

## ONLINE AUDIO GUIDE 7.2

### CORRIDO

**title:** “Tragedia de la Plaza de las Tres Culturas” (Tragedy of the Square of the Three Cultures)

**type of music:** traditional

**composer:** Judith Reyes

**performing forces:** solo voice (Judith Reyes), guitars

**language:** Spanish

**form:** strophic, with fifteen verses (strophes)

**function:** to protest the massacre in Mexico City in 1968

**source:** *Mexico: Days of Struggle* (Smithsonian Folkways Archives CD PAR01012, 2006)

#### Listen for:

- major key
- triple meter
- basic harmonies, consisting of three chords, I-IV-V
- symmetrical phrases
- homophonic texture

Timing	Structure and text	What happens, translation
00:00	Introduction	active bass line triple meter established, along with major key three basic harmonies, I, IV, V established
00:19	Verse 1  El dos de octubre llegamos todos pacíficamente a un mitin en Tlatelolco quince mil en la corriente.	harmonic progression (below), will prevail for entire song, with slight variations in the accompaniment  I -----V V-----I IV -----I ---V -----I  On the second of October we arrived, all peacefully, to a rally in Tlatelolco about 15,000 of us.
00:38	Verse 2  Año sesenta y ocho que pena me da acordarme la plaza estaba repleta como a las seis de la tarde.	harmony remains the same  The year of '68 how sad it makes me to recall the jam-packed plaza at about six o'clock in the evening.

00:57	<p>Verse 3</p> <p>Grupos de obreros llegaron y el magisterio consciente los estudiantes lograron un hermoso contingente.</p>	<p>same harmony</p> <p>Groups of workers arrived politically aware teachers and students the students made a fine group.</p>
1:16	<p>Verse 4</p> <p>De pronto rayan el cielo cuatro luces de bengala ya aparecen muchos hombres guante blanco y mala cara.</p>	<p>same harmony</p> <p>Suddenly the sky is pierced by four flares Many men appear with white gloves and bestial faces.</p>
1:35	<p>Verse 5</p> <p>Zumban las balas mortales rápido el pánico crece busco refugio y la tropa en todas partes aparece.</p>	<p>same harmony</p> <p>Deadly bullets whiz and panic spreads rapidly I look for shelter and the troops are everywhere.</p>
1:55	<p>Verse 6</p> <p>Alzo los ojos al cielo y un helicóptero miro luego sobre Tlatelolco llueve un fuego muy tupido.</p>	<p>same harmony</p> <p>I look up to the sky and I see a helicopter later, over Tlatelolco, a heavy fire is raining down.</p>
2:13	<p>Verse 7</p> <p>¡Que fuerzas tan desiguales! ¡Hartos tanques y fusiles! ¡Armados los militares, desarmados los civiles!</p>	<p>same harmony</p> <p>How unequal the forces! So many tanks and guns! The military armed, the civilians unarmed!</p>
2:30	<p>Interlude</p>	<p>greater activity in guitar part repeats bass-line of introduction</p>
2:40	<p>Verse 8</p> <p>Doce años tenía un chiquillo que muerto cayó a mi lado y el vientre de una preñada ¡cómo lo han bayoneteado!</p>	<p>same harmony</p> <p>A twelve-year old child fell dead at my side. And how the belly of a pregnant woman was pierced with bayonets!</p>
3:01	<p>Verse 9</p> <p>Hieren a Oriana Fallaci voz de la prensa extranjera ¡Ya conoció la cultura del gobierno de esta tierra!</p>	<p>same harmony</p> <p>They wounded Oriana Fallaci the voice of the foreign press. At last she knew first-hand the culture of the government of this land.</p>

3:20	<p>Verse 10</p> <p>Ya vió que vamos unidos estudiantes con el pueblo contra un sistema corrupto y la falacia de un gobierno.</p>	<p>same harmony</p> <p>She saw that we are united students, along with the people against a corrupt system and a false government.</p>
3:40	<p>Verse 11</p> <p>Recordará a los muchachos contra la pared sus caras las manos sobre la nuca y su derecho entre las balas.</p>	<p>same harmony</p> <p>She'll remember the students, their faces to the wall their hands clasped behind their heads and their rights between the bullets.</p>
3:59	<p>Verse 12</p> <p>Jóvenes manos en alto con la "V" de la victoria "V" de Vallejo me dicen los de la Preparatoria.</p>	<p>same harmony</p> <p>Young people with hands raised making the "V for Victory" sign "V for Vallejo" the high school students tell me.</p>
4:19	<p>Verse 13</p> <p>Piras de muertos y heridos solo por una protesta El pueblo llora su angustia y el gobierno tiene fiesta.</p>	<p>same harmony</p> <p>Pyres of dead and wounded all because of a protest rally while the people cry out their anguish the government gives a party.</p>
4:38	<p>Verse 14</p> <p>¡Que cruenta fue la matanza hasta las bellas criaturas! ¡Como te escurre la sangre Plaza de las Tres Culturas!</p>	<p>same harmony</p> <p>How cruel the battle was, with even little children killed! How the blood ran through you, Plaza de las Tres Culturas!</p>
4:57	<p>Verse 15</p> <p>Y porqué estos murieron mujeres y hombres del pueblo El presidente le aumenta al ejército—su sueldo.</p>	<p>same harmony</p> <p>And because of this, men and women of the people died the president raised his army's—pause—salary.</p>

English translation (courtesy Smithsonian Folkways Archival, slightly modified)

**Consider:**

- Does singing about historical events bring them to life?

- As with other corridos, this selection relies on repetition of the same musical materials. How does constant repetition affect the message?
- How would you evaluate the singer? In what ways does she vary her voice over the different verses? Is her style of singing well suited to the message of this selection?

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