

RESOURCE GUIDE 2012-2013

Mariachi Vargas de Tecalitlán

Friday, January 28, 2013

11 am – 12 Noon

Hill Auditorium

School Day Performance




BE PRESENT

UMS YOUTH
EDUCATION PROGRAM



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UMS: BE PRESENT

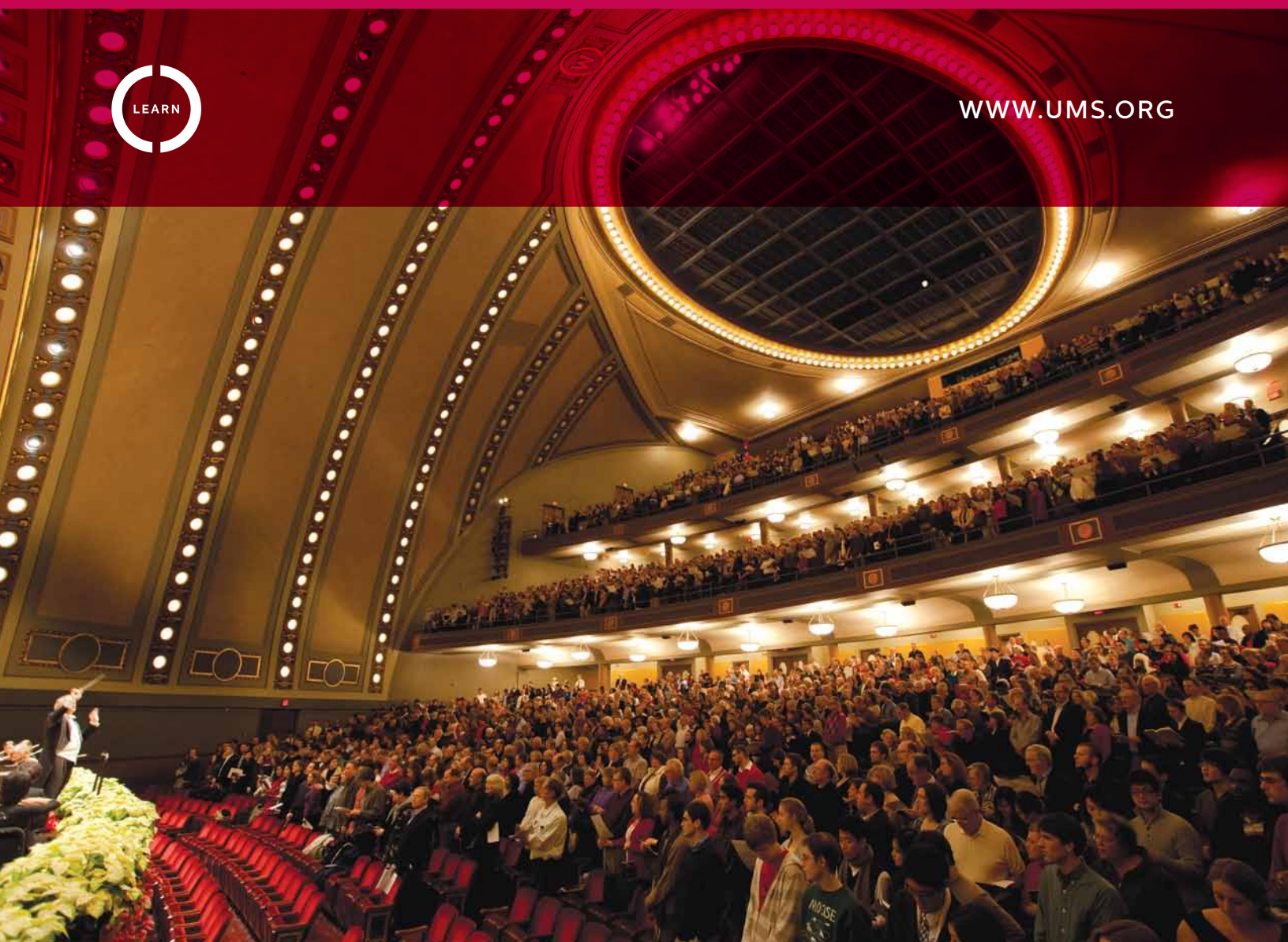
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ATTENDING THE PERFORMANCE



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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 name 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 quiet), 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.

THE DETAILS



VENUE

Hill Auditorium, 850 North University Ave, Ann Arbor, MI 48109



TICKETS

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



ARRIVAL TIME

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



SEATING & USHERS

When you arrive at the auditorium, 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 School Day Performance ushers wear large, blue laminated badges with their names in white letters.



BEFORE THE START

Please allow the usher to seat individuals in your group in the order that they arrive in the auditorium. 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.



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.



PERFORMANCE LENGTH

One hour with no intermission.



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 School Day Performance staff member will be outside to direct you to your bus.



LOST STUDENTS

A small army of volunteers staff School Day 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 3,000 people from buses into seats and will work as efficiently as possible to make that happen.

ATTENDING THE PERFORMANCE

VENUE: HILL AUDITORIUM





HILL AUDITORIUM

850 North University Ave
Ann Arbor, MI 48109

EMERGENCY

CONTACT NUMBER:

734.764.2538

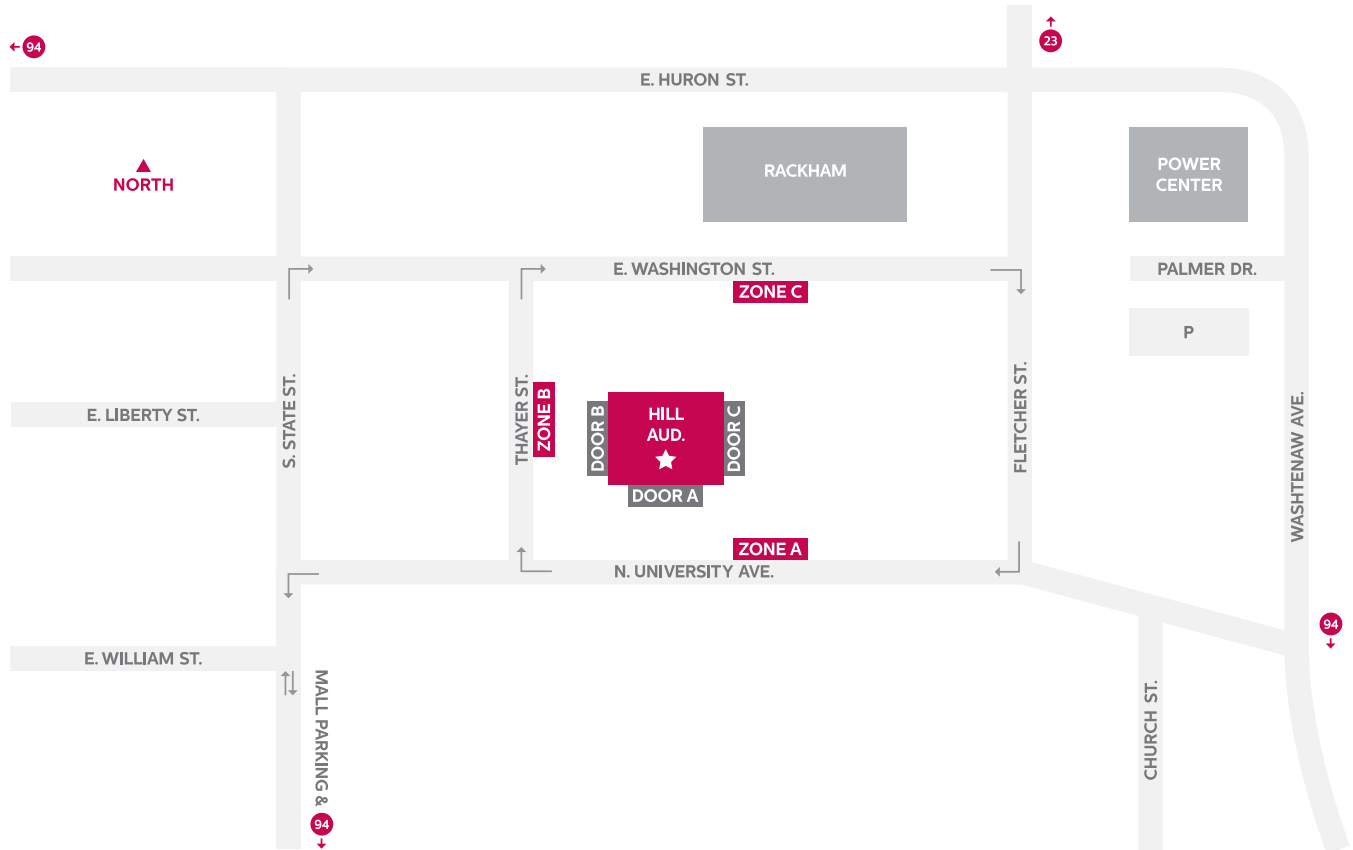
Call this number to reach a UMS staff person or audience member at the performance.

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.

MAPS + DIRECTIONS

850 N. UNIVERSITY AVE., ANN ARBOR, 48109



BUSSING/TRANSPORTATION DIRECTIONS

**MARIACHI VARGAS
SCHOOL DAY
PERFORMANCE**

Monday, January 28, 2013
11:00am-12:00pm
Hill Auditorium

ZONE A

Drop off on N UNIVERSITY AVE, Enter through Door A (front door)

ZONE B

Drop off on THAYER ST, Enter through Door B on Thayer St.

ZONE C

Drop off on WASHINGTON ST, Enter through Door C (facing Fletcher)

NEED DAY-OF HELP?

Call Omari on his cell phone: 734-730-9202.

ATTENDING THE PERFORMANCE

MAPS + DIRECTIONS

FROM I-94:

Take State Street Exit 177. Drive north. Continue on State Street approximately 2 miles to the main campus area. From State, turn right on Huron. Turn Right onto Fletcher. Turn Right onto N. University, and drop your students off in your designated zone.

FROM US-23 NORTH:

Take US-23 South to M-14 West. Take Downtown Ann Arbor exit (exit 3) which puts you on Main Street. From Main Street, turn left on Huron St. Turn Right onto Fletcher. Turn Right onto N. University, and drop your students off on in your designated zone.

FROM US-23 SOUTH:

Take US-23 North to the Washtenaw Exit and go West (towards Ann Arbor) on Washtenaw. Take Washtenaw to Observatory and turn left. Observatory becomes N. University. After you pass Fletcher St., drop your students off in your designated zone.

FROM I-96 EAST (& US-23):

Take I-96 East to US-23 South. Follow the directions from US-23.

FROM I-96 WEST (& M-14):

Take I-96 to M-14 West. Take Downtown Ann Arbor exit (exit 3) which puts you on Main Street. From Main Street, turn left on Huron St. Turn Right onto Fletcher. Turn Right onto N. University, and drop your students off in your designated zone.

ACCESSIBILITY

THE FOLLOWING SERVICES ARE AVAILABLE TO AUDIENCE MEMBERS:

- Wheelchair, companion, or other special seating
- Courtesy wheelchairs
- Hearing Impaired Support Systems

PARKING

There is handicapped parking very close to the Power Center on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

WHEELCHAIR ACCESSIBILITY

Hill Auditorium is wheelchair accessible and has 12 seats for audience members with special needs.

BATHROOMS ADA

Compliant toilets are available in the green room (east corner) of the Hill Auditorium for both men and women.

ENTRY

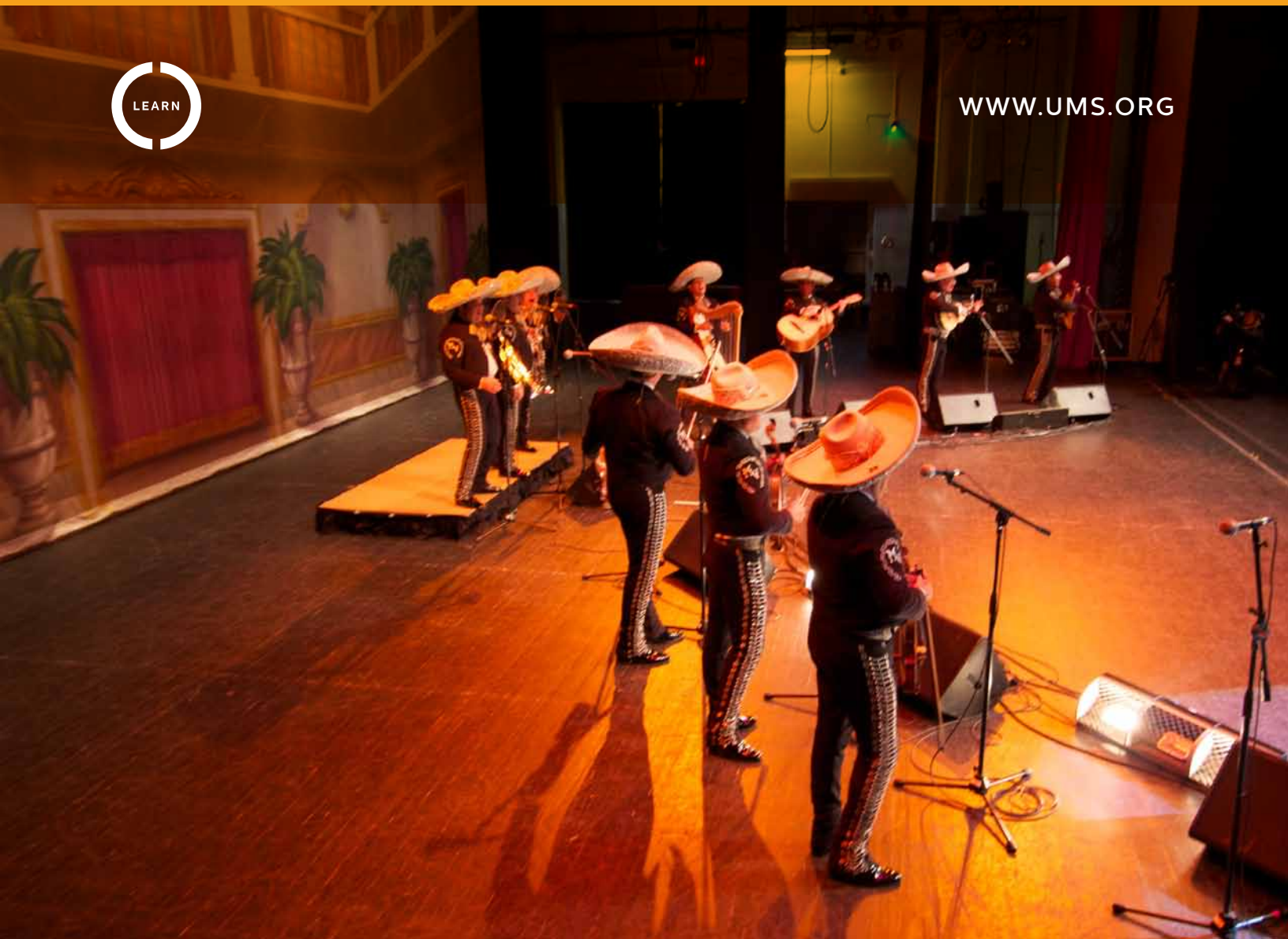
The front doors are not powered; however, there will be an usher at that door opening it for all patrons.

THE ARTIST

What makes Mariachi Vargas different from other mariachi groups? What do these differences tell you about them?



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ENSEMBLE HISTORY



**MARIACHI
VARGAS
DE TECALITLÁN
HAS BEEN
PERFORMING
FOR FIVE
GENERATIONS.**

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.

ENSEMBLE HISTORY



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 3rd 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 Huapangos” 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.

ENSEMBLE HISTORY

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.

THE ARTIST

THE MUSICIANS



Alberto Alfaro, *Violin and Vocals*

Gustavo Alvarado, *Trumpet*

Miguel Angel Barron, *Vihuela*

Enrique De Santiago, *Guitarron*

Andres Gonzalez, *Violin and Vocals*

Daniel Martinez, *Violin and Vocals*

Jose "Pepillo" Martinez, Jr., *Violin and Vocals*

Jose "Pepe" Martinez, Sr., *Violin, Vocals, and Musical Director*

Julio Martinez, *Harp*

Manuel Vargas, *Violin and Vocals*

Federico Torres, *Trumpet and Coordinator*

Arturo Vargas, *Guitar and Vocals*

Fernando Velasquez, *Trumpet*

SPECIAL GUEST

Karen Zavala

Performing with Mariachi Vargas at today's concert is Texas State University student Karen Zavala who was selected by members of Mariachi Vargas as the "Best Mariachi Vocalist in the US" during San Antonio's 18th Annual Mariachi Vargas Extravaganza.



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

Jose "Pepe" Martinez, Sr.: The best advice I could give anyone is to love music and love people.

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

Daniel "Dany" Martinez: My inspiration comes from my family. My wife and children inspire me to do my very best as do the fans of Mariachi Vargas.

Gustavo "Guss" Alvarado: 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.

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

Julio Martinez: 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.

At what age did you begin to learn music?

Alberto "Beto" Alfaro: Well I began when I was 5 years old and started working as a mariachi at the age of 12.

THE ARTIST

WHAT MAKES MARIACHI VARGAS UNIQUE?





**THEIR MUSIC
CONTINUES
TO SHAPE
CULTURES,
INFLUENCE
PEOPLE,
ATTRACT
MULTIPLE
GENERATIONS,
AND ENTERTAIN
AUDIENCES
THROUGHOUT
THE WORLD.**

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.

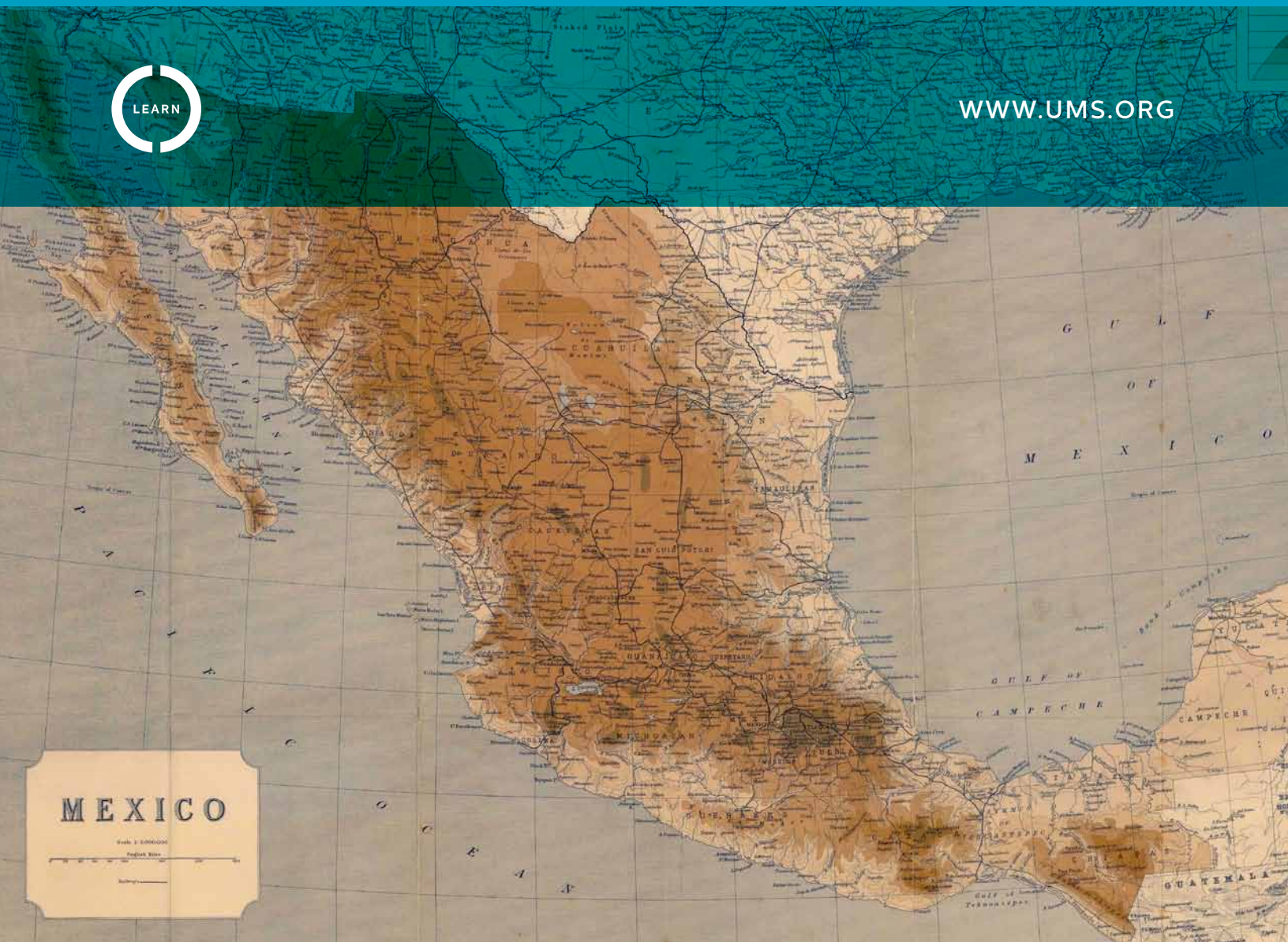
The internationally acclaimed Mariachi Vargas de Tecalitlán is based out of Mexico City and has performed throughout the U.S. and Latin America and, most recently, in Spain and the Czech Republic. Their music continues to shape cultures, influence people, attract multiple generations, and entertain audiences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

CULTURAL CONTEXT: MEXICO

Look at the timeline of Mexican history. What kind of bearing do you think this history could have had on mariachi music?



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MAP + BASIC FACTS

POPULATION (AS OF JULY 2011):

114,975,406

CAPITAL: MEXICO CITY

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

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.

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.

WILDLIFE:

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. Because of this, Mexico is able to support more diverse animal and plant life than many other nations. Mexico's rainforests and coastal wetlands alone are home to thousands of tropical plant species and elusive animals, like jaguars and quetzal (ket-SAL) birds.

LANGUAGES:

Spanish*, Mayan, Nahuatl and others

* PRONUNCIATION GUIDE

Spanish words appear throughout this guide. 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

TIMELINE

1200 BCE

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

300 – 900 BCE

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

1519 – 1521

Spanish forces led by Hernando Cortés arrive and conquer Mexico. After Hernando Cortes conquers the Aztec Empire in 1521, Catholic missionaries begin to appear. Their goal is to convert the indigenous Mexican peoples to Catholicism.

1810 – 1862:

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.

2000

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

The history of Mexico reflects its mixed heritage. This same mix of cultures is also reflected through mariachi music. Consequently, an awareness of Mexican history can provide a deeper social context through which one can understand mariachi.



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.



1910 – 1917

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

THE ART FORM: MARIACHI

Mariachi music has its origins in rural areas of Mexico. Why might Mexicans use an originally rural art form to symbolize their nationalistic identity?



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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.

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.

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. As their urban lives developed, as Mexico City grew to the most populous metropolitan area in the world, and even as the Mexican Revolution 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-20th 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.

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=plvGGEvijZ4&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.

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

“EL PASTOR”

While Mariachi Vargas de Tecalitlán will announce the repertoire from stage, “El Pastor” is one of the songs they might sing.

EL PASTOR

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

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

El flautin 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 rebanó

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

El flautin 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 & LISTEN

Here are links to online to three different versions of “El Pastor”

www.youtube.com/watch?v=mtKFPETF7DI&feature=related

www.youtube.com/watch?v=F9WCTKZkPHo

www.youtube.com/watch?v=L_fhEeqyVPg&feature=related

ON STAGE

Why do you think the mariachi band members choose to wear traditional Mexican dress rather than modern street clothes?



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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 the 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.

ON STAGE

COSTUMES





THE ORNATELY
DECORATED
COSTUME OF A
MARIACHI MUSICIAN
IS KNOWN AS A
CHARRO SUIT.
TRANSLATING TO
“COUNTRY-LIKE”
OR “RUSTIC,” THE
WORD CHARRO
WAS FIRST USED TO
REFER TO MEXICAN
HORSEMEN AND
LATER COWBOYS.

The ornately decorated costume of a mariachi musician is known as a charro suit. Translating to “country-like” or “rustic,” the word charro was first used to refer to Mexican horsemen and later cowboys. These cowboys were especially prominent in the rural state of Jalisco – the same state that is home to the Mariachi Vargas’s hometown of Tecalitlán.

As the years have passed, the mariachi costume has evolved from a literal cowboy suit to a stylistic representation of one. A mariachi’s charro suit must be elegant, embroidered with silver and gold threads. The silver and gold motif continues through the outfit in the form of ornamental buttons. Finally, instead of a bolero tie, a mariachi’s costume often features a red handkerchief tied in a bow around the neck.

The material of a mariachi charro suit is usually black or white: black for evening events and funerals and white for afternoon events and weddings.

RESOURCES



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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

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.

RESOURCES

CONNECTIONS



ONLINE RESOURCES

Mariachi Music

www.mariachimusic.com

Youtube Channel: Mariachi Vargas de Tecalitlán's

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

Time for Kids: Mexico

www.timeforkids.com/TFK/teachers/aw/wr/main/0,28132,591663,00.html

ORGANIZATIONS

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compascenter@yahoo.com
www.compascenter.org

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2607 Social Work Building
1080 South University St
Ann Arbor, MI 48109-1106
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lacs.office@umich.edu
www.la.umich.edu/lacs

Wayne State University

Center for Chicano-Boricua Studies
3324 Faculty Administration Building
656 W Kirby
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www.tulipanes.org

BE PRESENT



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BE PRESENT

ABOUT UMS



One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS's mission, and it is our joy to provide creative learning experiences for our entire community. Every season, we offer a spectrum of Education and Community Engagement activities focusing on K-12 students, teachers, teens, university students, families, adults, and cultural and ethnic communities. We exist to create a spark in each person, young and old alike, exposing them to things they haven't before seen, and leaving them with an ongoing and lifelong passion for creativity and the performing arts.

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BE PRESENT

THANK YOU!



Thank you for your interest in learning about or attending one of our UMS School Day Performances.

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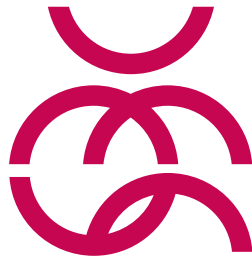
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