Abstract

For México, the sixties became a decade of social movements, modernization attempts, and a golden age for the middle class. Yet, historians often overlook the sixties because it is seen merely as a period of economic growth. However, many sources that are seldom analyzed portray a different history of México. This project utilizes corridos, or narrative ballads, as primary sources to depict a history of rural México during the sixties. The corridos portray the economic struggles, land appropriation, and the deprivation of campesinos' basic rights throughout Mexico. These corridos and other alternative sources recount a history of the underprivileged that is often not told. For the project, corridos are translated into English, analyzed and historically interpreted. This project will contribute to the history of the sixties and demonstrate the importance of alternative primary sources.

Introduction

I will tell you what’s happening
in Mexico, it is ill
from the misery the people
are gifted by their government
-Judith Reyes7

In 1961 Judith Reyes described Mexico through a corrido, or ballad, titled “Los Rebeldes.” Reyes, who composed numerous corridos in the sixties, uses music to depict the lives and struggles of the rural masses in Mexico. In the stanza above, Reyes portrayed Mexico as being in an ill condition because of the miseries that it received from its government. She later goes on to describe those miseries as lacking water, electricity, milk, eggs, and literacy. Reyes’ description contradicts the image that the Mexican government attempted to portray during the sixties. Through corridos like these, Reyes and many other corridistas sing and recount the lives of rural people in Mexico. Their corridos give a voice to and record the needs of marginalized underrepresented rural people whose voices would have otherwise been lost.

The use of alternative sources, such as corridos, to write history is significant because different sources recount different perspectives. History needs to be presented and understood through different perspectives and angles. Limiting the range of sources can omit significant details, which are vital for understanding the past of a particular group of people. Oftentimes, the experience of underrepresented illiterate masses is the history that is left out. This is not because there is no interest or need for their stories, but rather there are usually not enough sources available to recount them. Corridos can play a crucial role as alternative sources; they can be utilized as oral depictions for a particular community’s experiences. These oral depictions are critical because they uncover the history of the people being portrayed in corridos. Furthermore, alternative sources demonstrate the different roles that historical actors contribute and how they impact history.

In her book, Waking from the Dream: Mexico’s Middle Classes After 1968, Louise Walker writes about the impact the middle class had on Mexican economics and political history from the sixties and up to the nineties. She states that during this period the middle class was at the “center of these changes” and their reactions shaped recent

While this may hold some truth, the actions of other people were just as critical during this time. The stories that corridos bring to the surface need to be known and recounted in order to better understand recent Mexican history. One single event or group of people cannot depict an entire history and one single set of sources cannot provide all the evidence. As Walker puts it, “It is time to de-center the 1968 student movement in explanations of Mexican History.”

This article asserts that, when analyzed historically, corridos can be utilized as primary sources to interpret and depict an alternative history of the sixties.

Corridos have been prevalent throughout post-colonial Mexican history. This constancy deepens corridos’ significance as sources. Since the Mexican Revolution, when they took on a modern defined form, thousands of corridos have been written throughout every year on various events and topics. This makes it possible to listen to or read corridos and learn about any particular year or event. It is then possible to extract significant historical information from corridos. The following are examples of what corridos can answer: What was important to people? How did they live their daily lives? What behaviors did people portray? How did their actions impact society and other communities around them? What were the roles of women and children? Did people feel they were exploited? These and many other questions can be formulated and answered by analyzing corridos. The long history of corridos and the broad spectrum of oral depictions that they provide may help close historical gaps.

This project will illustrate the usefulness of corridos by responding to two key questions. First, how can corridos be used as primary sources? And second, how do corridos depict the sixties? Corridos, as stated above, narrate a broad range of stories and voices. Antonio Avitia Hernandez, in his five-part book series, *Corrido Histórico Mexicano*, describes each corrido as being a “loose and scattered thread.” In these threads the corridista imbeds the year, the protagonist, and the issue or message; these traits provide a brief surface narrative of the corrido. However, if critically analyzed, corridos depict a further deep-rooted history. For example, in her book *The Mexican Corrido: A Feminist Analysis*, Maria Herrera-Sobek analyses corridos, which are mainly written by men, to extract and depict the complex roles that women had in Mexican history. These roles, along with many others, demonstrate how different protagonists and themes are imbedded in various corridos, even if written by men. The same concept can be applied to a particular time period. In order to depict the sixties, different themes, events, and protagonists can be extracted and examined. By analyzing corridos as primary sources they provide a descriptive alternative history of the sixties.

**Literature Review**

In order to write an unconventional history a variety of sources need to be examined. This includes sources that are not commonly utilized when reconstructing the past. These sources can uncover and provide an alternative history. Music is a primary source that if analyzed correctly can reconstruct a detailed oral history. Historian Jeffrey H. Jackson and musicologist Stanley C. Pelkey argue that “music might help to recover the lives of those lost to more traditional forms of history.” Being able to recover those voices will only enrich and strengthen larger social historical questions. In other words music is able to complement and add to other more defined primary sources.

It is important to use music in order to empathize and learn from the listeners. One being that music is an everyday form of expression that details people’s thoughts, emotions, and lives. Also, music holds a personal value to the listeners and examining it will assist historians to extract those significances. This makes music an excellent source, especially when writing from an outsider perspective about people who are often underrepresented in history. But perhaps the main reason to analyze music is to understand the daily lives and culture of people. Jackson and Pelkey agree that music is important to understand “all aspects of the human experience” and in essence to

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“contribute to the larger understanding of the ways in which people create and represent their lives.”\(^{15}\) Furthermore, Lawrence W. Levine, a historian known for promoting the perspectives of ordinary people in history, believes that utilizing alternative sources such as music is important in order for historians “to listen to the voices of their subjects with imagination and empathy and to recreate their lives with accuracy and sensitivity.”\(^{16}\) In short, music is an excellent source for historians to challenge and widen their historical analysis and interpretations.

How do historians utilize music to reconstruct the past? To begin historians must immerse themselves into the music; doing so is like listening to the past. Lyrics need to be thought of as the voices of people. Levine states that while analyzing music he is able to find “the voices of people who, living in oral cultures, had been unusually articulate.”\(^{17}\) These voices heard in music, express and represent the emotions and beliefs of a particular group of people. These expressions are important in order to do justice to people’s history.

However, doing justice to people’s history through music can become problematic. Albert B. Lord, in The Singer of Tales, argues that rhythmic oral narrators must stay “within the limits of the rhythmic pattern.” He goes on to further state that music has “a rhythmic fixity which the singer cannot avoid” and now the singer has the difficulty of “fitting his thoughts and their expression into this fairly rigid form.”\(^{18}\) Historians need to be aware of these limits and fixity when reading music in order to avoid generalizations. Nevertheless, music is an integral aspect of daily life, and it must be considered and analyzed when narrating people’s voices.

Finally, corridos express and portray these voices. Corridos, or ballads, poetically and lyrically narrate events, emotions, or experiences. Daniel F. Chamberlain, a scholar on Mexican oral narrative traditions, states that corridos play a role in “telling the stories that communities have come to hold as true expressions of their character in a… historical sense.”\(^{19}\) This role has also allowed corridos to preserve the voices and stories of people throughout time. However, these corridos could not have been preserved without a narrator. The composers, or corridistas, tend to either write about what they witness or write the accounts narrated to them by people. When Antonio E. Muñoz, a journalist and novelist, once wrote, “history is not only written by the victors…but also by troubadours, and in better forms: even with music,”\(^{20}\) he was referring to corridistas. These narrators are able to project the strong sentiments from the protagonists.

Corridistas most often recorded the accounts of underrepresented people from rural communities also known as campesinos. This dates back to the Mexican Revolution when people in rural towns were limited in the ways they recounted the events they witnessed. But as the war ended and time went on, people continued to utilize corridos to express themselves. This has made corridos very popular among campesinos throughout Mexico and has defined corridos as the voice of rural people. This is important considering large majorities of campesinos had little formal education. The voices that corridos have preserved provide an alternative history to the conventional thought of Mexico during the sixties.

**Mexico in the Sixties**

Historians consider the sixties to be an economic growth period for Mexico. The country’s massive economic development pushed Mexico to the verge of gaining a first-class nation status, a status the Partido Revolucionario Institucional (PRI)\(^{21}\) had been eager to achieve for years. But it had only been an illusion. For the first time in Mexican history, the urban population exceeded the rural population, a sign that the country was becoming modern. During this time, Mexico also earned the right to become the first Latin American country to host the Olympics. The economic growth period between the 1940s and 1970s is known as the Mexican Miracle. The main beneficiaries of the Mexican Miracle were the middle class. The middle class benefitted from high levels of education, nonmanual or technical work, and lived in urban environments where they had access to leisure and

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\(^{15}\) Jackson and Pelkey, *Bridging the Disciplines*, p. xii.


\(^{21}\) Institutional Revolutionary Party
health services. This miracle became a blessing for the middle class but a curse for the underrepresented rural masses.

The significance of the middle class growth during this period can be attributed to different factors. One primary factor is the economic strategy of Import Substitution Industrialization (ISI) that Mexico adopted. With the adoption of ISI, Mexico created jobs and provided opportunities for business owners to expand. The ISI strategy helped Mexico become self-sufficient in iron, steel, and oil by 1964. This economic growth caused an increase in population and a need for better social conditions.

Social factors played a major role in the middle class growth during this period. Education, which had always been a privilege for the wealthy, became even more accessible during the sixties. In 1963, education became the largest single item on the Mexican budget. As the number of high schools doubled between 1940 and 1960, so did the value of education among the middle class. By 1964, public health campaigns had drastically reduced polio and tuberculosis rates. This caused a reduction in infant mortality, longer life spans, and massive population growth. These factors and others benefitted and improved the lives of the urban middle class during the sixties.

As the middle class grew, the PRI had no choice but to accommodate their needs. Over a fifty-year span, Mexico’s urban population grew from 29.3 percent in 1910 to 50.7 percent during the sixties. For the first time the urban population surpassed the rural population. Even more significant, the middle class percentage nearly doubled from 16 percent to 29 percent from 1910 to the end of the sixties. This shift forced Mexico to begin investing in public housing construction in cities. Large modern apartment complexes began to surface in Mexico City with luxuries such as parking, kitchen appliances, and even carpeting. Other luxuries such as entertainment and shopping complexes also began to spring up. The middle class now had access to US imports such as appliances, clothes, and electronics. In 1962, Mexico nationalized electricity by purchasing electric companies from Canada and the US. It also purchased its own motion picture industry from the US in order to make this luxury accessible to everyone. These luxuries and many other privileges were a reflection of Mexico’s economic growth.

However, this elusive growth during the sixties was temporary and only beneficial for the growing middle class. Most people in rural Mexico did not experience or benefit from the economic growth or modern advancements. Corridos portray a different Mexico during this time. While they tend to mention the growth and prosperity, it is usually to describe the benefits that rural communities are lacking. During the sixties, campesinos experienced a Mexico far different than the middle class. The Mexico they lived in took their land, deprived them of basic commodities, and ignored their pleas.

**Campesino Movements in the Sixties**

Despite playing a vital role in Mexican society, campesinos have been marginalized for most of their history. They are most often stereotyped by urban and wealthy people as poor, backwards, and uneducated. While much has been done to change this, the views perpetuated by non-campesinos have not changed. Campesinos have lived a very simple and collectivistic traditional lifestyle. They cultivated the land to eat and sold the surplus to make ends meet. But campesinos also lacked adequate resources such as clean water, electricity, and a decent education. For instance, during the sixties it is estimated there were about 13.2 million people who could neither read nor write. The fact that many campesinos are illiterate presented many obstacles for them. Aside from being seen and treated as second-class citizens by the government, many of their rights were also violated.

The lack of an adequate education proved to be a major problem for the lives of the campesinos during the sixties. By not having knowledge of their written legal rights, campesinos were constantly being deceived by the government. They did not receive the rights that all Mexican citizens were entitled to and lacked the essential commodities that the urban population benefitted from. Being illiterate also prevented campesinos from being aware

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23 Walker, *Waking from the Dream*, p. 6-7
26 Walker, *Waking from the Dream*, p. 3.
Triumphs, such as gaining land, holidays, honoring a hero, or gaining rights. They helped to bind distant rural areas, which often times were similar in most rural communities throughout Mexico. Corridos not only portray the oppressions and displeasures of rural Mexicans, but they also tell of their joys, celebrations, and triumphs, such as gaining land, holidays, honoring a hero, or gaining rights. They helped to bind distant rural communities who often shared the same experiences. This became important because corridos helped build a sense of nationalism and at the same time empower campesinos to rise and demand equal rights.

In the corrido, “Corrido de Santo Domingo,” the corridista Judith Reyes, depicts a movement led by campesinos in Santo Domingo, Chihuahua. The campesinos have been forcibly displaced from their land and as a result are now struggling for food. The movement, which is led by Sánchez Lozoya, demands for the governor of Chihuahua to treat campesinos lawfully and fairly, and to return them to their land. In order to seek justice, Lozoya leads a group of campesinos to invade a hacienda, which is owned by a large landholder in Santo Domingo. The state government sides with the landholder and sends the army to confront and disperse the campesinos. The defiant campesinos, comprised of men, women, elders, and about three hundred children, are prepared to confront the army in a physical struggle. The troops succeed and the discouraged campesinos are forced to retreat. Fortunately, the desperate and hungry campesinos receive food from a nearby town that supports Santo Domingo in their plight. After the defeat, the campesinos then decide to directly accost the governor in hopes of receiving aid. He responds by once again dispatching the army to physically suppress them. The government’s solution to ease the disgruntled campesinos is to offer them bracero visas. However, many campesinos, including Lozoya reject the visas to go work in Texas.

The campesinos of Santo Domingo are representative of most campesino communities throughout Mexico during the sixties. This assertion comes from the multiple similarities found in numerous corridos, such as land reform, lacking commodities, and organizing to demand rights. Many of the rural movements that arose during the sixties came about because of injustices committed unto campesinos. These injustices ranged from exploitation, to not having enough land to produce enough food. When campesinos became fed up with their oppressors, they organized, made demands, and in extreme cases, used violence to seek justice. As the corrido in Santo Domingo demonstrates, the people in charge often responded with violence, even when the campesinos attempted a peaceful resolution. However, the fact that campesinos are willing to engage in a physical struggle for their rights proves their determination. The determination expressed in the corrido is not limited to men but all campesinos, including women and children. Regardless of their determination, the campesinos did not always achieve victory as seen in Santo Domingo. However, their fortitude brings support from neighboring campesinos that empathized with their struggle. The support demonstrates the strong identity and camaraderie that is built among campesinos throughout Mexico. The campesinos in Santo Domingo had built such a strong sense of identity and solidarity that they turned down the visas offered to them by the governor. The corrido makes a strong assertion that campesinos are content with who they are and their lifestyle. They do not want to give up their land and migrate north to cultivate somebody else’s land.

Similar corridos throughout Mexico depict similar conditions among campesinos. For example, in the “Corrido de Rubén Jaramillo,” the campesinos land in Morelos is being stripped from them. In response, Jaramillo leads a movement and educates campesinos on their rights to own land. Jaramillo’s efforts were successful, and soon

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31 Large landholdings or estate
32 A visa for Mexican migrant workers
Campesinos were mobilizing to demand their basic rights and land. In 1962, the governor of Morelos sends some soldiers disguised as campesinos to assassinate Jaramillo. In the middle of the night, Jaramillo is ambushed and he and his family are killed. Just like in Santo Domingo, the governor of Morelos uses the army and assassinates Jaramillo to suppress the campesino’s movements.

The “Corrido of Santo Domingo” and other corridos portray a different Mexico in the sixties. Campesinos witnessed this Mexico because of their personal experiences. Their needs and priorities, which were concealed by the PRI, were clearly heard but ignored throughout multiple corridos. Their struggle for rights, basic commodities and land is common. The economically stable Mexico in the sixties is only stable for a small population and in certain areas. Campesinos were only further exploited as the country grew and more land was needed for expansion. The rich got richer at the expense of the poor and soon other marginalized groups would rise to uncover these injustices.

Student Movements in the Sixties

Another group that rose up to defend their rights and the rights of others during the sixties were students. Students began to rise up in the summer of 1968 and take part in political movements around the world and in Latin American cities like Rio de Janeiro, Buenos Aires, Montevideo, and Mexico City. In 1968, students rose up in Mexico City to defend their autonomous university, protest the Olympics, and protect their rights as students. The government put an end to the movement by massacring hundreds of students on October 2, 1968, at the Plaza de las Tres Culturas in the District of Tlatelolco. The government tried to cover up the violent confrontations and the number of people massacred. They failed to conceal the movement from the world and questions were raised about Mexico’s status as a modern nation. As the movement gained worldwide attention the inequalities and poverty in Mexico became apparent. The student’s efforts had spread awareness and uncovered the real issues facing Mexico.

Anybody familiar with Mexico’s history has heard of the 1968 student movement in Mexico City. However, two years prior to the 1968 movement a similar movement took place in Durango, Mexico. In 1966, students from the Instituto Tecnologico de Durango, Universidad Juarez in Durango, and other universities initiated a movement to stop the foreign and domestic exploitation of one of the most profitable mines in Durango. The movement began with students but soon people from all over the state of Durango took part. The movement was a success and foreign investors were pushed out. Although this movement is important because it united Durango for a common goal, it is not well known.

In 1966, a series of corridos were written about the student movements in Durango; they were composed by students, professors, and campesinos. Antonio Avitia Hernandez compiled many of these corridos in a book titled, Corridos de Durango. In them, the corridistas depict the motives for the movement and the emotions of the disgruntled students and people who were against the exploiters. Salvador Castañon, one of the corridistas, portrays the perspective of rural campesinos that also took part in the movement. While the movement was student led, many other people in Durango joined in. The students were successful and they drove the foreign exploiters out of Durango.

Many corridos demonstrate a strong solidarity built among people fighting for similar causes. In the corrido, “Corrido al Estudiantado,” students in 1966 initiate a movement to clear the Cerro Mercado of foreign exploiters. Castañon, states that the students are “tired of suffering” and this engenders a demonstration to take place. As the movement progresses more people in Durango become involved and join the students in solidarity. While clearing out the Cerro Mercado, students and supporters began to chant. “We are seeking justice,” their disgruntled voices echoed, directed at the governor of Durango. The corridista proclaims that everyone in Durango is in favor of the movement, and they are proud of the student’s efforts. He also goes on to state that Durangueños are fed up with deceptions and false promises made by the governor.

A major cause of the movement, according to the corrido, is the amount of metals being extracted from the Cerro Mercado and exported to Monterrey by a Spanish mining company. The people in Durango receive no profit or benefit from the exportation in any way. Castañon makes an interesting comparison by referring to the foreign

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34 Meyer, Sherman, and Deeds, Course of Mexican History, p. 639-645.
36 People from Durango
exploiters as gachupines. This reference is a small reminder of how the old colonial power was still exploiting Mexico by extracting minerals. The Spanish were importing workers and heavy machinery to extract these precious metals from the mine. As Durangueños began to clear the Cerro Mercado they proclaim that foreigners will no longer take any metals from their mines. Castañon, states that while Durangueños may be thought of as “ignorant,” they are aware of the law and their rights.

The corrido is of historical significance in that it depicts a strong sense of nationalism by students and campesinos. The metals being extracted are described as being national goods and not for the benefit of foreign exploiters. Castañon refers to the mine as being part of the nation, and the nation is not for sale. He further claims that Mexico has many riches, like the Cerro Mercado, but the wealth is being robbed from Durangueños, and as a result, they are going hungry. Castañon also refers to Carlos Prieto, one of the main beneficiaries of the mine, who is accused of bribing the media for many years to conceal the exploitation. The corrido states that Durangueños are fed up with Prieto and foreign capitalists who take what is not theirs. Towards the end of the corrido, Castañon references Durangueños as “angry scorpions” who had awakened to break the foreign chains that had confined and exploited the Cerro Mercado since the 1920s.

The 1966 student movement in Durango gained support from all disgruntled Durangueños. Perhaps the reason it gained support is because everyone involved could voice their concerns and demonstrate their displeasures with the government. Nevertheless, the student movement in Durango would lead to the much larger demonstration in Mexico City in 1968. But unlike the student demonstration in Durango, campesinos were practically absent from that student demonstration. However, prior to these larger student movements, a corrido in 1965 describes a group of students and campesinos rising to attack a small military base in Ciudad Madera, Chihuahua. Arturo Gámiz, a professor and Pablo Gómez, a doctor led the small agitated group whose rights to adequate schools and landholdings were being denied. After years of unsuccessful peaceful demands Gámiz and Gómez attempt a violent struggle. Unfortunately, the attack left both leaders dead, but others would continue the struggle.

Awareness of student movements during the sixties is widespread throughout different means, including corridos. This proves to be significant because by using corridos students are able to reach campesinos, who would join or at least become aware of the struggle. Aside from the 1968 Mexico City student movement, many of the other movements that corridos depict during the sixties are often unheard of. The joint efforts demonstrated through corridos, of both campesinos and students, suggest their shared values, need for social justice, and strong sense of nationalism. Yet, even more important, the corridos that were used to depict and spread the news about the movements are now sources that can be used to recount student movements in the sixties. The evidence that corridos provide on student movements in Mexico proves to be another example of how corridos should be utilized as primary sources to learn and complement larger historical work.

**Conclusion**

We don’t want more promises  
Nor a catrinian demagogy;  
If this is handled with bullets  
I have my carbine ready.  
-Judith Reyes

Judith Reyes concludes the corrido, “Los Rebeldes,” by asserting that campesinos are ready to rise and fight. They don’t want any more promises or deceptions from the government. The same view is portrayed with strong sentiments through numerous other corridos. All across Mexico, campesinos and students are prepared to organize and protest the injustices imposed on them. This is not limited to men, but women, children, and the elderly are ready as well. During the sixties rural campesinos are awakening from a passive and idle stage. For the marginalized, corridos demonstrate the struggles, political injustices, protests and movements, and violence. But most importantly, they portray their lifestyles and perseverance to defy and to overcome the lack of resources and systematic oppressions.

37 Refers to a native Spaniard who exploited Mexico  
For Mexico, the sixties was a period of growth and change, of wealth and poverty, and of resistance and mobilization. The PRI’s attempt to modernize Mexico may have worked for a period in urban areas, but only for a few and to an extent. When the economic growth began to decline in the late sixties the illusions of a first world Mexico began to disappear. Corridistas throughout the sixties were writing and singing the voices of people who were mobilizing to expose this elusive Mexico. In rural Mexico, campesinos were participating in protests to demand land and the basic human rights they were entitled to. Students on the other hand were organizing in rural and urban areas to expose the extortions of the PRI. Yet, both groups would sometimes mobilize together to fight the same struggle. Sometimes they were met with resistance and in some cases even violence. Regardless, both groups were persistent and defiant in advocating for themselves and others. If they were to keep their land and receive basic amenities, stop government coercion, and gain a voice, they would have to, as Reyes puts it, be ready with their “carbines.” Campesinos had been marginalized and their rights had been denied for far too long; their struggles were portrayed and could be heard through corridos, but the people in power were not listening.

The voices that corridos project during the sixties are numerous and diverse. They extend from southern to northern Mexico and from rural to some urban areas. They depict the lives of men, women, and children from all ages and all occupations. Some corridos were recorded and performed to large audiences while others were only sold in markets as music sheets. The voices and stories of people, or as Hernandez describes them, “loose and scattered threads,” can be stitched together to sew a history that will fill gaps in larger broader histories. For example, in 1962 a corrido titled, “Coronel Bravo Carpinteyro,”40 recounts the violence and disorder in Nuevo Leon, Monterrey. The corridista describes a chaotic scene where people in Nuevo Leon disrespect the law and consider themselves above it. Bravo, a colonel in the Mexican army, arrives to establish order in Nuevo Leon and a violent gunfight erupts. After the violent confrontation order is restored and Bravo is hailed as a hero. Another example is a corrido in 1968, “Creciente del Nazas,”41 which describes the cyclone, Naomi, as it whirls with rain for three days in Durango Mexico, causing the Naza River to overflow and flood three towns. The damages were severe and many people lost their homes. The disaster occurred while most of Mexico’s attention was on the 1968 Mexico City student movement and the upcoming Olympics. The government’s preoccupations with other matters provided no support for the people affected by the cyclone. Corridos like these are able to depict the lives of people and provide glimpses of the history throughout Mexico.

The traditional corridos began to fade as the transition into a modern society pushed them further into rural areas. The emergence of Rock also introduced a more appealing political form of music that reached a younger and larger mainstream audience. The voices of corridos began to change after the sixties. They now began to portray a narcotic world full of violence and cartels. The voices of campesinos slowly began to disappear from corridos. However, during this time, as more people began to migrate north, corridos began to emerge in the United States. Migrant farm workers began finding a sort of nostalgia in corridos and they began utilizing them to depict their migrant experiences. Perhaps corridos are so imbedded in the campesino identity that even in foreign land the music resonates. Nevertheless, corridos would preserve the voices of campesinos throughout Mexico. Their stories would remain written on music sheets and their voices are still heard today.

40 Anexo II, Corridos de Nuevo Leon, p. 139.
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