music has been a dedicated hobby that earns vital extra income for most musicians.

Leadership within the community is particularly strong; several Latino civic and arts organizations have emerged to create and direct activities, FLOC remains a centralizing power, and musicians have responded to the growing market. Most organizations are fostering a pan-Latino identity embracing those not of Mexican descent to create a true community, and this community has an increasing visible profile. It is clear that Latinos and Latino musics will be major forces in Toledo's future. Music stores have increasingly larger collections of Latino music for customers, and more bands from Texas and Mexico now make stops in Toledo.

CALENDAR OF EVENTS (Barbara O'Hagin, David Harnish)

The calendar below is not meant to be a complete record of all Latino-themed events in the Toledo area. Most, however, are included, especially those that feature or are constructed around music performance. The majority of these events are intergenerational and meant to attract families of all ages and sizes. The family orientation of Latino culture becomes abundantly clear at such celebrations as *Cinco de Mayo*, *LatinoFest*, and the *South of the Border Festival*.

More city and community events, including several held in other areas of Northwest Ohio, occur during the summer when children are out of school, thus encouraging more family involvement which in turn helps generate a stronger community identity. Most events below have developed over the last ten years, demonstrating the increasingly visible role and presence of Latino culture in Northwest Ohio.

January

Various New Year's Day celebrations featuring music groups
El Día de Los Reyes (Three Wise Men Celebration sponsored by *Club Taino Puertorriqueño*)

February

No recurring events planned.

March

No recurring events planned.

April

Hispanic Awareness Month
Pascua (Easter)
Latino Issues Conference at BGSU
Baile Latino, Toledo Hispanic Youth Alliance

May

Cinco de Mayo
Día de las Madres

June

LatinoFest
Día de los Padres
The Northwest Ohio Fajita Cook-off

July

South of the Border Mexican-American Festival (PHCA-Perrysburg Heights Community Association); this event was moved in 2002 from August to July

August

Fiesta Mexicana (MACA Mexican-American Cultural Association)
St. Peter and St. Paul Parish Festival, 728 S. St. Clair St.
St. Vincent de Paul Parish Festival, 1035 Woodward Ave.

September

Pachanga I, II (Sofia Quintero Art and Cultural Center [*Pachanga* 1] or Farm Labor Organizing Committee [*Pachanga* II] sponsored)
Mexican Independence Day/*Día de Independencia*
Hispanic Heritage Month: September 15-October 15 (Toledo City Council Resolution);
the Toledo Main Library is one venue that holds a major event
Fulton County Fair (with Latino theme)

October

SeaGate Center Concerts (Kumbia Kings); these are also held at other times
Latino Family Festival (Adelante, Inc.)
St. Mary's Church and School Fall Festival (219 Page St.)

November

Día de los Muertos
Día de los Acciones de Gracias (Thanksgiving Day)

December

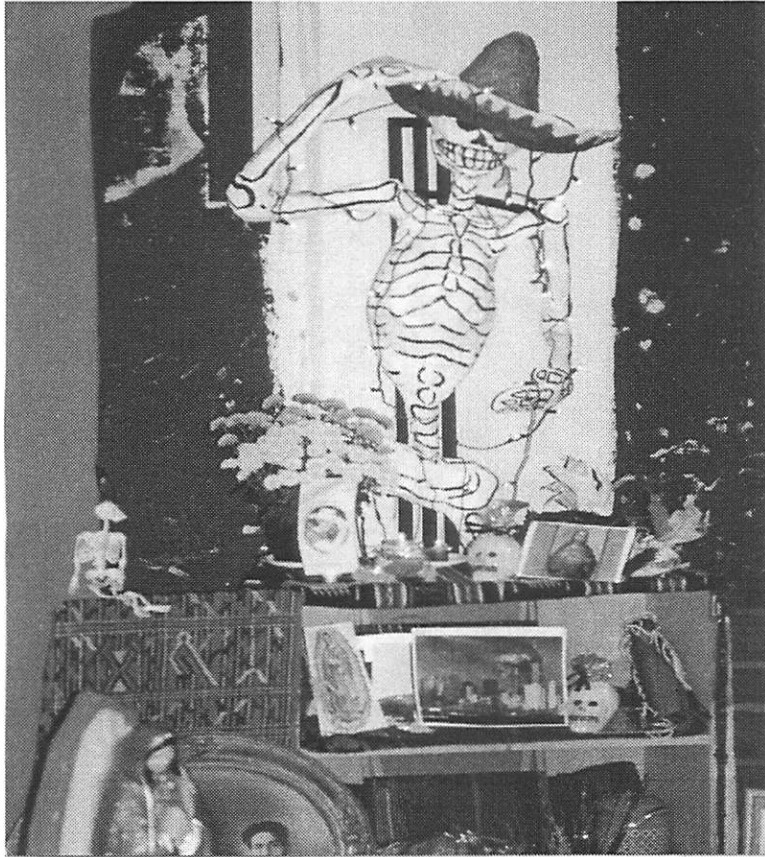
Feliz Navidad
12 Days of Christmas
Feast Day for Virgin of Guadalupe

There are many other celebrations with civic and business sponsorship in nearby communities such as Fremont, Defiance, Hamler, Bowling Green, Fulton County, and Findlay (and in Michigan as well, especially in Detroit).



Jesse Ponce with *Sal y Pimienta* in two incarnations. Jesse plays *bajo sexto* above and accordion below (Jacob Estrada plays keyboards above and bass below). Above: *El Día de los Muertos*, 2001, at the Sofia Quintero Center. Below: *quinceañera* reception at Toledo Art Museum, 2001.





Displayed altars
for the altar
competition at the
Sofia Quintero
Center, *El Día de
los Muertos*, 2001



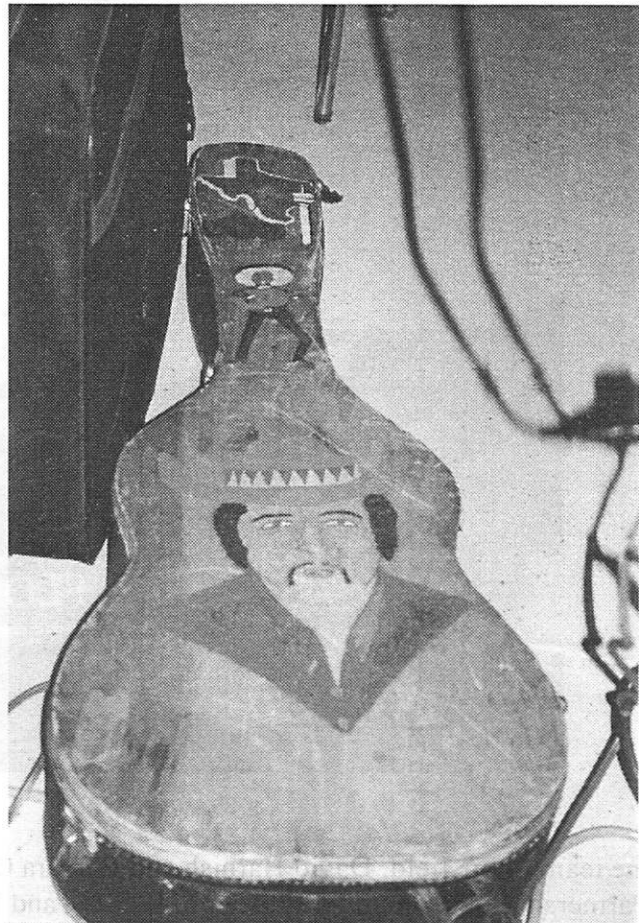


Left:
*Salvador Torres y
Mariachi Mexico
2000 (from
Detroit).*

*Quinceañera
reception, Toledo
Art Museum,
2001.*

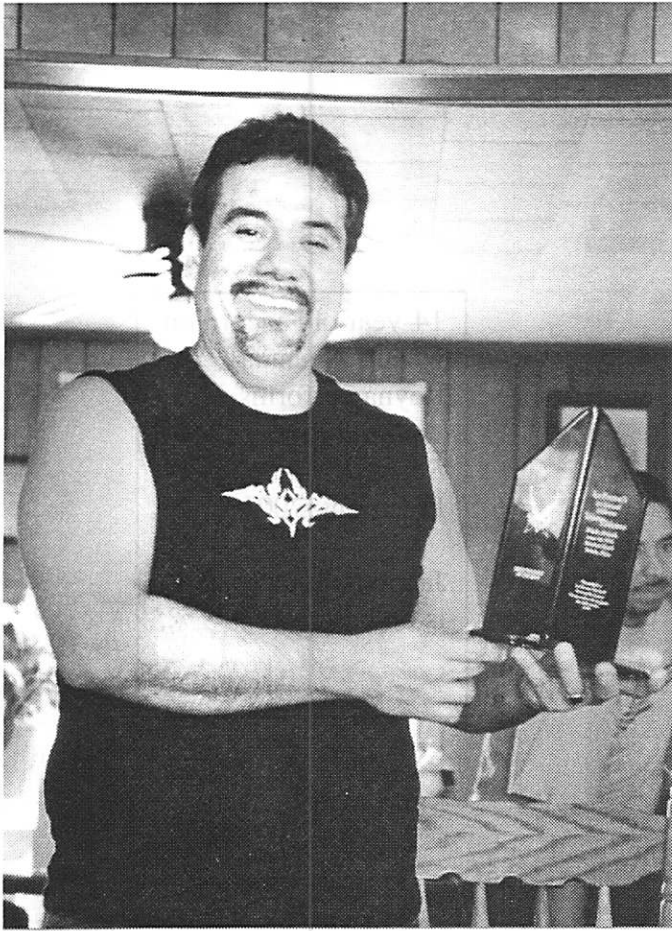
Right:
An ornate *bajo sexto*
case.

*El Día de los
Muertos, 2001,
Sofia Quintero
Center.*





The team in the field. David Harnish and Barbara O'Hagin (above), and Barbara, Kathy Farber (Partnerships for Community Action, BGSU), and Lucy Long at LatinoFest, Toledo, 2001.



Snapshots:

Left:
Ruben Ramos proudly
displays his Midwest
Tejano Music award at his
Toledo home, 2001.

Below:
Alfredo Estrada with
grandson Jacob Estrada,
2001

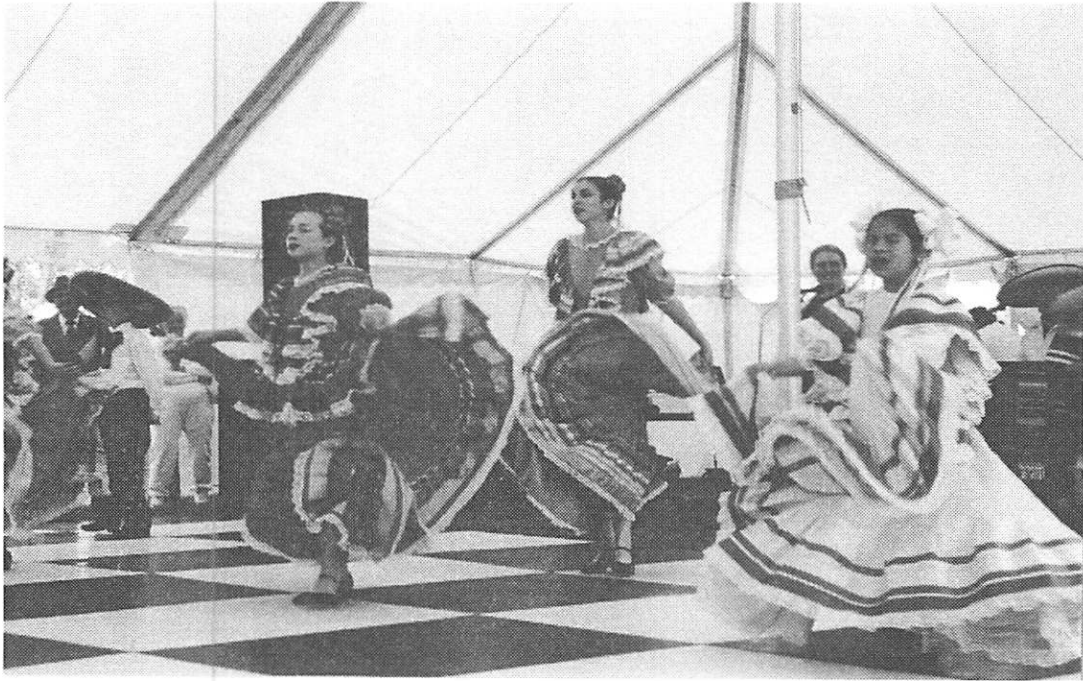




14-year old accordion wizard Amanda Reyna performs with *Amanda Reyna y los Reyes de Ritmo* in Fremont, 2002.

Jacob Estrada (below) is on bass.





Imágenes Mexicanas at Cinco de Maya, Swan Creek Park, Toledo, 2001.

V. SHORT BIOGRAPHIES

David Harnish, Lucy M. Long, Barbara O'Hagin

Every community has key individuals who are responsible for the continuation of traditions and of the community itself. This section introduces you to some of the individuals instrumental in the Latino music scene in Toledo. The list is by no means a complete one, and we apologize for any oversights we may have made.

Just as in the African proverb, "it takes a village to raise a child," it also takes a village to keep musical traditions alive. Different roles are needed—performers, facilitators, and audience—and individuals can take on one or more roles simultaneously. All are necessary, however.

The most obvious role is that of the individual artists who perform the music traditions, presenting them to the public and putting them on display. They call upon extensive training, talent, and energy to perform, and they can often provide a central focus for social activities, rituals and celebrations within the community. They also frequently are responsible for the image of the community that is projected to the outside world.

Behind the scenes are the facilitators, the individuals who support the musicians, financially, emotionally, and in other tangible ways. A lot of time and hard work is required to publicize events, to make arrangements, to set up and tear down stages, and to clean up after events. Money is needed for publicity, for hall and equipment rentals, and for musician fees. Perhaps even more important are individuals who believe in the importance of the music, who give encouragement and validity to the musicians, and who will argue for the importance of music performances.

Neither role would have much purpose without the final one, that of audience. People who will listen appreciatively and respond enthusiastically to a musical performance are a primary motivation for the musicians' and facilitators' efforts. Without an audience, there is little reason to perform the music. Educating an audience to appreciate the musical and cultural significance of a performance is one of the tasks of this booklet.

LOS CUATRO VIENTOS DE JIMMY BEJARANO

This is perhaps the most popular *Tejano* group in Toledo; in fact, they won as "favorite local band" in *El Tiempo* newspaper's 2001 Readers' Survey, and they are known for their uncompromising *conjunto*. There are two "Jimmy Bejaranos;" the senior and his son, junior. Jimmy Sr., the accordionist, prefers to have his son, the *bajo sexto* player, speak for him.

This traditional *conjunto* band (since the 1950s) of accordion, *bajo sexto*, electric bass, and trap drums performs their "heavy duty *conjunto*" of *rancheras*, polkas, boleros, *cumbias*, and *merengues* (featuring frenetic rhythm similar to the *huapango*) at festivals and family ceremonies (anniversaries, weddings, *quinceañeras*) all over Northwest Ohio. From what we have seen, families love the group. Teenagers, adults, and children with grandparents all come out to dance to the music. *Los Cuatro Vientos* is probably the most "traditional" of the local *Tejano* bands. We have not detected rock or other influences -- what Jimmy Jr. calls "progressive" elements -- in their playing. The accordion, though active, plays a more restricted role, the Bejaranos and sometimes other band members sing in close harmony, and the sound is never too loud. Jimmy Jr. states that they want to be consistent with their sound and to allow the words of songs to be clearly heard.

Los Cuatro Vientos, formed in nearby Fremont in 1985 and in earlier forms with differing personnel, is one of the few local bands to be well known in Texas. Jimmy Sr. was born in Brownsville, Texas, and came first as a migrant worker to Fremont and then settled there in the early 1950s. Jimmy Jr., currently 39-years old, was born in Fremont. The group is one of a few select bands outside of Texas to be invited to the *Tejano/Conjunto Festival* in San Antonio each year. Their records (eight or nine audiotapes and compact discs) sell fairly well in Texas, and they own a record for their song holding the number 1 position for seventeen weeks at a San Antonio *Tejano* radio station.

They perform in Northwest Ohio at least forty times a year. Jimmy Jr. reports that because there are now more *Tejano* groups in the area that fewer gigs are available. In addition, their earlier audience of elder Latinos is declining. In response, the group has added *cumbias*, because "the younger generation likes *cumbias*," but they maintain the more traditional *conjunto rancheras* as the core repertoire. *Los Cuatro Vientos* has rejected playing at clubs or bars; they prefer family events and festivals. Though they have added some *cumbias* to attract a younger crowd (and added the favorite "La Bamba"), their traditional style is perhaps unmatched in Northwest Ohio.

GRUPO DEZEO

Like most bands, *Grupo Dezeo* plays "music for all occasions" (*para toda ocasiones*) and has a wide repertoire for family gatherings such as anniversaries and *quinceañeras* and dance pieces (more *cumbias*) for festivals. The group, according to member Lupe Moreno, prefers *rancheras* and love songs, but pulls out more *cumbias* for dances. The band was organized about two years ago and features keyboards (synthesizer) and saxophone. They do not have an accordion player and would like to, though the keyboard player often uses accordion samples on his synthesizer and sounds remarkably like an accordion. The band also lacks a *bajo sexto*, though the guitar player replicates many *bajo* parts. This is a large band of six members (vocals, keyboards, guitar, bass, saxophone, drums). Like a few other groups, they use a pre-recorded synthesized drum part with cowbell for keeping the *cumbia* beat. This seems to "free up" the drummer to play patterns off the beat.

Unlike groups like *Los Cuatro Vientos* and *la Familia*, *Grupo Dezeo* does not acknowledge a leader and prefers shared leadership. Most of the band members are younger and they admit to some contemporary influences seeping into their playing, though their "old style" performing of *rancheras* and other forms is quite authentic. The band plays "covers" (recordings by other musicians), and has yet to produce a disc of their own. They hope to enter a studio in 2003.

ALFREDO ESTRADA

Alfredo Estrada came to Ohio from Cariso Springs, Texas, a few years after serving in WWII. He did some migrant work before landing a job in Toledo in a factory. Unlike most other musicians, he had some formal training with "professors" on violin and guitar starting from age 6. His musical family played at a variety of events in Texas before the war.

He and his wife Bertha have been involved helping the community, both Latino and Anglo, for decades. He and four of his five brothers formed the Estrada Brothers band in 1951; a cousin and other relatives were often involved as well. This was an *orquesta*, a band that featured brass and saxophone. They were not the first such band in the area; that distinction belongs to the *orquesta* of Stephan Guerrero. A second group led by Paul Camargo also promoted the *orquesta* style. Alfredo played a number instruments including saxophone, violin, guitar, and keyboard throughout the band's tenure.

The Estrada Brothers played for every kind of event: dances, festivals, religious occasions (e.g. Our Lady of Guadalupe, in churches) at shopping centers, store openings, at military bases, and for life celebrations such as weddings, anniversaries, and *quinceañeras*. They played in *mariachi* outfits, and sometimes played *mariachi*-style music along the early tex-mex styles. Over the years, they hired many non-family musicians, including at least one African American, to fill out the band on horns or keyboards. The group became very versatile, playing American music along with early *Tejano*, *orquesta* and *mariachi* pieces. Their style appears to have been close to that of *orquestas* in 1950s Texas because of the emphasis on horns (brass and saxophone), and a similar synthesis of *Tejano* and American styles. The Estrada Brothers, however, refused to limit themselves to any set repertoire or style.

The band often played in contexts like weddings and proms that mixed Anglos and Latinos. In addition to *rancheras*, boleros, and polkas, they learned American fox trots, cha-cha-chas, mambos, and even a little jazz and early rock and roll (Alfredo had also learned French songs during the war). The band's versatility led to many engagements. They also often opened up for acts from Mexico in places like the Sports Arena. Alfredo says that whenever they wanted to learn a piece of music, they just listened to it and learned it. The Estrada Brothers also sought to look good, to have flashy uniforms; most of these were western style, others were *mariachi*, and they even

had Hawaiian outfits. Virtually all current *Tejano* bands continue to wear matching western-style uniforms including boots and hats.

Despite the death of one brother in 1978, the band continued to play until 1981, when they "retired." Since then most of Alfredo's other siblings have died. The band never recorded, though Alfredo and Bertha developed a nice collection of photographs, which they proudly showed us. Alfredo and Bertha mentioned that over the last few decades the accordion has become a much more important, while brass instruments have become very hard to find. They could trace a time back to when the accordion first become appeared in the area in the early 1960s; they cited *Conjunto Bernal* as the first to bring the *conjunto* quartet featuring accordion to Toledo, and Pablo Reales as another early player. The accordion (and *conjunto* setup) continued to grow in popularity while the *orquesta* style and sound progressively declined. As the decades passed, there was less of a market for larger and thus more expensive groups like the Estrada Brothers. Alfredo and Bertha also noticed a gradual change in the staging of events and the standard dress for such events (like weddings, dances, and *quinceañeras*) and relented that these have become much less formal.

Many of the next two generations of family members have given up speaking Spanish but several have participated in music. The best known of these is a grandson, Jacob Estrada, who has worked extensively with Jesse Ponce, Amanda Reyna, and with many other individuals and groups in the Toledo area. Jacob, to the delight of Alfredo and Bertha, has also developed his Spanish and he says he dreams of establishing a *mariachi* band to service the Latino community of Toledo someday. After his parents died when he was 12, Jacob moved in with Alfredo and Bertha and that's when he really developed a love for Latino music and his Latino roots. Before then, Jacob dreamed of becoming a rock star and admits that some elements of rock music have influenced his playing. Many younger players, for example Ritchie Longorio of *Las Aztecas*, have similarly added such elements to their playing. While Jacob admits that this is often criticized, *Tejano* music has always be prone to innovation and this is one aspect that distinguishes it from *norteño*.

IMÁGENES MEXICANAS

In the late 1980s a *folklorico* group was formed in Toledo, Ohio, the *Estampas de Mexico*; in 1993 the name changed to *Imágenes Mexicanas*. Taylor Balderas, Artistic Director for fourteen years, joined the group when she was six-years-old and, along with her father, Joe Balderas, continues the management of the troupe today. Joe Balderas is instrumental in serving as manager for the group. The group ranges from 5 to 20 dancers, with 10 being the average. According to Joe, the group does well due to the support of volunteers, arts grants, and a strong parent committee.

Taylor received training not only in *folklorico*, but also in tap, ballet, and modern dance styles, all of which contribute to her unique graceful and lyrical presence on stage. She is one of the lead instructors for this troupe and learned her art by traveling to Mexico City during the summer and by taking classes with guests artists such as Benito

Bettincourt and Amelia Hernandez. These two, Bettincourt and Hernandez, represent two distinct styles within Mexican folkloric dance. Bettincourt represents a more traditional Veracruz style while Hernandez is known for faster tempos, more performance flair, and faster footwork. The *Imágenes Mexicanas* dancers work on this more precise, quick footwork that leads to a better stage presence. In addition, Taylor buys dance videos to study. She says there are seven-to-eight major dance steps that are then choreographed to fit the music and the makeup of the troupe.

The *folklorico* dance in Mexico is representative of different regions, each distinct in musical style, steps, and costumes. *Imágenes Mexicanas* have selected eight to nine regions or states to feature, such as the dances of Veracruz and Jalisco. The various styles of *folklorico* are handed down from one master teacher to his/her students, the apprentices. The apprentices of today also rely on videos to study the choreography. Steps are learned by rote through the lead instructor's demonstration. Steps are repeated until the dancers have learned each step perfectly. Often the steps are learned in silence. The instructor shouts: "Heads up! Don't use your eyes, use your ears! Who knows this *zapateado*? Ok, show me!" The music and dance combination is often polymetric with two against three being common. Dance step rhythms are very syncopated and complex. The music we hear today includes *rancheras*, polkas, boleros, and flamenco-influenced styles representing the regions of Jalisco, Guerrero, and Veracruz.

According to Joe, the role of the troupe is to promote the traditional Mexican art of dance. He states, "I don't want to see this beautiful art form die out. . . .we are trying to resurrect the art form." He feels a need to educate the public about the art of dance and one way he does this is by having costumes that are as authentic as possible. Joe finds it a challenge to purchase costumes and music CDs, often traveling to Texas or Mexico for special items. Joe points out that one CD may contain only one song needed for their program, a practice that can get expensive. He says grants help the group stay afloat financially.

We interviewed several of the young people rehearsing on a Saturday morning at the Sofia Quintero Art and Cultural Center. We interviewed the youngest (five-years-old) to the oldest (sixteen-years-old), with the average being thirteen-years-old. Many have been in the group from six to eight years and keep coming back. Two of the boys are brothers from Querretaro, Mexico and have lived in Toledo one year. The older boy, fifteen-year-old Edgardo, studied *folklorico* in Mexico at the age of five, and has decided to continue his studies with *Imágenes*. He explains that several years ago all the various Mexican states had their own *folklorico* group, but that is no longer the case. In Spanish, he describes the difference between Mexican and U.S. dance styles: "El estilo aqui es diferente. You have the same dances, but different steps. It's not wrong; it's just a different style."

Several parents stayed for the entire rehearsal and others on the executive board met in the back room. Below is a partial transcript of informal interviews held at the Sofia Quintero Center, September 2001 in question/answer format.

Question: Why have you joined *Imágenes Mexicanas*?

Brittany: Because of my friends. It's fun! You meet lots of people. . . like when you dance. . . you perform and make people smile.

Irene: One of my friends was in it and invited me. I've stayed since. I love it! I love learning and love dancing!

Alex: I like the culture. I get some culture. I like to dance. It's a lot of fun!

Joe Balderas: I enjoy it. I like the music!

Question: Why do you keep coming back?

Amanda: I like doing this! Some of my friends are in the group. I love to perform and I like seeing all the crowds.

Irene: I liked performing at the Perrysburg Heights Festival. That was a big performance for us. The crowd had lots of people. Lots of energy!

Question: Which dances do you enjoy the most?

Alex: I like them all! Some are really funny.

Irene: I like the dances from Jalisco the most.

Question: What is the value in belonging to a folklorico group?

Irene: To celebrate your culture!

Amanda: The music means a lot to me. It reminds me of Mexico.

Joe Balderas: It's about kids having pride in showing the Mexican culture through dance. Kids build self-esteem in this way. We especially like to bring dance to areas, to people that know nothing about our culture. Some people only have a "Taco Bell" image of us.

JESSE PONCE

Jesse Ponce is one of the best-known musicians in the Toledo area. He has played with different groups and individuals and has been the proverbial *Tejano* "institution" for a large number of younger musicians. Currently he plays with Baldemar Velasquez, of FLOC and with Jacob Estrada and Frank Ibarra in *Sal y Pimienta*, and may play again with *Amanda Reyna y los Reyes Ritmo*. Jesse's failing health over the past few years has often kept him from performing. At the time of this writing, however, his health has improved and he is again an active musician. He loves *collaborating and sharing with*

other musicians, and even invited Lucy and David to play with *Sal y Pimienta* at a Day of the Dead celebration at the Sofia Quintero Art and Cultural Center.

Jesse, like most elder musicians, is from Texas. Born into a family of musicians (10 children, about half who played or sang) in 1943 in San Antonio (the heart of *conjunto* country), his initial performing was with the family band, *Conjunto Ponce*. This band was led by his father, Encernación Ponce, a violinist and accordionist born in Monterrey, Mexico. His first instrument was *tololoche* (contrabass). Since he could barely hold the instrument or reach the strings, he took up the *bajo sexto* at age seven. The family, or sometimes only his father and himself, performed at least every Friday for years on end. As his family members married, they moved away from the band and he soon did too.

In 1964, he joined the band of boyhood friend and *conjunto* superstar, Flaco Jimenez (b. 1939), and began touring and performing extensively. From 1967 to 1977, he was on his own in many bands, then hooked up again with Flaco in 1977 in a project with American guitarist Ry Cooder. This project, combining folk and bluegrass with *conjunto* and *Tejano*, took the band on a tour to Europe (England, Ireland, Germany, Holland), to a performance on Saturday Night Live, and to a recorded performance at the Great American Music Hall in San Francisco. He moved to Toledo, the home of his new wife Matilda, in 1979 to start a new life. In addition to music, he often supported his family as a plumber.

He was soon performing throughout the Toledo area at festivals and other contexts. He took up the 3-row button accordion in 1983 because few players were available; *bajo sexto* players, such as new friend Frank Ibarra and later son Bruce, were more easily found. Though he still occasionally plays *Tejano* styles, Bruce is more interested in rock music; Frank, however, is long dedicated to *conjunto*. Frank (77 years old) was born in Laredo, Texas, and came to Toledo in 1967 from Perrysburg. With experience on guitar and Jesse's teaching, he moved to the *bajo sexto* in the early 1980s, thus easing Jesse's switch to accordion. Jesse remains an innovative and master *bajo* player, and plays the instrument with Amanda Reyna's group, but he is primarily known in Toledo as an accordionist.

He feels an obligation to "keep alive" what is "in his heart," and never "to lose" where he started: the *rancheras* and polkas of *conjunto* music. He says that he has never tried to be a star but only to share his knowledge and experience with other musicians. Despite his commitment to *conjunto*, he performs the related *cumbias* and *norteño* (which he feels is simpler than *Tejano*) and is interested in expanding into Caribbean salsa and *mambos*, and even old time American music. Jesse enjoys performing "La Bamba" at some events—especially when we wants the audience to dance—and has mastered a wide repertoire. When he performs with Baldemar Velasquez, he also plays *corridos* (ballads), Baldemar's original folk songs, and American folk songs. He is happy to lend his talents to helping migrant workers and the greater community, and he often performs at services at churches (especially Saints Peter and Paul) and the Lucas County Jail. In addition to

his other projects, he currently performs a mixed repertoire combining *conjunto* and Caribbean styles weekly with Gerard Luna and band at Fiesta Restaurant.

Jesse Ponce remains a central figure of Latino music in Toledo. Virtually every Latino musician we've ever met knows Jesse or knows his reputation, and he is greatly appreciated within the community. In fact, Celso Rodriguez, the editor of *El Tiempo* newspaper, referred to him as "Saint Jesse" because of his important role in influencing the next generation of Latino musicians.

RUBEN RAMOS Y LA FAMILIA

Ruben Ramos (b. 1956) was born in Toledo. He comes from a family of musicians. His grandfather was a street musician in Mexico, playing music for tips. His father and uncles were all musicians and shared a band. His father was 16 when the family came to Ohio (via Michigan) from Texas; he was one of the few accordion players around and formed an early *conjunto* group with his brothers. Ruben himself started playing drums with them at the age of eight (and regularly when he was 12); he sang sometimes in public as well, and gradually learned "a little bit" about all of the instruments, including saxophone. Today, most all his cousins, descendents from his musical uncles, continue as musicians.

Ruben says that though the early Latino community was smaller they were closer, more "tight-knit," and "everybody would go" to community events; these families shared a history of going from Texas to Ohio (or Michigan), had all worked in agriculture, and knew each other. He says the community today, though larger, is less intimate and more dispersed as people have moved everywhere.

He started *Ruben Ramos y la Familia* about 14 years ago; at the time the group included an uncle, a cousin, and his teenaged daughter, Yvonne. Since then, musicians have come and gone though the band currently consists again of extended family members (except for the keyboardist). The band includes accordion, *bajo* and bass, guitar, drums, and keyboard, and sometimes an extra percussionist to "fill in" on *cumbias* (his son also runs the sound and a nephew runs lights). Like many musicians, Ruben has worked in factories off and on over the past decades; he currently works at the racetrack. For most all Latino musicians, earnings from music merely supplement their other income.

The band has often featured Yvonne, who won as "favorite Latina singer" in the *El Tiempo* Readers' Survey, 2001, and her fame has continued to grow. In fact, in 2002 we have sometimes seen the band advertised as *Yvonne Ramos y la Familia*. Younger female singers tend to look up to her and the success of her career. Yvonne has a career outside of *y la Familia* as well, and says that she sings any songs/styles that she likes. She performed salsa and *merengue* songs, ballads by Gloria Estevan, and even hip hop in both Spanish and English. In addition, she is a dancer and choreographer and often appears with a dance group, *Las Chicas*. Unlike most other Latino artists, she also loves classical music and is a classically trained pianist.

Ruben Ramos y la Familia plays for all the usual contexts: festivals (including *LatinoFest*), weddings, *quinceañeras*, baptisms, retirements, anniversaries, birthdays, and so forth. They even performed for the inauguration of a former governor, and have traveled to neighboring states for occasional concerts. They have also regularly backed up vocalists invited to Toledo. The band has won several *Midwest Tejano Music* awards (sponsored by *La Prensa*); Yvonne won twice as best female vocalist.

Ruben says directly "we love to play, but we play for the people;" thus *cumbias* make up a significant part of their repertoire because that is what audiences like to hear (he cited even Ricky Martin as performing *cumbias*). He is sensitive to audiences and states that here in Toledo "you can play *cumbias* and salsa," but if you go to Napoleon or Defiance "you better break out that squeeze box,." He was speaking to the preference for accordion (i.e. *conjunto*) in rural Latino communities (and those in smaller towns) and of more modern styles (i.e. *cumbias*) in Toledo. The band, like several others, is versatile enough to play a wide variety of material. This group displayed their ability to play for popular audiences when they opened for the *Kumbia Kings*, a "boy band" Latino modern *cumbia* phenomenon, at the Seagate Center in 2001.

Ruben and his family, all of whom have grown up outside of both Mexico and Texas, have been influenced by American popular music. This influence slightly affects their playing and also leaves them open to accept and absorb new styles in Latino music. With such a prominent background in music, the band can easily distinguish the musical elements that characterize different styles; this allows them to skillfully play modern *cumbias* and more traditional *rancheras*, polkas and waltzes.

Ruben has a unique vision, and hopes that someday he can teach kids in school about these different styles of Latino music. During our interview, co-director Barbara O'Hagin commented on how schools in Arizona generally have school programs on Latino music and how it is strange that none are here in northwest Ohio. Yvonne responded that she studied classical music as a child and then joined her father's band, and these experiences inspired her to share her talents and to take pride in herself. She feels that these activities kept her involved with school and life and attributes all of her happiness in life to the music she studied and performed as a youth.

AMANDA REYNA

Amanda is the accordion player and featured musician of *Amanda Reyna y los reyes de ritmo* (...and the kings of rhythm). She was born and raised in Fremont but is fast making a name for herself throughout the Toledo area. Amanda is only 14 years old (as of 2002), and a talented, self-taught musician. Her band plays mostly *conjunto*, *Tejano* styles, yet plays a variety of styles to suit a particular audience. The band, which was formed around her in spring, 2002, began almost by accident. She and her mother were in a mall and happened to run into Jacob Estrada, who was working at a restaurant. Jacob, grandson of elder musician Alfredo Estrada, had been playing Latino music in Toledo for many years and had participated in the bands *Sal y Pimiento* and *El Aguila*

Negra. Her mother and Jacob became acquainted and her mother told Jacob about Amanda. Jacob, a bass player, took an interest in forming a group and called on senior accordionist and *bajo sexto* player Jesse Ponce and drummer Freddie Garcia. Due to his health, Jesse had to drop out of the group, and so the band picked up guitarist Juan Gonsalves and his 8-year old son, a budding percussionist who plays synthesized drums.

The band of five members is based in Fremont, but two of the members live in Toledo. Being a young female accordion player in a traditionally male arena has brought Amanda reams of amazement and encouragement from seasoned players and the public alike. Amanda plays a variety of Latino musics and hopes to become a well-known professional musician that performs all over the country. When asked if she would rather play at the huge festival *LatinoFest* or a religious service or party, she answered immediately "LatinoFest." She is interested in displaying her talents before as large an audience as possible. She prefers polkas and especially *cumbias* "because they show off the accordion." She loves to play but must go home on weeknights at 11 p.m. in order to go to school the next day. Her mother, also her manager, makes sure of this.

Amanda is one of the younger musicians who is not fluent in Spanish, but she always found herself attracted to *Tejano* music (unlike her brother who embraced an American rap identity in music) and has listened attentively to most of the major stars. She is also very knowledgeable about all local Latino bands, their styles, and their abilities. Like other local youth, she is familiar with rap and other forms of American music. She identifies herself, however, as Latina and lead musician of her *Tejano* band.

About her career and repertoire, she says "I like *cumbias* because they are modern and up-to-date. As a band, we need to know our audience. It depends often on the age of the audience -- why we were hired. It might be someone's anniversary and we'll need to play *rancheras*, older-styled songs. It's my job to learn the older repertoire. I constantly have to learn new songs. You might be at a party and someone will request a certain song. I have to know these songs."

SOFIA QUINTERO ART AND CULTURE CENTER

The Sofia Quintero Center is located at 1225 Broadway in south Toledo. It was founded in 1995 by Maria Rodriguez-Winter and Sylvia Muniz-Mutchler to promote Latino artists, strengthen the Latino community, and reach out to the larger community. Formerly known as "The Sofia Quintero Hispanic Art and Culture Center," the "Hispanic" was dropped after a board member suggested that the term was conferred upon the community by the government.

By providing a physical space for events, the Center serves as a community center, an art gallery, a concert hall, museum, and even school, providing an opportunity for Latino artists to perform and exhibit their works. The Center also acts as a networking clearinghouse for Latino institutions, individuals, and businesses in northwest Ohio, helping to create a pan-Latino community drawing upon a diverse array of Hispanic and American heritages. The Center frequently uses music in this construction

of community -- it is the basis of fundraisers, outreach festivals, in-group celebrations and social events.

The Center, incorporated as a non-profit organization with 501 (c) 3 status in 2000, sponsors a number of different activities, and participants represent a variety of ethnicities, not only Latino. A youth dance group, *Imágenes Mexicanas*, practices there on Saturday mornings and stores their costumes at the Center. In 2001, Salsa dance classes were offered. The space is also used by a local band, *Sal y Pimienta*; leader Jesse Ponce, a well known accordion and *bajo* player, shares his music through community events as well as through masses in the local Catholic church and at the Lucas county jail. When the Center first opened, it tried offering Spanish classes, but there was not enough interest.

A long-standing tradition is an exhibit and celebration of the Mexican Day of the Dead festival (*El Día de los Muertos*) that takes place over All Soul's Day and All Saints Day (Oct.31-Nov.2). The deceased of the past year are recognized and honored with photographs, mementos, and eulogies. The cycle of life and death is celebrated with food, music and socializing. In order to educate non-Mexicans about this tradition, the Center has sponsored exhibits in other institutions as well, such as the University of Toledo.

The Center is named after Mrs. Sofia Quintero, a Mexican-American activist and local community leader. Fluent in Spanish, French, and English, she was the first Latina to be elected to the Toledo Board of Education. When she died prematurely of multiple sclerosis, she left behind a legacy of generosity, education advocacy, cultural understanding and tolerance, and social grace that has provided inspiration for others, Latino and non-Latino alike. She demonstrated that ethnicity and gender need not be barriers to a successful and productive life, a model that is continued by the co-founder and current board member, Maria Rodriguez-Winter.

The center is located in a renovated building in an area that used to be heavily populated by German immigrants but is now an economically-disadvantaged neighborhood of small businesses and family homes. FLOC is next door, a Mexican grocery store is across the street, several Latino-run businesses are on the block, and Mexican restaurants are within walking distance. Several schools are in the area -- Jones Junior high, Westfield Elementary, and the parochial Queen of Apostles.

As of 2002, the Center is still in the process of being renovated. This work is undertaken done by volunteers who offer time, expertise, and materials (and, frequently, cash contributions as well). Funding for administration and special events came from private individuals, local arts and community organizations, the city council, and from urban development (Heritage South) grants. The leadership of the Center tends to have higher education degrees, but the participants and volunteers come from a diverse economic base.

The building consists of two large open rooms. The first one opens onto the street and has large windows ideal for displays and exhibits. Mexican artwork adorns the walls; an altar for the annual Day of the Dead celebration stands in a corner; instruments used by Jesse Ponce's band stand in another corner; a dance stage covers part of the floor; tables and chairs provide places to rest and socialize. This room is used for public events and exhibits. The back room is used for preparing and serving refreshments, storing dance costumes and other equipment, and for the myriad of activities that need to go on behind the scenes for events to run smoothly. Only one bathroom is available, which is a problem for the larger public events, but additional facilities are being planned. Parking is available on the street, and is generally not a problem to find, although security is a concern.

The Sofia Quintero Art and Cultural Center is an example of what can be created by a few individuals willing to both dream and work. It also is an example of how a space can serve to strengthen a particular community while also reaching out to a larger population, offering education about that community and inclusion in its activities.

MARIA RODRIGUEZ-WINTER

Maria's parents were Mexican migrant workers from Crystal City, Texas, where she was born in 1949. When she was three years old, they came to northwest Ohio to the Archbold-Washton area. This region was heavily agricultural and settled primarily by German Mennonites who still maintain numerous family farms and farm-related industries there.

Maria grew up with six siblings, two parents and a grandmother in a very "old world" atmosphere. Spanish was spoken at home, Latino customs were actively retained, and family interactions tended to follow older patterns of strict discipline and set gender roles. Both of her parents worked full-time while her grandmother, who spoke only Spanish, looked after the children. Maria recalls the family structure as being matriarchal; both her mother and grandmother were strong individuals who were not afraid to speak their minds.

Although the family was physically isolated from other Spanish-speaking families—she remembers only a few other Hispanic children at school—they did participate in occasional social gatherings, for example summer picnics at a nearby lake and dances at a salon in the town of Holgate, where her father would accompany the girls to make sure they didn't dance too close or too many times with one man. Weddings, holiday celebrations, and especially *quinceañeras* offered occasions not only for socializing but also for dancing to Mexican music. *Rancheras* were common at *quinceañeras*. They also learned to dance polkas, *macheros* (songs about war), *huapangos*, and boleros.

There was no money for formal music lessons or instruments, but Maria sang in her junior high and high school choirs. At home, her grandmother sang the old *rancheras* from her own youth. These were mostly songs about the Mexican revolution. The

family also listened to records of Tex-Mex music, although these were hard to come by in northwest Ohio. In the 1960s, a Hispanic radio station came into Toledo.

Like many migrant children, Maria's early years were spent trying to fit into the more Anglo mainstream culture. She learned English at school and remembers having her mouth washed out for speaking Spanish. She also remembers her parents' response to displays of prejudice.

We were very conscious of the color of our skin since there was only one other Hispanic boy in my class. My mother always said that the girls who are Caucasian are always laying in the sun. 'They want to tan their skin; they want to be like you, so don't ever put yourself down because of the color of your skin. That's what God gave you.' So when I'd come home crying that someone called me a "dirty Spic," they'd say that. They turned it into something positive.

In 1969/70 she moved to Toledo to train as a nurse. She worked at a health clinic and it was there that she became active in the local Latino community, working toward bettering the plight of the mostly Mexican-American women who attended the clinic. She began seeing the inequities that existed because of heritage and ethnicity and felt a connection with others of Hispanic background. It was at this point that Maria started thinking of herself as Latina, and not only Mexican-American. During her years at University of Toledo as a Political Science major, she founded the Movimiento Estudiantil Chicano de Aztlán (MECHA: now referred to as MECHA LSU) in 1972. Her identity today is tied to her political and social awareness as well as to a compassionate understanding of the complexities of identity in contemporary American society:

First of all, I'm a human being, When I was younger I called myself Mexican and the reason I called myself Mexican was that that's what I thought I was; everyone referred to me as Mexican. And then as I grew older I realized I'm American. And what solidified that was when I went to Mexico ...there I wasn't Mexican, I was an American. So I recall when I went in there I felt so torn. ... in the United States they call me Mexican; ... in Mexico they call me an American. So what am I? That's when I became a Chicana. And as I grew older, it didn't matter to me anymore what I was; I knew I was a human being. ...and when people ask me, I say I'm an American of Mexican descent. That's who I feel I am... third generation American but my roots are Mexican....If you want to call me Latina for statistical purposes, that's fine.

Music also plays a significant role in Maria's identity. She frequently chooses Latino styles over mainstream American ones, partly to contribute financially to those musicians but also as an expression of her ethnicity. And this music provides recreation, relaxation, and aesthetic pleasure as well. In response to a question whether music was a conscious part of her identity, Maria stated:

Definitely! The songs of my growing up were revolutionary songs. I love the sound of those songs, and of the accordion--my grandmother played the

accordion...if I have to clean the house, I'll put on salsa music.... And I love watching the children as they dance. I think listening to all those songs, it inspires me and it fills my soul with memories of nice times with my grandmother and my father. It's a time of reflection.

Maria is one of the co-founders, a former volunteer co-director (with Sylvia Muniz-Mutchler), and currently a board member of the Sofia Quintero Art and Cultural Center. She frequently uses music to promote the Center, incorporating it into various social and educational activities, stating: "...we get all kinds of different music and participation in here because ...we see it's a very important tool to help other people understand our culture." She also sponsors music events that bring together Latinos of various ethnicities as well as non-Latinos, helping to construct an inclusive Pan-Latino community. Her vision is that the unity that occurs when individuals participate in music together will be translated into social and cultural unity without individual cultures being lost, and that new traditions will develop around that unity.

BALDEMAR VELASQUEZ AND FLOC

Baldemar Velasquez (b. 1947) is a much different musician and person from others we interviewed. He is recipient of a McArthur Fellowship (the "genius" award), is a non-denominational minister, and has dedicated his life to organizing and assisting migrant farmworkers.

Baldemar comes from Pharr in south Texas. He and his family were migrant workers who came to Ohio seasonally then returned to Texas. On one occasion his family "didn't make enough money to get back," and so settled in Ohio in 1953. His family continued to work picking vegetables and fruit throughout his childhood and they were often "taken advantage of" by farmowners and the greater community. His family confronted severe poverty and life was very hard. He was a strongly motivated youth, however, and went back to Texas to attend college in engineering, but while in Texas he became more sensitive to racism and the exploitation of migrant workers and so returned to Ohio and graduated at Bluffton College. He continued agricultural work to pay off college loans.

He was soon working with organizations that fought for civil rights and social justice (e.g. the Congress of Racial Equality). His efforts to combat racism with African American groups reminded him of the oppression suffered by Latinos and migrant workers. After a lengthy process (fully explained in Barger and Reza 1994), he established the Farm Labor Organizing Committee (FLOC) in Toledo in 1967 and today is still its president. Over the years, FLOC has successfully organized workers, fought for their rights, won hundreds of contracts with employers, and initiated protests (picket lines, marches, demonstrations) against companies that either exploit or otherwise endanger their workers. Two of our co-directors, Barbara and David, conducted an exploratory study of music at farmworker camps in 1999 under the auspices of FLOC and witnessed the challenges and accomplishments of the organization.

Baldemar comes from a musical family; his grandfather played in a Mexican band in the 1930s and 40s in south Texas, and his mother and other family members performed with the band. His family performed sporadically in Ohio; he says it was difficult because in the 1950s many people in northwest Ohio "wouldn't rent halls to Mexicans," so they'd hold dances (for parties, weddings, *quinceañeras*, or just for parties) at homes. The Tex Mex band would have accordion and *bajo sexto*. Sometimes, Latino union workers (with higher wages) would form Latino organizations and have enough money to rent halls for these occasions. Latinos from nearby towns would then drive in for the weekend events.

He learned to play guitar. While in high school, he was invited by a music group at Bluffton College to sing Mexican folk songs. He ended up learning their songs as well, which were largely protest songs (e.g. by Phil Oaks and Tom Paxton), and he experienced "an awakening" of social conscience. He also discovered that playing Anglo folk songs, along with some Mexican songs, could earn one some money, and in college he ended up frequently performing. These experiences encouraged him to get involved in civil rights and in organizing people for causes; he also learned to confront authority. The examples of Mahatma Gandhi and Dr. Martin Luther King Jr., along with his own faith, led him to become a believer in non-violent resistance. He later went through seminary school, became a minister himself and often serves as a chaplain for farmworkers.

Baldemar thinks that music should be more than just entertainment, that "music is great but that music tied to a cause is greater." He believes in music to create dialogue and as a motivating factor in creating community and educating and organizing people. Baldemar saw music's effectiveness during the 1960s on American campuses, and experienced this within himself. He has performed at festivals and social and political events over the years, and is an active songwriter. While he says that the older *Tejano* styles (i.e. *rancheras* and polkas) are important for community identity to teach people who they are, he believes that any style of folk music with a social element can motivate people to action.

His own music often combines a *conjunto* approach (i.e. accordion and/or *bajo sexto*) with guitar and other instruments to convey the meanings of the songs to an audience, but he can use any instruments and also plays banjo himself. Some of his songs are in English (for "English-speaking friends"), others are in Spanish (a few combining both languages); most are *rancheras* and *corridos* (ballads) that tell stories of farmworker struggles. A few songs borrow the vocabulary of country western. He says that folk singer Pete Seeger taught him a "zipper" approach to performing other songs, where you "zip some of the lyrics out, and zip in some more politicized lyrics." He found this "zipper song" technique useful in developing repertoire and changing songs to benefit a strike against Campbell Soup in the late 1970s. He says that music has always been around organizing events, and that it is a good way to open meetings because it relaxes people and gets them to open up. He's found that lively and happy *corridos* and *rancheras* can lift spirits and make people enthusiastic and ready to rally for their rights.

Songs have always been a part of his organizing efforts. His music is meant "to unite people."

He enjoys working with local musicians. Jesse Ponce is often asked to contribute on the accordion; Frank Ibarra sometimes joins in on *bajo sexto*. Baldemar recorded the compact disk, *Canciones por la Causa* (Songs for the Cause, 2000) with his *Aguila Negra* band featuring Jesse and several other musicians (including some bluegrass musicians he met at the studio in North Carolina). This recording was made as a benefit for FLOC's long-running boycott of the Mt. Olive Pickle Company. The songs are strongly politicized but often are tongue-in-cheek. One "zipper" song, for instance, the country standard "Cryin' My Eyes Out Over You," is changed to tell how a farmowner has mistreated workers who have since left, thus he is alone and "cryin'" because his profits are going down and he misses his workers. Today, Baldemar often plays at strikes, rallies, organizing campaigns, and picket lines, but also at community events and benefits. He says that the power of music has furthered the civil rights and cause of migrant workers, but that these people are believers in the first place and the music enthuses and inspires them to action.

FLOC has hosted a major fundraiser, *Pachanga II*, featuring local and invited bands in September, and has been instrumental in connecting migrant workers in rural northwest Ohio with the Latino community in Toledo. Several events are staged in areas like Fremont for migrant workers. The influence of Baldemar and FLOC is significant with Toledo as well. The office is next door to the Sofia Quintero Art and Cultural Center and Latino businesses have sprouted throughout the area (around Broadway). FLOC is intricately tied in to several city projects and offices, and many former farmworkers who have returned to settle in the area feel a debt of obligation to both Baldemar and FLOC.

VI. MULTICULTURAL MUSIC EDUCATION

Barbara O'Hagin

"For the child in each of us and for our children, a broader base of songs to sing and to listen to may bring us more in tune with the global village of our time, and with the multicultural mosaic of neighbors, friends, and fellow citizens around us. These are the roots that anchor us to generations of tradition, these are the branches that intertwine to create a strong network of support, intercultural understanding and mutual respect. This is the legacy we hope to leave today's children through the joy of absorbing these musical gifts."

From *Roots and Branches* by Shehan Campbell.

The young teacher walks into her classroom before the bell rings and is immediately aware of several other languages being spoken in addition to English. She plays a CD and invites the children to move to the beat by following her movements. She points to a child that becomes the next leader and so on until the music ends. Drums, *guiros*, and *claves* are passed around as the teacher plays a new musical example, one with a lively salsa beat. The children squeal with laughter as they try the challenging rhythm pattern and some join in with refrain that is sung in Spanish.

This scenario paints a picture that many teachers face in today's classrooms. We are increasingly becoming a more culturally diverse society and face a major cultural transformation in our schools. Classroom teachers and music educators alike need to strive to bring meaningful learning experiences of multiple cultures to their students. The National Standards of Music Education include content standards for multicultural music education and interdisciplinary curricular connections and offer a guideline for educators. The challenge for many teachers is where to begin and where to find the appropriate resources.

We found a varied and active music scene among Latino musicians in the Toledo area. Some of these musicians expressed an interest in sharing their musical knowledge with young people in the public schools. One musician, Ruben Ramos of *Ruben Ramos Y La Familia*, spoke about wanting to teach junior high and high school students about Latino musical styles, specifically the tex-mex style. In a recent article (2002), Shehan Campbell, one of the foremost authorities on multicultural music education, challenges us to go beyond the musical whirlwind tour of songs from many lands to offering children fewer cultures in greater depth. She describes current music education efforts as being primarily concerned with "musical diversity, with less regard for cultural interfaces, contexts, and processes of the music" (p. 31). Her recommendations include the offering of "institutes for teachers in which culture-bearers transmit the music in a time-honored manner" (ibid.).

Currently, there are no Latino musical ensembles or *folklorico* dance ensembles in area schools, a practice common in the southwestern states. The research literature shows that students from minority groups, ethnic or racial, respond positively to role models from their same background, leading to success in school. Perhaps school visits by visiting Latino musicians could help address this need. Moreover, public schools in Ohio report that Latino students have a high dropout rate, sometimes as high as 42% (El Tiempo, 2001). It may be that a higher level of collaboration between public schools, educational institutions, cultural organizations, and local musicians helps reduce the dropout rate and improves students' motivation for staying in school. It is our hope that one of the by-products of this educational guide is both the continuance and nurturing of community involvement and the celebration of Latino music and lifestyle. The time has come for educators to consider and value what the minority population of Latinos has to say about societal changes and curricular design. The time has come for educators to celebrate the great cultural diversity found not only in Ohio, but throughout our country!

IT'S ALL IN THE NAME! WHAT DO WE CALL OURSELVES?

The term "Hispanic" is a misnomer. It is important to realize that there is a great multitude of peoples under this umbrella term, and that they represent many different ethnic and racial groups: Native American, African-American, Filipino, Spanish, Mexican, Cuban, and Puerto Rican to name a few. Because the term Hispanic has an Eurocentric ring, many so-called Hispanic people would rather be referred to as Latinos. Others prefer to use a hyphenated word that refers to their ethnic origins such as Mexican-American or Cuban-American. Latinos in the United States can be citizens of other countries (e.g., Mexico, Venezuela, Costa Rica), or first-, second-, or third-generation Americans. They are proud of their specific origins, culture, country, and many try to maintain cultural traditions, especially through the Spanish language. For example, it is not unusual to find various "clubs" in large metropolitan areas such as *Club Puertorriqueño*, *Club Cananea*, and *Club Guadalajara*. These clubs offer fellowship, community, and social gatherings that help maintain cultural traditions.

Just as one term (Hispanic) does not do justice to the multitude of peoples it purports to define, the musics and cultures of these various peoples are similarly unique. Within the United States and Mexico, for example, there is tremendous variety in the musics of the Latino cultures. As you can see, a pan-Hispanic or even pan-Latino perspective is inadequate in detailing such a complex phenomenon.

Latinos of a younger generation often have mixed heritages that represent both sides of the family line. It is not uncommon for second or third generations to speak only English due to assimilation factors. In such a setting, educators may want to re-introduce the younger generation to cultural traditions with the help of community representatives and local artists and musicians. So, what is an "outsider" to do? Which terminology should you use? What is politically correct at any moment? If the moment arises, I suggest that you ask the individual: "What do you call yourself?" and wait for the answer!

The following pages are examples of multicultural education group activities under two major themes: 1) Exploring your own music life circles, and 2) Exploring your musical roots.

EXPLORING YOUR OWN MUSIC LIFE CIRCLES

A culture may be considered a social construct marked by memberships and affiliations. Who are you? How would you define your particular culture(s) and various subculture(s)? Knowing and liking one's self is a great way to connect to one's own culture AND a great way to connect with other people. Complete the following exercises as you create your own cultural portfolio.

Connections:

- First with ourselves
- Then with each other
- And then globally

MUSICAL CIRCLES

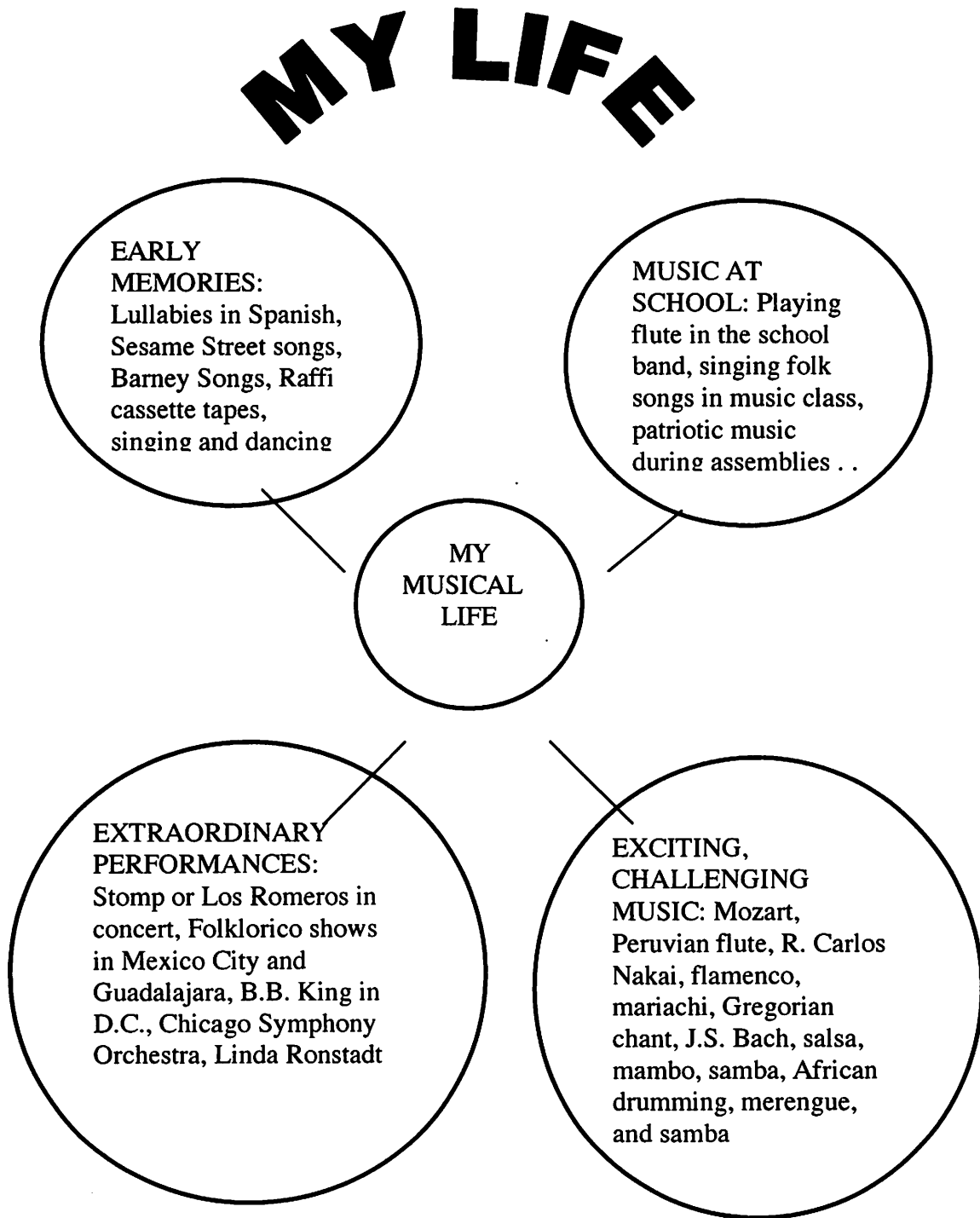
Think about your personal musical experiences and their impact on your life. On a large piece of paper (that will go into your portfolio), label and draw circles to show different pools of activity in your personal history. This is will be your "music circles" diagram (see example on following page). Think about the placement of the circles. What do these circles reveal? Think about the various roles and functions that music has in your life. Compare your music circles diagram with another individual in your class. Explore the commonalities and differences in your music circles diagrams.

Getting Started!

These are some ideas for your music circles (adapted from Sound Ways of Knowing by Barnett, McCoy, and Veblen):

- Early memories—songs/music you remember as a child
- Songs you recall singing in school
- Recordings you would not want to live without
- Music that puzzles, intrigues, or challenges you
- Extraordinary musical performances that you have attended
- Musical works that you have performed

Example of a Music Circles Diagram



Exploring Your Musical Roots

WHO ARE YOU? What are your roots? Who are your neighbors? If you don't know, let's find out! Come along on this journey and rediscover your musical roots. Our musical past is closely tied to each of us as individuals. Identifying your own culture(s) and discovering more about yourself will lead you to a better understanding of the musical traditions of others.

TEACHING TIPS:

1. Engage students in a classroom discussion of their family history.
2. Students can interview extended family members (parents, grandparents, uncles, aunts, etc.) as they explore the question: "WHO AM I?" Ask students to keep a written and audio record of the interview(s) to share in class. Interview topics: musical traditions, favorite songs, lullabies, memorable musical memories, etc.
3. As an extension, students can compile a photographic journal--a record of the past and present.
4. Draw a web (Venn diagram) showing the relationships of the various cultural groups represented in your class. Highlight the cultural diversity within the group.
5. Create a map or chart of the neighborhood--make this an artistic rendering, an art project.
6. Students contribute to a classroom collection that includes creative writing, journals, song collection, and photographic essays addressing the "WHO ARE WE?" question.
7. Students create their own musical/cultural portfolios or in groups as a cooperative learning venture: "WHO AM I?" Have them discover what is meant by "culture."

VII. MÚSICA PARA LOS NIÑOS: TEACHING STRATEGIES FOR THE CLASSROOM

Barbara O'Hagin

La “Música Latina” is a popular idiom with people of all ages, but particularly with youth. The music often has a strong melody and prominent rhythmic qualities engaging the listener. Whether traditional music, such as *Las Manañitas* or *La Bamba*, rock-influenced, such as the music of Santana, or more contemporary groups such as the Kumbia Kings, the music is captivating and exciting. Classroom teachers may find that many young people are familiar with the musical styles of current Latino pop stars, (e.g., recording artists such as Jennifer Lopez or Ricky Martin). Young people may also enjoy the fusion of hip-hop and *cumbia* styles used to create popular dance music. Classroom teachers should draw from traditional and contemporary styles to help children and youth understand Latino musical styles.

For younger children, there are several recent recordings of traditional children’s songs, chants, and rhymes that offer a combination of traditional renditions along with upbeat versions, complete with synthesized background music and interesting sound effects (i.e., Fiesta Musical, Papa Lalo’s Dream). The selected bibliography located at the end of this booklet lists several recommended recordings for teachers.

Beyond recordings selected for their appeal to young listeners, are the live performances by local Latino musicians. Live performances offer children wonderful opportunities to experience first-hand the excitement of the musical sound. In a live performance musicians can take the time to explain the music they play, tell stories about the music, and answer questions. In this booklet we have listed some of the local resources possible (certainly not exhaustive!). Some musical groups such as *mariachi* are not currently represented in Toledo, but can be found in nearby metropolitan areas. Some of these underrepresented groups are invited to perform at local area fiestas.

So—you have decided you would like to introduce Latino music to the children in your classroom. Where does the classroom teacher begin?

Initial Questions to Consider:

- First, consider the background of the students/audience you will address. What are the learning and developmental characteristics of your students/audience?
- What are their interests and yours?
- Do any of your students or members of your audience speak/understand Spanish? Do you? If not, find a Spanish speaker to help you! Speaking the language and even attempts to speak it will enrich the students’ experience and deepen their understanding of the musical culture. Encourage your students to try!

- **Assessment:** What do your students already know about various Latino musics?
- What do you think they should know about specific Latino musical styles and the music played by local groups? Be prepared to discuss with your students why this is important for the entire community.
- What resources are available in your local community, school site, and school district?
- Are you able to invite local musicians, story-tellers—what some refer to as the “culture bearers” (representatives of a specific cultural group)?
- Do you want to involve other teachers in a team-teaching, interdisciplinary approach?
- Do you want to plan a specific teaching unit or do you want your students/audience to explore these musical styles over a longer period of time?

Exploring the answers to these questions will help you to formulate a plan for either a brief period or a semester/year. Another suggestion is for you, the teacher, to become familiar with the selected Latino musical styles. We have offered some suggestions in this booklet, but a bit of personal research is recommended. Listen to the music and enjoy! Share your favorite songs and musical pieces with your students. Videos and recordings featuring authentic performances, some released in a bilingual format, can help establish an accurate cultural environment in the classroom. In addition, there are many storybooks (i.e., children’s books by Gary Soto), songbooks (e.g., *Diez deditos* by Jose Luis Orozco), and informational books (e.g., *The Piñata Maker, El Barrio*) that can be brought into the classroom.

Choosing Specific Musical Styles

Below, you will find a list of musical styles/genres and a few names of suggested recording artists to help you with your lesson planning (*Represented by local musical groups). This list contains some of the musical genres that local musicians and community leaders discussed during our series of interviews. Please keep in mind that these are only suggestions and that you (or your community liaison) may want to identify more recent recording artists or different musical styles.

Identified Musical Genres [see glossary for definitions]

- *Conjunto/Norteno *Tex-mex *Cumbias *Salsa *Rancheras
- *Corridos *Vallenatos *Mambo (e.g., The Disney Mambo)
- *Pop--Latino style: a fusion of tex-mex, pop, country, and other musical styles of the younger generation, often with electronically synthesized musical backgrounds.
- *Rap/Hip-hop/cumbias (e.g., Kumbia Kings)
- *Traditional children’s songs, chants, and games

LA FIESTA! Two Sample Interdisciplinary Units

This section provides the teacher with two sample interdisciplinary units based on the “celebration” or fiesta theme for birthdays and weddings. The fiesta (or *pachanga*) often includes music, dancing, and food during birthday celebrations, weddings, baptisms, and other special holidays or events. The unit is displayed in a grid format and is targeted for elementary-aged students. This sample lesson plan focuses on birthday and wedding celebrations, but can be altered or extended by the classroom teacher.

CELEBRATING CUSTOMS AND TRADITIONS: BIRTHDAYS

Areas of Study: *Literacy, Music/Movement, Visual Arts, Social Studies*

National Standards in Music Education:

#1 Singing alone and with others

#2 Playing instruments

#6 Listening to, analyzing, and describing music

#8 Understanding relationships between music, the other arts, and disciplines outside the arts

#9 Understanding music in relation to history and culture

Learning Objectives: *Through experiences in music, movement, and drama, students will explore various songs and games in Spanish. Teaching strategies, information about the cultural context, and suggested resources will be provided.*

Table 1: Interdisciplinary Unit I/Birthdays

Literacy	Music	Visual Arts	Social Studies
<ul style="list-style-type: none"> • Pocket chart sign-in—Students identify "Birthdays" • Read: <u>The Piñata Maker</u>, Viva la piñata • Create Newspaper Station: Write a news story about a wedding • Family news: Student interviews family member about memories of past birthdays • Sequence: Steps in making a piñata • Journal: A special birthday gift - Vocabulary list in Spanish: (e.g., buenos días, piñata, feliz cumpleaños, cascaron, dulces) 	<ul style="list-style-type: none"> • Welcome Song: Buenos Días w/play microphone Sing: Las mañanitas Listen to CD-mariachi version Discuss function of song within culture • Finger Play: <u>Bate, bate, chocolate, Bajen la pinata</u> • Songs: <u>Dale, dale la piñata, Arre, arre, caballito</u> • Listen & Move: Las Chiapanecas, La Raspa • Listen & Move: Students/teacher select popular Latino music for listening lesson. Add percussion instruments—rhythmic ostinato patterns. 	<ul style="list-style-type: none"> • Colored rice art • Paper or cloth flowers • Make cascarones • Make a piñata • Design lunch bag piñatas, hang from ceiling • Study/discuss storybook illustrators • Design birthday cards 	<ul style="list-style-type: none"> • Web of Extended Family: aunts, uncles, cousins, etc - vocabulary development • Dramatic Play: Celebrate a birthday for "Maria" • Birthday customs in U.S. & Mexico, other countries • Locate Mexico on map

EXTENSIONS:

- Sing "Happy Birthday" in two languages: English and Spanish and sing the traditional "Happy Birthday" song from Mexico.
- Prepare Latino foods for the classroom
- Invite local piñata maker into the classroom
- Show videos: Piñata Maker, Ballet nacional de folklorico
- Learn other piñata songs and chants (see J.L. Orozco song collections cited in bibliography).

CELEBRATING CUSTOMS AND TRADITIONS: WEDDINGS

Areas of Study: *Literacy, Music/Movement, Visual Arts, Social Studies*

National Standards in Music Education:

#1 Singing alone and with others

#2 Playing instruments

#6 Listening to, analyzing, and describing music

#8 Understanding relationships between music, the other arts, and disciplines outside the arts

#9 Understanding music in relation to history and culture

Learning Objectives: *Through experiences in music, movement, and drama, students will explore various songs and games in Spanish. Teaching strategies, information about the cultural context, and suggested resources will be provided.*

Table 2: Interdisciplinary Unit II/Weddings

Literacy	Music	Visual Arts	Social Studies
<ul style="list-style-type: none"> • Pocket chart sign-in: "Weddings I Have Attended" • Read: <u>Snapshots from the Wedding, Mi familia</u> • Newspaper Station: collaborate to create a news story about a wedding • Family news: Student interviews family member about family wedding traditions • Sequence: Steps in making box art • Journal: A special wedding gift 	<ul style="list-style-type: none"> • Welcome Song: Buenos Días w/play microphone • Move/react to sound signals: in opposites, with partners • Songs: Los Pollitos, Arroz con leche, Naranja dulce La víbora de la mar • Listen & Move: La Jesuscita en Chihuahua (polka) • Listen & Move: Students/teacher select popular Latino music for listening lesson. Add percussion instruments—rhythmic ostinato patterns. 	<ul style="list-style-type: none"> • Lace art • Colored rice art • Paper or cloth flowers • Make a picture frame • Draw "snapshot" to put in the frame • Art in a box (related to <u>Snapshots</u> book) • Study art of contemporary/urban muralists • Create a mural--class project: Wedding customs 	<ul style="list-style-type: none"> • Extended family: aunt, uncle, cousins, etc./vocabulary development • Dramatic Play: Wedding dresses or old sheets to make dresses, flowers • Wedding customs in U.S. & Mexico, other countries • Locate Mexico on map

EXTENSIONS:

- Discuss music for family weddings.
- Students select music for their own imaginary weddings. Discuss local customs and traditions of weddings.
- Invite local artist to demonstrate box art techniques
- Collaborative mural—seek out murals in your local community.

TEACHING STRATEGIES FOR THE CLASSROOM (Tips for Teachers)

Designing the Curriculum

- Consider the context as well as the music.
- Find ways to introduce the culture that fosters the musical traditions.
- Find ways to include and connect various artistic traditions from that culture.
- Reach out into your community--Find the culture bearers.
- Look for the most authentic of performances (audiovisual media or live performances), keeping in mind that most musical traditions continue to evolve and grow.
- Be aware that much of this learning is best done as a series of collaborative projects involving groups of students, parents, and the community.

Teaching Strategies for the Classroom

CELEBRATING COMMUNITY

Arrange classroom visits by "first-hand" culture bearers to include musicians, storytellers, artists, and dancers.

Students record musical/cultural events (audio or videotape) in the community and share what they learned in class (e.g., fiestas, ceremonies, concerts).

Students write their own "corrido" (ballad) about themselves, a family member, or a well-known person in their community. Sponsor a "Corrido Contest" at your school.

Have students investigate the origins of a particular folk song and compare the different versions they already know or have recently learned (comparative analysis).

Prepare a "Show and Tell" time in the classroom. Encourage students to perform music of other cultures to include "in the style/tradition of . . ."). .

Take students on a field trip in which they explore the music and arts of another culture they do not know much about. Engage in reflective discussion after the field trip/performance.

Sponsor a School-wide Multicultural Festival to celebrate Cultural Diversity! After a period of study and preparation, the Festival could include music, dance, artwork and crafts, artifacts, displays of authentic instruments, and native costumes. Parents and children can prepare the authentic cuisine of the various cultures represented. Invite guest artists to perform for the community.

Teaching Strategies for the Classroom

Comparing Musical Excerpts

1. Teacher plays two recordings of the same song (excerpts) and engages students in a discussion comparing the two. T. asks students: "Is this piece of music the same or different as the first one I played? T. may need to play both excerpts again.
2. T. asks: "How is it different? Is the speed (tempo) the same? Getting faster/slower? Sounding higher/lower? Same/different sound? New voices--different instruments? Getting louder/softer?" --etc.
3. T. prompts discussion with other questions that promote critical thinking: "Why do you think the music has changed? Is it the same group of people playing/singing the music? How would you play/sing it? How do you use music in your life?" --etc

Allow students to discuss these and other questions in pairs, small groups, and large group discussions. Students can make lists of musical characteristics using everyday language or musical vocabulary.

Suggested Listening Comparisons:

1. Play various recordings of "La Bamba" (e.g., Mariachi Cobre, Ritchie Valen, Papa Lalo's Dream (Los Lobos) CD contains a traditional version and a rock-like version). Have students sing the traditional lyrics. Allow students to create their own lyrics.
2. Play various versions of the children's song: "Los Pollitos" (Fiesta Musical CD features an updated version, Diez Deditos CD includes a traditional voice/guitar version). Have students learn the traditional lyrics. Allow students to create their own movements to the lyrics.

GLOSSARY

Accordion. The button accordion is important to *Tejano* and *norteño* music. Accordionists play the melody with their right hand and play the bass with their left hand. Most accordions have buttons, but some have keyboards for the right hand.

Bajo sexto A heavy twelve-string Spanish bass guitar that is used to provide rhythm and bass in *conjunto* music.

Banda A horn-driven Mexican music style that is popular in Mexico, California, and the Detroit area.

Bolero A sentimental ballad song form that reappeared in modern Cuba but was widely popularized in Mexican trios.

Campesino The Spanish term for country or farmer, person who lives in the country.

Canción The Spanish term for song.

Charanga A fast bouncy rhythm used by many bands. Also an ensemble that originated in the early twentieth century.

Charro A Mexican cowboy. *Mariachis* today often use the *traje de charro*, a close-fitting outfit that is embellished with embroidery and silver buttons.

Chicano A term used by some Mexican-Americans to refer to their political activist views. The term originated in the civil rights movements of the 60s and 70s.

Cinco de Mayo In Spanish, "the fifth of May." This refers to the celebration of the anniversary of the Battle of Pueblam May 5, 1862, when heavily outmanned Mexican forces, led by Texan General Ignacio Zaragoza defeated French forces. The event is celebrated in the U.S. and Mexico with fiestas.

Compas Refers to the Spanish term "rhythm."

Conjunto The Spanish word for "ensemble." *Conjunto* refers to accordion- and *bajo sexto*-based music from Texas. *Norteño* is *conjunto*'s Mexican counterpart.

Corrido This is the narrative ballad form of song that often tells a story of a well-known person. It is usually song in *norteño* music to a waltz or a polka.

Cumbia A simple dance rhythm that originated in Colombia. *Cumbia* is one of the most popular rhythms in *Tejano* and *norteño* music.

Danzón A ballroom dance made popular in Cuba in the 1870s.

Diez y seis de Septiembre Sept 16 This is Mexican Independence Day, On September 16, 1810, Mexico declared its independence from Spain. Like *Cinco de Mayo*, the event is celebrated in Mexico and the U.S. with parties, fiestas, and parades.

Grupo The Spanish word for "group" that refers to the musical group as a cohesive unit.

Guero An elongated, fish-shaped wooden instrument with grooves in the middle. The instrument is played with a wooden scraper and is common in tropical/*cumbia* music.

Guitarra de golpe A five-string guitar used in *mariachi* music.

Guitarron A fat, four or five-string acoustic Mexican bass guitar that is used frequently in *mariachis*.

Hispanic A common term used in the U.S. to describe people of Latin American or Spanish descent. Generally refers to Spanish-speaking people.

Huasteca A region north of Vera Cruz, Mexico where the *sones huastecos* (usually called *huapangos*) are sung.

Huapango A type of song. A huapanguero is a singer of huapangos. The style is characterized by falsetto breaks in the singing.

Latino Another term used for people of Latin American or Spanish descent. Used commonly among Spanish speakers.

Mambo A rhythm developed by Afro-Cuban religious groups. Mambo was popularized and developed in the U.S. during the 1940s and 1950s. It is known for its alternating brass and sax riffs.

Merengue A frenetic rhythm similar to the *huapango* that often uses horns.

Mexican-American An American of Mexican descent.

Norteño The Spanish word for "northern." *Norteño* music originated in northern Mexico and uses accordion and *bajo sexto* instrumentation. Similar to *conjunto* style.

Pachanga The Spanish word for party or festival.

Polka A fast rhythm that developed in Europe in the nineteenth century and that became the basis for most *Tejano* and *norteño* music.

Ranchera A sentimental Mexican song form with romanticized lyrics about love or life in the country.

Salsa A popular style of music that originated in Cuba. Uses fast rhythms and is a popular dance genre.

Son A term used to refer to various Mexican folk styles that are often performed by *mariachi*. The son originated in Cuba as a precursor to salsa.

Tejano The Spanish word for "Texan." *Tejano* music is a hybrid form with its roots in traditional *rancheras*, polkas, and *cumbias* updated with blues, pop, and country strains.

Tex-Mex A term that covers various Latino musical styles such as *cumbia*, *conjunto*, *mariachi*, *norteño*, *ranchera*, *Tejano*, and tropical/*cumbia*. Often Tex-Mex is used as a synonym for *Tejano* music.

Tropical/cumbia This is a Mexican style of *cumbia* that uses sax, keyboards, syncopated percussion, and often humorous lyrics. *Cumbias* are usually fast songs.

Vallenato A Colombian folk rhythm that has influenced Mexican music.

Valse A waltz, often sung as salon pieces. *Valse asentado* is a slow waltz.

Vaquero A Mexican cowboy.

Vihuela A small guitar that is common in *mariachis*. The instrument was invented in Spain in the thirteenth century.

Zapateado One of the typical dance steps used in *folklorico* dance. The step alternates a stamp with rocking on the heels. It is felt in groups of three.

(Several of the definitions above are from Burr, R. [1999]. *The Billboard Guide to Tejano and Regional Mexican music*. New York: Billboard Books.)

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SELECT WEB SITES

Mexico for kids: http://explora.presidencia.gob.mx/index_kids.html

Los Angeles CultureNet: <http://www.lacn.org>

Spanish Internet Service Providers Directory and Resources:
<http://www.areas.net/dp/>

"Teachers' Guide to the Internet" links you with K-12 Internet resources:
<http://lone-eagles.com/guide.htm>

Search for high-quality books in Spanish at the Website of the Barahona Center for the Study of Books in Spanish for Children and Adolescents:
www.csusm.edu/csb.

Asociacion Nacional de Grupos Folkloricos (ANGF)
HYPERLINK <http://palomadancers.com/html/history.html>
<http://palomadancers.com/html/history.html>

HYPERLINK <http://www.alegria.org>
<http://www.alegria.org>
More information found at:

HYPERLINK <http://www.alegria.org.mxother.html>
<http://www.alegria.org.mxother.html>
---links to other sites

HYPERLINK <http://www.alegria.org/rgndance.html>
<http://www.alegria.org/rgndance.html>
---Map of Mexico/Regional Dances
<http://palomadancers.com/html/history.html>
<http://www.alegria.org>
<http://www.alegria.org.mxother.html>
<http://www.alegria.org/rgndance.html>

Cultural Arts Resources for Teachers and Students, (<http://www.carts.org/>), sponsored by City Lore's Center for Folk Arts Education at Bank Street College of Education and The National Task force on Folk Arts and Education. An excellent resource for information and links.

Louisiana Voices (http://www.crt.state.la.us/folklife/edu_home.html). An online education guide of teaching resources for Louisiana traditional culture. The guide provides a model for teaching any traditions of any culture.

The Educational Cyber Playground (<http://www.edu-cyberpg.com/Teachers/folk.html>). Includes a page of links to folk and traditional arts education.

Mariachi Education Resources (<http://www.mariachi-publishing.com/MER>).

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Lucy Long is a part-time assistant professor in the Dept. of Popular Culture at BGSU and teaches on an array of topics, including folklore, foodways, folk music, ethnomusicology, Irish culture, oral history, and ethnicity. She also works in media, producing documentaries; in museums, developing exhibits and educational programs; and in schools, consulting on multicultural and arts projects. She also organizes community dances and plays old-time music (fiddle, dulcimer) at local festivals and jam sessions.

Long spent her childhood between several cultures: North Carolina mountains, suburban America, and Asia (Korea, Taiwan, Thailand, and Vietnam). These experiences offered an early awareness of cultural differences and led her to study ethnomusicology (M.A., Univ. of Maryland) and folklore (Ph.D. Univ. of Pennsylvania). She has worked at the Smithsonian Institution, the Library of Congress' American Folklife Center, and the Center for Southern Culture in Tenn. In addition, she has conducted research in Northern Ireland and Spain as well as in the southern Appalachian mountains, the Midwest, and East coast urban centers. She has published on culinary tourism, family foodways, Midwestern, Irish and Spanish food traditions, festivals, Irish dance, Appalachian music and dance.

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Education, General Music Today, Triad). Her research interests are multicultural music education (Latino musics), children's singing voices, music perception and cognition, and children's improvisational processes. Currently, Dr. O'Hagin serves on the Education Committee of the Society for Ethnomusicology and the Research Advisory Review Panel of the American Orff-Schulwerk Association. Dr. O'Hagin was awarded a Kennedy Center for the Performing Arts Teaching Fellowship for her outstanding contributions to arts education.

