

Surpassing La Cucaracha and Mexican Hat Dance: The importance of diversifying Mexican-inspired repertoire for instrumental music ensembles



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LAND ACKNOWLEDGEMENT

Chicago is the traditional homelands of the Council of the Three Fires: The Odawa, Ojibwe and Potawatomi Nations. Many other Tribes like the Miami, Ho-Chunk, Sac and Fox also called this area home. Located at the intersection of several great waterways, the land naturally became a site of travel and healing for many Tribes.

American Indians continue to call this area home and now Chicago is home to the third largest Urban American Indian community that still practices their heritage, traditions and care for the land and waterways.

Today, Chicago continues to be a place that calls many people from diverse backgrounds to live and gather here. Despite the many changes the city has experienced, our American Indian communities see the importance of the land and this place that has always been a city home to many diverse backgrounds and perspectives.

—American Indian Center of Chicago

Overview



- Stereotypes and caricatures that limit thematic variety in Mexican-inspired repertoire
- Evidence of a lack of diversity in Mexican-inspired repertoire for instrumental ensembles (e.g. bands and orchestras) as of December 15, 2021
- The importance of diversifying Mexican-inspired repertoire for our students in 2021. Why is this mission important? Why do our students care?
- Ideas for composers, arrangers, editors, and educators to support diversifying this specific repertoire and surpass overused and stereotypical themes like “Fiesta” “La Cucaracha” or “Viva Mexico”

Fiesta



BIENVENIDOS

9727

SALIDA

ENTRADA

RESERVED
PARKING

RESERVED
PARKING

Fiesta Stereotypes

- Fiesta stereotypes are prevalent in popular culture
 - Fiesta themes have been associated with Mexican culture for decades
- Not necessarily offensive until they become caricatures
- They are limiting

Origins of the Fiesta Stereotypes in Connection to Mexican Culture

- Product of colonialism
- Spain's "La Fiesta Brava" was introduced to Mexico from Spain during the Colonial Period (1500-1810)
 - Flamboyant bullfighter attire (a predecessor to mariachi attire)
 - Big crowds of cheerful fans celebrating



Fiesta Stereotypes in 20th-Century American Culture

- The Good Neighbor Policy Era (1933-1945)
 - Cultural explosion of all things Latin American
 - Latin American culture seen and interpreted through the eyes of white Americans
 - Stereotypes and caricatures in Music, films, fashion
 - Goodwill Music Ambassadors
 - Bing Crosby (August–October 1941)
 - Grace Moore (1943)
 - Aaron Copland (August–December 1941)

Source: Hess, Carol A.
Representing the Good Neighbor: Music, Difference, and the Pan American Dream. New York: Oxford University Press, 2014.

Examples of Fiesta Stereotypes During the Good Neighbor Policy Era (1933-1945)

LA FIESTA DE SANTA BÁRBARA (1935) [film]



M-G-M's
BIGGEST
Technicolor
SPECTACLE!

fiesta

WHERE THEY LIVED AND LOVED
DANGEROUSLY!

**ESTHER
WILLIAMS**

AKIM TAMIROFF CYD CHARISSE
JOHN CARROLL MARY ASTOR
FORTUNIO BONANOVA

and Introducing **RICARDO
MONTALBAN**

Original Screen Play by GEORGE BRUCE and LESTER COLE

Directed by RICHARD THORPE
Produced by JACK CUMMINGS

A METRO-GOLDWYN-MAYER PICTURE

How do Fiesta stereotypes manifest in the current landscape of repertoire written for instrumental ensembles?

Fiesta	James Curnow	J. Curnow Music Press	Concert Band
Fiesta	G Gould	Schrimer	Conocert Band
Fiesta	Brian West	Brolga Music P	Concert Band
Fiesta	Var/Spier/Jean Broquie	Editions Robert Martin	Concert Band
Fiesta	Huffnagle	CL Barnhouse Company	Concert Band
Fiesta	Chance J/Hazelman	Boosey Hawkes	Concert Band
Fiesta!	Rolad Barrett	Wingert-Jones Publications	Concert Band
Fiesta	Spark, P	Studio Music	Concert Band
Fiesta	Matthew Curtis	bandmusicpdf.net	Concert Band
Fiesta	Svarda	Alfred Music Publishing	Concert Band
Fiesta!	Robert E. Foster Jr.	Wingert-Jones Publications	Concert Band
Fiesta	Feldtein	Alfred Music Publishing	Concert Band

Fiesta on the Houstop	Arr. Brian Beck	Alfred Music Publishing	Concert Band
Fiesta Fantastique	Victor Lopez	Alfred Music Publishing	Concert Band
Holiday Fiesta	Michael Story	Alfred Music Publishing	Concert Band
Mexican Fiesta	John Moss	Hal Leonard Corporation	Concert Band
Fiesta Rock	Mike Collins-Dowden	Alfred Music Publishing	Concert Band
Santa's Fiesta	arr. Patrick Roszell	FJH Music Company INC	Concert Band
Fiesta Espanola	Timothy Loest	FJH Music Company INC	Concert Band
Fiesta Sunrise	Sorenson D	Niel A. Kjos Music Company	Concert Band
A La Fiesta	Pappas, J	JPM Music Publications	Concert Band
Viva! Fiesta!	Dennis Eveland	Dennis Eveland Publications	Concert Band
Winter Fiesta	Paul Jennings	Hal Leonard Corporation	Concert Band
Fiesta Processional	Ward	E.C. Schirmer Music Co.	Concert Band

Fiesta Processional	Ward	E.C. Schirmer Music Co.	Concert Band
Fiesta Time	Victor Lopez	Alfred Music Publishing	Concert Band
Island Fiesta	Claude T. Smith	Claude T. Smith Publications	Concert Band
Fun Fiesta	Schaeffer	CL Barnhouse Company	Concert Band
Fiesta Time	Geisler, R	Northeastern Music Publicati	Concert Band
Trumpet Fiesta	Waignein	A-Dehaske	Concert Band
La Fiesta	Sorenson, D	Neil A. Kjos Music Company	Concert Band
Latin Fiesta	Michael Sweeney	Hal Leonard Corporation	Concert Band
Fiesta Blues	Steve Hodges	Alfred Music Publishing	Concert Band
Fiesta Tonada	Dennis Sichner	C Alan/ McClaren Production	Concert Band
Fiesta Brava	Robert Storms	Storms Music Services	Concert Band
Fiesta Fantasy	Victor Lopez	Alfred Music Publishing	Concert Band

Fiesta Fantasy	Victor Lopez	Alfred Music Publishing	Concert Band
Fiesta Val	James L. Hosay	Curnow Music Press	Concert Band
Fiesta Grande	Kinyon, J	Alfred Music Publishing	Concert Band
Fiesta Nueva	Spears	Carl Fischer LLC	Concert Band
Fiesta Gasparilla	Osterling	Hal Leonard Corporation	Concert Band
Fiesta March	Brose	Carl Fischer LLC	Concert Band
Fiesta Tropicale	Lopez	Alfred Music Publishing	Concert Band
Trumpet Fiesta	Phillips/Hayman	Alfred Music Publishing	Concert Band
Kitchen Fiesta	Story	Alfred Music Publishing	Concert Band
La Fiesta Mexicana	H. Owen Reed	Alfred Music Publishing	Concert Band
Fiesta Del Pacifico	Roger Nixon	Boosey Hawkes	Concert Band
Fiesta La Vida	Robert W. Smith	Robert W. Smith	Concert Band

Fiesta De La Playa	Gary Fagan	Neil A. Kjos Music Company	Concert Band
Fiesta de los Toros	Brian Belmages	FHJ Music Company Inc	Concert Band
Fiesta Espanola Pasodobl	A Carmona/ Gore, H	Harold Gore Publishing/ Pen	Concert Band
El Sombrero Fiesta	John Newsome	PDF Band Music	Concert Band
La Fiesta Brava	John Edmondson	Hal Leonard Corporation	Concert Band
Fiesta Celebration March	Jensen R.	Watchdog Music	Concert Band
La Flauta Fiesta	Gregory Kerkorian	Lake State Publications	Concert Band
La Banda Fiesta	Van Auken	Hal Leonard Corporation	Concert Band
Fiesta de Mayo	Mike Story	Alfred Music Publishing	Concert Band
Christmas Fiesta Medley	Conley	Alfred Music Publishing	Concert Band
La Fiesta De San Antonio	Charles L. Booker	Pring Music Source	Concert Band
La Fiesta de la Roca	Zito	Alfred Music Publishing	Concert Band

Fiesta	Kenneth Baird	Hal Leonard Coporation	String Orchestra
Fiesta	Anne Svendsen	Latham Music	String Orchestra
Fiesta	Conley, L	Alfred Music Publishing	String Orchestra
Fiesta Time!	Victor Lopez	Alfred Music Publishing	String Orchestra
Fiesta Primera	Gene Williams	RBC Publications	String Orchestra
Fiesta for Strings	Keith Christopher	Hal Leonard Coporation	String Orchestra
A Little Fiesta! (2018)	Lincoln Brady	Lincol Brady	String Orchestra
Fiddle Fiesta	Lyon, L	Modern Music Methods	String Orchestra
Siesta Fiesta (2004)	Barry Amass	Mewzkl Publications	String Orchestra
Fiesta Mexicana	Frost	Neil A. Kjos	String Orchestra

Siesta Fiesta (2004)	Barry Amass	Mewzkl Publications	String Orchestra
Fiesta Mexicana	Frost	Neil A. Kjos	String Orchestra
Fiesta Rhumba	Delwyn Elliott	Wynn Music Publishers	String Orchestra
Fiesta Mexicana	Quagenti	Alfred Music Publishing	String Orchestra
La Fiesta de Cuerdas	arr. Bob Phillips and Jo	Alfred Music Publishing	String Orchestra
Fiesta de Mayo	Michael Story	Alfred Music Publishing	String Orchestra
Spring Break and Fiesta	Frost		String Orchestra
Fiesta Jubiloso	Joseph Compello	MSB Publishing	String Orchestra

There is a lack of thematic diversity within the musical landscape of Mexican-inspired repertoire for instrumental ensembles due to deeply rooted stereotypes and caricatures that were enhanced during the Good Neighbor cultural phenomenon and well into the 20th Century.

Most common themes and titles of Mexican-inspired music based on a quick search in a popular sheet music online vendor

- Viva Mexico!
- La Cucaracha
- La Bamba

SURPASSING STEREOTYPES AND CARICATURES

Mexican-inspired music *can* and *should* also be tragic, sad, pensive, reflective, suspenseful, enlightened, metaphysical, and melancholic.

Mexican inspirations don't have to always celebrate a Cinco de Mayo festival or depict a breezy vacation to a tropical climate.

Past and Current Inaccuracies in Mexican-inspired Repertoire

La Bamba de Veracruz by Terig Tucci (1897-1973)

1947

Good Neighbor
Policy Era
Mexican-inspired
Composition.
Misspelled title



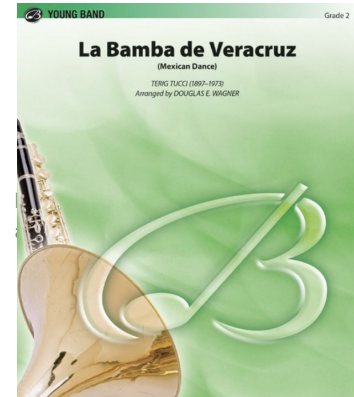
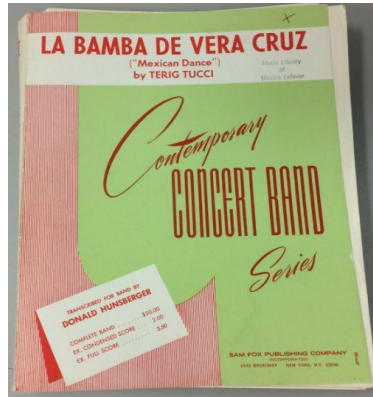
1960

Arrangement for
concert band
misspelled title



2015

Title corrected 69
years later in the
young band
version





La Bamba De Vera Cruz (1947)

by Ethel Smith and The Bando Carioca; Terig Tucci; Chuco Navarro
Decca (24135 A)

Publication date 1947-06-05

Topics 78rpm, Latin

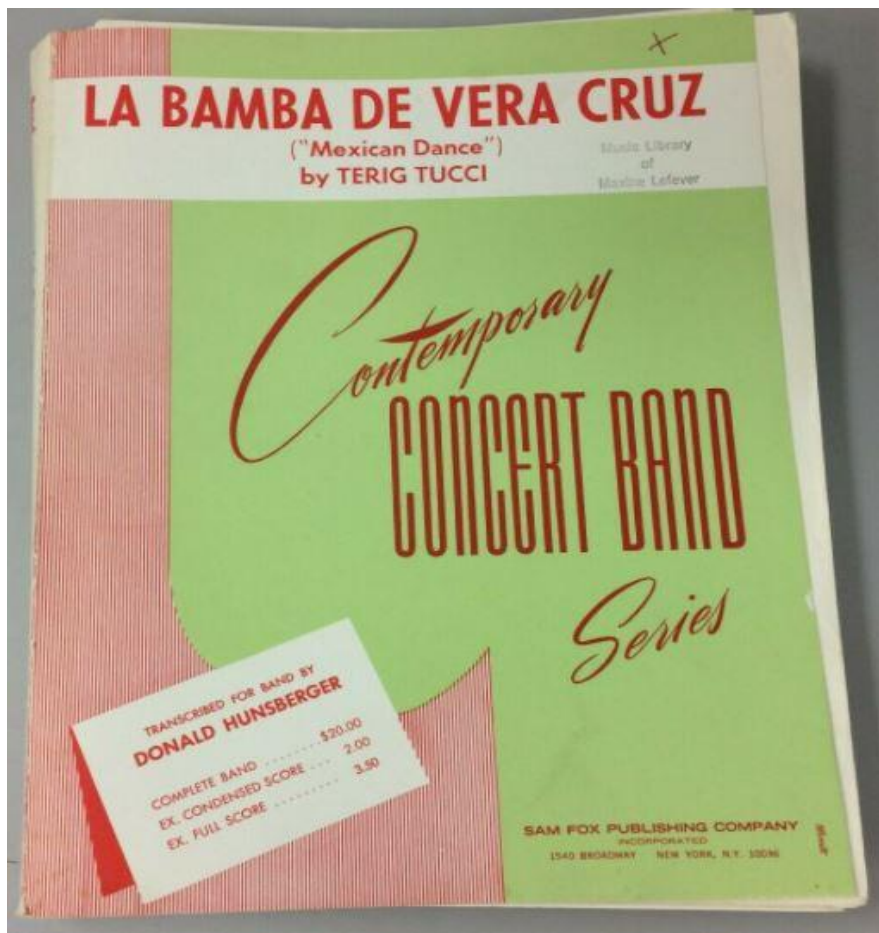
Digitizing sponsor Kahle/Austin Foundation

Contributor Internet Archive

Language English

Source:

https://archive.org/details/78_la-bamba-de-vera-cruz_ethel-smith-and-the-bando-carioca-terig-tucci-chuco-navarro_gbia0008170a/78_la-bamba-de-vera-cruz_ethel-smith-and-the-bando-carioca-terig-tucci-chuco-navarro_gbia0008170a_03_2.8_CT_EQ.flac



La Bamba de Vera Cruz (1960)

("Mexican Dance") By Terig Tucci

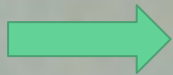
- The name of Mexican state Veracruz was misspelled by the Sam Fox Publishing Company.
- Composer Terig Tucci was Argentinian not Mexican. He was also a contributor to Good Neighbor policy propaganda as a collaborator with the CBS Pan American Orchestra

String Bass

Timpani

Percussion (4)

Xylophone, Timbals &/or Bongos,
Snare Drum, Guiro, Triangle,
Castanets, Bass Drum, Cymbal



CASTANETS (not necessarily representative of Mexican sounds)

- This reflects a bigger issue: an inability to differentiate between *what is Spanish* and *what is Mexican*.
- Grey areas between what is Spanish and what is Mexican impede decolonization efforts.

MY FACE WHEN COMPOSERS USE

**CASTANETS IN
MEXICAN-THEMED REPERTOIRE**



La Bamba de Veracruz

Arranged for Young Concert Band

PUBLISHER DESCRIPTION:

Brush off your sombrero (hat) and put on your dancing shoes!

From Mexico's central Gulf coast, this indigenous Mexican dance is so endeared that some consider it the state song. This fresh and lively scored setting for developing bands provides an energetic boost to any program.



South to Cabo

For Concert Band

Featuring a fun melody with an island style, *South to Cabo* gives variety to any program. All parts are playable by the youngest students, but also offer certain challenges. Watch your students move to the fiesta feelings depicted in the music from the Baja region. Viva la Festival!

SOUTH TO CABO

 Island style



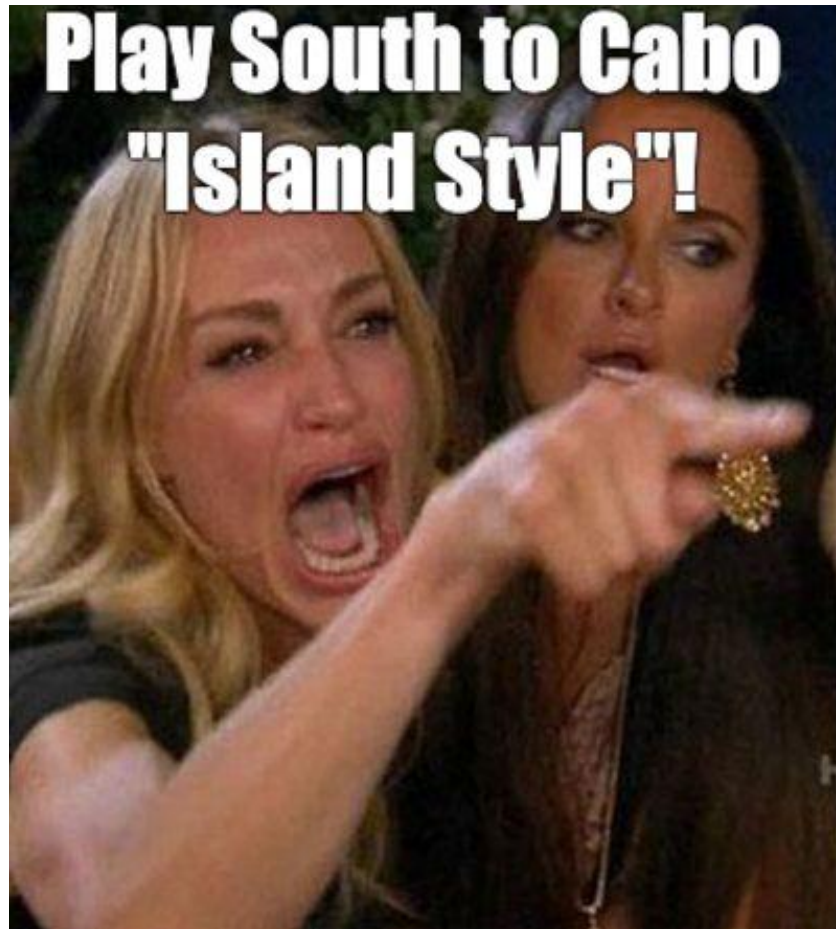
Flute

Oboe

Clarinet

The musical score is written for three woodwind instruments: Flute, Oboe, and Clarinet. It is in 4/4 time and features an 'Island style' section, indicated by a red arrow. The key signature has two flats (B-flat and E-flat). The Flute part begins with a forte (*f*) dynamic and includes slurs and accents. The Oboe and Clarinet parts also begin with a forte (*f*) dynamic and include slurs and accents. The score is divided into three measures by vertical bar lines.

**Play South to Cabo
"Island Style"!**



**Cabo is not
an island**



La Cucaracha

String Orchestra

Publisher Desc. La Cucaracha (the Cockroach) is a traditional and probably very old Mexican Folk Song. Dozens of different verses have been added to this popular song over the years, and it is often performed in Mariachi ensembles. The crooked rhythmic feel of the song depicts a poor cockroach who is struggling to walk after losing one of his back legs, and students should strive to bring out this syncopation with strong accents and plenty of space between notes. Ole!

Dancing Peppers

String Orchestra

Shades of the Mexican Hat Dance make this piece fun for the audience and players alike. It's enjoyable to play and packed with wonderful teaching opportunities that help encourage both left and right-hand development. A contrasting middle section modulates from D to G major and offers chances to various bowings and pizzicato.

Fiesta!

Concert Band

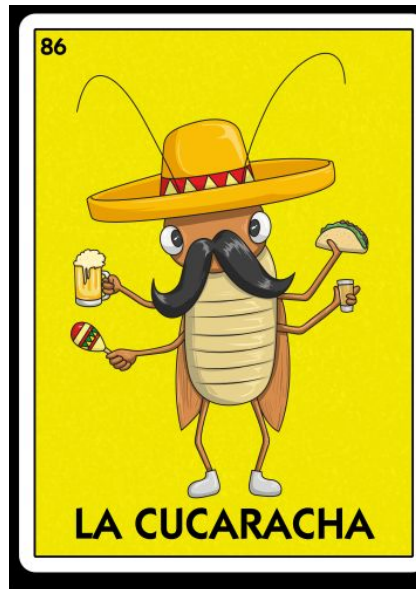
The title says it all as the excitement and flair of Latin music is fully displayed with this playable yet stylish musical celebration. Using two of the most popular and traditional folk selections from Mexico, young players will experience the spirit and rich traditions of our neighbor to the south. Complete with Latin percussion, This lively selection features *Cielito Lindo* (*Beautiful Heaven*) and *Jarabe Tapatio* (*Mexican Hat Dance*) while appreciating the rich culture from which they were created. Mucho bueno!

Mexican Jumping Beans

For Big Band

Mexican Jumping Beans is a high energy, latin samba with a fusion edge. It features the first alto, and first tenor on both the theme and solo section. It also features the drummer/percussionist on the vamp out. It has an optional coda (which is pretty sneaky) that features the entire ensemble. Lead trumpet high note is concert D with an optional high A. Due to it's rhythm complexity it should be considered moderately advanced, and would be a good high energy "fun" piece for a concert program. 5/5/4/g/p/b/d. Medium Difficult.

Beware of caricatures in sheet music cover art



Past and Present Accurate and Respectful
Compositional Processes and
Contextualization of Mexican-Inspired
repertoire

El Salon Mexico (1936) Aaron Copland

- Aaron Copland visited Mexico several times and lived like a local
- He had a very close friendship with Mexican composer Carlos Chavez
- ESL is a great example of a Mexican-inspired orchestral piece inspired by Mexican urban life.
- Copland had great respect for Mexican culture and people reflected in his own article *The Story Behind my El Salon Mexico*

El Salon Mexico (1936) Aaron Copland

The story behind my

EL SALÓN MÉXICO

by Aaron Copland

If you have ever been to Mexico you probably know why a composer should want to write a piece of music about it. Nevertheless, I must admit that it came as something of a surprise when I left Mexico in 1932, after a first visit, to find myself with exactly that idea firmly implanted in my mind. It isn't as if I had never been away from home before. I had done my share of wandering about, and had even ventured as far as old Fez in Morocco without bringing back any musical souvenirs. But there must have been something different about Mexico. Or perhaps it wasn't just Mexico—perhaps my piece might never have been written if it hadn't been for the existence of the Salón México.

I remember reading about it for the very first time in Anita Brenner's guide book. Under "Entertainment" she had this entry: "Harlem type night-club for the peepul, grand Cuban orchestra, *Salón*

México. Three halls: one for people dressed in your way, one for people dressed in overalls but shod, and one for the barefoot." Miss Brenner forgot to mention the sign on the wall which said: "Please don't throw lighted cigarette butts on the floor so the ladies don't burn their feet." The unsuspecting tourist should also have been warned that a guard stationed at the bottom of the steps leading to the "three halls" would nonchalantly frisk you as you started up the stairs just to be sure you had checked all your "artillery" at the door. One other curious custom, special to the Salón México, might as well be mentioned here: when the dance hall closed its doors at five a.m. it hardly seemed worthwhile to the overalled patrons to travel all the way home, so they curled themselves up on the chairs around the walls for a quick two-hour snooze before getting to a seven o'clock job in the morning.

Of course Mexico has other, and deeper,

- Excellent article shedding light into how an American composer approached writing Mexican-themed music for orchestra

SOURCE: Copland, Aaron. "The Story behind My El Salón México." *Tempo*, no. 4 (1939): 2–4. <http://www.jstor.org/stable/943608>.

La Fiesta Mexicana by H. Owen Reed

Pros:

- Prelude and Aztec dances draws inspiration from pre-colonial Mexico
- The second movement is somber and reflective thus breaking the stereotypical “jolly” or “holiday” music widely associated with Mexican culture.
- Just like Copland, H. Owen Reed spent time in Mexico

Cons:

- Continues fiesta stereotypes in title
- Would this piece have been as popular or well-known with another title?

Janitzio

Silvestre Revueltas / Douglas McLain - Baton Music **Publisher Desc.**

In 1933 Revueltas composed his brief symphonic poem 'Janitzio' named after an island in Lake Patzcuaro, in the state of **Michoacn**, (**Michoacan**) west of Mexico City, whose population had derived its income largely from fishing until it became a favorite tourist spot. 'Janitzio' is based on a raucous waltz melody that evokes the popular tunes of **Michoacn** and the spirited local bands that play them. Contrast is provided by a slower central section begun by clarinet and bassoon in duet.

Sobre las Olas

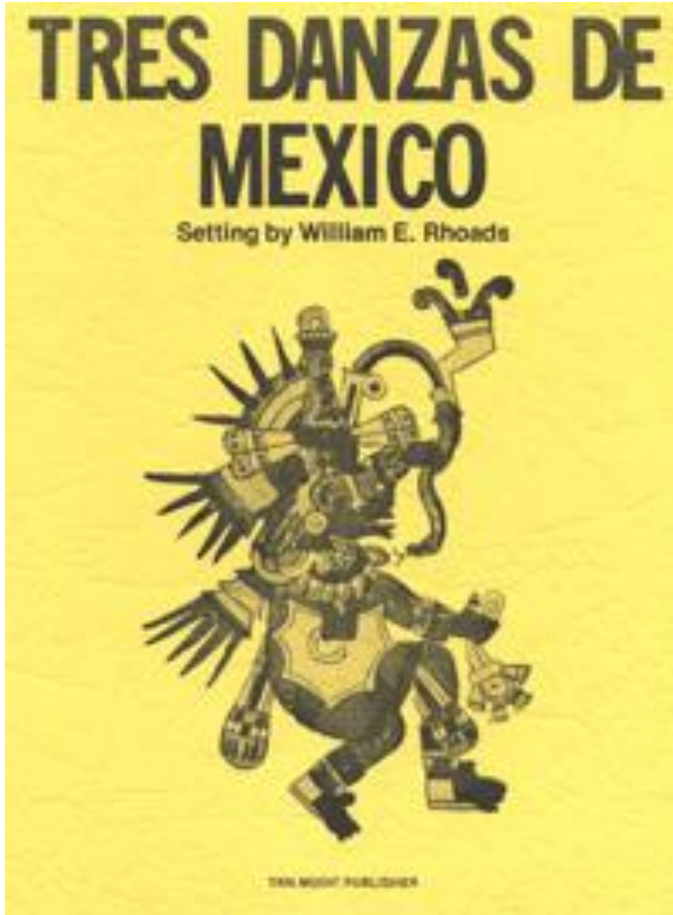
Juventino Rosas / Douglas McLain - Baton Music

Publisher Desc. **Jos** (Jose) Juventino Policarpo Rosas Cadenas (1868 - 1894) was a Mexican composer and violinist and was one of the best known Mexican composers of salon music. 'Sobre las Olas' (Over the Waves) is **Rosas's** best known work. It was first published in Mexico in 1888. It remains popular as a classic waltz, and has also found its way into 'New Orleans Jazz', 'Bluegrass Music', 'Country And Western' and 'Tejano'. Even nowadays 'Sobre las Olas' is often used for commercials, television and movies.

Mexican Holiday

Philip Sparke

While making no claim to be stylistically authentic, this little piece aims to capture the infectious spirit of mariachi, which describes not only the performers (on guitars, vihuelas, violins, trumpets and harp) but also the music itself. Mariachi speaks of love, passion, politics, life in the country and revolutionary heroes, and is unerringly uplifting in style and immediately recognizable as the spirit of Mexico. A chance to add that Spanish flavour to your concerts.



Tres Danzas de Mexico is based on the folk dance melodies from various provinces in Mexico. The setting utilizes many of the tone colors available in the modern symphonic band or wind ensemble while retaining the characteristic flavor of Mexican music. *El Pitayero* -- the little whistler -- come from the folk dance literature of Jalisco. It was not possible to determine the origin of the lovely languid melody used in *El Cafe* -- the cafe. *El Curripiti* is one of the brighter dances from Vera Cruz. (Veracruz)

- *Program Note from score*

Why is it important for
21st-century band, orchestra,
and jazz directors to program
Mexican-inspired music that
is free of stereotypes and
caricatures?

The generation of students we teach today are increasingly more aware of stereotypes, microaggressions, caricatures.

DIVERSITY IS THE NORM FOR OUR STUDENTS AND IT STARTED WITH GEN Z

- One of the core characteristics of Generation Z is racial diversity. As America's demographics continue to shift, Gen Z will be the last generation that is predominantly white. A slight majority of Gen Z-ers (52%) is white; 25% is Hispanic, 14% is Black and 4% is Asian.
- For many Gen Z-ers, the backdrop of their early years included the country's first Black president and the legalization of gay marriage. They are more likely to have grown up amid diverse family structures — whether in a single parent household, a multi-racial household, or a household in which gender roles were blurred. As a result, they are less fazed than previous generations by differences in race, sexual orientation or religion

[source: <https://www.aecf.org/blog/what-are-the-core-characteristics-of-generation-z>]

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Where do we go from here?

How can composers and arrangers dig deeper into Mexican themes to surpass overused and stereotypical themes in their arrangements and compositions?

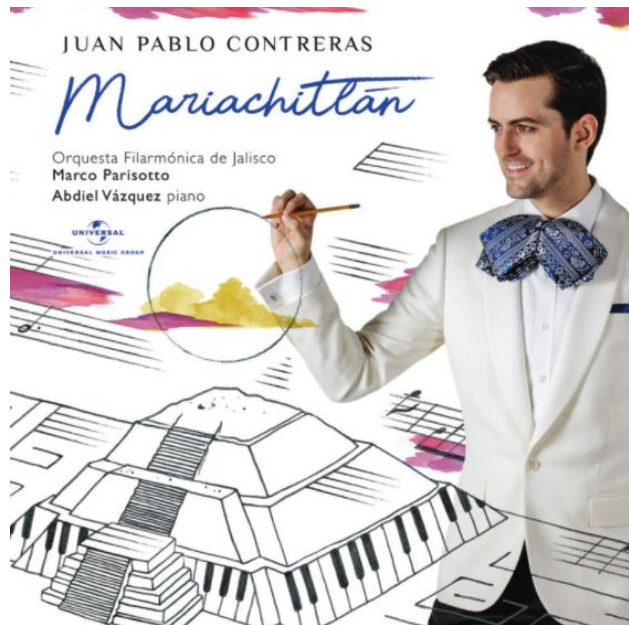
Possible Inspirations to Diversify Mexican-themed repertoire

- Ancient Mexico
 - Indigineous and pre-colonial themes
- Post-colonial Mexican history
 - Mexican Independence War
 - French Occupation
 - Mexican American War
 - La Belle Epoque in Mexico
 - Mexican Revolution
- Mexican Muralists
 - Rivera
 - Khalo
 - Siqueiros
- Mexican pop culture and in particular literature and even *telenovelas*
 - Music from Mexican telenovelas soundtracks is a genre worth pursuing
- Avoid overdone tourist themes inspired by resorts like Cancun or Cabo. There is still a stereotype lingering around that Mexico is only about beach resorts.

Looking ahead: What can band and orchestra directors do today in order to contribute to the diversification of Mexican-themed repertoire?

- Speak out if you discover inaccuracies or microaggressions in vendor sites publishing Mexican-inspired repertoire.
- Support and perform pieces written by Mexican composers
 - A piece written by a Mexican composer about Mexico has more significance in 2021 than a piece written by a non-Mexican composer about Mexico
 - It is important for Mexican students to be represented in the creation of the repertoire they perform.
 - Current decolonizing efforts as well as social justice movements combating systemic oppression, white supremacy, and racism call for more diversity and accountability in our repertoire.

Taking the caricature out of Mexican folkloric music: Juan Pablo Contreras' Grammy-Nominated *Mariachitlan*



Taking the caricature out of Mexican folkloric music: Juan Pablo Contreras' Grammy-Nominated *Mariachitlan* (2016)

- Inspired by Mexico's folklore and also urban life in Mexico. This is a similar genesis to *El Salon Mexico*
- Title combines Mariachi and "tlan" meaning "land of"
- Inspired by Mariachi music but also Mexican popular music and in particular boleros my Mexican pop star Luis Miguel.
- Contreras did not use any known Mexican folk melodies. Everything he used is original melodic material "in the style of".
- Contreras studied Mariachi music for many months before writing this piece.
- Would *Mariachitlan* be as popular today if it had another title?
- Other compositions by Contreras worthy of praise but that don't have a crowd pleasing title or "fun" and "festive" thematic musical elements.
 - **Pirámide del Sol (2015)** Concerto for Piano and Orchestra (25')
 - **Ángel Mestizo (2013)** Concerto for Harp and Chamber Orchestra (22')
 - **El Laberinto de la Soledad (2011)** for Orchestra (8')

Taking the caricature out of Mexican folkloric music: Juan Pablo Contreras' Grammy-Nominated Mariachitlan

"Mariachitlán is considered to be the Huapango (Moncayo) of the 21st century."

Placido Domingo

SOURCE:

<https://www.juanpablocontreras.com/>

"Mariachitlán is a vibrant and original work that is at times poignantly chaotic. It combines beautiful folk-like melodies with traffic and city sounds. Near the end, a police whistle tries to end the mariachi party, but is unsuccessful."

Sergio Burstein - LA TIMES

Mariachitlan: version for wind ensemble (forthcoming)

- Dartmouth College
- The University of Texas at Austin
- University of Miami
- California State University, Fullerton
- University of California, Berkeley
- University of West Georgia
- Valdosta State University
- Central Washington University
- Murray State University
- Bowling Green State University
- Texas Woman's University
- Yale University
- New Jersey Wind Symphony
- University of Southern California
- Brooklyn Wind Symphony
- Nazareth College
- Ball State University

Representation - Music *by* Mexican Composers

The Mexican Repertoire Initiative at Dartmouth

- A response to the lack of authentic Mexican repertoire by Mexican Composers.
- Dr. Brian Messier and the Dartmouth College Wind Ensemble sponsored a Mexican/United States Composition Competition, which yielded 48 original works by Mexican composers.
- Impetus for the Mexican Art and Culture Conference at Dartmouth (May 27-28, 2022) where the Mexican Repertoire Initiative at Dartmouth will be launched, including the unveiling of the newly developed Mexican Repertoire Database. In an effort to provide a historic background for this newly developed repertoire, Dr. Messier partnered with music professor and conductor Dr. Sixto Montesinos, whose ongoing research of Mexican instrumental repertoire and its historical background has provided greater context and legitimacy to the value of this initiative.

Representation - Original music for Wind Ensemble by Mexican Composers

The Mexican Repertoire Initiative at Dartmouth

- *Cumbia Moderna*, Rodrigo Martinez, (Grand Prize Winner)
- *Cerro y Nube*, Eduardo Aguilar, (Top 10)
- *Sueño con la Costa*, Rogelio Vargas Jimènez, (Top 20)
- *Quantum Leaps of an Atlas Beetle*, Odin Zamorano (Top 20)
- *Particle*, Jose Eduardo Muñoz (Top 20)
- *Olivero*, Nur Slim (Top 20)
- *El Vuelo del Quetzal*, Yovanni Flores (Top 20)