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Pop or Propoganda? The Rise of Corridos Tumbados and Corridos Belicos

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Masters Thesis Abstract

Pop or Propaganda?

By Aisha Wallace-Palomares

Corridos are a mexican songstyle that have been around for generations. I grew up listening to them – my grandfather would play corridos on his guitar– and my mom would play me Los Cadetes de Linares CD's. Corridos are part of my cultural heritage. They have never been as popular as they are now. Corrido stars from both sides of the border artists like Natanael Cano, Luis R. Conr*i*quez, and Junior H have made regional Mexican music increasingly popular with US audiences. So has the 25 year old megastar Peso Pluma. Corridos going global has made me feel proud but it's also brought up some complicated feelings for me – being a first-generation Mexican-American coming of age in an era when corridos have changed the *kinds* of stories they tell.

Narcocorridos have never been as popular as they are now– they have taken over the billboard charts– and reached international audiences. The newer styles of narcocorridos are called corridos tumbados or corridos belicos. The terminology has changed over the decades - you might also hear terms like corridos progresivos or corridos alterados. Just like gangster rap, corridos tumbados and belicos are songs about violence, death, and living life to the limit.

I have a theory that Mexican-Americans – those of us that grow up here– are unaware of the extent of violence and impunity in Mexico. As I've become an adult, I've become more aware of what's happening, on the other side of the border– students disappeared, mass clandestine graves, reports of forced recruitment into cartels, groups of mothers searching for their missing loved ones– and now as a journalist I can't look away.

What does the popularity of corridos that focus on violence and drugs, say about Mexico? What does it say about us? Does singing about the narcolifestyle encourage violence? Normalize it? Is it just harmless culture and artistic expression or do these songs function like propaganda for the drug cartels?

This story crosses borders, cuts across different age groups, and many different lived experiences. This is a story about how to make sense of a very complicated reality: Mexican culture is finally being recognized in the U.S. but for something that is linked to drugs and death.

Script

MUSIC IN - FUERZA REGIDA

MUZ: Ya me vieron al bailar, con el paso que cargo logré apantallar

HOST LEDE: That's a band from San Bernardino called Fuerza Regida. They play a lot of corridos…a traditional Mexican song style, that has never been as popular as it is now– you can hear it in *this* hit, Sabor Fresa

[Lyrics in the clear]

MUZ: ¿Cómo la ve, mi camarada. Si nos vamos pa la albercada? Que se quiten la ropa cara.

[Dip down]

Corrido stars from both sides of the border

[MUZ OUT]

Host:…artists like Natanael Cano, Luis R. Conr*i*quez, and Junior H have made regional Mexican music increasingly popular with US audiences. So has the 25 year old megastar Peso Pluma.

[Lyrics in the clear]

MUZ: Bella, ella sabe que esta buena, que todos andan Que todos andan mirándola cómo baila

[Dip down and slowly fade out under]

Host: In 2023 Peso Pluma's album Génesis

[MUZ OUT]

Host: climbed the Billboard 200 chart, and he was invited on the Tonight show with Jimmy Fallon…

AX: Here with his U.S. TV debut, performing the number one latin song in the country, Ella Baila Sola give it up for Peso Pluma uno, dos, tres, uno, dos, tres. guitar

[Dip down and slowly fade out]

HOST: Reporter Aisha Wallace-Palomares loves this music. But she's also got some complicated feelings about it

[MUZ OUT]

HOST: …and about being a first-generation Mexican-American coming of age in an era when corridos have changed the *kinds* of stories they tell.

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[in the clear]

MUSIC: ese capiro ya se secó, teniendo el agua en el pie

AISHA: This is my abuelo singing to me, when I visited him recently in Mexico. He's in his 80s, and his voice is pretty frail now,. I'm listening to him sing as he sits on a wooden rocking chair and looks out towards an irrigation canal.

[in the clear]

MUZ: tal vez sus hojas tendrían razón, pero el capiro, ¿por qué?

[cross fade abuelo and recording of el capiro]

MUZ: Toma este ramo de frescas flores Que del Capiro salió

[dip down and under narration]

AISHA: This corrido is called El Capiro,

- -performed here by Miguel Aceves Mejilla…it tells the story of lovers whose passion has dried up …. like a tree at the end of its lifecycle.

[Muz Out]

AISHA: My abuelo is a real cowboy – my mom has his *chaps* displayed at our house back in California.

AISHA: When he was younger, he'd chase after cattle to lasso in the monte,

AX: Cowbells

AISHA: He'd butcher and sell them.

[AX OUT]

AISHA: In his prime he was over 6ft tall. But years of riding on horseback slowly bent him – like a tree that grows sideways, conditioned by the wind to fold and bend.

I grew up listening to corridos,

[Begin to fade in of MUZ]

AISHA: and I've always had a soft spot for them. One of my favorites is Pistoleros Famosos by Los Cadetes de Linares

MUZ: Por las márgenes del río, De Reynosa hasta Laredo, Se acabaron los bandidos, Se acabaron los cuatreros, Y así se están acabando, A todos los pistoleros.

[dip down and fade out]

AISHA: Corridos were born in Northern Mexico in the 19th century, and became popular during the Mexican Revolution.

[MUZ OUT]

AISHA: Back then, they were like musical newspapers– telling stories about battles, tragedies, bandits, heroes, horses, and everyday people.

Corridos always have a story arc – a beginning, middle and end. And for more than a century they have held up an artistic mirror to Mexican society.

[Lyrics in the cleat]

AX: Es mi orgullo haber nacido En el barrio más humilde,

[dip down under my voice but make sure we can still hear it]

AISHA: In this video from my childhood my abuelo is singing in the dining room, wearing an LA dodgers hat. My mom is chiming in on a corrido called El Hijo Del Pueblo, or the son of the people, by Jose Alfredo Jimenez. It tells the story of a man who feels proud to come from humble beginnings. Back then, my grandfather's voice was strong and clear.

AX: Me encuentro entre la gente Que no tiene parcedad, el estilo es bien parejo yo lo quiero como venga.

AISHA: When I was a kid, this music felt like home.

[AX OUT]

AISHA: Something you would listen to in the car with your parents.

[MUZ Fade in]

AISHA: Or Hear – or sing – at family parties…

MUZ: Y te metiste completamente en mi vida, no hay un momento que no esté pensando en ti, y te metiste como el agua entre mis manos para quedarte siempre siempre junto a mi

[Dip down]

AISHA: Yep, that's me, singing at a fiesta back in 2017, a cover of corrido artist Ariel Camacho's Te Metiste

[Muz out]

AISHA: But now corridos aren't just playing in our cars or living rooms. You hear them everywhere in California.

Sergio: uh, my name is Sergio and I'm from Oakdale, Ca. And I'm 12

AISHA: I'm outside the Chase Center in San Francisco where fans of the hugely popular Peso Pluma are lining up before a concert.

Aisha: And, what are we, what are you doing here today?
Sergio: To have a good time, because Peso Pluma is my favorite artist.
Aisha: Um, and then what song are you looking forward to the most today?
Sergio: Um, lets see, El Belicon

[Muz up Immediately after Sergio says belicon, lyrics in the clear]

Muz: Buen equipo, más que claro, Por más que busquen, no me han hallado, Rápido es como me muevo yo, Soy el belicón

[Dip down and have under narration]

AISHA: Let me explain a little bit about the title of this song - El Belicon. Belico is popular slang and it roughly translates to being warlike, aggressive, and having lots of money.This song describes how a warlord prepares to fight a rival, and the lyrics mention weapons like Bazukas, and talk about luxury clothes, and sports cars.

In the music video, Peso and singer Raul Vega are singing while holding semi-automatic weapons…surrounded by an entourage of men in balaclavas and bulletproof vests.

[MUZ OUT]

AISHA: This is one of Peso Pluma's early songs, a corrido tumbado, that put him on the map – He's generated a lot of controversy, critics in Mexico say that some of his songs glorify the narco lifestyle, at a time when the country has been torn apart by violence connected to the drug trade.

But a lot of Peso's fans in the U.S. say they just enjoy listening to his music.

George: You know, after so long you've been looked down at, and now it's like, damn, like, okay, you're Mexican? Okay, that's cool.

[I'd like to have the conversation dip under my narration to keep in scene…I did not get scene tap but maybe it could work using our interview]

AISHA: This is 23 year old George Gonzales, who I also talk to at that Peso Pluma concert. I ask George whether he thinks Peso Pluma – who has lived in both Mexico and the US - represents us as Mexican-Americans.

George: So what he's doing, he's doing a good thing, you know, making Mexico big, making Mexico worldwide. Making Mexico, making, making you Mexican be cool again.

[I'd like to have the conversation dip under my narration to keep in scene…I did not get scene tap but maybe it could work using our interview]

AISHA: Every person I talk to at the concert expresses a similar feeling – Peso Plumas success makes them feel seen…

Roberto: my name is Roberto , I'm from, originally from Madera. Um. 32. It's really good. I'm very proud about where its gone, now they're selling out arena stadium zones.

AISHA: And it's impossible

Muz: Fade in

AISHA: not to have a good time at one of Peso Pluma's impressive shows. Singing, cheering, and dancing along to the tuba, charchettas, requinto, and his distinctive voice. *This* music live is an experience like no other. Peso Pluma can command a stage.

MUZ: chowww in the clear then dip down under narration

AISHA: His performance of the song El Gavilan 2 starts off with white strobe lights and masked dancers. Peso Pluma and Tito Doble P perform the song together. The song describes how its main protagonist El Gavilan (roughly translated as the Sparrow Hawk)- doesn't question if he gets orders to kill someone,

[lyrics in the clear]

MUZ: esa no se questiona

AISHA: Halfway through the song the dancers lie down on the ground, bathed in red light their limbs splayed out on the floor. The imagery is clear. The dancers are el gavilans *victims*.

[lyrics in the clear]

MUZ: Los hecho pa la fosa

AISHA: A *warning*.. to those who would dare ***cross*** him. The lyrics say if someone behaves badly, there's no time for talking, he'll throw them in the pit, "la fosa."

[lyrics in the clear]

MUZ: Dependo de los Guzman, afirmativa la copia

The song also mentions los Guzman which references Joaquin Guzman Loera, also known as El Chapo. He used to head one of the most powerful crime syndicates in the world. It describes how El Gavilan goes to visit los "amarrados." Or the people who are tied up.

I left the concert feeling unsettled.

Watching those dancers and hearing the songs live, felt intense. Raised some uncomfortable questions about whether my friends and I should even be listening to this music.

EL GAVILAN COMES OUT ABRUPTLY (CAN WE SOUND DESIGN THIS, LIKE PRESSING PAUSE?) with reverb and an echo and then a beat of silence

AISHA: What are we celebrating when we sing songs like El Gavilan 2? What does the popularity of corridos that focus on violence and drugs, say about Mexico? What does it say about us? Does singing about the narcolifestyle encourage violence? Normalize it? Is it just harmless culture and artistic expression or do these songs function like propaganda for the drug cartels?

The cartels responsible for decades of conflict in Mexico that have left at least 125,000 people missing

[in the clear]

AX: [Noticias telemundo] desde se creo el registro de personas desparecidas hasta marzo de esta año ya suman 125,000 casos

[dip down and crossfade with following news clip]

AISHA: and 30,000 people dead every year for the last six years.

[in the clear]

AX: [milenio] Buenos dias Rodrigo, Efectivamente el me de Abril 2025 cerro con un total de 119 homicidios dolosos en sinaloa, de acuerdo con cifras oficiales de la fiscalia del estado.

[dip down]

AISHA:I've been thinking deeply about this music, and it's hard for me to reconcile these realities in my head.

The newer styles of narcocorridos, are called corridos tumbados or corridos belicos. The terminology has changed over the decades - you might also hear terms like corridos progresivos or corridos alterados. All these song styles focus on themes of violence, war, sex, drugs, and opulence. People living life at the limits.

But this music -and the artists who sing it- have become icons to Mexican-Americans, like me Their popularity in the U.S. reflects a demographic shift across the country – as the Latino population -grows, it makes sense that our music would grow more popular, too.

Instagram and Tik Tok are flooded with content about the Mexican-American experience: videos of jaripeos, memes about the edgar cut and being a takauche, or having belico style

AX: Alright guys welcome back to Belico class number two

AISHA: We see ourselves in these artists, they're young , they dress like us, they talk like us. They have become our cultural ambassadors popularizing the sounds and rhythms of our heritage. We're finally being recognized for our artistic contributions…people like us in ads on on national television, winning grammys, headlining major festivals. Makes me me feel really proud that being Mexican-American is trending right now.

Especially when for so long we have been looked down upon. Called bad hombres and told to "go back to your country"--rhetoric that's rearing its head again as President Trump targets Mexican immigrants like our parents and grandparents. Being loud and proud of our roots in a time when it feels like the government is trying to silence us is empowering.

[MUSIC slowly fade in]

AISHA: And I love that we can hear artists singing and working together from both sides of the border….This is CH y La Pizza. A collaboration between Fuerza Regida from San Bernardino and Mexican artist Natanael Cano

[Lyrics in the clear]

MUZ: Pero porto los collares

AISHA: But as I've listened more closely to the lyrics of songs like this, I've become more aware of the impacts the cartel has had on Mexican society. Many of the references in these songs are coded. But, one of the verses in this song references the letters "JGL" or JGL in English

[Lyrics in the clear]

MUZ: JGL haciendo verdes

AISHA: Those are the initials of Joaquín Guzmán Loera, El Chapo.

MUZ:[Fade Out]

AISHA: And then there's the musician Luis R Conriquez who some fans have called the king of corridos belicos,

[Lyrics in the clear]

MUZ: A mí si me mandan los Guzmánes les hago un cagadero en caliente, Aquí no está pelada, yo ando y cuido a los jefes

[Dip down and have playing during narration]

AISHA: That 's his song *si no quieres no* performed with Netón Vega. A corrido belico that *also* talks about the Guzman family and the sinaloa cartel. Some of his most popular songs are ones he actually couldn't play at a recent concert in the city of Texcoco – where there's a ban on the glorification of violence. Upset concertgoers booed him, threw chairs, and tried to wreck the stage.

MUZ: Si no quieres no

(up and out)

AISHA: I reached out to all the artists I've mentioned in this story to ask them whether they thought their songs glorified cartels. None of them responded to my request for an interview.

But I talked to Alex Moreno an activist who started a movement called #antinarcocorridos. He wonders how some corrido artists can *sleep at night*… when some of their lyrics may glamorize cartels that have led to children dying.

Alex: Si en algún momento ellos pensaban o realmente tomaban conciencia en el impacto que tiene su música en los jóvenes.

AISHA: Alex stood up at the Latin Billboards last year and asked the San Bernadino band Fuerza Regida about whether they felt any responsibility

[Fade in Alex asking question]

AISHA: For their lyrics that may romanticize the drug war. And how that might impact the young people that listen to them. He posted the exchange on instagram

[in the clear]

AX: Tratamos de avisar a todo el público

[Play under narration]

AISHA: Fuerza Regida told him listeners shouldn't believe everything they say in their songs…which they said are works of fiction.

[in the clear]

AX: Es fiction, es fictional

[Play under narration]

AISHA: They said their work is explicit, but that their songs are like rated R movies, and parents should take responsibility for what their kids are listening to or watching.

[AX OUT]

AISHA: There's lots out there about the narco lifestyle that IS fiction. Think of the show Narcos…

[in the clear]

AX: Soy el fuego que arde tu piel

[Crossfade with breaking bad clip]

AX: get a better high

AISHA: or Breaking Bad

AX: A better high, means customers pay more

AISHA: At the end of the day, Fuerza Regida said – their songs are just music. Just like how rap, reggeton, even country music have glamorized drugs and turf wars. Just music.

AX: al final de cuenta es solo musica hermano, solo musica

[AX OUT]

AISHA: Like me, The musicians in Fuerza regida, grew up on this side of the border. I wonder if our distance from the violence makes us feel comfortable with ballads about the cartels. Maybe the gruesome toll of the drug war in Mexico just feels less real to us.

I needed to talk to an expert about why Narcorridos and their newer counterparts corridos tumbados and belicos have become so popular, especially with listeners here in California .

PIMIENTA: Juan Carlos Ramirez Pimienta. I'm originally from Tijuana, Baja, California. I'm a professor of Spanish literature, uh, Mexican studies, border studies at San Diego State University, the Imperial Valley campus. I am 60 years old and I've been studying corridos since my grad school days in the 1990s.

AISHA: Professor Pimienta says that listeners often don't take the lyrics literally - instead they reconceptualize these narratives relating them not to literal drug wars, but to conquering obstacles, reaching their goals

PIMIENTA: Um, for the Mexican population in the United States, which is the biggest consumer of Nacocorridos, in my view, the appeal is the sense of empowerment. It's a disenfranchised community. It's a community that lives with fear. Because at any point, a, a, a single, little single incident, if you are undocumented could mean deportation, could mean the end of your life, separation from your family, so imagine those three minutes of a song of a powerful Mexicans, could be intoxicating, just that, that feeling of

agency

AISHA: And he's right, it is intoxicating. On social media you will see many young people posting pictures and videos from commencement ceremonies with a corrido tumbado playing in the background.

PIMIENTA: Social psychologists call this idea cognitive dissonance.

AISHA: Reconciling two opposing views in your head I get it. I've definitely posted a picture of something I'm proud of with a corrido tumbado as a soundtrack in the background.
Because for most of my life, these songs have been just music to me. But as I've become an adult, I've become more aware of what's happening, on the other side of the border– students disappeared, mass clandestine graves, reports of forced recruitment into cartels, groups of mothers searching for their missing loved ones– and now as a journalist I can't look away.

AX: El llamado Rancho del horror hoy un equipo de noticias telemnudo hace apenas unas semanas encontraron aqui restos humano han surgido denuncias de tortura, canabalismo, cremaciones clandestinas

[dip down and slowly fade out under narration]

AISHA: I've been haunted by the recent discovery of hundreds of shoes, a long with backpacks backpacks, ovens, and pounds of bones at Rancho Izaguirre, a ranch surrounded by sugarcane fields, about an hour away from Guadalajara. .

[AX OUT]

AISHA: A group of relatives of missing persons uploaded pictures and videos of the discovery to social media and relatives began recognizing some of their loved ones belongings: a notebook. A bible. A dress. Relatives believe some of the young people brought to the site were lured by the false prospect of jobs – and then found themselves kidnapped by the Cartel Nueva Generación Jalisco. And this isn't the only clandestine grave site that's been discovered recently. It's chilling.

MOM: Es una cosa que me ha hecho pensar tanto about going back. Just thinking about throughout the years how many people have disappeared in my own little town.

AISHA: This is my mom. She and I have been trying to process the violence together.

MOM: a cousin a friend another cousin, now how many more, how

many people have to disappeared and to just think about it

AISHA: But the fact that there are thousands of people mourning, grieving, searching for loved ones who have disappeared in these increasingly violent cartel wars - hasn't stopped the popularity of the narcocorrido. Or the fact that some of them even mention specific cartels linked to these mass graves.

[Lyrics in the clear]

MUZ: Soy el dueño del palenque, cuatro letras van al frente

[Slowly fade out]

AISHA: A few weeks after the news broke about Rancho Izaguirre –40 miles away at the University of Guadalajara, the group Los Alegres del Barranco performed this corrido, El Del Palenque.

[MUZ OUT]

AISHA:And they projected images of Nemesio Oseguera Cervantes, or "El Mencho." He's the leader of the Cartel Nueva Generación Jalisco.

Videos of the performance went viral – Mexican President Sheinbaum called for an investigation into the band's connections to the cartels, and condemned the violence. The U.S.State Department revoked Los Alegres del Barranco's work and tourism visas for "glorifying" El Mencho. The band has since issued an apology..

And the possible connections between bands and El Mencho's cartel may go further…a CEO of one of the major regional Mexican record labels, Del Records - based in LA – was recently found guilty of conducting business with people linked to that same cartel.

AX:.Haci salio de esta corte, Angel Del villar tras ser declarado culpable de realizar negocios en Mexico hace 7 años, con un promotor de conciertos que el gobierno habia vinculado al narcotrafico.

AISHA: I don't love highlighting how Mexican-Americans have gotten in trouble with the law, in a time when President Trump is calling us criminals and terrorists. In a way, I feel like talking about this is somehow airing my community's dirty laundry. As I've reported this story over the last year, I've asked myself if highlighting narcorridos and their potential connections to cartels would intensify the stereotypes about us.

The thing is, responsibility for the drug trade lies on both sides of the border– conflict in Mexico is fueled by the consistent demand of U.S. consumers and American guns. America has just as much responsibility

I've grappling with so many questions and I've also been worried about my safety–I've even had nightmares about being kidnapped, flashing on the images of those mass graves, reading about what's happened to journalists in Mexico who expose the truth.

[MUZ UP and lyrics in clear]

MUZ: Se alborotaron las aguas, del puerto de vera cruz

[Play under narration]

AISHA: This song is actually a corrido ABOUT a journalist….called "El Corrido de Milo Vela," It tells the story of crime reporter Miguel Angel Lopez Velazco. He was murdered in 2011 –killed in his house along with his wife and one of his children.

[lyrics in clear]

MUZ: Lopez-Velzco apellido, Miguel Angel fue de nombre

[Play under narration]

AISHA: It's sung by Vivir Quintana - an artist and activist who is using the art form of the corrido to *resist* the culture of violence…….

[**lyrics in clear]**

MUZ: pero su vida arrancaron junto a dos de sus amores

[MUZ OUT]

AISHA: Last year Vivir was honored at the latin grammys. And this spring she released an

[MUZ fade in slowly]

AISHA: album called Cosas Que sorprenden la audiencia, things that surprise the audience. It's about women who've been victims of gender violence and then imprisoned.

[**lyrics in clear]**
MUZ: Voy a contar les amigas lo que paso en primavera, un lunes de 2015 me converti en prisonera

[dip down and fade out]

AISHA: Vivir says she decided to start taking a different approach to the corrido,

[MUZ OUT]

AISHA: after spending years as a teacher, and noticing that her students would listen to narcocorridos.

VIVIR: O sea, yo quiero ser narco de grande profe. Eso decían sabes por qué no? Porque pues es bien rápido. La feria es súper rápido

(fade under and have play under narration)

AISHA: You can make fast money as a narco, her students would tell her And why wouldn't they listen to songs about that lifestyle, she says. Especially in deeply impoverished communities, where families are starving?

(fades up here)

[in the clear]

VIVIR: sabes donde el hambre sí te cala cabrón, o sea, qué?Qué van a seguir como ejemplo? No? O sea, van a seguir eso

[fade under and have play under narration]

AISHA: So, Vivir says –she's not in favor of *banning* narcocorridos. *Not* in favor of censorship or cancel culture.

[in the clear]

VIVIR: estoy en contra de la de la censura y estoy en contra del cancelamiento.

[under and have play under narration]

AISHA: But, she is in favor of showing young people that there are other ways to sing a corrido. To tell the stories of *journalists and women.* To share *other* points of view.

(fade up)

[in the clear]

VIVIR: También existen estas otras personas que están haciendo corridos para los periodistas, para eh, para las mujeres,.

[under and have play under narration]

AISHA: Vivir tells me a story… about how after one of her shows….a mother told her that she was the only artist… she lets her little girls listen to….

VIVIR: Eran tres niñas, como de cuatro, seis y ocho años. Y me dijo me dijo su mamá me dice tú eres la única artista adulta que yo dejo que mis hijas se escuchen

(fade under and play under narration)

AISHA: Because she felt all the *popular songs* talked about was death, war and misogyny.

[in the clear]

VIVIR: Dice porque. Todo lo demás. Estoy cuidando un montón que escuchen porque ahora todas las canciones hablan, dice de de muerte de guerra de de esto dice de de de mucha misoginia de violencia.

AISHA: Vivir tells me,she feels she has a responsibility to make sure that little girls grow up believing that they deserve love..

[in the clear]

VIVIR: Yo quiero cuidar ms narrative para que estas niñas Sabes, crezcan sabiendo que se merecen amores bonitos,

(fade under and play under narration)

AISHA: and to be treated well – and she wants to use corridos to lift up those messages,

[VIVIR OUT]

AISHA: not violence.

Presidenta Sheinabum is on this mission too. She recently announced that she will be hosting México Canta (or Mexico Sings), a binational contest that focuses on songs about "love, heartbreak and peace." And this year, at least 7 states and localities in Mexico have

[Start fading MUZ in]

AISHA: banned or regulated the performance of narcocorridos.

[MUZ UP]

MUZ: Que misteriosa es la vida a veces da a veces quita, a mi me dio una condena por defender me con fuerza

[dip down]

AISHA: Artists like Vivir corridos show that corridos can not only tell stories about outlaws. They can also talk about women,

[MUZ OUT]

AISHA: immigrants, journalists and mothers searching for their missing loved ones. Songs that talk about the violence –without making it seem cool. Stories of empowerment, and resilience, that connect us to each other's experience–that are part of our inheritance as Mexican Americans. The kind my abuelo taught me to love.

AX: Ese capiro ya se seco, teniendo agua en el pie

AISHA: This past March, a few months after I recorded my abuelo singing El Capiro –

[Start slowly fading music in]

AISHA: He took his own life at the age of 86.

[Lyrics in the clear]

AX: Pero El Capiro Por que?

AISHA: *Corridos* accompanied him…. as he was laid to rest.

AX: Toma esta ramo de frescas rosas

Music tail out for 30 secs

Masters Thesis Citations

Interviews

1. Vivir Quintana
2. Juan C. Ramirez Pimineta
3. Brenda Lopez
4. Alex Moreno
5. Elijah Wald
6. Juan Antonio Cuellar
7. Abuelo
8. Esau Torres
9. Monce
10. Posada Belica
    a. Grupo Belico
    b. Zaira
    c. Promoter
    d. Don Hugo
11. Porte Blindado
12. Peso Pluma concert vox pop
    a. George Gonzalez
    b. Emily Samon
    c. Melissa Gonzalez
    d. Leslie
    e. Roberto
    f. Myrah Morel
13. John Burnett
14. Steve Fisher

Books

- Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas by Elijah Wald
- Accordion Eulogies A Memoir of Music, Migration, and Mexico By Noé Álvarez
- The Strachwitz Frontera Collection of Mexican and Mexican American Recordings by Agustin Gurza, Jonathan Clark
- Corridos Tumbados: Bélicos ya somos, bélicos morimos by by José Manuel Valenzuela Arce (Author), Christian Fernández (Epilogue), Juan Carlos Ramírez Pimienta (Contributor)

Documentaries/Videos

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- Los Tigres Del Norte: Stories to Tell
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- The Devil's Swing - A Poetic Journey on the US/Mexico Border
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- Luis R Conriquez: el hombre detrás de los corridos bélicos | Billboard Cover
- ARTE Reportaje México: el canto de los carteles
- Claudia Sheinbaum 👩🏻‍💻🇲🇽 pide investigar a Los Alegres del Barranco
- Naciones Unidas investigará a México por las desapariciones | Noticias Telemundo
- Sinaloa cierra abril con 119 homicidios dolosos; van 511 víctimas en lo que va del año
- Entramos al rancho del horror: el campo de exterminio hallado en Jalisco | Noticias Telemundo
- "Prefiero estar preso a ser informante del gobierno": Ángel del Villar tras ser declarado culpable.

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- Arhoolie Foundation's Strachwitz Frontera Collection

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- Latin Music Company Executives Arrested on Federal Complaint Alleging Violations of U.S. Sanctions Related to Drug Traffickers

- Latin Music Talent Agency and Its CEO Found Guilty of Violating U.S. Sanctions by Doing Business with Cartel-Linked Concert Promoter

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- This educator writes 'anti-narcocorridos' — songs that tell the story of heroes
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- Leaving Behind The Cartel's 'Songs Of Death'
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- Your Letters: Narco-Corridos, Obama's Nobel
- Narcocorridos: Ballads Of The Mexican Cartels
- Immigrant Songs Offer New Twist on Old Sounds
- Narco-Corrido Music
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- LISTEN: El Chapo's Second Escape, As Told Through Mexican 'Corridos
- NPR Seg on Narco corridos
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- From the archives: the many faces of 'Regional Mexican'
- The 1A Record Club listens to Peso Pluma's 'Éxodo'
- Regional Goes Global, Part 1: Finding Peso Pluma's music revolution in Nashville
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- Latin Music Company Executives Arrested on Federal Complaint Alleging Violations of U.S. Sanctions Related to Drug Traffickers
- Peso Pluma: Genuine Music Icon or 'Narco Propaganda' Megaphone For The Sinaloa Cartel?
- Un acordeón se sintió triste: ¿Dónde están los corridos del conflicto?
- The Kartel King: The Remarkable Rise of One of Mexico's Hottest Stars
- Peso Pluma's 'Éxodo' Rules Top Latin Albums & Regional Mexican Albums Charts
- This Is How Cartels And Corridos Singers Are Laundering Millions
- Mexico's Peso Pluma's Rise Amid Controversy Leads to Grammy Triumph
- Peso Pluma Wins Best Música Mexicana Album (Including Tejano) Album for Génesis at 2024 Grammys
- Peso Pluma, Karol G, Gaby Moreno, Natalia Lafourcade & More Latin Winners at the 2024 Grammys
- Regional Mexican music is crossing borders and going global. Here's how it happened
- 2023, el año que Tijuana prohibió los narcocorridos

- Peso Pluma bests Taylor Swift, Bad Bunny for most streamed YouTube artist of 2023
- Los Tigres del Norte: ‘Our songs are like four-minute soap operas’
- The World Loves Corridos Tumbados. In Mexico, It’s Complicated.
- Anabel Hernández: los corridos tumbados son una “campaña propagandística” del narco
- The Peso Pluma Effect: Unveiling the Strategy Behind Variety’s Breakthrough Artist of the Year
- How Corridos Transcend Borders: Q&A with Juan Carlos Ramirez-Pimienta Corridos Tumbados , Corridos, Narcocorridos, Identity corridos, Social Corridos
- Peso Pluma, Mexico’s Breakout Music Star, Finds New Spotlights
- The official count of disappeared people in Mexico could be an underestimate, say UN and advocates
- ¿Los Tigres del Norte cantarían con Peso Pluma? Lo que dijeron de los corridos tumbados
- Spotify Celebrates the Past and Present of Corridos With ‘La Tierra del Corrido’
- Los Tigres del Norte revelan si aceptarían colaborar con Peso Pluma o artistas del momento
- Know the Difference Between Corridos, Norteño and Sierreño? Our Mexican Music Dictionary Breaks Down the Genre’s Styles
- Peso Pluma Fans Flocked To Inglewood To See The Regional Mexican Musical Phenom
- Del Corrido Tradicional al Tumbado: La Evolución del Canto al Contrabando y al Narcotráfico
- Peso Pluma Breaks Streaming Records for Música Mexicana
- ¿Por qué generan controversia los corridos tumbados?
- Regional Mexican Music Is Finding More Ears. Peso Pluma Is Helping.
- We asked Peso Pluma about his first hit. Then he hung up on us
- El EXPERTO en narcocorridos y corridos tumbados: Juan Ramírez Pimienta
- The unstoppable appeal of Peso Pluma and the Regional Mexican music scene
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- Juan Carlos Ramírez-Pimienta, para entender el auge de los corridos: "Peso Pluma va a ser superado muy pronto"
- Peso Pluma dice que poner a México en alto es "una satisfacción muy grande"
- ‘Y puro belicón, compa’: ¿Qué son los corridos bélicos y por qué se les dice así?
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- What It’s Like Working in the Deadliest Country in the World for Journalists
- This educator writes 'anti-narcocorridos' — songs that tell the story of heroes
- Corridos tumbados bring modern, urban edge to traditional musical style
- How Urban Corridos Became the Soundtrack to South Central L.A.

- Mexican corridos with a trap beat: The future of L.A. music might be Rancho Humilde Records
- Meet Billboard Latin Artist on the Rise: Trap Corridos Group Arsenal Efectivo
- LOS CORRIDOS TUMBADOS:UN RETRATO DE LA REAL IDAD MEXICANA; LA CONFORMACIÓN DE COMUNIDADES ARTIFICIALES A TRAVÉS DEL CONSUMO
- la transformación de la música folclórica mexicana en el contexto de la cultura urbana global
- Peso Pluma Talks Celebration of Regional Mexican Music & Nicki Nicole Praises Peso
- Los narcocorridos, expresiones culturales de la violencia
- 'Todos están bailando solas'
- Corrido Censorship: A Brief History
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- Chalino Sanchez: Nunca Tuvo Miedo
- Luis R Conriquez: el hombre detrás de los corridos bélicos
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- 'Y puro belicón, compa': ¿Qué son los corridos bélicos y por qué se les dice así?
- Narcocorridos: Mexico's bloody drug ballads have American ears tingling
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- How Trump's Plan to Label Some Drug Cartels 'Terrorists' Would Work
- Latto, Ice Spice, and Peso Pluma Land Forbes' '30 Under 30' List
- Peso Pluma Expands First-Ever U.S. Tour to Larger Venues, New Cities
- Meet Fuerza Regida, the hardest-working act in música Mexicana
- Why are drug cartels stepping up their threats against corridos musicians?
- Why Do Corridos Tumbados Generate Controversy?
- Mexico's Izaguirre ranch: 'High concentrations of ash' suggest the presence of clandestine crematoriums
- 'It's very painful because I don't know if my son is there': Terror at the Teuchitlán extermination center
- Mexico in shock over discovery of apparent cartel training ranch and killings
- Encuentran campo de exterminio en Reynosa, días después de hallazgo de restos en Jalisco
- Los Alegres del Barranco se disculpan por polémicas imágenes de líder de cártel en concierto
- Los Alegres Del Barranco Apologize Over Cartel Kingpin Visual as U.S. Revokes Their Visas
- El corrido sobre el narcotraficante El Mencho, de Los Alegres del Barranco, llega a la cima de la lista Billboard
- Estados que han prohibido los narcocorridos en México: avance de restricciones en 2025
- Odes to Mexican Drug Lords Are Pop Hits, but the Law Is Turning Against Them

- Anabel Hernández: los corridos tumbados son una “campaña propagandística” del narco
- Así es la lujosa casa de "El Nini" donde Peso Pluma grabó su canción "El Belicón"