

Tejano Music Elements

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Introduction

Tejano music is a Mexican American tradition rooted primarily in Texas and shaped by migration, labor, language, regional identity, and musical exchange. The original essay correctly identifies the accordion, bajo sexto, conjunto, polka, cumbia, rock, pop, and the importance of Selena. It incorrectly describes Tejano as simply “Tex-Mex,” calls it inherently sad, misstates the origins of salsa, and includes several unrelated references. Tejano is not one fixed sound. It includes conjunto, orquesta, and modern Tejano styles, each associated with different instruments, social settings, and audiences. Its history demonstrates how Mexican, European, African American, and U.S. popular traditions interacted along the border. Comparing it with salsa is useful only when differences in geography, rhythm, ensemble, and historical development remain clear. (Peña; Ramírez)

Meaning of Tejano

The Spanish word *tejano* means Texan and often refers to people of Mexican heritage in Texas. As a musical label, Tejano became especially common for commercial Mexican American music in the twentieth century. It is broader than one ensemble and narrower than all music made by Mexican Americans.

The term “Tex-Mex” is sometimes used informally, but it can flatten cultural history into a hybrid product without acknowledging the communities that created it.

Borderlands History

Texas moved through Indigenous, Spanish, Mexican, Republic, and U.S. political systems. The border did not prevent cultural circulation. Families, workers, musicians, recordings, radio, and dance repertoires moved between northern Mexico and the United States.

Tejano music therefore reflects a borderland rather than a one-way journey from Mexico into an unchanged United States.

European Dance Influence

Central European immigrants introduced polkas, waltzes, schottisches, and instruments such as the

button accordion into Texas and northern Mexico during the nineteenth century. Mexican and Mexican American musicians adopted and transformed these forms.

The result was not imitation. Musicians changed phrasing, language, instrumentation, and performance practice to fit local dances and community life.

Conjunto

Conjunto became a foundational working-class style centered on the diatonic button accordion and the bajo sexto, a twelve-string guitar-family instrument that provides bass movement, chords, and rhythmic drive. Bass and drums were later added to many ensembles.

Early conjunto was associated with dances, cantinas, celebrations, and migrant communities. Its portability and strong rhythm made it effective in social spaces where a large orchestra was impractical.

Narciso Martínez and the Accordion

Narciso Martínez is often called a father of modern conjunto because his recordings in the 1930s developed a clear accordion-led style. He shifted some low-register accompaniment away from the accordion, allowing the right hand to emphasize agile melody while the bajo sexto supplied harmonic and rhythmic support.

This division of labor became influential, though regional and individual styles remained varied.

The Bajo Sexto

The bajo sexto is not merely background guitar. Its paired strings, bass runs, chord voicings, and rhythmic attacks create the foundation against which the accordion phrases. Skilled players converse with the accordion rather than simply repeat a beat.

Modern groups sometimes use electric bass and keyboards, but the bajo sexto remains a cultural and sonic emblem of conjunto.

Orquesta Tejana

Orquesta Tejana developed through larger ensembles influenced by big bands, jazz, Latin dance orchestras, and Mexican popular song. Brass, saxophones, piano, bass, drums, and singers supported more arranged textures than a small conjunto.

Orquesta was historically associated with urban venues and middle-class aspirations, although the boundary between orquesta and conjunto was never absolute.

Modern Tejano

From the 1960s onward, bands incorporated electric guitar, synthesizer, expanded percussion, pop harmony, rock production, and cumbia rhythms. This modern Tejano sound reached a large bilingual audience through radio, labels, festivals, television, and touring.

Electronic instruments did not erase tradition. They created another layer within a music already shaped by adaptation.

Rhythm and Dance

Tejano includes polkas in duple meter, waltzes in triple meter, cumbias, rancheras, boleros, and other forms. Much of it is designed for dancing, contradicting the original claim that Tejano is mainly subject-based while salsa alone is dance music.

Emotional range is equally broad. Lyrics may express romance, celebration, migration, heartbreak, pride, humor, faith, or social experience.

Language and Voice

Songs may be performed in Spanish, English, or both. Code-switching can reflect everyday bilingual life rather than marketing alone. Vocal delivery varies from ranchera-influenced intensity to smoother pop phrasing.

Language choice can signal audience, generation, region, and identity, but it should not be used to decide whether music is authentically Tejano.

Selena and Crossover

Selena Quintanilla-Pérez became the most internationally recognized Tejano performer of the 1990s. Her recordings combined cumbia, pop, R&B, dance music, and Tejano instrumentation, while her stage presence and Spanish-language success expanded the genre's audience.

Her death in 1995 created a profound cultural loss. It also exposed how the broader U.S. industry often noticed Mexican American artists only after crossover potential or tragedy.

Women in Tejano

Women performed throughout Tejano history but faced barriers involving band leadership, touring, promotion, and gender expectations. Artists such as Lydia Mendoza, Laura Canales, Selena, and many others expanded the expressive and professional possibilities available to women.

A history focused only on male instrumental innovators misses the labor of singers, songwriters, family bands, managers, and community organizers.

Migration and the Midwest

Mexican American migration carried conjunto and Tejano beyond Texas to agricultural and industrial communities in the Midwest and elsewhere. Local musicians preserved repertoires while adapting to new audiences and venues. (Harnish)

This movement demonstrates that regional identity can travel. Tejano remains linked to Texas while belonging to a wider network of Mexican American life.

Tejano and Salsa

Salsa developed primarily from Cuban and Puerto Rican musical traditions in New York and the Caribbean, especially son, mambo, guaracha, and Latin jazz. Colombia became an important later center, but salsa did not originate there. Typical salsa ensembles emphasize clave, congas, bongos, timbales, piano montuno, bass, brass, and call-and-response singing.

Tejano and salsa share dance orientation, cultural mixture, Spanish-language repertory, and commercial circulation. Their core rhythmic systems and ensemble histories differ. Salsa is organized strongly around Afro-Cuban clave, while traditional conjunto is driven by accordion, bajo sexto, and European-derived dance forms transformed in the borderlands.

Genre Boundaries

Musicians do not remain inside textbook categories. Tejano bands perform cumbia and salsa-influenced arrangements, while Latin pop incorporates Tejano sounds. Record companies and radio formats also shape labels for marketing.

Genre should therefore be treated as a social agreement about sound, audience, history, and identity rather than an airtight list of instruments.

Commercial Decline and Continuing Life

After Tejano's commercial peak in the 1990s, radio consolidation, label changes, shifting youth tastes, and the loss of major stars reduced national visibility. This does not mean the music disappeared. Festivals, dances, independent recordings, digital platforms, educational programs, and family traditions continue.

A genre can remain culturally important even when mainstream sales decline.

Recording, Radio, and the Dance Hall

Recording technology and radio transformed a local dance tradition into a regional industry. Small labels recorded accordionists, singers, and bands for audiences often ignored by major companies. Spanish-language radio connected listeners across rural towns and cities, announced dances, promoted records, and gave advertisers access to Mexican American consumers. Dance halls were not only entertainment venues; they were spaces where courtship, fashion, language, and community reputation were negotiated. The commercial network also created gatekeepers who decided which accents, arrangements, and performers sounded marketable.

Identity and Cultural Citizenship

Tejano music has provided a way to assert belonging in both Texas and Mexican American culture. Its bilingual and hybrid qualities challenge the assumption that identity must be exclusively Mexican or Anglo-American. At different moments, performers have emphasized working-class pride, modern urban sophistication, regional patriotism, or Latin crossover. These choices are not evidence that one version is more authentic. They show musicians responding to discrimination, assimilation pressure, family memory, and new generations.

Archives and Education

Preservation depends on more than keeping famous recordings. Community archives, oral histories, instruments, posters, photographs, radio logs, and family collections document musicians who never entered national charts. Universities, museums, and public folklife programs can work with performers and descendants to preserve materials while respecting ownership. Music education can introduce accordion, bajo sexto, and Tejano history without treating the tradition as a cultural exhibit detached from contemporary creators. Supporting live performance and fair compensation is as important as archiving the past.

Conclusion

Tejano music emerged from Mexican American life in Texas and the movement of people and sounds across borders. Conjunto established the accordion and bajo sexto as a powerful small-ensemble partnership, orquesta brought larger arrangements, and modern Tejano absorbed cumbia, rock, pop, and electronic production. Selena broadened international recognition, but the genre's history extends far beyond one star. Tejano and salsa both represent dynamic Latin music traditions, yet they differ in origin, rhythmic organization, and instrumental center. Tejano is neither inherently sad nor a disappearing relic. It is a living record of labor, migration, bilingual identity, dance, and cultural creativity. (San Miguel)

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