

119TH CONGRESS
2D SESSION

S. RES. _____

Recognizing the contributions of Hispanic and Latino Americans to the musical heritage of the United States and designating September 2026 as “Latin Music Appreciation Month”.

IN THE SENATE OF THE UNITED STATES

Mr. LUJÁN submitted the following resolution; which was referred to the Committee on _____

RESOLUTION

Recognizing the contributions of Hispanic and Latino Americans to the musical heritage of the United States and designating September 2026 as “Latin Music Appreciation Month”.

Whereas Latin music styles such as rancheras, corridos, mariachi, salsa, merengue, bachata, reggaeton, urban, cumbia, tango, and a multitude of others, and their fusion with other genres, such as jazz, rock, hip hop, and pop, have played a pivotal role in enriching the cultural fabric of the United States, influencing everything from music and dance to fashion and entertainment;

Whereas Latin music, characterized by its vibrant rhythms, rich melodies, and diverse instrumentation, encompasses a wide array of musical styles and genres originating

from Latin America and the Caribbean, as well as their respective diasporas around the world;

Whereas the rich musical traditions of Latin America and the Caribbean were deeply influenced by indigenous cultures, European (particularly Spanish and Portuguese) colonization, the legacy of African slavery, and the vibrant cultural heritage of each region and country, all of which contributed to the development of diverse genres in the United States;

Whereas the roots of Mexican music in the United States can be traced back to rich musical traditions that existed in Mexico before the annexation of Mexican territories, including present-day New Mexico, Arizona, California, Nevada, Utah, and parts of Colorado and Wyoming, by the United States following the Mexican-American War;

Whereas, throughout the late 19th and early 20th centuries, various waves of Mexican immigrants came to the United States for work, particularly in agriculture, mining, and railroad construction, settling in regions such as Texas, California, Arizona, and New Mexico, and bringing their music with them;

Whereas Mexican music in the United States encompasses various regional styles, including ranchera, norteño, Tejano, conjunto, mariachi, and corridos, originating from different parts of Mexico but popularized and adapted within Mexican-American communities in the United States;

Whereas the lifestyle and the social issues that Mexicans faced are reflected in corridos, a music genre that originated during the Mexican War of Independence and the Mexican Revolution, spreading to the southwestern fron-

tier of the United States and contributing to the development of tejano and New Mexican music;

Whereas mariachi music stems from the traditional “son jaliscience”, which was initially played by field hands working at haciendas and humble street performers and subsequently promoted by the Government of Mexico in the early 1920s;

Whereas mariachi ensembles, which can include violins, accordions, trumpets, guitars, and singers, have since been prominently featured in a myriad of cultural celebrations, including birthday festivities, quinceaneras, and weddings, and in prestigious concert halls;

Whereas banda, a style of Mexican music characterized by wind instruments, including primarily brass and percussion instruments, has its roots dating back to the mid-19th century, with the introduction of piston brass instruments, as community musicians sought to emulate military bands and encompasses a fusion of traditional dance rhythms such as polka, cumbia, son, and waltz, and notable performers in the genre include Jenny Rivera, Chalino, Banda MS, and Banda El Recodo;

Whereas Caribbean Latin music has had influences in the United States since the mid to late 1800s, with notable contributions from composers like Ignacio Pineiro, Louis Moreau Gottschalk, and Ignacio Cervantes, whose works helped introduce Latin rhythms and melodies to audiences in the United States;

Whereas the Cuban version of the habanera, exposed to New Orleans in the 19th century, laid the foundation for the appreciation of Cuban, Puerto Rican, and Dominican musical styles in the United States;

Whereas Cuban immigration to the United States, spurred by communism as a result of the Cuban Revolution and the Castro dictatorship, has fostered cultural exchanges that contributed to the development of new musical genres, most prominently in Florida;

Whereas, in the aftermath of the Spanish-American War, Puerto Rico became a United States territory, granting its people citizenship and fostering a unique cultural exchange between Puerto Ricans and individuals in the mainland United States, which culminated in a significant migration wave of Puerto Ricans to cities like New York in the mid-20th century;

Whereas the establishment of Spanish-language newspapers, such as La Prensa in New York City in 1913, contributed to the dissemination of Latin music and culture among tens of thousands of Puerto Ricans and immigrants from Latin America and the Caribbean who migrated to New York City;

Whereas a convergence of Puerto Rican, Cuban, and other Caribbean immigrants, particularly in New York City, infused music in the United States with Afro-Cuban rhythms and jazz improvisation and gave rise to the vibrant musical genre of salsa in the United States, which left a lasting mark on the cultural landscape of the United States;

Whereas the introduction of Afro-Cuban music, including the rumba by Don Azpiazu's Havana Casino Orchestra in the 1930s, sparked a Latin music craze in the United States with hits like "Peanut Vendor" by Moises Simons becoming national sensations;

Whereas, by the close of the 1940s, Latin music had firmly established its presence in the United States, influencing various genres and becoming an integral part of the musical heritage of the United States;

Whereas Tito Puente, a Puerto Rican musical luminary known as both the “King of Mambo” and the “King of Latin Music” left an indelible mark on the world of Latin music through his groundbreaking compositions, including the iconic “Oye Como Va”, famously popularized by Carlos Santana;

Whereas Tito Puente’s innovative blend of Cuban and Caribbean sounds such as mambo, son, and cha-cha-cha resonated with mainstream audiences, solidifying his status as a cultural icon both in the United States and internationally;

Whereas, in 1959, Ritchie Valens became a trailblazer in the music industry with his iconic rendition of the song “La Bamba”, which became the first Latin song to enter the Billboard Hot 100 chart, marking a significant milestone for Chicano Rock;

Whereas Celia Cruz, the incomparable “Queen of Salsa” and a pioneer of Afro-Cuban music, infused traditional guarachas with modern flair, elevated the genre to global acclaim with timeless classics like “La Vida Es un Carnaval”, and left an enduring legacy in the realm of Latin music;

Whereas Celia Cruz served as a musical ambassador with her dynamic performances and impassioned vocals that transcended cultural boundaries, solidifying her status as a global icon;

Whereas Johnny Pacheco, revered as the “Grandfather of Salsa”, emerged as a leading figure in the vibrant New York salsa scene during the 1960s and 1970s, contributing significantly to the genre’s development, and served as the musical director of Fania Records;

Whereas producer, trombonist, composer, and bandleader Willie Colón was a pioneering force in Latin music and a key architect of the “New York Sound” that revitalized Salsa in the 1970s, beginning with his groundbreaking album “El Malo”;

Whereas Willie Colón, throughout a decades long career marked by Grammy recognition and groundbreaking collaborations with Héctor Lavoe, Rubén Blades, and Celia Cruz, was one of the most visionary figures in Latin American Music;

Whereas Willie Colón passed away on February 21, 2026, leaving behind a legacy that continues to shape generations of artists and musicians around the world;

Whereas Leonardo “Flacco” Jiménez, a San Antonio-born musician and multiple Grammy award-winning artist, was widely regarded as one of the most influential figures in conjunto and Tex-Mex music, and his masterful accordion playing and distinctive style helped elevate and popularize the genres to national and international audiences and his collaborations with artists such as the Rolling Stones, Bob Dylan, and Ry Cooder demonstrated the broad cultural reach and appeal of traditional Mexican-American music;

Whereas Los Tigres del Norte, a Mexican band renowned for their poignant portrayal of social issues and immigrant experiences in the United States through songs like “La

jaula de oro” and “America”, have been honored with multiple Grammy awards, contributing significantly to the popularization of the corridos genre within the United States starting in 1968 and continuing to the present day;

Whereas Vicente Fernandez, a singer, actor, film producer, and the “King of Ranchera Music”, made significant contributions to ranchera music, earned Grammy and Latin Grammy awards, sold over 50,000,000 records, and received the title of the greatest Mexican singer of all time by Rolling Stone;

Whereas Alejandro Fernandez, “El Potrillo”, continues the legacy of ranchera music, having sold over 20,000,000 albums across the world;

Whereas Gloria Estefan, a Cuban-American singer, songwriter, actress, Grammy award winner, and Presidential Medal of Freedom recipient, emerged as a pioneering figure in Latin pop music during the 1980s and 1990s, achieving international acclaim with hits such as “Conga”, which fused Latin rhythms with contemporary pop sensibilities, and her contributions to the genre helped propel Latin music into the mainstream;

Whereas Emilio Estefan, a prominent and visionary figure in the Latin music industry, has made significant contributions to the genre as an award-winning songwriter, producer, musician, mentor, and entrepreneur, and was the first artist to receive the grand distinction of Person of the Year during the Latin Grammy Awards in 2000;

Whereas, from establishing the Miami Sound Machine to working with renowned artists such as Gloria Estefan, Marc Anthony, Alejandro Fernandez, Jon Secada, Ricky

Martin, Jennifer Lopez, and Shakira, Emilio Estefan's influence has been instrumental in defining Latin cross-over and introducing Latin rhythms and culture to mainstream audiences worldwide;

Whereas Selena Quintanilla, known as the "Queen of Tejano Music", left a profound and enduring impact on the United States through her distinctive fusion of tejano music with contemporary pop and R&B, captivating audiences across the United States and beyond as a Mexican-American artist, and her legacy continues beyond the 1980s and 1990s, resonating with fans to this day;

Whereas bachata, with its blend of European, indigenous Taino, and African elements, reflects the rich cultural heritage of the Dominican Republic;

Whereas the pioneering work of the band Aventura, originating in New York, played a significant role in popularizing the genre of bachata in the United States, garnering widespread popularity and acclaim;

Whereas Cuban reggaeton and tropical duo Gente de Zona, which emerged from the streets of the island and is now a world-renowned group, transcended barriers to ignite hope for the people of Cuba with their historic Spanish hip-hop song "Patria y Vida", authored by Yotuel and Beatriz Luengo;

Whereas Mana is considered the most influential Latino rock band and is one of the best-selling Latin music artists in the world, with over 25,000,000 records sold worldwide, and was the first band ever to be recognized as Person of the Year during the Latin Grammy Awards;

Whereas Juan Luis Guerra was the first artist ever to receive a Latin Grammy Award during the first televised Latin

Grammy Award ceremony for “Ni Es Lo Mismo Ni Es Igual”;

Whereas Latin music has continued to evolve and incorporate diverse styles and influences from various countries and regions, and has been popularized by artists like Shakira, Mana, Vicente Fernandez, Alejandro Fernandez, Juan Gabriel, Marco Antonio Solis, Julio Iglesias, Enrique Iglesias, Carlos Vives, Jennifer Lopez, Pitbull, Pepe Aguilar, Karol G, Peso Pluma, Bad Bunny, J Balvin, Maluma, Rauw Alejandro, Prince Royce, and Ozuna, among many others;

Whereas Benito Antonio Martínez Ocasio, professionally known as Bad Bunny, was the first artist to win a Grammy Award for Album of the Year for an all-Spanish album, “Debí Tirar Más Fotos”, in the 68-year history of the Recording Academy;

Whereas Daddy Yankee, a Puerto Rican artist, emerged as a pioneer of reggaeton, a genre that blends Caribbean rhythms with hip-hop and reggae influences, and played a pivotal role in elevating reggaeton to a global phenomenon in the early 2000s, with his groundbreaking hits, including “Gasolina” and “Despacito”, the largest globally streamed Spanish song to date;

Whereas the Latin Grammy Award ceremony was the first bilingual primetime program to be aired on an English-language television network in the United States, and celebrated its 25th anniversary in 2024;

Whereas the Latin Grammy Foundation is a global champion for music education and empowers communities through Latin music and culture, successfully cultivating the next generation of Latin music creators through various schol-

arships, educational programs and grants, and educational opportunities that advance Latin music and its heritage;

Whereas, for more than 30 years, People en Español has been one of the most trusted voices in Hispanic culture, celebrating Latin music and culture and covering in its pages and digital space the evolution of Latin music, singers, and musicians who have captivated audiences around the world;

Whereas Leila Cobo is considered one of the world's leading authorities in Latin music, as the first journalist based in the United States to prominently cover Latin music daily, and has been instrumental in transforming its coverage and perception in the United States;

Whereas, according to the Recording Industry Association of America, Latin music revenues in the United States reached a record-breaking \$1,400,000,000 in 2024, marking the third consecutive year above \$1,000,000,000 and accounting for over 8 percent of the United States market;

Whereas, in the first half of 2025, Latin music generated \$490,300,000 in revenue, fueled by streaming growth and expanding audience engagement;

Whereas Latin music artists have significantly contributed to cross-cultural exchanges, civic participation, political movements, and philanthropy, utilizing their influential platforms to advocate for social causes and engage with diverse communities;

Whereas Latino artists continue to shape the global music landscape, with performers such as Bad Bunny headlining the 2026 Super Bowl halftime stage and art-

ists such as Karol G and Los Hermanos Flores performing at the Coachella Valley Music and Arts Festival, underscoring the prominence and cultural influence of Latino artists on the world stage;

Whereas the Hispanic population in the United States has grown significantly, accounting for approximately 19 percent of the total population as of the 2020 Census, and continues to contribute to the rich cultural tapestry of the United States;

Whereas continued influence and cultural exchange between the United States and the Spanish-speaking world, including Mexico, El Salvador, the Dominican Republic, Colombia, Guatemala, Venezuela, Honduras, Argentina, Peru, Brazil, and Spain, continue to elevate the cultural importance of Latin music in the United States; and

Whereas Latino culture, including its vibrant music traditions, is celebrated and honored at events such as Hispanic Heritage Month celebrations, Latin music festivals, and other cultural gatherings throughout the United States, showcasing the enduring influence and significance of Latin music and heritage in the society of the United States: Now, therefore, be it

1 *Resolved*, That the Senate—

2 (1) designates September 2026 as “Latin Music
3 Appreciation Month”; and

4 (2) recognizes—

5 (A) the importance of music produced,
6 written, and performed by Hispanic and Latino
7 Americans to the musical heritage of the United
8 States;

1 (B) the Hispanic and Latino musical art-
2 ists, composers, songwriters, and musicians
3 whose contributions to music have for too long
4 been underrecognized;

5 (C) the achievements, talent, and hard
6 work of Hispanic and Latino pioneer artists,
7 and the obstacles that those artists overcame to
8 gain recognition;

9 (D) the importance of celebrating and up-
10 lifting music made by Hispanic and Latino art-
11 ists to understand the contributions that His-
12 panic and Latino artists have made to the fab-
13 ric of the history and art of the United States;
14 and

15 (E) Latin Music Appreciation Month as an
16 important time to—

17 (i) celebrate the impact of Latin
18 music on the musical heritage of the
19 United States; and

20 (ii) encourage greater awareness of
21 the cultural importance and history of
22 Latin music so that Latino and Hispanic
23 history and culture can be preserved.