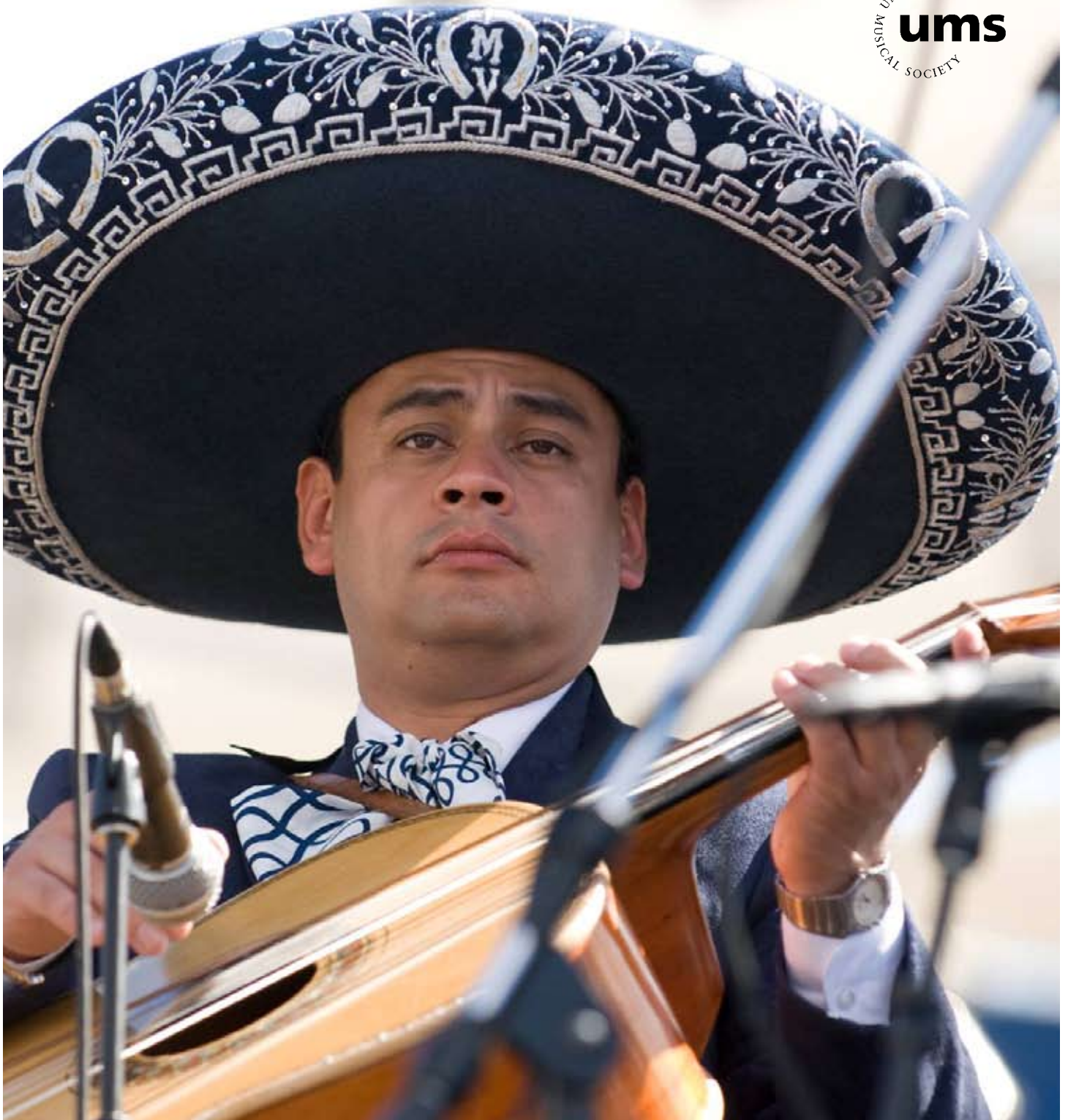


UMS YOUTH EDUCATION PROGRAM

# MARIACHI VARGAS DE TECALITLÁN

TEACHER RESOURCE GUIDE 2010–2011



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Cover Photo: Mariachi Vargas

UMS YOUTH EDUCATION PROGRAM  
TEACHER RESOURCE GUIDE 2010-2011

# MARIACHI VARGAS DE TECALITLÁN

Friday, November 5, 2010, 11 AM – 12 NOON • HILL AUDITORIUM



Photo: Mariachi Vargas

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### *Short on time?*

*If you only have 15 minutes to review this guide, just read the sections in black in the Table of Contents. Those pages will provide the most important information about this performance.*

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# ATTENDING THE YOUTH PERFORMANCE



Photo: Mariachi Vargas

# ATTENDING THE SHOW

We want you to enjoy your time with UMS!  
PLEASE review the important information below about attending the Youth Performance:

## TICKETS

**TICKETS** We do not use paper tickets for Youth Performances. We hold school reservations at the door and seat groups upon arrival.



**DOOR ENTRY** A UMS Youth Performance staff person will greet your group at your bus as you unload and escort you on a sidewalk to your assigned entry doors of Hill Auditorium.



**DURING THE PERFORMANCE** At the start of the performance, the lights will dim and an onstage UMS staff member will welcome you to the performance and provide important logistical information. If you have any questions, concerns, or complaints (for instance, about your comfort or the behavior of surrounding groups) please IMMEDIATELY report the situation to an usher or staff member in the lobby.



**ARRIVAL TIME** Please arrive at the Hill Auditorium between 10:30-10:50pm to allow you time to get seated and comfortable before the show starts.

## USHER

**SEATING & USHERS** When you arrive at the front doors, tell the Head Usher at the door the name of your school group and he/she will have ushers escort you to your block of seats. All UMS Youth Performance ushers wear large, black laminated badges with their names in white letters.



**PERFORMANCE LENGTH** One hour with no intermission



**DROP OFF** Have buses, vans, or cars drop off students on East Washington, Thayer or North University streets based on the drop off assignment information you receive in the mail. If there is no space in the drop off zone, circle the block until space becomes available. Cars may park at curbside metered spots or in the visitor parking lot behind the power Center. Buses should wait/park at Briarwood Mall.



**BEFORE THE START** Please allow the usher to seat individuals in your group in the order that they arrive in the theater. Once everyone is seated you may then rearrange yourselves and escort students to the bathrooms before the performance starts. PLEASE spread the adults throughout the group of students.



**AFTER THE PERFORMANCE** When the performance ends, *remain seated*. A UMS staff member will come to the stage and release each group individually based on the location of your seats.



**BUS PICK UP** When your group is released, please exit the performance hall through the same door you entered. A UMS Youth Performance staff member will be outside to direct you to your bus.



**AAPS EDUCATORS** You will likely not get on the bus you arrived on; a UMS staff member or AAPS Transportation Staff person will put you on the first available bus.



**LOST STUDENTS** A small army of volunteers staff Youth Performances and will be ready to help or direct lost and wandering students.



**LOST ITEMS** If someone in your group loses an item at the performance, contact the UMS Youth Education Program (umsyouth@umich.edu) to attempt to help recover the item.



**SENDING FEEDBACK** We LOVE feedback from students, so after the performance please send us any letters, artwork, or academic papers that your students create in response to the performance: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.



**NO FOOD** No Food or drink is allowed in the theater.



**PATIENCE** Thank you in advance for your patience; in 20 minutes we aim to get 3,500 people from buses into seats and will work as efficiently as possible to make that happen.



**ACCESSIBILITY** The following services are available to audience members:

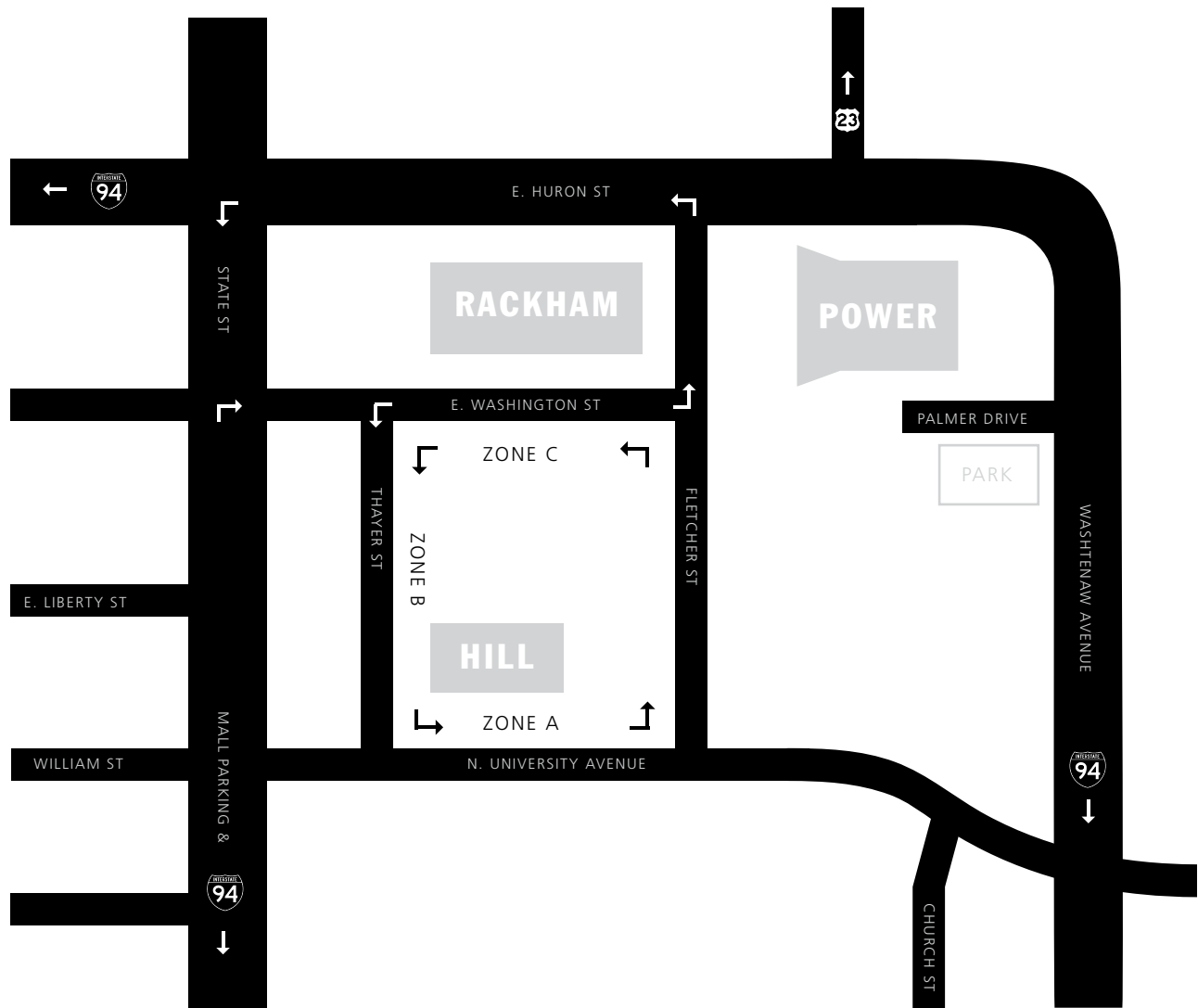
- Courtesy wheelchairs
- Hearing Impaired Support Systems

**PARKING** There is handicapped parking located in the South Thater parking structure. All accessible parking spaces (13) are located on the first floor. To access the spaces, drivers need to enter the structure using the south (left) entrance lane. If the north (right) entrance lane, the driver must drive up the ramp and come back down one level to get to the parking spaces.

**WHEELCHAIR ACCESSIBILITY** Hill Auditorium is wheelchair accessible with ramps found on the east and west entrances, off South Thayer Street and Ingalls Mall. The auditorium has 27 accessible seating locations on its main floor and 8 on the mezzanine level. Hearing impairment systems are also available.

**BATHROOMS** ADA compliant toilets are available near the Hill Auditorium box office (west side facing South Thayer).

**ENTRY** There will be ushers stationed at all entrances to assist with door opening. Wheelchair, companion, or other special seating



# MAP + DIRECTIONS

*This map, with driving directions to the Hill Auditorium, will be mailed to all attending educators three weeks before the performance.*

MAP

# HILL AUDITORIUM

**HILL AUDITORIUM** was built by noted architectural firm Kahn and Wilby. Completed in 1913, the renowned concert hall was inaugurated at the 20th Ann Arbor May Festival, and has continued to be the site of thousands of concerts, featuring everyone from Leonard Bernstein and Cecilia Bartoli to Bob Marley and Jimmy Buffett.

In May, 2002, Hill Auditorium underwent an 18-month, \$38.6-million dollar renovation, updating the infrastructure and restoring much of the interior to its original splendor. Exterior renovations included the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp

and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning. Re-opened in January, 2004, Hill Auditorium now seats 3,538.

**HILL AUDITORIUM**  
**850 North University Ave**  
**Ann Arbor, MI 48109**

**Emergency Contact**  
**Number:**  
**(734) 764-2538**

(Call this number to reach a UMS staff person or audience member at the performance.)



Photo: Mike Savitski

# BEING AN AUDIENCE MEMBER

**WHEN PREPARING STUDENTS** for a live performing arts event, it is important to address the concept of “concert etiquette.” Aside from helping prevent disruptive behavior, a discussion of concert etiquette can also help students fully enjoy the unique and exciting live performance experience. The following considerations are listed to promote an ideal environment for all audience members.

## YOUR SURROUNDINGS

- Concert halls and performing arts venues are some of the most grand and beautiful buildings you might ever visit, so be sure to look around while you follow an usher to your group’s seats or once you are in your seat.
- UMS Ushers will be stationed throughout the building and are identifiable by their big black and white badges. They are there to help you be as comfortable as possible and if you have a question (about the performance, about where to go, or about what something is), please ask them, and don’t feel shy, embarrassed, or hesitant in doing so.

## SHARING THE PERFORMANCE HALL WITH OTHER AUDIENCE MEMBERS

- Consider whether any talking you do during the performance will prevent your seat neighbors or other audience

members from hearing. Often in large rock concerts or in movie theaters, the sound is turned up so loud that you can talk and not disturb anyone’s listening experience. However, in other concerts and live theater experiences, the sound is unamplified or just quite, and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Movements or lights (from cell phones) may also distract your audience neighbors attention away from the stage, again, causing them to miss important action...and there’s no instant replay in live performance!

- At a performance, you are sharing the physical components of the performance space with other audience members. So, consider whether you are sharing the arm rest and the leg room in such a way that both you and your seat neighbors are comfortable.
- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may make the performers perform better. So, if you like what you are seeing make sure they know it! Maybe clap, hoot and holler, or stand up and cheer. However, when expressing your own personal enjoyment of the performance, consider whether your fellow audience members will be able to see or hear what’s happening

on stage or whether they will miss something because of the sound and movement you are making. Given this consideration, it’s often best to wait until a pause in the performance (a pause of sound, movement, or energy) or to wait until the performer(s) bow to the audience to share your enthusiasm with them.

- Out of respect for the performer(s), if you do not like some part of the performance, please do not boo or shout anything derogatory. Remember, a lot of hard work went in to creating the performance you are watching and it takes great courage for the performer to share his or her art with you.

## SHARE YOUR EXPERIENCE WITH OTHERS

- An important part of any performing arts experience is sharing it with others. This can include whispering to your seat neighbor during the performance, talking to your friends about what you liked and didn’t like on the bus back to school, or telling your family about the performance when you get home.

## MORE INFORMATION

- For more specific details about coming to the concert (start time, bathroom locations, length), see pages 6-8 of this guide.

# ABOUT MEXICO



# MAP + BASIC FACTS



**POPULATION** (as of July 2007): 761,606

**GEOGRAPHY:** Mexico is bordered by the US to the north and Guatemala and Belize to the south. Its Yucatán Peninsula is a particularly notable geographic feature as it juts into the Gulf of Mexico at the country's southeastern tip. This area of land was also once home to the ancient Mayan civilization. Mexico's positioning almost midway between the equator and Arctic Circle make it an attractive refuge for animals fleeing the frigid cold to the north and sweltering heat to the south. The lands of few nations are able to support as many diverse animal and plant species as that of Mexico, and its rain forests and coastal wetlands alone

are home to thousands of tropical plant species and elusive animals, like jaguars and quetzal (ket-SAL) birds.

**CAPITAL:** Mexico City  
Mexico City is the oldest continuously inhabited city in the Western Hemisphere.

**CLIMATE:** Tropical to Desert  
As a land of extremes, Mexico's climate differs significantly among regions: arid deserts rest in the north, humid and dense rain forests are in the south and east, and cold high mountains are at the country's center.

**LANGUAGES:** Spanish\*, Mayan, Nahuatl and others

## \*PRONUNCIATION GUIDE

Spanish language words appear throughout this guide and below are phonetic spellings to help you correctly pronounce some of the words most frequently used in this guide:

**Mariachi**.....Mah-ree-AH-chee

**Tecalitlán**.....Teh-cah-leet-LAHN

**Jalisco**.....Ha-LEE-skoh

**vihuela**.....vee-WHAY-lah

**guitarrón**.....ghee-tahr-ROHN

**huapango**.....whah-PAHN-go

**son**.....sohn

# TIMELINE

*The following timeline highlights a few notable developments and landmark events that occurred in Mexico and in the Central American region.*

## 1200 BCE

The Olmec people emerge as Mexico's first complex society. They are followed by the Maya, Toltec, and Aztec peoples.

## 300—900 CE

Classical Period for the Ancient Mayan, Zapotecan, and Teotihuacán people. Temples are built at the Chichén Itzá and Uxmal.

## 1492

Christopher Columbus lands on what is now known as the Dominican Republic.

**1517:** The first Spanish expedition explores Mexico. They seize the Aztec capital.

## 1519—1521

Spanish forces led by Hernando Cortés arrive and conquer Mexico.

After Hernando Cortés conquers the Aztec Empire in 1521, Catholic missionaries begin to appear. Their goal is to convert the indigenous Mexican peoples to Catholicism.

## 1810—1910

### MEXICAN INDEPENDENCE PERIOD

**1821:** Mexico wins independence from Spain

**1848:** The US gains Mexican territory after winning the Mexican-American War, including what is now Nevada, Utah, and parts of Arizona, New Mexico, Wyoming, and Colorado

**1862:** Mexico wins the Battle of Puebla against French invaders. Cinco de Mayo is the holiday that honors this event.

## 1910—1917

### THE MEXICAN REVOLUTION

**1910:** Mexican citizens revolt, beginning the Mexican Revolution

**1917:** A new constitution is adopted

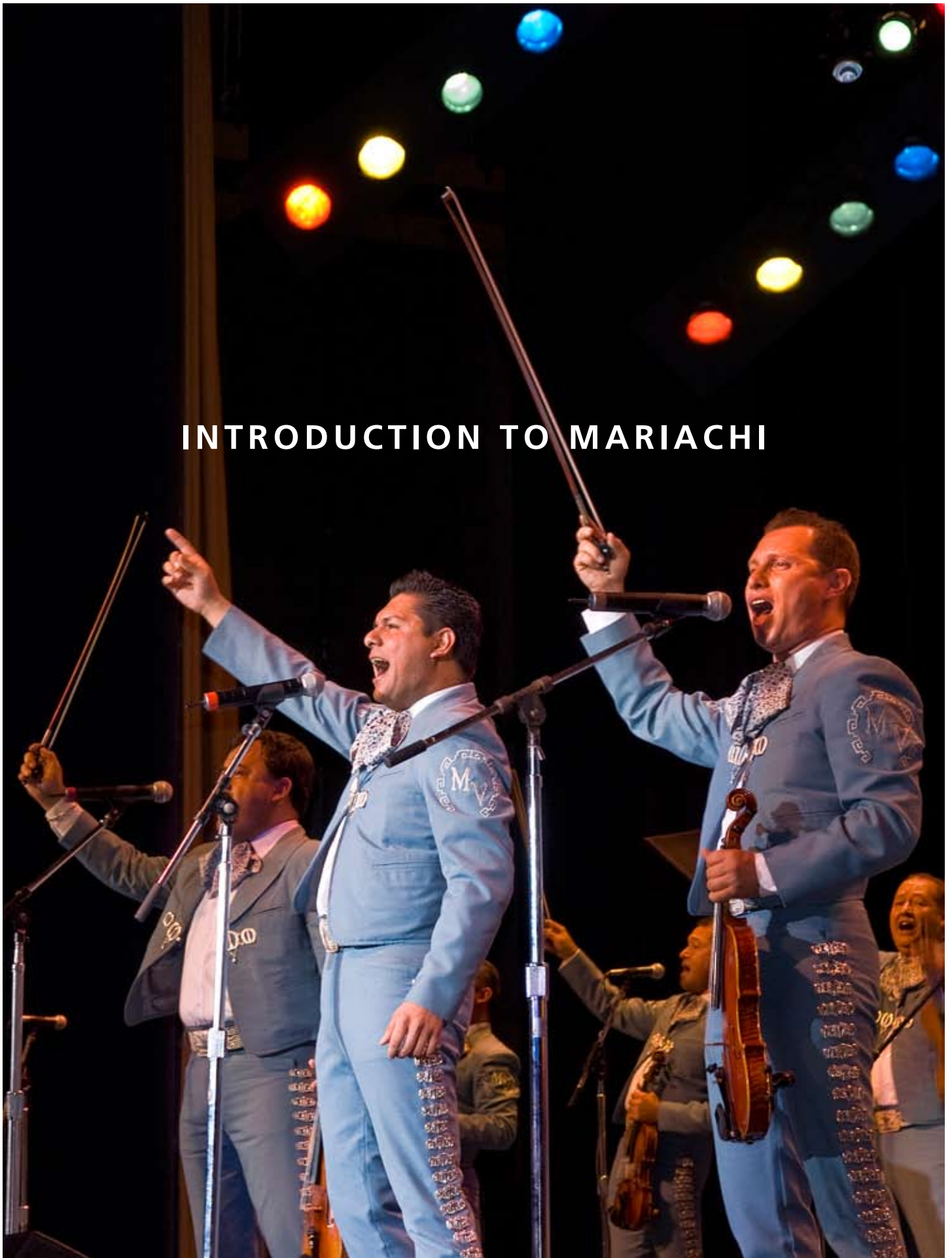
## 1968

Mexico City hosts the first Olympic Games ever held in Latin America

## 2000

Vicente Fox is sworn in as the first president elected who did not belong to the ruling party.

# INTRODUCTION TO MARIACHI



# MEXICO + MARIACHI CULTURE

**THE MARIACHI** is well known as a symbol of Mexican culture. Plaster of Paris statuettes depicting caricatures of mariachis are popular in marketplaces. Mariachi music itself is used to market an unending number of products on the radio and television; Mexican films, radio, and television shows take mariachi sounds and images far beyond the borders of Mexico. Since the early twentieth century, government officials have showcased mariachi music to represent a sense of Mexican national and regional culture.<sup>1</sup>

Mariachi music has origins deep in Mexican history. The sound of its string instruments and its oldest rhythms are rooted in Mexico's colonial times (1519-1810), when people from Spain and African slaves and their descendants mingled with hundreds of American Indian cultures. This created a new Mexican culture marked by many regions, each with its own signature musical tradition. The music that was called "mariachi" emerged from the ranches and small towns of western Mexico as early as the 1850s, particularly in the states of Jalisco, Michoacán, Nayarit, Colima, and Aguascalientes.<sup>2</sup>

During the rampant urbanization of the early 1900s, rural migrants moved from ranches of the countryside to city centers, bringing along not only clothes and labor skills, but also their musical taste for mariachi music.<sup>3</sup> As their urban lives developed, as Mexico City grew to the most populous metropolitan area in the world, and even as the Mexican Revolu-

tion created a new sense of nationalism, mariachi music allowed these migrants to maintain connections with their rural, regional identities.

With the continued evolution of urban society came a similar evolution of the mariachi genre and its players, and by the mid-20<sup>th</sup> century, mariachi was regarded as one of Mexico's more refined ensembles and included the *guitarrón*, *vihuela*, violin, and trumpet, all of which made up the core of the group.<sup>4</sup>

Mariachi ensembles traditionally perform for a number of different occasions:

- Baptisms
- Birthdays
- Weddings
- Funerals
- Conventions
- Store Openings
- Company Parties
- Civic Celebrations
- Political Campaigns

## MARIACHI MUSIC AROUND THE WORLD:



[www.youtube.com/watch?v=plvGGEvjZ4&feature=player\\_embedded#](http://www.youtube.com/watch?v=plvGGEvjZ4&feature=player_embedded#)

Mariachi music is no longer an art form existing exclusively within Mexico, and some connoisseurs believe that the most exciting growth and development of the genre is happening in the US. Mariachi music also exists in the eastern hemisphere. This YouTube video features the Japanese ensemble Mariachi Samurai de Japón performing "Serenata Huasteca." The group also performs at a Mexican restaurant in Japan with ballet folkloric dancers.

<sup>1</sup> Sheehy, 4.

<sup>2</sup> [http://www.folkways.si.edu/explore\\_folkways/mariachi.aspx](http://www.folkways.si.edu/explore_folkways/mariachi.aspx)

<sup>3</sup> Sheehy, 18.

<sup>4</sup> Rebeca Mauleon. "Mexican Regional Music." [http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/mexican\\_regional\\_756](http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/mexican_regional_756)

# INSTRUMENTS

*Part of what makes the sound of mariachi music distinct is the combination of instruments used in the ensemble, with each instrument having a different role that contributes to the group sound.*



## MELODIC INSTRUMENTS

The **violin** and **trumpet** are the melodic instruments in a mariachi ensemble. Usually one violin will play a single melody line while a second violin plays another melody to create harmony. Two trumpets will often do the same, harmonizing with each other and strengthening the violin melody. The ensemble also typically includes vocalists, who use their voice as their instrument.

## RHYTHMIC INSTRUMENTS

The **guitar** and **vihuela** add the rhythmic strumming of chords to the sound of mariachi. A *vihuela* is a five-stringed instrument that looks similar to a small guitar with a swollen, v-shaped back. It is an instrument unique to the Mexican state of Jalisco.

## BASS INSTRUMENTS

The **guitarrón** and **harp** are the bass instruments used in mariachi. A *guitarrón* is essentially a large version of a *vihuela* with a much deeper sound, and it also originates from Jalisco. Many mariachi groups no longer use harp because of its harmonic limitations and instead have replaced it with the more convenient *guitarrón*, but Mariachi Vargas de Tecalitlán continues to use it because of its traditional significance.

# MUSICAL FORMS

*Mariachis play many different types of songs of varying musical form—a testament to their versatility. These are just a few examples of some core forms.*

## **Rancheras**

*Rancheras* can have various time signatures, but are always more about the solo singer and have very simple accompaniment. *Rancheras* were sung by actors in early Mexican movies, which helped to popularize mariachi.

## **Sones**

The *son* is the most important musical form in the history of the mariachi. The term can refer to both regional styles of mestizo music or to the melodies of Native American cultural groups.

## **Polkas**

Mexican polka is basically the same as German polka, with its familiar “boom-chick-boom-chick” accompaniment. Polka was incorporated into Mexican music due to the large German community living in North-Eastern Mexico. Most Mexican polkas are strictly instrumental.

## **Waltzes**

The waltz is a type of dance music with the rhythm “ONE- two-three” originating from Europe. Mariachis tend to perform waltzes on more formal occasions, such as wedding ceremonies.

## **Boleros**

A bolero is a type of dance music in a slow tempo with duple meter of Cuban origin.

## **Huapangos**

One of the many musical styles that came to Mexico City during the migration of regional peoples in the 1940’s and 50’s, *huapangos* have three defining traits: distinctive rhythm, violin playing as the lead instrument, and the use of vocal falsetto.

## **WELL-KNOWN SONGS**

Here are some examples of mariachi songs, in case you want to further explore the genre’s most recognizable tunes.

- La Marcha de Zacatecas
- El Jarabe Tapatio
- El Son de La Negra
- El Mariachi Loco
- Malagueña
- Cielito Lindo

# VISUAL + PERFORMING ARTS

*The following works of art are part of the University of Michigan Museum of Art collection.*

Look at the images on pages 18 and 19 and consider the following:

How do these two images reflect your perception of Mexican culture?

If you wrote or could pick a piece of music to represent each of these images, what kind of music would it be? Why?

How are these two images similar?  
How are they different?

How do these two images physically represent music?

What are three words you would use to describe each image? How do these three words relate to what you know about Mexican culture?

How might each piece relate to the work of Mariachi Vargas de Tecalitlán?

What material (mode) are these images made out of? How does that affect how they appear and what they represent?

**Mexican, Monte Alban III (Zapotec)**

*Seated figure*

Ca. 800 CE

Ceramic

Museum purchase made possible by a gift from Helmut Stern, 1983/1.356



**José Guadalupe Posada (Mexican, 1851-1913)**

*Calavera Maderista*

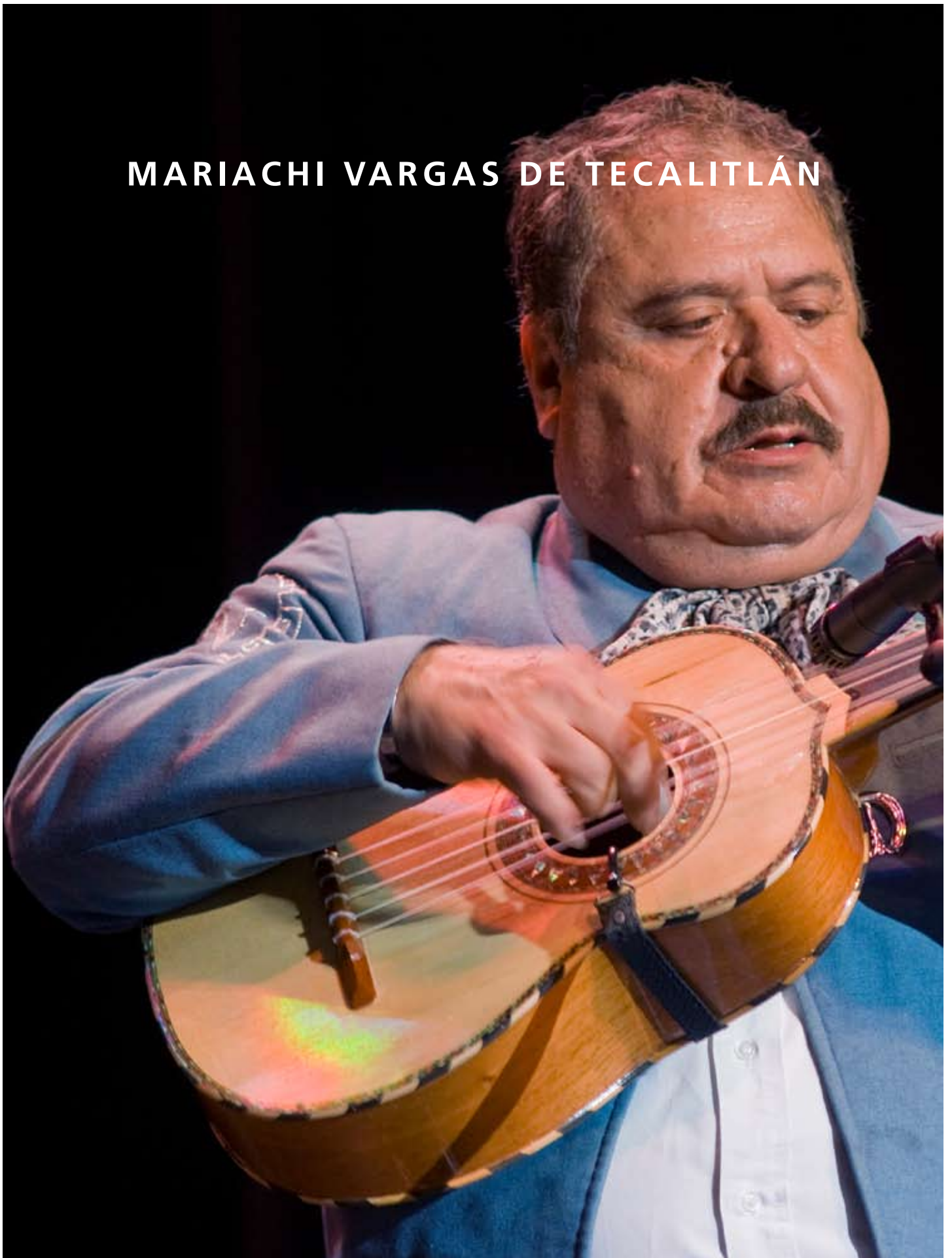
1944

etching on zinc

Museum purchase, 1949/1.180



# MARIACHI VARGAS DE TECALITLÁN



# ENSEMBLE HISTORY

*Mariachi Vargas de Tecalitlán has been performing for five generations. Below is a detailed history of their musical development.*

## 1ST GENERATION: 1897-1930

Mariachi Vargas was born in a small city called Tecalitlán, located south of Jalisco. Founded by Don Gaspar Vargas in 1897, Mariachi Vargas's ensemble originally consisted of the *guitarra de golpe* (or *mariachera*) played by Don Gaspar, the wooden harp played by Manuel Mendoza, and two violins played by Lino Quintero and Refugio Hernandez. This combination of instruments established the "Sonido Tecalitlán," which was distinct from the "Sonido Cocula" in that the Mariachi from Cocula utilized the *guitarrón* and the *vihuela* in place of the harp and the *guitarra de golpe*.

Around 1913 Don Gaspar attempted to incorporate one trumpet into the group, but it was not well-received: audiences considered its high-pitched sound annoying. Instead, the trumpet was replaced by another violin played by Silvestre Vargas, son of Don Gaspar Vargas, bringing the Mariachi Vargas to five members by 1921.

## 2nd GENERATION: 1931-1949

The second generation of Mariachi Vargas came about when Don Gaspar Vargas turned the leadership of the ensemble over to his son, Silvestre. As the new leader, Silvestre decided to reorganize the group, and his first step was to enlarge it to eight musicians. He invited

his compatriots the Quintero brothers, Rafael and Jeronimo, one on the violin and the other on guitar. Later he added another violin, Santiago Torres, and switched Trinidad Olvera from the violin to the *guitarrón*.

It was Silvestre who possessed the dream that Mariachi Vargas would one day be the greatest mariachi ensemble in Mexico, and he was relentless in his pursuit of fulfilling that dream. In the early 1930s the ensemble was already unique and distinguished amongst their peer ensembles—the members all dressed in *charro* suits, they showed up on time for performances, and they were sober. In 1933 they won first place in a Mariachi contest celebrated in Guadalajara. They won another first place prize in a Mexico City contest in 1934. President Lazaro Cardenas, who enjoyed the music of Mariachi Vargas, subsequently had the group hired as the official mariachi of the Mexico City Police Department, and the ensemble moved to Mexico City where they remained for 20 years.

In 1937, the Mariachi Vargas appeared in the film "Asi es mi Tierra," the first of their more than 200 motion pictures. That same year, they recorded their first record and signed an exclusive contract with RCA. In 1941, Miguel Martinez became the first trumpet player for Mariachi Vargas de Tecalitlán.

In 1944, Ruben Fuentes, a classical violinist with no background in mariachi music, was asked by Silvestre to join the group, first as a violinist, then later as a music arranger. Silvestre and Ruben decided to reorganize and bring the group back to life by changing their image and sound: they demanded better presentation, understanding of the beat, and preparation to help overcome the unruly perception of the mariachis held by the public in those days.

## 3RD GENERATION: 1950-1993

In the 3<sup>rd</sup> generation of Mariachi Vargas, Ruben Fuentes took the group in a new direction that revolutionized the previously primitive and unrefined mariachi style. Through his leadership, Mariachi Vargas de Tecalitlán cultivated a sound that broke new ground without abandoning its roots and tradition. For instance, *Huapangos* and *sones* (two very distinctive styles of the mariachi music) were no longer interpreted in different ways. The Mariachi Vargas recorded *sones* with arrangements and adaptations by Ruben Fuentes. Other mariachi groups then followed the example of Mariachi Vargas in this style of composition.

The traditional songs and the original sound of the mariachi began to change in the 1950's. It was during the recordings of the "Golden Age of the *Huapan-*

gos" that the compositions, arrangements, and musical direction of Ruben Fuentes, paired with the unequalled voice of Miguel Aceves Mejía initiated a musical revolution that would forever change the sound and instrumentation of the mariachi. In 1955, Ruben Fuentes stopped performing in the group, but to this day he maintains positions as producer, musical arranger, and musical director. He has been assisted throughout this time by Jesús Rodríguez de Híjar and has been under the administration and leadership of Silvestre Vargas.

In 1966 Ruben Fuentes wrote "La Bakina," a song that was recognized as the epitome of the mariachi sound and the *Revolutionary New Harmony*. In both Mexico and in foreign countries, *sones* and *huapangos* acquired new directions. These new levels of traditional Mexican music created an expression of nationalism, youth, modernity, and progressiveness.

In 1975, José "Pepe" Martínez, Sr. became the musical director of Mariachi Vargas. He wrote many arrangements including "Violin *Huapango*," which individually showcases the different instruments and members in the group. In the 1970's, interest in mariachi music was waning, but all of that changed when San Antonio, Texas held its first international mariachi conference. A new movement began to grow, and with that revival, many other conferences began to develop. Each conference wanted to have the Mariachi Vargas as its headline performer.

In 1983, the Mariachi Vargas appeared for the first time at the Tucson International Mariachi Conference. In 1986, Linda Ronstad appeared with the Mariachi Vargas at that same conference and sang in Spanish for the first time. In 1987 she released her "Canciones de mi Padre" album (featuring Mariachi Vargas), for which she won a Grammy award. She also went on a national tour with the group, giving greater exposure to mariachi music than ever before. In 1989, the Mariachi Vargas released their "En Concierto" CD, which featured innovative mariachi renditions of classical music.

As artistic director of the RCA, Ruben Fuentes coined the title of "The Best Mariachi in the World" for Mariachi Vargas. Under this title they produced a series of solo recordings, adding more than 50 recordings to their repertoire.

#### **4TH GENERATION: 1994-2002**

In their album "La fiesta del Mariachi", the fourth generation of Mariachi Vargas de Tecalitlán made tribute to José "Pepe" Martínez, who, besides his magnificent musical arrangements and direction of the group, inspired many as a composer.

Their recordings on Polygram with this generation include, "El Mariachi Vargas", "En Concierto", "Los sones Reyes", "La fiesta del Mariachi" and "50 anniversary of Ruben Fuentes". Ruben Fuentes's arrangements and music with the Mariachi Vargas de Tecalitlán are the first five recordings for the one-hundredth anniversary of the foundation of "Vargas"

in 1997. The purpose of this series of albums is to release a true anthology of the Mexican folklore music, the "Mariachi", the music that makes us remember our roots, and feel proud of our nationality in and out of our country.

#### **5TH GENERATION: 2003-PRESENT**

Starting from 2003, Mariachi Vargas de Tecalitlán is now in its fifth generation. Their latest recordings are, "5ta Generación", "Sinfónico I", "Sinfónico II", and "Penas, Desengaños... Y Amores".

Today the group is composed of two harps, one *vihuela*, one guitar, one *guitarrón*, two trumpets and six violins. With the added instruments, a new sound has emerged that crosses all international borders. The music they play now ranges from the traditional *sones* to classical works, as well as potpourris that continue to delight audiences everywhere.

In the 100 years since its foundation, the group has gone through some major changes. While there has been some departure from the tradition during the time the group was formed, it has maintained its roots through the playing of traditional Mexican *sones*.

In 1997, "Mariachi Vargas de Tecalitlán" celebrated its first one hundred years of existence. "The Best Mariachi in the World" is now over one hundred years old, showing the world their emotions through their musical art.



Photo: Mariachi Vargas

# WHAT MAKES MARIACHI VARGAS UNIQUE?

**MARIACHI VARGAS DE TECALITLÁN** represents the history of the mariachi genre with their traditional, consistent, and exceptional performance style that dates back to 1897. They have performed for five generations and have recorded over 100 CDs with numerous original songs and arrangements that set the standard for the mariachi music industry. Much of this is due to the phenomenal talents of Maestro Ruben Fuentes, the group's leader since the 1950s, and José "Pepe" Martínez, Sr., musical director for Mariachi Vargas.

Together Fuentes and Martínez have written numerous songs and arrangements that have resulted in the sound mariachi music is known for today.

Mariachi Vargas combines traditional *huapangos*, boleros, *rancheras* and *sones* with operatic and symphonic influences. The 13 members of the group make up the finest mariachi musicians and vocalists in all of Latin America. The combination of 6 violinists, 3 trumpets, 1 *vihuela*, 1 guitar, 1 *guitarrón* and 1 harp make up a sound that is unique, versatile, classical, and traditional. Their elegant stage

presence, formal mariachi attire, majestic voices and musicianship give live audiences an experience beyond the imagination.

The internationally acclaimed Mariachi Vargas de Tecalitlán is based out of Mexico City and has performed throughout the U.S. and Latin America and, most recently, in Spain and the Czech Republic. Their music continues to shape cultures, influence people, attract multiple generations, and entertain audiences throughout the world.



Photo: Mariachi Vargas

# MARIACHI VARGAS DE TECALITLÁN

## RUBÉN FUENTES

El Maestro, Director, Composer, Producer, Arranger  
Member since 1944

Maestro Rubén Fuentes, a classically trained musician, has served as director, composer, producer and arranger with Mariachi Vargas. He has been the musical genius behind Mariachi Vargas for 60 extraordinary years. His leadership, talent, vision and musical direction has been the mastermind in producing the world's preeminent mariachi ensemble.

Under the direction of El Maestro Rubén Fuentes and the group's musical director, Jose "Pepe" Martinez, Mariachi Vargas has earned the title of "*El mejor mariachi del mundo*," or "The World's Best Mariachi," through their musical innovations and global presence. Mariachi Vargas sets the musical standard for all mariachis.



## JOSÉ "PEPE" MARTINEZ, SR.

Violinist, Vocalist  
Member since 1975

**Q:** What is the best advice you can give to a student?

**A:** The best advice I could give anyone is to love music and love people.



## FEDERICO "FEDE" TORRES

Trumpet  
Member since 1966

**Q:** What is the most difficult part of your job?

**A:** I love what I do but I would have to say that the most difficult part of my job is traveling from one city to the next in short time frames and being away from my family.



### **VICTOR "EL PATO" CARDENAS**

*Vihuela*

Member since 1960

**Q:** What is the best advice you can give to a student?

**A:** My advice to anyone who wants to be a serious musician is to study your instrument and practice on a consistent basis.

---



### **DANIEL "DANY" MARTINEZ**

*Violinist/Vocalist*

Member since 1985

**Q:** Who has been the most important person in your life who has inspired you?

**A:** My inspiration comes from my family. My wife and children inspire me to do my very best as do the fans of Mariachi Vargas.

---



### **ENRIQUE "LA RATA" DE SANTIAGO**

*Guitarrón*

Member since 1989

**Q:** What is your favorite phrase?

**A:** You get nothing if you give nothing.

---



### **GUSTAVO "GUSS" ALVARADO**

*Trumpet*

Member since 1986

**Q:** Who has been the most important person in your life who has inspired you?

**A:** The person who inspired me most was my father Basilio Alvarado. He was a musician himself and passed down the tradition of mariachi music to me.



**VICTOR "EL PATO" CARDENAS**

*Vihuela*

Member since 1960

**Q:** What is the best advice you can give to a student?

**A:** My advice to anyone who wants to be a serious musician is to study your instrument and practice on a consistent basis.

---



**JOSE "PEPILLO" MARTINEZ PEREZ, JR.**

Violinist/Vocalist

Member Since 1993

**Q:** Who has inspired you?

**A:** I would have to say that my father José "Pepe" Martinez, Sr. the current musical director of Mariachi Vargas and my grandfathers Felipe and Don Blas who were both members of Mariachi Vargas. They're my greatest inspiration.

---



**JULIO MARTINEZ**

Harpist

Member since 1995

**Q:** How many hours a day did you practice growing up? Now, how many hours a day do you practice?

**A:** When I was growing up and studying the harp I would practice six hours a day every day. Now I practice approximately two hours a day.

---



**STEEVEN "RUSO" SANDOVAL**

Violinist/Vocalist

Member since 1998

**Q:** What is the best advice you can give a mariachi student?

**A:** The best advice I can give to a student is to listen to mariachi music. Strive 100% to study and practice and be the best you can possibly be.



**ALBERTO "BETO" ALFARO**

Violinist/Vocalist

Member since 2000

**Q:** At what age did you begin to learn music?

**A:** Well, I began when I was 5 years old and started working as a mariachi at the age of 12.



**JUAN "ARTURO" PEDRO VARGAS**

Guitarist/Vocalist

Member since 2002

**Q:** What is your favorite phrase?

**A:** Success is always better with the support of your family and friends.



**Andrés "Andy" González**

Violinist/Vocalist

Member since 2007

**Q:** Who has inspired you?

**A:** My father Andres Gonzalez has always been my inspiration. I grew up watching him play and studied how he interpreted the music. He taught me how to play and he also showed me how to appreciate mariachi music.



**NEW TO THE ENSEMBLE**

**FERNANDO VELAZQUEZ**

"Fernando Velazquez Joins Mariachi Vargas"

Participants of the 15<sup>th</sup> Annual Mariachi Vargas Extravaganza had a chance to extend a warm welcome to Mariachi Vargas' newest member and trumpet player Fernando Velazquez. Fernando has performed with Mariachi Vargas for more than a year and will visit San Antonio for the first time in November. He joins Federico Torres and Gustavo Alvarado as Mariachi Vargas' third trumpet player. Fernando played trumpet for Mariachi Sol de Mexico and Mariachi Los Camperos de Nati Cano prior to joining Mariachi Vargas. He's established a reputation as being one of the greatest trumpet players of mariachi music today. —*from the MariachiMusic.com*

# SPECIAL GUESTS

*"I enjoy looking into the audience and making people happy. If I see someone smiling, or crying, I know I have touched their heart through my music." –Sebastien De La Cruz*

**TWO SOUTH TEXAS** competition-winning mariachi youth vocalists have been invited to be part of a 3-day residency program in south eastern Michigan leading up to the UMS Youth Performance by Mariachi Vargas de Tecalitlán (Sebastien De La Cruz, a student at Paschall Elementary in San Antonio, and Karenn Lazo, a student at Roma High School in Roma). Sebastien will have a featured solo in the concert, singing the song "El Pastor," and what follows is a bit more info about him.

Sebastien De La Cruz is an eight-year-old boy with a strong voice, known around Texas as "El Charro de Oro" (the golden mariachi). In his brief singing career Sebastien has been featured in the media, has opened for the internationally acclaimed Mariachi Vargas de Tecalitlán, and knows exactly what he wants out of life—to make people happy through music. At the age of six he told his parents he wanted to sing mariachi music, and with much hard work and determination, he began learning some of the songs and singing at local community events. In just two years, Sebastien has proven himself to be among the best young mariachi vocalists in the US.



Sebastien placed 3<sup>rd</sup> in the 2009 San Antonio Mariachi Vargas Extravaganza. He continued to study his music and perfect his performance with the traditional song "El Pastor." In Austin (June 2010), Sebastien was selected by members of Mariachi Vargas as the best mariachi vocalist. It was then that he won the honor of opening for Mariachi Vargas in concert at the Long Center, where he received the audience's approval with roaring applause. Since then, Sebastien has been featured in newspaper articles published in the *Austin American Statesman* and *The San Antonio Express-News's Conexion*, and has conducted several television interviews in Austin and San Antonio.

Sebastien is a third grade student at Paschall Elementary, where the school has an entire display featuring his trophies, awards, photographs and recognitions. He's a humble young man, but enjoys the attention and feels like a superhero when he performs. In his spare time, Sebastien enjoys just being a regular kid and plays basketball, rides his skateboard, and practices the guitar. His room is filled with photos of Michael Jackson, Marilyn Monroe, and Mariachi Vargas, entertainment figures who have made people happy through their music.

# EL PASTOR

*While Mariachi Vargas de Tecalitlán will announce the repertoire from stage, "El Pastor" is one of the songs that they will definitely sing.*

## EL PASTOR

Va el pastor con su rebaño  
al despuntar la mañana  
bajando por el sendero  
de la sierra a la pradera

Va musitando sus quejas  
con su flautín de carrizo  
seguido por sus ovejas  
como si fuera un hechizo

El flautín del pastor  
al arrear, canta así...

El pastor ya va de vuelta  
pues el sol se está ocultando  
va subiendo por la cuesta  
para guardar su rebaño

Con su flautín va llamando  
una a una a sus ovejas  
y les va comunicando  
sus goces y sus tristezas

El flautín del pastor  
Al arrear, canta así...

## THE SHEPHERD

As dawn breaks,  
the shepherd and his flock  
travel the path from  
the mountain to the prairie.

From his flute  
come whispered woes.  
He is followed by his flock  
as though under a spell.

As he herds his flock,  
the shepherd's flute can be heard  
like this...

As the sun sets,  
the shepherd returns  
going uphill  
to tend to his flock.

With his flute,  
the shepherd calls his sheep  
one by one,  
and so conveys his joys and sorrows.

As he herds his flock,  
the shepherd's flute can be heard  
like this...

"El Pastor" tells the story of a young shepherd who spends his days tending to his flock. While there, he shares his joys and sorrows. The singer's falsetto represents the simple reed flute used by the shepherd to call his flock. The piece is a *huapango* written in 1928 by Miguel Castilla Díaz and his brother, José Castilla Díaz, better known as Los Cuates Castilla. It was part of a group of songs written in an emerging musical style that came to be known as the "canción Huasteca" characterized by the use of sporadic falsettos sustained over several measures. Today, the brothers Castilla are recognized as the pioneers of the falsetto in Mexico. "El Pastor" was first popularized by Miguel Aceves Mejía, the King of the Falsetto ("El Rey del Falsete"), and thereafter by the young Spanish movie star, Joselito, in the movie *El Caballo Blanco* in 1962. Today, the song has become a beloved standard in the repertoire of Mariachi Vargas de Tecalitlán as interpreted by Arturo Vargas, whom many regard as the modern successor to Miguel Aceves Mejía.

—Nyria Melchor



## WATCH AND LISTEN

Here are links to online to three different versions of "El Pastor"

- [www.youtube.com/watch?v=F9WCTKZkPHo](http://www.youtube.com/watch?v=F9WCTKZkPHo)
- [www.youtube.com/watch?v=mtKFPETF7DI&feature=related](http://www.youtube.com/watch?v=mtKFPETF7DI&feature=related)
- [www.youtube.com/watch?v=L\\_fhEeqyVPg&feature=related](http://www.youtube.com/watch?v=L_fhEeqyVPg&feature=related)

# RESOURCES



Photo: Mariachi Vargas

# NATIONAL STANDARDS

*The following are national standards addressed through this Youth Performance and through the ideas in the Curriculum Connections.*

## SOCIAL SCIENCES

### Civics K-4

NSS-C.K-4.4 Other Nations and World Affairs

### Civics 5-8

NSS-C.5-8.4 Other Nations and World Affairs

### Economics K-4

NSS-EC.K-4.1 Productive Resources  
 NSS-EC.K-4.5 Voluntary Exchange  
 NSS-EC.K-4.7 Markets and Market Prices  
 NSS-EC.K-4.11 Money

### Economics 5-8

NSS-EC.5-8.1 Productive Resources  
 NSS-EC.5-8.5 Voluntary Exchange  
 NSS-EC.5-8.7 Markets and Market Prices  
 NSS-EC.5-8.11 Money

### U.S. History K-4

NSS-USH.K-4.1 Living and Working Together in Families and Communities Now and Long Ago  
 NSS-USH.K-4.3 History of the United States: Democratic Principles and Values and the People from Many Cultures who Contributed to its Cultural, Economic and Political Heritage

### U.S. History 5-12

NSS-USH.5-12.10 Contemporary United States

### Geography K-12

NSS-G.K-12.1 The World in Spatial terms  
 NSS-G.K-12.2 Places and Regions  
 NSS-G.K-12.3 Physical Systems  
 NSS-G.K-12.5 Environment and Society

## SCIENCE

### Science K-4

NS.K-4.3 Life Science  
 NS.K-4.6 Science in Personal and Social Perspectives

### Science 5-8

NS.5-8.3 Life Science  
 NS.5-8.6 Science in Personal and Social Perspectives

## PERFORMING ARTS

### Music K-4

NA-M.K-4.1 Singing, Alone and With Others, a Varied Repertoire of Music  
 NA-M.K-4.6 Listening To, Analyzing, and Describing Music  
 NA-M.K-4.8 Understanding Relationships Between Music, the Other Arts, and Disciplines Outside the Arts

### Music 5-8

NA-M.5-8.1 Singing, Alone and With Others, a Varied Repertoire of Music  
 NA-M.5-8.6 Listening To, Analyzing, and Describing Music  
 NA-M.5-8.8 Understanding Relationships Between Music, the Other Arts, and Disciplines Outside the Arts

### Visual Arts K-4

NA-VA.K-4.1 Understanding and Applying Media, Techniques, and Processes  
 NA-VA.K-4.4 Understanding the Visual Arts in Relation to History and Cultures  
 NA-VA.K-4.6 Making Connections Between Visual Arts and Other Disciplines

### Visual Arts 5-8

NA-VA.5-8.1 Understanding and Applying Media, Techniques, and Processes  
 NA-VA.5-8.4 Understanding the Visual Arts in Relation to History and Cultures  
 NA-VA.5-8.6 Making Connections Between Visual Arts and Other Disciplines

## APPLIED ARTS

### Technology K-12

NT.K-12.1 Basic Operations and Concepts  
 NT.K-12.4 Technology Communications Tools

# CURRICULUM CONNECTIONS

**THE UMS YOUTH PERFORMANCE** by the Mariachi Vargas De Tecalitlán gives students the chance to explore the geography, music, communities and cultures of North America. To help connect these performances to classroom curriculum, pick one of these concepts and activities or create an entire interdisciplinary curriculum with these as a base.

## CONNECTIONS BY GRADE

### KINDERGARTEN, FIRST GRADE, SECOND GRADE

Kindergarten, first and second grade teachers can weave the introduction to this performance into their study of family and community. Have students define who is a family. Broaden their concept of family and community by letting them discover the families and communities of Mexico. How do people live around the world? How are families different? How are they the same? What do families in the United States eat? What do they do for recreation? Look at their daily life, schools, language, holidays, customs, music and art. Compare this with the life, traditions and culture of Mexican families.

A book you could include is *In My Family/ En Mi Familia*, by Carmen Lomas Garza. There are also some wonderful websites that connect students in classrooms in the United States with students in classrooms in other countries. Use one of these to email students in a Mexican classroom. Expand on this depending on time and interest.

Explore the geography of North America. What is a map? What does it show? What is geography? How would you get to Mexico from your home? Which states would you have to cross? How do people use the environment? Would you have to cross any water? Teach students how to figure mileage. How far would it be? Which states border Mexico? What is the capital of Mexico? What is our capital city? How far is it from our capital city to the capital city of Mexico? Which states would you have to cross to get there? The Mariachi Vargas De Tecalitlán band is from the state of Jalisco. Where is that? How far is it from Mexico City? What are the other states in Mexico? Ask students how many states in this country they can name.

### THIRD GRADE

Third graders study within and beyond Michigan. Discuss communities in Michigan, in the U.S., and abroad. What is the geography of Michigan? Use of a map of Michigan to look at the landforms. Discuss the Native cultures of Michigan and compare Native American cultures to Mexican culture. Tie in a unit on Mexico into their study of Michigan, government, regions, Native Americans and The United States. Discuss the Mexican

culture in Michigan. Are any of the students Mexican? Are there many Mexicans in the United States? Are they citizens? How do you become a citizen? Also discuss immigration. When people emigrate from another country to the United States they bring their history, their culture, their language and their traditions with them. Take a look at "American culture." What things do we think of as typically American? What things are now an accepted part of our culture that originally came from immigrants?

### FOURTH GRADE, FIFTH GRADE

Fourth and fifth grades study the regions of the United States. Look at the geography of the U.S., study a map of the country, and identify natural landmarks. What is our country's capital? How does the geography compare to Mexico? Ask students how they think Mexico looks. Show them pictures of Mexico. Google photos of Mexico and show them to students either from the computer or printed, or use pictures from magazine or texts. A unit on regions, land forms and ecosystems would fit here. Students can define, describe and identify them. Compare the regions and land forms of Mexico with those of Michigan and the United States.

Fifth grade also focuses on America's past. How has the political and physical geography of the U.S. changed over time? Discuss Native American land, cultures, and regions. In addition, a look at the Monarch butterfly migration would be fun for all grades and would give teachers a chance to discuss the many ways Mexico and the United States are connected.

## CONNECTIONS BY SUBJECT AREA AND IDEA

### **Mexico: Geography and Environment**

Ask students how they think Mexico looks. Show them pictures of Mexico. Google photos of Mexico and show them to students either from the computer or printed, or use pictures from magazine or texts. A unit on regions, land forms and ecosystems would fit here. Students can define, describe and identify them. Compare the regions and land forms of Mexico with those of Michigan and the United States. There are two lovely picture books called *Water Dance* and *Mountain Dance*, both by Thomas Locker, which are free verse narratives that describe the water cycle and the making of mountains. Beautiful art work illustrates the text. Students could create their own free verse, descriptive definition of one of the regions they study or one of the land forms in a region they studied. This would be the time to define and practice using descriptive language.

Along with the study of regions, you might want to study the migration of Monarch butterflies from The United States and Canada to Mexico. Read students *Isabel's House of Butterflies* by Tony Johnston, a picture book of fiction about a Mexican family and its connection to the Monarch butterflies. This book gives you the opportunity to

discuss times when there is a conflict between preserving the environment and the wildlife that inhabits it and the economic needs of the population. There are several projects you could participate in that revolve around the migration of the Monarchs. Google "Journey North, Symbolic Migration."

### **Mexico: Music**

Music teachers might ask students what kind of music they like. Play some pop, jazz, country, rock. Ask students to suggest words that describe the music. Play some Mariachi music. (Google Mariachi music and/or Mariachi Vargas De Tecalitlán to hear some of this music. Also, go to [www.mariachimusic.com/](http://www.mariachimusic.com/) and Puro Mariachi, the first and largest Mariachi web-site. ) Ask students to suggest words that describe that music. Compare Mariachi music to the music students are used to hearing. There is a new book out called *The Best Mariachi in the World* by J.D. Smith. It is for grades K-3.

Discuss the instrumentation of a Mariachi band. Are the same instruments used in a rock band? (For kindergarten and first grade, music teachers might introduce the concept of instrument families. Why do certain instruments belong together? Even though they may look different, something connects them and makes them part of the same family. What connects them? Compare instrument families with human families.)

It would be fun to culminate your study of Mexico with a Mexican night, perhaps including groups performing Mariachi songs in Spanish. Older students might want to use the computer to create brochures for a trip to Mexico. They would have to do some research to find interesting places to visit, some facts and statistics about the country and the best

ways to get there. Display the brochures on Mexican night.

Teach students a Mariachi song and sing it in Spanish.

### **Mexico: Art**

The art teacher may want to show some examples of Mexican arts and crafts, discuss where they are made and how they help the people make a living. It would be fun to have the students do some weaving like Abuela did in the story. This would also be a perfect time for your students to visit the Stearns Collection of Instruments at the University of Michigan. When you look at the displays of instruments you can clearly see that many instruments are also works of art.

### **Mexico: U.S. Relations**

Students studying Michigan, the United States, government and populations can study our federal and local governments and do some simple comparisons with those of Mexico. Students like knowing about real issues and this would be a good time, when talking about governments, to introduce the topic of immigration and immigrants, legal and illegal. Ask students if they know any Mexicans. Are any of the students Mexican? Are there many Mexicans in the United States? Are they citizens? How do you become a citizen? Why would Mexicans want to come from Mexico and become a citizen of our country? Can they live here if they are not citizens? Why do some Mexicans come here illegally? What does our government think about this? What is done about it? What is our immigration policy? Is it different from what it was 30, 50, 100 years ago? How has it changed? What drives change in the government's attitude towards immigrants? What are some of the problems and some of the benefits

of living in a country made up of many different ethnic groups? (To personalize this, read aloud the book, *La Mariposa*, a story of a Mexican boy who is part of a family of migrant workers. Describe his difficulties going to school when he doesn't know the language. If your students are learning Spanish, this would be a good time to ask them what words they would have to know if they had to move to Mexico and go to a Mexican school.) Older students might like *Lupita Mañana* by Patricia Beatty, the story of children coming to the U.S. illegally to get money for their family.

When people emigrate from another country to the United States they bring their history, their culture, their language and their traditions with them. Take a look at "American" culture. What things do we think of as typically American? What things are now an accepted part of our culture that originally came from immigrants? Introduce listing poetry. You might play the song, "My Favorite Things," as an example with which students will be familiar. Do a class listing poem titled "America" and one titled, "Mexico," using good descriptive phrases to describe American and Mexican culture.

### **Mexico: Economy**

Economics is a part of the curriculum in every grade. In the lower grades talk about jobs. What jobs do people do? Why do you need a job? What is a salary? Why do people need to work and make money? What is the difference between a want and a need? *Erandi's Braids*, by Antonio Hernandez Madrigal and Tomie dePaola, is a picture book about a Mexican girl who sells her hair so her mother can buy a fishing net. Read aloud *Abuela's Weave* by Omar

S. Castaneda and *Made in Mexico* by Peter Laufer and Susan L. Roth. Another good book is *Children of Clay: a family of potters* by Rina Swentzell. Discuss jobs in Mexico and some jobs that are specific to certain regions in Mexico. Expand on this by talking about Mexican crafts and how people can make a living selling things they make. Introduce older students to the concept of trade. They will have learned about Native Americans and fur trading. Discuss "trading" today. Define imports and exports. Do we import things from Mexico? Do we export things to Mexico? Would we like to? Why? What does it mean when you say we have too many imports and not enough exports? Is that bad? Why? What does trade have to do with natural resources? Do all countries trade? What are some of the problems with international trade?

# LESSON PLANS

## **FORM AND THEME IN THE TRADITIONAL MEXICAN CORRIDO**

<http://artsedge.kennedy-center.org/content/3742/>

Students will learn about the traditional Mexican musical form of *corridos*, which dates back to the 1800s and continues to be very popular. They will analyze the themes and literary devices used in *corridos* such as “El Corrido de Gregorio Cortez” and “El Moro de Cumpas”. The lesson will culminate in students writing their own *corridos* based on the traditional form.

## **THE MUSIC & MEANING OF MEXICAN CORRIDOS**

<http://artsedge.kennedy-center.org/content/3743/>

The *corrido* is a ballad form that developed in Mexico during the 1800s and still thrives today. In this unit, students will examine the historical and cultural significance of *corridos* and will compose original *corrido* lyrics. Since traditional historical *corridos* were written to communicate the news about actual events, especially the exploits of famous heroes or individuals fighting unjust authorities, one lesson in this unit focuses on *corridos* written about the Mexican Revolution. In the other lesson, students examine *corrido* lyrics from a language arts perspective, analyzing literary devices and themes at work in a selection of *corrido* lyrics.

## **MEXICAN CULTURE AND HISTORY THROUGH ITS NATIONAL HOLIDAYS**

[http://edsitement.neh.gov/printable\\_lesson\\_plan.asp?id=740](http://edsitement.neh.gov/printable_lesson_plan.asp?id=740)

Much can be learned about a nation by looking at the events that appear on its calendar. National holidays provide insight into the values of a country while commemorating its history. Mexico today is the product of ancient Native American civilizations, European conquest, Catholic missionary efforts, two long and bloody revolutions, and many other wars. The encounter between European and indigenous, Catholic and pagan, and rich and poor has generated a unique culture in Mexico. This lesson will focus on holidays that represent and commemorate Mexico’s religious traditions, culture, and politics over the past five hundred years.

## **GUITAR IS EVERYWHERE!**

<http://www.pbs.org/teachers/connect/resources/6351/preview/>

A quick activity (10-15 minutes) in which students watch a guitar performance and discuss the versatility of this amazing instrument.

# RELATED EVENTS



## **UMS Teacher Workshop: Exploring Latin American Culture Through Animal Folktales**

Led by Felix Pitre

Thu, Oct 28, 4:30–7:30 PM


WISD Teaching and Learning Center  
1819 South Wagner Road, Ann Arbor  
Grades K-6

In this workshop, teachers examine animal folktales as a way to learn about Latin American culture, discovering ways to help students enhance their understanding of human relationships—especially cultural similarities and differences—and

develop their oral communication skills. Teachers also learn how to choose appropriate folktales, then help students bring the story to life using voice and body and invite listeners' participation to increase the story's effectiveness.

**Felix Pitre**, born in Cataño, Puerto Rico, has lived in the United States since the age of two. As an actor, he has worked in every medium (television, film, theater, and commercials) and has performed his bilingual program, "Stories and Songs of Latin America" (1974) throughout the United States, including at the Kennedy

Center. Felix has published picture books (Juan Bobo and the Pig and Paco and the Witch), contributed articles to *La Nueva Hola*, a national newsletter for The Hispanic Organization of Latin Actors, and continues to present workshops for students and teachers on Latin American Culture.

Funded in part by 

# OTHER RESOURCES

## ORGANIZATIONS

### University Musical Society

881 N University Ave  
Ann Arbor, MI 48109-1101  
(734) 615-0122  
umsyouth@umich.edu  
www.ums.org

### COMPÁS

Center of Music and Performing  
Arts Southwest  
Odd Fellows Building  
8701 W Vernor Hwy  
Detroit, MI 48209  
(313) 554-0791  
compascenter@yahoo.com  
www.compascenter.org

### University of Michigan Center for Latin American and Caribbean Studies

2607 Social Work Building  
1080 South University St  
Ann Arbor, MI 48109-1106  
(734) 763-0553  
lacs.office@umich.edu  
www.ii.umich.edu/lacs

### Wayne State University

**Center for Chicano-Boricua Studies**  
3324 Faculty Administration Building  
656 W Kirby  
Detroit, MI 48202  
(313) 577-4378  
aa1941@wayne.edu  
www.clas.wayne.edu/cbs

### Artes Unidas de Michigan

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(517) 335-0466  
info@artesunidas.org  
www.artesunidas.org

### Tulipanes Latino Art & Film Festival

P.O. Box 1455  
Holland, MI 49422-1455  
(616) 394-0000  
info@tulipanes.org  
www.tulipanes.org

## WEB SITES

### Mariachi Music

[www.mariachimusic.com](http://www.mariachimusic.com)

### Youtube Channel: Mariachi Vargas de Tecalitlán's

[www.youtube.com/mariachimusicdotcom](http://www.youtube.com/mariachimusicdotcom)

### National Geographic Kids: Mexico

<http://kids.nationalgeographic.com/kids/places/find/mexico/>

### Smithsonian Global Sound: Mariachi

[www.folkways.si.edu/flash/mariachi.html](http://www.folkways.si.edu/flash/mariachi.html)

### Time for Kids: Mexico

[www.timeforkids.com/TFK/teachers/aw/wr/main/0,28132,591663,00.html](http://www.timeforkids.com/TFK/teachers/aw/wr/main/0,28132,591663,00.html)

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Nevin, Jeff. *Virtuoso Mariachi*. New York: University Press of America, 2002.

Sheehy, Daniel. *Mariachi Music in America: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2006.

[www. mariachimusic.org](http://www.mariachimusic.org)

A photograph of a park at night. The trees are illuminated with a warm yellow light, and the ground is covered in fallen leaves. People are walking on a path, and a building is visible in the background. The sky is dark blue with some clouds. The text "ABOUT UMS" is overlaid in the center of the image.

## ABOUT UMS

# WHAT IS UMS?

**THE UNIVERSITY MUSICAL SOCIETY (UMS)** is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

One of the oldest performing arts presenters in the country, the University Musical Society is now in its 132nd season. With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational and community activities each season.

UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

## UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

### MAILING ADDRESS

100 Burton Memorial Tower  
881 North University Ave  
Ann Arbor, MI 48109-1011

## STAFF

Kenneth C. Fischer  
*UMS President*

Claire C. Rice  
*Interim Director*

Mary Roeder  
*Residency Coordinator*

Omari Rush  
*Education Manager*

## INTERNS

Emily Barkakati

Neal Kelley

Matthew Mejía

Emily Michels

Bennett Stein

Sarah Suhadolnik

Britta Wilhelmsen

# UMS YOUTH EDUCATION PROGRAM

## 10 THINGS TO KNOW

**1**

### QUALITY

*Every student deserves access to “the best” experiences of world arts and culture*

- UMS presents the finest international performing and cultural artists.
- Performances are often exclusive to Ann Arbor or touring to a small number of cities.
- UMS Youth Performances aim to present to students the same performance that the public audiences see (no watered-down content).

**2**

### DIVERSITY

*Highlighting the cultural, artistic, and geographic diversity of the world*

- Programs represent world cultures and mirror school/community demographics.
- Students see a variety of art forms: classical music, dance, theater, jazz, choral, global arts.
- UMS’s Global Arts program focuses on 4 distinct regions of the world—Africa, the Americas, Asia, and the Arab World—with a annual festival featuring the arts of one region.

**3**

### ACCESSIBILITY

*Eliminating participation barriers*

- UMS subsidizes Youth Performance tickets to \$6/student (average subsidy: \$25/ticket)
- When possible, UMS reimburses bus-ing costs.
- UMS Youth Education offers person-alized customer service to teachers in order to respond to each school’s unique needs.
- UMS actively seeks out schools with economic and geographic challenges to ensure and facilitate participation.

**4**

### ARTS EDUCATION LEADER

*One of the premier arts education programs in the country*

- UMS’s peer arts education programs: Car-negie Hall, Lincoln Center, Kennedy Center.
- UMS has the largest youth education program of its type in the four-state region and has consistent school/teacher participa-tion throughout southeastern Michigan.
- 20,000 students are engaged each sea-son by daytime performances, workshops and in-school visits.
- UMS Youth Education was awarded “Best Practices” by ArtServe Michigan and The Dana Foundation (2003).

**5**

### K-12 SCHOOL PARTNERSHIPS

*Working directly with schools to align our programs with classroom goals and objectives*

- 14-year official partnerships with the Ann Arbor Public Schools and the Washt-enaw Intermediate School District.
- Superintendent of Ann Arbor Public Schools is an ex officio member of the UMS Board of Directors.
- UMS has significant relationships with Detroit Public Schools’ dance and world language programs and is developing relationships with other regional districts.
- UMS is building partnerships with or of-fering specialized services to the region’s independent and home schools.

**6**

### UNIVERSITY EDUCATION PARTNERSHIPS

*Affecting educators’ teaching prac-tices at the developmental stage*

- UMS Youth Education is developing a partnership with the U-M School of Education, which keeps UMS informed of current research in educational theory and practice.
- University professors and staff are active program advisors and workshop presenters.

## 7

### KENNEDY CENTER PARTNERSHIP

- UMS Youth Education has been a member of the prestigious Kennedy Center Partners in Education Program since 1997.
- Partners in Education is a national consortium of arts organization and public school partnerships.
- The program networks over 100 national partner teams and helps UMS stay on top of best practices in education and arts nationwide.

## 8

### PROFESSIONAL DEVELOPMENT

*"I find your arts and culture workshops to be one of the 'Seven Wonders of Ann Arbor!'"*

–AAPS Teacher

- UMS Youth Education provides some of the region's most vital and responsive professional development training.
- Over 300 teachers participate in our educator workshops each season.
- In most workshops, UMS utilizes and engages resources of the regional community: cultural experts and institutions, performing and teaching artists.

## 9

### TEACHER ADVISORY COMMITTEE

*Meeting the actual needs of today's educators in real time*

- UMS Youth Education works with a 50-teacher committee that guides program decision-making.
- The Committee meets throughout the season in large and small groups regarding issues that affect teachers and their participation: ticket/bussing costs, programming, future goals, etc.

## 10

### IN-SCHOOL VISITS & CURRICULUM DEVELOPMENT

*Supporting teachers in the classroom*

- UMS Youth Education places international artists and local arts educators/teaching artists in classes to help educators teach a particular art form or model new/innovative teaching practices.
- UMS develops nationally-recognized teacher curriculum materials to help teachers incorporate upcoming youth performances immediately in their daily classroom instruction.

UMS Youth Education Program  
umsyouth@umich.edu | 734-615-0122  
[www.ums.org/education](http://www.ums.org/education)



# SEND US YOUR FEEDBACK!

*UMS wants to know what teachers and students think about this Youth Performance.  
We hope you'll send us your thoughts, drawings, letters, or reviews.*

## **UMS YOUTH EDUCATION PROGRAM**

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