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Nota di contenuto	Intro -- Contents -- Illustrations -- Acknowledgments -- Chapter 1. Introduction -- PART I. The Mexica: 1325-1521 -- Chapter 2. Tenochtitlán: 1325-1521 -- Chapter 3. Mesoamerican Resonance -- PART II. New Spain: 1521-1821 -- Chapter 4. Colonial Mexico: 1521-1821 -- Chapter 5. Colonial Resonance -- PART III. The New Nation: 1821-1910 -- Chapter 6. The First Century of Independence: 1821-1910 -- Chapter 7. Nineteenth-Century Resonance -- PART IV. The Revolution: 1910-1921 -- Chapter 8. Revolutionary Mexico: 1910-1921 -- Chapter 9. Revolutionary Resonance -- PART V. Modern Mexico: 1921-1968 -- Chapter 10. Bolero and Danzón during the Postrevolutionary Era -- Chapter 11. Bolero and Danzón Today -- Chapter 12. Classical Nationalism during the Postrevolutionary Era -- Chapter 13. Classical Nationalism Today -- Chapter 14. Ranchera during the Postrevolutionary Era and at Mid-Century -- Chapter 15. Ranchera Today -- PART VI. Contemporary Mexico: 1968-2002 -- Chapter 16. Popular Music Today -- Chapter 17. Conclusion -- Appendix 1. Theory and Methodology -- Appendix 2. Timeline -- Appendix 3. Discography -- Bibliography -- Index.
Sommario/riassunto	On the Zócalo, the main square of Mexico City, Mexico's entire musical

history is performed every day. "Mexica" percussionists drum and dance to the music of Aztec rituals on the open plaza. Inside the Metropolitan Cathedral, choristers sing colonial villancicos. Outside the National Palace, the Mexican army marching band plays the "Himno Nacional," a vestige of the nineteenth century. And all around the square, people listen to the contemporary sounds of pop, rock, and música grupera. In all, some seven centuries of music maintain a living presence in the modern city. This book offers an up-to-date, comprehensive history and ethnography of musical rituals in the world's largest city. Mark Pedelty details the dominant musical rites of the Aztec, colonial, national, revolutionary, modern, and contemporary eras, analyzing the role that musical ritual played in governance, resistance, and social change. His approach is twofold. Historical chapters describe the rituals and their functions, while ethnographic chapters explore how these musical forms continue to resonate in contemporary Mexican society. As a whole, the book provides a living record of cultural continuity, change, and vitality.
