

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

The Impact of Mariachi Instructional Programs on the Son de Mariachi among Student
Mariachi Ensembles

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Chicana and Chicano Studies

By

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Dedication

To my brother Eduardo Munguía, who passed during the completion of this thesis.

Table of Contents

Signature Page	ii
Acknowledgements	iii
Dedication	iv
List of Figures	viii
List of Tables	ix
Abstract	xi
Chapter One: Introduction and Thesis Statement	1
Chapter Two: The Son Mexicano and The Son de Mariachi	3
The Son Mexicano	3
The Son de Mariachi	4
Chapter Three: The Mariachi Ensemble	6
Geographic Distribution	6
Instrumental Composition	6
Regional Instruments	6
Non-Regional Instruments	8
Chapter Four: Mariachi Instructional Programs	9
Geographic Distribution	9
Public School Programs	9
College and University Programs	12
Workshops	14
Chapter Five: Review of Literature	21

Chapter Six: Methods	25
Frequency	25
Performance Technique	26
Comparisons	32
Judging Criteria	34
Chapter Seven: Findings	35
Frequency with which the Son de Mariachi is Taught in Public School Programs	35
Frequency with which the Son de Mariachi is Taught in Conference Workshops	40
Summary of the Frequency with which the Son de mariachi is taught In Instructional programs	42
Frequency with which the Son de Mariachi is Played at Competitions	43
Summary of the Frequency with which the Son de mariachi is Played at Competitions	48
Elements of Performance Technique Described by Masters	59
Elements of Performance Technique Taught in Programs	60
Comparison of Performance Technique Taught in Programs with Performance Technique Described by Masters	71
Comparison of Performance Technique Taught in Programs with Performance Technique Played by Student Ensembles	75
Comparison of Performance Technique used by Student Ensembles With Performance Technique Described by Masters	90

Examination of Competition Judging Criteria	93
Review of Findings	98
Chapter Eight: Conclusion	104
Closing Remarks	106
References	112
APPENDIX A: Frequency with which the Son de Mariachi is Played at Competitions	114
APPENDIX B: Frequency with which the Son de mariachi is Played at Conference Workshops	116
APPENDIX C: Frequency with which the Son de Mariachi is Played in Public School Instructional Programs	118
Informal Interviewees	121
Glossary of Terms	123

List of Figures

Figure 4.1: Picture of the University of Texas Rio Grande Valley Mariachi Ensemble	14
Figure 4.2: Picture of Students at the Tucson International Mariachi Conference	16
Figure 4.3: Picture of Students at the Tucson International Mariachi Conference	16
Figure 4.4: 2018 Tucson International Mariachi Conference Workshop Schedule	17
Figure 4.5: 2018 Albuquerque Mariachi Spectacular Workshop Schedule	18
Figure 4.6: 2018 Albuquerque Mariachi Spectacular Workshop Schedule	19
Figure 7.1: Syllabus for Advanced Mariachi Program 1	60
Figure 7.2: Syllabus for Advanced Mariachi Program 2	61
Figure 7.3: Syllabus for Advanced Mariachi Program 3	62
Figure 7.4: Syllabus for Advanced Mariachi Program 4	62
Figure 7.5: Syllabus for Advanced Mariachi Program 5	63
Figure 7.6: 2018 Armando C. Gonzales Student Showcase Concert Judging Sheet	94
Figure 7.7: 2018 Albuquerque Mariachi Spectacular Showcase Competition Judging Sheet	95
Figure 7.8: 2018 Festival of International Books and the Arts Competition Judging Sheet	96
Figure 7.9: 2018 Festival of International Books and Arts Competition Judging Sheet	97

List of Tables

Table 7.1: Scale for Measuring the Frequency with which the Son de Mariachi is Taught in Instructional Programs	43
Table 7.2: Scale for Measuring the Frequency with which the Son de Mariachi is Played at Competitions	48
Table 7.3: Elements of Son de Mariachi Performance Technique Described by Masters	59
Table 7.4: Elements of Son de Mariachi Performance Technique Taught in Programs	71
Table 7.5: Chart for Comparing Performance Technique Taught in Programs with Performance Technique Described by Masters	73
Table 7.6: Scales for Comparing Performance Technique Taught in Instructional Programs with Performance Technique Described by Master Musicians	73
Table 7.7: Violin	73
Table 7.8: Trumpet	73
Table 7.9: Guitarron	73
Table 7.10: Vihuela/Guitar	74
Table 7.11: Correspondence of Programs	74
Table 7.12: Comparison Chart for Group 1	75
Table 7.13: Comparison Chart for Group 2	76
Table 7.14: Comparison Chart for Group 3	76
Table 7.15: Comparison Chart for Group 4	77
Table 7.16: Comparison Chart for Group 5	77
Table 7.17: Scales for Comparing Performance Technique Taught in Programs with Performance Technique Played by Student Ensembles	78
Table 7.18: Violin	78
Table 7.19: Trumpet	78
Table 7.20: Vihuela/Guitar	78

Table 7.21: Correspondence of Programs	79
Table 7.22: Chart for the Assessment of Group 1	81
Table 7.23: Chart for the Assessment of Group 2	83
Table 7.24: Chart for the Assessment of Group 3	85
Table 7.25: Chart for the Assessment of Group 4	87
Table 7.26: Chart for the Assessment of Group 5	89
Table 7.27: Scales for Comparing Performance Technique used by Student Ensembles with Performance Technique Described by Master Musicians	90
Table 7.28: Violin	90
Table 7.29: Trumpet	90
Table 7.30: Guitarron	90
Table 7.31: Vihuela/guitar	91
Table 7.32: Ensemble Correspondence	91

Abstract

The Impact of Mariachi Instructional Programs on the Son de Mariachi
among Student Mariachi Ensembles

By

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Master of Arts in Chicana and Chicano Studies

I will examine the impact of mariachi instructional programs on the son de mariachi among student mariachi ensembles, with focus on the frequency with which the son de mariachi is played at competitions and the instrumental performance technique used at competitions. I will do this by examining the frequency with which the son de mariachi is taught in these programs and the instrumental performance technique taught in these programs. The son de mariachi is the genre indigenous to the mariachi ensemble. It has been played in western Mexico for centuries and it has been cultivated in the United States for decades, and most recently among Chicana and Chicano youth at mariachi competitions. These young Chicanas and Chicanos learn the son de mariachi at instructional programs which are offered in several public schools, colleges and universities in the Southwest and at annual mariachi conferences. In this thesis, I provide an overview of the son mexicano, the son de mariachi, the mariachi ensemble, and an examination of mariachi instructional programs. Next, I examine the literature related to the son de mariachi and mariachi instructional programs. I then explain the methods that I used to conduct this study and conclude with my findings to determine the impact of mariachi instructional programs on the son de mariachi.

CHAPTER 1

Thesis Statement and Introduction

Thesis Statement

In this thesis I am examining the impact of mariachi instructional programs on the *son de mariachi* among student *mariachi* ensembles, with focus on the frequency with which the *son de mariachi* is played at competitions and the instrumental performance technique¹ used at competitions. I will do this by examining the frequency with which the *son de mariachi* is taught in these programs and the instrumental performance technique taught in these programs.

Introduction

The *son de mariachi*² is a Mexican musical genre that originated in the western region of Mexico, which includes the states of Jalisco, Michoacán, Nayarit and Colima. The *son de mariachi* is the indigenous genre of the *mariachi* ensemble³. Even though the *mariachi* ensemble has incorporated repertoire such as *sones jarocho*s, *sones huastecos*, many genres of Mexican song, and selections composed for symphony orchestras, these are not original to the *mariachi* ensemble and they are not diagnostic of the ensemble.

¹ Although the voice is considered an instrument, my thesis will focus only on the instrumental performance technique of the violin, trumpet, harp, *guitarrón*, *vihuela* and guitar.

² “The term preferred here is *son de mariachi* rather than the more customary *son jalisciense*, a label that identifies a specific variant. Within the heading of *son de mariachi* we include the *son jalisciense* (from the state of Jalisco) the *son michoacano* (from the state of Michoacán) the *son abajeño*, the *son colimense*, etc.. . .” (Herrera, 2017, p. 58).

³ The *mariachi* ensemble can be categorized into two separate types of ensembles: The rural *mariachi* ensemble (developed in the western Mexican countryside during the early 1800’s) and the urban *mariachi* ensemble (established in Mexico City between the 1930’s and 1950’s). These two ensembles are marked by variations in instrumentation, repertoire, and instrumental performance technique. In this study I simply use “*mariachi* ensemble” to refer to the urban *mariachi* ensemble.

Despite the inclusion of these genres, the *son de mariachi* continues to be the defining genre of the ensemble and the core of the ensemble's repertoire.

Because the *son de mariachi* is the nucleus of the *mariachi* ensemble's repertoire, it continues to be played by ensembles throughout Mexico and in the United States. In addition, the *son de mariachi* also forms part of the repertoire taught in *mariachi* instructional programs. For approximately forty years, mariachi instructional programs have attracted scores of Chicana and Chicano youth in the Southwest. Programs of this type are generally found in cities with a high population of people of Mexican descent, where they are offered in several public middle and high schools, at colleges and universities, and at annual *mariachi* conferences. These programs provide instruction in the performance of the various musical genres that have become part of the repertoire of *mariachi* ensembles (*son de mariachi*, *son jarocho*, *son huasteco*, and the various genres of Mexican song).

In my observation for the past 17 years as a student, instructor, and professional *mariachi* musician, student *mariachi* ensembles that participate in *mariachi* competitions stem from public school and college and university programs. Many students attend the conference workshops as supplemental instruction to their public school or college and university programs. The conference workshops are part of annual *mariachi* conferences, which also include the *mariachi* competitions.

CHAPTER 2

The *Son Mexicano* and the *Son de Mariachi*

The *Son Mexicano*

The *son mexicano* is a broad musical genre that includes several regional co-traditions found throughout Mexico such as the *son jarocho* from southern Veracruz; the *son huasteco* from the *huasteca* region (Veracruz, San Luis Potosi, Puebla, Querétaro, Hidalgo, Tamaulipas, and Guanajuato); and the *son de mariachi* from the western region of Mexico (Colima, Jalisco, Michoacán, Nayarit, Sinaloa). The *son mexicano* derives its uniqueness from a peculiar performance technique on regional instruments such as the *vihuela* (five string guitar-like instrument), *jarana jarocho* (eight string guitar-like instrument), and the *huapanguera*, (five string guitar-like instrument), and on non-regional instruments such as the violin, trumpet, and the non-pedal harp; a vocal performance in a regional style; and a dance marked by percussive heel tapping and brushing of the feet known as *zapateado*. (Herrera, 2017, p. 13).

The different regional varieties of the *son* share many characteristics such as *mánicos*, (strumming patterns used on the guitar like instruments); frequent syncopation on both the rhythm (*guitarrón*, *vihuela*, *guitar*, *harp*) and the melody instruments (*violin*, *trumpet*); chord progressions that usually consist of the tonic, subdominant, and dominant; ambiguous tempos; and an aggressive instrumental performance technique such as heavy bowing on the violin and aggressive strumming on the guitar-like instruments. Although these regional varieties of the *son* share several characteristics, they each have their own peculiarities. (Herrera, 2017, p 13).

The *Son de Mariachi*

The *son de mariachi* as played by urban *mariachi* ensembles is performed on regional instruments such as the *vihuela* (a five string guitar-like instrument), the *guitarrón* (a six string bass instrument), and the *guitarra de golpe* (a five string guitar-like instrument), whose use among urban *mariachi* groups has drastically diminished; and on non-regional instruments such as the violin, trumpet, guitar, and the non-pedal harp. This *son* is characterized by the syncopated rhythms and the constant strumming patterns in double time called *redobles*⁴ on the *vihuela*, *guitarra de golpe*, and guitar. In addition, the *guitarrón* and the *harp* use syncopated bass lines. The violins use heavy aggressive bowing, and a fast, controlled vibrato. The trumpets also incorporate heavy aggressive tonguing, and a fast-controlled vibrato. The *son de mariachi* is also defined by a singing style which consists of a mid to high vocal range sung by either a soloist, by a two-part harmony duet, or by a two to three-part harmony chorus⁵. The lyrical structure of the majority of *sones de mariachi* consist of four line stanzas with an end rhyme scheme of a,b,a,b. These stanzas are comprised of octasyllabic lines or of alternating heptasyllabic and octosyllabic lines. The first example below is a four-line stanza that consists of octosyllabic lines. The second example is a four-line stanza that alternates between heptasyllabic and octosyllabic lines.

Example 1

⁴ In the *son de mariachi* the *redoble* consists of a rhythmic pattern with the following values in $\frac{3}{4}$ time: quarter note followed by two sixteenth notes and three eighth notes.

⁵ The *son de mariachi* singing style of the urban *mariachi* ensemble differs from that of the *son de mariachi* singing style of the rural *mariachi* ensemble. The urban singing style for the *son de mariachi* consists of elements from “bel canto” singing. In contrast, the rural singing style of the *son de mariachi*, consists of characteristics such as high-pitched singing, improvisational phrasing, and a thin tone.

Las Abajeñas

Me gustan las abajeñas

Por altas y presumidas.

Se bañan y se componen

Y siempre descoloridas.

Example 2

El Cihualteco

Arriba de cihuatlán

Le nombran la agua escondida.

Donde se van a bañar

Cihualtecas de mi vida.

Additionally, the structure of the *son de mariachi* usually is made up of an instrumental introduction, followed by one to three verses, an additional instrumental section, and a common ending for all *sones*. The *son de mariachi* is also characterized by the *zapateado*, which is a dance that features foot tapping and brushing of the feet. The *zapateado* in the *son de mariachi* is defined by a variety of steps that are unique to the western region of Mexico, such as the *caballito*, *borrachito*, *lazado*, and *taconeado*. Each of these consists of a standard set of step combinations that may include flat heel flat, flat toe flat, or flat, flat, flat. In addition, these combinations are also used with turns, hops, pauses, and skirt work used by the female dancers. (A. Andrade personal communication, 2018)⁶

⁶ Dr. Argelia Andrade is a full-time Spanish professor at El Camino College in Torrance, California. She is also the founder and director of *Nuestras Raíces*, a non-profit cultural and dance company in Gardena, California.

CHAPTER 3

The *Mariachi* Ensemble

Geographic Distribution

The *mariachi* ensemble originated in the western region of Mexico (Jalisco, Michoacán, Colima, Nayarit, Sinaloa). Since the 1930's, Mexico City has remained the area with the highest concentration of *mariachi* ensembles in Mexico. Other major cities throughout Mexico, such as Guadalajara, Monterrey, and Guanajuato also have a notable presence of this ensemble. In addition, the ensemble can also be found in high numbers in the United States, mainly in cities with a high population of people of Mexican descent. Notable among these cities are San Antonio, El Paso, Tucson, Albuquerque, Las Vegas, San Diego and Los Angeles. Additionally, this ensemble can also be found in high numbers in the small cities that make up Rio Grande Valley in south Texas (Edinburg, McAllen, Roma, Brownsville, Pharr, Mission, Rio Grande City).

Instrumental Composition

The urban *mariachi* ensemble's instrumental composition was established by the Mariachi Vargas de Tecalitlan⁷ in Mexico City between the 1930's and the 1950's. Today, this instrumentation is the model for urban *mariachi* groups in the United States and in Mexico. The traditional instruments used in the ensemble, except for the harp, can be classified as regional and non-regional. (Herrera, 2017, p. 13)

Regional Instruments

⁷ *Tecalitlan* is a Nahuatl place name, like so many others in the state of Jalisco. (e.g., Zapotitlic, Zapopan, Tizapan, Ahuilisculco, Ocotlan). As such, the stress (accent, not the accent mark) falls on the /i/ with no need for an accent mark. The Spanish pronunciation shifts the stress to "tlan," thus requiring an accent mark over the /a/. Hence, we have the contemporary spelling (Tecalitlán), which matches the Spanish pronunciation. (F. Herrera, personal communication, 2017). I chose, however, to spell this toponym without the accent mark in order to reflect the original Nahuatl sound.

A regional instrument is one that has its origin in a specific region of Mexico such as western, eastern, northern or southern Mexico. In the case of what we can term *mariachi* instruments, these derive from western Mexican states such as Jalisco, Michoacán, Nayarit, and Colima, and are used almost exclusively by the *mariachi* ensemble. Among the regional instruments of the contemporary urban *mariachi* ensemble is the *vihuela*, which is the primary rhythm instrument for the ensemble. This instrument is small, with a round back, a flat soundboard, and a medium sized neck. Its five strings are strummed using a combination of *mánicos* producing a striking high-pitched sound. The *vihuela* was developed in western Mexico for the performance of the *son de mariachi*.

Another *mariachi* regional instrument is the *guitarra de golpe*. This is a medium sized rhythm instrument with a flat back, and a flat soundboard. Its five strings are strummed using a combination of *mánicos*⁸. This instrument produces a rugged medium pitched sound. Urban *mariachi* groups seldom use the *guitarra de golpe*. However, it is still used by *mariachi* groups in rural areas.

Another *mariachi* regional instrument is the *guitarrón*, which is the bass instrument of the ensemble. Typically, only one *guitarrón* is used. The *guitarrón* is a large instrument with six strings, a round back, a flat soundboard, and a medium sized neck. Its appearance is similar to that of the *vihuela*. The *guitarrón*, however, is significantly larger. Its six strings are plucked two at a time in octaves, producing a low resonant sound. This instrument was also made in western Mexico for the performance of the *son de mariachi*

⁸ Strumming patterns.

Non-Regional Instruments

A non-regional instrument is one that has no specific origin in Mexico and is not used exclusively by a *mariachi* ensemble. These instruments did not go through any modification in Mexico. The non-regional instruments of the urban *mariachi* ensemble include four to six violins and two to three trumpets, which are the melody instruments of the ensemble. Each section plays in two to three-part harmonies. The rural *mariachi* ensemble began to use the violin early on in its development; the urban *mariachi* ensemble adopted the trumpet circa the late 1930's in Mexico City. In addition to the violin and the trumpet, one guitar is used in the contemporary urban ensemble. The guitar is a rhythm instrument in the ensemble and is played by strumming the strings by using a combination of *mánicos*, which are usually synchronized with those performed on the *vihuela*. The guitar produces a deeper sound than that of the *vihuela*, thus balancing the sounds of the two instruments. The guitar came into use in the *mariachi* ensemble between the 1930's and 1950's in Mexico City. A final non-regional instrument is the *mariachi* harp. This harp is identical in its structure to harps from other parts of the world: it has a box, soundboard, and a neck from which its strings are suspended, and sound holes. It differs from other harps with regard to the following: the sound holes are on the soundboard; the box tends to be larger and deeper than that of other harps; and the strings tend to be shorter than those of other harps. This instrument is used for melody and bass parts.

CHAPTER 4

Mariachi Instructional Programs

Geographic Distribution

Public school instructional programs and conference workshops are most commonly found in the southwest, specifically in cities with a high population of Mexican American people such as San Diego, Los Angeles, Las Vegas, Austin, Fort Worth, and El Paso, and the Rio Grande Valley in south Texas (McAllen, Edinburg, Roma, Rio Grande City). These programs can also be found in smaller numbers outside of the southwest such as Seattle, Wenatchee, and Chicago.

Over the past twenty years, scores of young Chicanas and Chicanos in the United States have participated in *mariachi* instructional programs. These programs are offered in the public schools (middle schools, high schools), at colleges and universities, and at annual *mariachi* conferences in the form of workshops. They provide instruction in the performance of the various musical genres that have become part of the repertoire of urban *mariachi* ensembles (*son de mariachi*, *sones jarochos*, *huapangos*, and the various genres of Mexican song). In this chapter, I will explain the features that characterize each type of program, (middle school, high school, college, university, conference workshops), and explain the general framework that they follow.

Public School Programs

Mariachi instructional programs have become part of the curriculum in middle schools and in high schools in various school districts throughout the southwest. As part

of the curriculum, enrollment in these programs usually fulfills a student's elective requirement towards graduation.⁹

Classes that form part of these programs meet during regular class hours. The length of these classes depends on each school's daily class period schedule. Despite the differences in school schedule, *mariachi* instructional programs in middle schools and high schools usually follow two designs: 1) The instructional program is split up by level (beginner, intermediate, advanced) and further split up by the melody instruments (violin and trumpet) and rhythm instruments (*guitarrón*, guitar and *vihuela*). Each level and each instrument type (melody and rhythm) meet during a different class period. Additional practice time may be set up by the instructors of these programs, which may consist of morning or afternoon meetings, as determined by the instructor. 2) The program is split up by level (beginner, intermediate, advanced) but the melody and rhythm instruments meet during the same class period; that is, entire ensembles meet during the same class. The sessions include all of the instruments at once (*violin*, trumpet, harp, *guitarrón*, *vihuela* and guitar).

Below are examples of these two designs.

Design 1: Levels and Instrumentation split up.

- **Chaparral High School, Las Vegas, Nevada**
2017-2018 *Mariachi* Class Schedule

⁹ “This one-year, elective course is designed for students with no previous mariachi guitar/vihuela experience. Students will receive guidance and direction in solving problems related to playing the guitar/vihuela on a beginning level and will learn many of the different styles, skills, and techniques required to become a successful musician. Areas of concentration include: correct posture, note reading, aural skills, flat picking, singing songs, rhythmic patterns, chord study, finger picking styles (when appropriate), melody construction, musical forms, tablature notation, improvisation, and performing experiences. This course may be repeated for credit” (Clark County School District: midwestclininc.org).

Teacher: Mónica Fogelquist

*All classes are 50 minutes long

1st period: beginning violin and trumpet

2nd period: beginning *armonía* (rhythm section): *guitarrón, vihuela, guitar*)

3rd period: planning period

4th period: planning period

5th period: intermediate *armonía* (*guitarrón, vihuela, guitar*)

6th period: intermediate *mariachi* ensemble

7th period: advanced *mariachi* ensemble**

***Performing group: This group was required to stay for after school rehearsals three days a week. Two of the rehearsals were sectionals (Monday: violins and trumpets, Tuesday: armonías) and the third day was whole group rehearsal. Rehearsals would last 1.5 hours beyond the regular school day. This group was also required to perform outside of class time at school, district, and community functions. (Mónica Fogelquist, personal communication, 2018).*

Design 2: Entire ensemble meetings.

- *Edcouch-Elsa High School and Edcouch-Elsa Junior High School, Edcouch, Texas*

2017-2018 *Mariachi* Class Schedule

Teachers: Marcos García, Mario Ferrer, Michael Sital

*All classes are 45 minutes long

High School Campus:

1st Period: Varsity (advanced) *Mariachi* Ensemble

2nd Period JV (intermediate) *Mariachi* Ensemble

Junior High Campus:

3rd Period: Beginning *Mariachi* Ensemble

4th Period JV (intermediate) *Mariachi* Ensemble

5th Period Varsity (advanced) *Mariachi* Ensemble (M. García, personal communication, 2018).

The number of instructors in each instructional program varies at each school. Some schools only have one instructor who is in charge of all of the students on every type of instrument (violin, trumpet, *guitarrón*, guitar, vihuela). The program at Chaparral High School in Las Vegas would be an example. By contrast, the instructional programs at Edcouch Elsa Junior High School and at Edcouch High School are made up of three teachers, each of whom specializes in an instrument. In addition, some schools hire an aide who assists the teacher(s) with the instruction of the students. The instructional program at Rio Grande High School in south Texas consists of three full time teachers, and an aide who goes to the school daily. Generally, programs that have more financial support and programs that have support by the school administration have more mariachi instructors.

College and University Programs

In addition to *mariachi* instructional programs offered in the public schools, colleges and universities have also incorporated these programs into their curriculum. Institutions such as The University of Texas Rio Grande Valley, The University of Texas Austin, Southwestern Community College, Texas State University, Texas Tech University, and The University of California Los Angeles all offer courses in *mariachi* instruction through their music departments, where they usually fulfill a section of a student's graduation requirements.

In contrast to the public school programs, college and university programs do not divide their programs by instruments, but do so by levels (beginning, intermediate, advanced). For example, Southwestern Community College in Chula Vista, California offers three courses per semester which are divided into beginning, intermediate and advanced levels. The University of Texas at Austin offers one course per semester which is open to students of all levels. The University of Texas Rio Grande Valley offers three courses per semester in which all students are required to pass an audition to enroll.

Below is a list of colleges and universities that offer mariachi instructional programs:

- The University of Texas, Rio Grande Valley
- The University of Texas, Austin
- Texas Tech University
- Texas State University, San Marcos
- The University of North Texas
- The University of California, Los Angeles
- California State Polytechnic School, Pomona
- California State University, Los Angeles
- California State University, Long Beach
- Southwestern Community College
- The University of Arizona

Figure 4.1: Picture of The University of Texas Rio Grande Valley *mariachi* ensemble



Workshops

Mariachi instructional programs are also offered during annual *mariachi* conferences. These conferences are four to five days long and take place in cities across the American southwest. The conferences are coordinated by separate organizations, but they generally follow the same format with regard to the length of the conference and the different components that comprise them. These include instructional workshop, student competitions, jam sessions¹⁰, history lessons, student showcase concerts, and professional *mariachi* ensemble concerts. The most important component is the instructional workshop, which lasts between 2-3 days.

The most established conference workshops are found at the Albuquerque *mariachi* conference, which is known as the Albuquerque Mariachi Spectacular, the Tucson International Mariachi Conference, and at the San Antonio Mariachi Conference, known as the Mariachi Vargas Extravaganza.

¹⁰ Jam sessions are after hour events that are part of a *mariachi* conference. In these sessions, the instructors and students gather to play a variety of selections. Jam sessions can last up until the early hours of the morning.

As in the case of public school and university programs, conference workshops are divided into components. These programs generally follow two formats. The first type consists of divisions by level (beginner, intermediate, advanced, masters) and instrumental category (violin, trumpet, *guitarrón*, harp, and *vihuela* and guitar). In this type of program, each level and each instrumental category (melody and harmony)-has one or two instructors. The second format consists of division by levels (beginner, intermediate, advanced, masters) but not by instrumental category in this type of division, each level meets as an ensemble and each level can have anywhere from 5-10 instructors, depending on the size of the class.

The instructors who teach in these workshops are selected by members of the organization that sponsor these conferences. It was common for these conferences to select as instructors of individual elite *mariachi* musicians from Mexico and the United States or entire ensembles such as Mariachi Los Camperos, Mariachi Sol de México, or Mariachi Vargas de Tecalitlan. In recent years, some programs have reduced the number of elite *mariachi* instructors and have not chosen entire elite groups to teach at the instructional program. The Tucson International *Mariachi* Conference continues to invite entire elite ensembles to teach in their conference workshops.

These workshops typically meet between 6-8 hours a day. However, the individual class sessions, the group rehearsals, and the lunch break hours vary according to each conference. Below are the daily schedules of two major *mariachi* conferences.

Figure 4.2: Picture of Students at the Tucson International Mariachi Conference



Figure 4.3: Picture of Students at the Tucson International Mariachi Conference



Figure 4.4: 2018 Tucson International Mariachi Conference Workshop Schedule

Tucson International Mariachi Conference | April 25-28, 2018



2018 Mariachi Workshop Schedule			
Please note that this is a tentative schedule designed to give instructors and students an idea of what to expect at TIMC. All times and dates listed here are subject to change.			
Folklorico workshops will be held at the Pascua Yaqui Wellness Center.			
Registration/Orientation, Lunch, El Mariachi Canta Student Vocal Competition, Showcase/Espectacular Concerts, Mass, and Garibaldi will be held at Casino Del Sol.			
Wednesday, April 25	Thursday, April 26	Friday, April 27	Saturday, April 28
<p>7:00 am Registration Casino Del Sol (Parking Garage Breezeway)</p> <p>8:00 – 8:45 am Orientation Casino Del Sol Conference Rooms A-D</p>			
<p>9:00 a.m. – 12:30 pm Workshops Casino Del Sol Ballroom A & B – Level 3 Ballroom C – Masters Ballroom D – Level 1 Ballroom E – Level 2 Salon A – Harp Salon B – Voice AVA B – Master Voice</p> <p>10:30 – 10:45 am Break</p>	<p>9:00 am – 12:30 pm Workshops Casino Del Sol Return to same rooms</p> <p>10:30 – 10:45 am Break</p>	<p>9:00 – 11:30 am 9:00 – 9:15 am Announcements</p> <p>9:15 – 11:00 am Music review, all students Conference Room A-D</p> <p>11:00 – 11:30 am Evaluation</p>	
<p>12:30 – 1:30 pm Lunch Break Lunch will be provided at Casino Del Sol</p>	<p>12:30 – 1:30 pm Lunch Break Lunch will be provided at Casino Del Sol</p>	<p>12:00 pm Concert Rehearsal <i>Selected students only</i> Casino Del Sol AVA Amphitheater</p>	<p>10:00 am Mariachi Mass Casino Del Sol Ballroom</p>
<p>1:30 – 3:30 pm Workshops Casino Del Sol Return to morning rooms</p> <p>3:30 – 4:30 pm All levels review of music Casino Del Sol Conference Rooms A-D</p>	<p>1:30 – 3:15 pm Workshops Casino Del Sol Return to same rooms</p> <p>3:30 – 4:30 pm Mariachi Music Review (Concert Rehearsal)</p>	<p>6:00 pm Participating students performing at concert report to Ava Amphitheater.</p>	<p>11:00 am – 11:00 pm Festival Garibaldi AVA Amphitheater</p>
<p>6:00 pm El Mariachi Canta Student Vocal Competition Casino Del Sol Ballroom C</p>	<p>6:00 pm Showcase Concert Casino Del Sol AVA Amphitheater All groups must be in trajes, ready to perform 30 minutes before stage call in green room.</p> <p><i>Admittance to Showcase Concert with wristband</i></p>	<p>7:00 pm Espectacular Concert Casino Del Sol AVA Amphitheater</p> <p><i>Admittance to Espectacular Concert with ticket</i></p>	<p><i>Admittance to Garibaldi with wristband</i></p>

Figure 4.5: 2018 Albuquerque Mariachi Spectacular Workshops Schedule



2018 Mariachi Spectacular Workshop Schedule

*****	WEDNESDAY July 11, 2018	
8:00 AM	REGISTRATION Walk-up Pre-Registered Groups/Individuals (pick up Materials)	Lower Level Convention Center Lower Level Convention Center
9:00 AM	OPENING ORIENTATION	KIVA Auditorium – Upper Level
10:00AM-11AM	Master Teachers will select Master Class from auditions in MASTER CLASS INSTRUCTION CLASSROOMS. Those who checked audition box in registration forms, proceed to MASTER CLASS classroom.	All instrument MASTER CLASS CLASSROOMS
10:00 AM	BREAKOUTS: INSTRUCTION	
	Beginning Level: "Allá en el Rancho Grande" Intermédiaire Level: "El Cofrecito" Advanced Level: E 'chale un Cinco al Piano"	All Beginning Classrooms All Intermediate Classrooms All Advanced Classrooms
12:00- 1:00	LUNCH	
1:00-2:00	GENERAL SESSION: Mariachi: Our Cultural Inheritance. Adolfo Estrada	KIVA Auditorium – Upper Level
2:00-4:00	Beginning Level: "Allá en el Rancho Grande" Intermediate Level: "Hermoso Cariño" Advanced Level: "El Becerro" Máster Level: "Cual de Las Dos?"	All Beginning Classroom All Intermediate Classrooms All Advanced Classrooms All Master Classrooms
4:00- 5:00 PM	GROUP REHEARSAL	
	All Beginning Levels: Intermediate and Advanced Levels	Taos Room Lower Level KIVA Auditorium – Upper Level
*****	THURSDAY July 12, 2018	
9:30 – 10:00	<i>Music Review</i>	KIVA Auditorium – Upper Level
	BREAKOUTS: INSTRUCTION	
10AM-12 :00	Beginning Level: "Tres Días" Intermédiaire Level: "Me Nace del Corazón" Advanced Level: "El Destino" Máster Level: "Cual de Las Dos?"	All Beginning Classroom All Intermediate Classrooms All Advanced Classrooms All Master Classrooms
12:00-1:00	LUNCH	
1:00-200PM	General Session: Hall of Fame inductee, Manuel Valle Villalpando Presentation: Jonathan Clark	KIVA Auditorium – Upper Level
2:00 – 4:00	BREAKOUTS: INSTRUCTION	
	Beginning Level: "Tres Días" Intermediate Level: "Mi Gusto Es"	All Beginning Classroom All Intermediate Classrooms

Figure: 4.6: 2018 Albuquerque Mariachi Spectacular Workshops Schedule

	Advanced Level: "El Mil Amores" Master Level: "Los Arrieros"	All Advanced Classrooms All Master Classrooms
4:00 – 5:00	GROUP REHEARSAL	
	Beginning Level	Taos Room Lower Level
	Intermediate & Advanced	KIVA Upper Level
*****	FRIDAY July 13, 2018	
9:30 – 10:00	MUSIC REVIEW	KIVA Auditorium – Upper Level
10:00 – 12:00	BREAKOUTS: INSTRUCTION	
	Beginning Level"Ala en el Rancho Grande" & "Tres Días" Intermédiate Level: "Te Quise Olvidar" & "Yo No Fuí" Advanced Level: "Las Gemelas" & Malagueña Salerosa" Master Level: All Selections	All Beginning Classrooms All Intermediate Classrooms All Advanced Classrooms All Master Classrooms
11:00-12:00	Group Director’s Meeting	KIVA BOARDROOM: Located in the west building, 2nd floor inside Kiva Auditorium at NW corner of the Auditorium.. Access from the west Kiva Auditorium doors
12:00 – 1:00	LUNCH	
1:00 –3:00	GROUP REHEARSAL (Concert Practice) Beginning Level Intermediate & Advanced & Master Level	Taos Room KIVA Auditorium – Upper Level
4:00 – 5:00	SOUND CHECK -MASTER CLASS -ONLY	Downtown Civic Plaza
6:00PM	ALL- Report to Downtown Civic Plaza for SHOWCASE CONCERT & COMPETITION	
6:30PM	CONCERT OPENS W/ ALL STUDENTS	Downtown Civic Plaza

Every instructional program culminates with a showcase concert where the students from every level perform selected repertoire that they learned during the 2-3 days of instruction. In addition, student ensembles from the various public school programs, college and university programs, and community *mariachi* ensembles¹¹ that

¹¹ Community *mariachi* ensembles are youth mariachi ensembles that are not affiliated with a public school or college and university instructional program.

were part of the instructional component showcase their group on the main stage. Generally, the showcase concert is open to the public. In the more established conferences such as the Tucson International Mariachi Conference and the Albuquerque Mariachi Spectacular approximately 500 to 1000 audience members attend the showcase concert.

CHAPTER 5

Review of Literature

Although there has been an increase of literature on *mariachi* music among scholars, primarily in the field of ethnomusicology, there is a minimal amount of literature specific to *mariachi* instructional programs and to *sones de mariachi*. A few scholars make brief references to these topics in their work as additional information.

The literature that I reviewed is very specific to the two areas related to my thesis: *mariachi* instructional programs and *sones de mariachi*. After an analysis of various works, I narrowed my literature review to three works. These include a master's thesis by Mark Fogelquist, a doctoral dissertation by Lauryn Salazar, and a doctoral dissertation by William Ricketts.

In his thesis, *Rhythm and Form in the Contemporary Son Jalisciense*, Mark Fogelquist (1975) stresses the importance that the *son jalisciense*¹² has to the *mariachi* ensemble.

It is possible, nevertheless, to grasp the musical essence of the tradition by turning to the genre that has been the ensemble's primary source of identity since its origin. No song type surpasses the *son* in making effective use of the *mariachi*'s instrumental resources, and none speaks for the tradition with such directness (M. Fogelquist, 1975, p. 79).

Additionally, Fogelquist mentions the uniqueness of *son de mariachi* instrumental performance technique; "The regional character of the *son* depends not on the use of

¹² The term of choice for decades among ethnomusicologists has been "*son jalisciense*." However, I chose to use the term *son de mariachi* because it does not limit the *son de mariachi* to one specific variant. Under the umbrella term *son de mariachi* I include *the son michoacano*, *son abajeño*, *son jalisciense*, *son colimense*, etc. . .)

innovative devices but on a predilection for technique that, in other western popular song forms, are used only for occasional effect” (M. Fogelquist, 1975. P. 81). In addition, Fogelquist states, “The use of instruments in the *son jalisciense* is a primary determinant of the genre’s character.” (M. Fogelquist, 1975. P. 100).

In her dissertation, “From Fiesta to Festival: Mariachi Music in California and the Southwestern United States,” Lauryn Salazar highlights the difficulty of the specific instrumental performance technique used in the *son jalisciense*. She provides an example of Jesús Guzmán’s violin performance technique when playing a *son jalisciense* stating, “his bow technique would make most classical musicians cringe.” Salazar explains that Guzmán’s heavy hand pressure on the bow produces a scratchy sound that is essential in capturing the essence of the *sones jaliscienses*. She continues to describe the difficulty of *son jalisciense* instrumental performance technique and mentions the importance of having an instructor who is familiar with the instrumental performance technique of the *son jalisciense*. She explains this from her experience as a student at UCLA. “In the more complex *sones* like “*El Pasajero*,” “*El Cuatro*,” and “*Las Olas*,” songs that present challenges in rhythmic timing and tricky ornamentations, it has only been through his guidance (Chuy Guzmán’s) that the group has been able to learn to play together” (L. Salazar, 2013. P. 154).

Salazar also writes about instructional programs in her dissertation. She emphasizes the difficulty of teaching *mariachi* music through written music, including *sones de mariachi*. According to Salazar, a setback within *mariachi* instructional programs is that “there is no prevailing method or approach to teaching or learning *mariachi* music” (L. Salazar, 2013. P. 184). Many music educators, some with minimal

or no experience in *mariachi* music are teaching in *mariachi* education programs. Their knowledge of the music, especially of the *son de mariachi* is limited. In her dissertation Salazar also mentions Daniel Sheehy's¹³ concern with *mariachi* instruction in these programs. "The expansion of *mariachi* education outpaced the ability of the system to accommodate the demand and to keep the quality of instruction high. Well-intended school administrators mandated ill-prepared music instructors to teach *mariachi* music." (L. Salazar, 2013. P. 188).

In his dissertation "*Mariachi* as a Music Education Genre: A Study of Program Status, Pedagogical Practices, and Activities," William Ricketts analyzes and provides examples of the pedagogical practices, content knowledge, and skill sets used by selected *mariachi* instructors in K-12 *mariachi* programs in South Texas that they believe are effective. He collects his research through three different frameworks. First, he observes the *mariachi* instructors through what he calls "declarative content knowledge," which he describes as knowledge concerning historical and cultural aspects of Mexico. Second, he uses "General Pedagogical Knowledge," which includes the general organization, structure and planning of the *mariachi* programs. Lastly, he uses "pedagogical content knowledge" to analyze the knowledge *mariachi* instructors possess, which he explains as the placement of fingers on the violin, or the placement of chords on the guitar or vihuela. During the processes of collecting data among 14 *mariachi* instructors, Ricketts also compiled a list of *mariachi* active programs in the public schools of south Texas. Rickett's content is not specifically related to the *son de mariachi*; however, several areas

¹³ Former director and curator of Smithsonian Folkway Records. Daniel Sheehy earned his PhD from UCLA in Ethnomusicology in 1978.

of his thesis coincide with the impact that teaching approaches have on the *son de mariachi*, such as his examination of “pedagogical content knowledge.”

Chapter 6

Methods

Frequency

In order to determine the frequency with which the *son de mariachi* is taught in *mariachi* instructional programs, I examined the repertoire lists of 5 public school programs and 3 conference workshops. I decided to exclude the names of the actual programs for reasons of confidentiality. The public school programs I examined will be referred to as follows:

1. Advanced Mariachi program 1
2. Advanced Mariachi Program 2
3. Advanced Mariachi Program 3
4. Advanced Mariachi Program 4
5. Advanced Mariachi Program 5

I chose to focus on these programs because the ensembles that stem from these programs are performers of the *son de mariachi*.

The three conference workshops I analyzed were the following:

1. 2018 Tucson International Mariachi Conference Workshops
2. 2018 Albuquerque Mariachi Spectacular
3. 2017 San Antonio Mariachi Vargas Extravaganza

I selected these conference workshops because they have a reputation among teachers, instructors and students for providing high quality musical instruction across the various instruments and levels. In addition, these conference workshops have a positive reputation among *mariachi* musicians because they have invited several iconic *mariachi*

musicians to teach throughout the years such as Miguel Martínez, José Hernández, Rigoberto Alfaro, Jesús Rodríguez de Híjar, and Nati Cano.

Next, to determine the frequency with which the *son de mariachi* is played at three student *mariachi* competitions, I examined the competition registration sheets of each student ensemble that competed. These sheets included the selections each ensemble performed. I reviewed the registration sheets of the following competitions:

1. 2018 Armando C. Gonzáles Student Showcase Concert, Tucson
2. 2018 Albuquerque Mariachi Spectacular Student Showcase Competition
3. 2017 San Antonio Mariachi Vargas Extravaganza Competition

I chose these three competitions because they correspond to the *mariachi* conferences and workshops mentioned above. In addition, these competitions attract hundreds of participants each year. A prize from these competitions is nationally recognized by all public school instructional programs.

Lastly, I compared the total number of *sones de mariachi* taught in the instructional programs with the total number of *sones de mariachi* played at *mariachi* competitions, to determine if there is a connection between frequently the *son de mariachi* is taught in programs and frequently the *son de mariachi* is played in competitions. This procedure will determine if the former impacts the latter.

Performance Technique

I used the following methods to determine the impact of *mariachi* instructional programs on *son de mariachi* instrumental performance technique.

Elements of Performance Technique described by Masters

My first step was to determine what performance technique elements are specific and, therefore, vital to the *son de mariachi*. I gathered this information by formal interviews with master performers of the *son de mariachi* and through other contact (apprenticeship, conversation). These performers are considered masters of the *son de mariachi* by professional *mariachi* musicians, instructors, and students. These master performers are seen as models in the performance of the *son de mariachi*. Furthermore, they have participated in elite *mariachi* ensembles such as Mariachi Vargas de Tecalitlan, Mariachi Los Camperos, Mariachi Sol de México and other groups of the same stature. Below is a list and brief biography of the master *son de mariachi* musicians from whom I collected information.

Formal interviews

Question:

1. Can you describe defining characteristics of *son de mariachi* performance technique on your instrument?

Interviewees and Biography

1. Ismael Hernández (Violin)

Ismael Hernández is widely known among *mariachi* musicians as one of the few *mariachi* violinists with profound knowledge of *son de mariachi* performance technique. He was a member of Mariachi Los Camperos for nearly 30 years, where he performed a variety of *sones de mariachi* alongside prominent *son de mariachi* musicians such as Luis

Damián¹⁴, Chema¹⁵, Juan Rodríguez¹⁶ and Cresencio Hernández¹⁷. Ismael is the founder and director of Mariachi Tierra Querida, this ensemble has a reputation between the *mariachi* community as one of the leaders in promoting the cultivation of the *son de mariachi* by performing several *sones de mariachi* that are part of the repertoire of rural *mariachi* ensembles. Lately, Ismael has taught at several conference workshops, and has been the lead violin instructor at the Albuquerque Mariachi Spectacular Conference Workshops.

2. Mark Fogelquist (violin)

Mark Fogelquist is known throughout the *mariachi* community as one of the top public school *mariachi* educators and as a leader of promoting the instruction of the *son de mariachi* in the public schools. Before his retirement in 2013, Mark directed a middle school and high school *mariachi* program in Wenatchee, Washington from 1992 to 2001 and afterward a middle school and high school program in Chula Vista, California from 2001 to 2013. The two ensembles that stemmed from his high school programs (Mariachi Huenachi and Mariachi Chula Vista) were known by professional *mariachi* musicians to have a wide repertoire of *sones de mariachi*. Mark's vast knowledge of the *son de mariachi* on the violin derives from his experience as the director of an elite *mariachi* ensemble (Mariachi Uclatlan) during the 1990's. In this group, he employed several prominent *mariachi* musicians who were master players of the *son de mariachi*.

¹⁴ Former iconic *vihuela* player for Mariachi Los Camperos.

¹⁵ Former distinguished guitarrón player for Mariachi Los Camperos.

¹⁶ Former violin player for Mariachi Los Camperos from the early.

¹⁷ Known as one of the most influential trumpet players of *mariachi* music, former member of Mariachi Vargas de Tecalitlan, Mariachi Los Camperos, and Mariachi Sol de México.

3. Jose Hernández (Trumpet)

José Hernández is considered an eminent *son de mariachi* trumpet player by the *mariachi* community. He is the founder and director of two of the world's top *mariachi* ensembles: Mariachi Sol de México and Mariachi Reyna de Los Angeles¹⁸. Although both ensembles play a variety of genres, their performance of the *son de mariachi* is deemed by *mariachi* musicians as among the best in regard to their use of *son de mariachi* instrumental performance technique. Recently, José has shared his expertise of *mariachi* music at public schools, college and university programs and at various conference workshops as an invited instructor.

4. Jorge Flores (guitarrón)

Jorge Flores is considered an excellent *son de mariachi* guitarrón player by fellow *mariachi* musicians. He is the *guitarrón* player for Mariachi Sol de México, where he has performed the *son* with other elite *mariachi* musicians. In addition, Jorge has had the opportunity to work closely with *son de mariachi* master José Hernández. In addition to his success as a *son de mariachi* performer, he has also gained recognition by his ability to play a variety of different genres at a high level. Recently Jorge Flores was nominated for a Grammy with Mariachi Sol de México for their album “*Leyendas de mi Pueblo.*”

5. José Pérez (vihuela)

José Pérez is the current vihuela player for Mariachi Sol de México. He is a former participant of the Fort Worth High School *mariachi* instructional programs and of the University of Texas Rio Grande Valley instructional program. In these programs he began to study the performance technique of the *son de mariachi*. At the University of

¹⁸ Mariachi Reyna de Los Angeles is an all-female *mariachi* ensemble.

Texas Rio Grande Valley he played and was under the guidance of *son de mariachi* master Adolfo Estrada. José was also a participant at several conference workshops such as the San Antonio Mariachi Vargas Extravaganza, The Albuquerque Mariachi Spectacular, the International Festival for Books and Arts Mariachi Conference and at the Jose Hernández's Mariachi Nationals.¹⁹ José Pérez is a former member of Mariachi Aztlan of the University of Texas Rio Grande Valley, Mariachi Fiesta Mexicana, Mariachi Tierra Querida, and Mariachi Voces de México.

6. Jesse Chuy Hernández

Jesse “Chuy” Hernández has a reputation among *mariachi* musicians of being among the best *son de mariachi* guitar players of all time. In his developing years he studied rigorously with *son de mariachi* guitarist Rigoberto Alfaro, and according to Chuy, learned how to play *sones de mariachi* in part by listening to the Mariachi Vargas de Tecalitlan album titled “Sones de Jalisco.” Chuy Hernandez is an original member of Mariachi Sol de México, where he has played with scores of elite *mariachi* musicians who are also masters of the *son de mariachi*. Recently Chuy Hernández has taught at many conference workshops including the Tucson International Mariachi Conference, the Albuquerque Mariachi Spectacular, the International Festival for the Books and Arts in Edinburg, Texas and at the Mariachi Nationals in Los Angeles.

For the formal interviews, I asked the following question:

1. Can you describe defining characteristics of *son de mariachi* performance technique on your instrument?

- a. Interviews: Other Contact (apprenticeship, conversations)

¹⁹ The Mariachi Nationals is an annual *mariachi* conference in Los Angeles, California created by Jose Hernández.

Miguel Martínez, Nati Cano, Crescencio Hernández, Pedro Hernández, Alex González, Salvador Hernández, Javier Rodríguez, José Luis Salinas, Carlos Hernández, Miguel López, Jorge Contreras, Roberto Díaz, Ismael Hernández, Juan Jiménez, Jesús Rodríguez de Híjar, Juan Rodríguez, Jesús Guzmán, Mónica Fogelquist, Juan Jiménez, Tony Zúñiga, Judith Kamel, Adolfo Estrada, Martin Arellano, Erick Jiménez, Luis Damián and Rigoberto Alfaro. (See list of informal interviewees)

Elements of Performance Technique Taught in Programs

My next method was to examine the elements of *son de mariachi* performance technique taught in *mariachi* instructional programs. I collected this information by reviewing the curriculum of these programs (syllabi, flyers, mission statements) and through formal interviews with instructors of these programs. I reviewed the curriculum of the following programs:

Public School Programs:

1. Advanced Mariachi program 1
2. Advanced Mariachi Program 2
3. Advanced Mariachi Program 3
4. Advanced Mariachi Program 4
5. Advanced Mariachi Program 5

Conference Workshops:

1. 2018 Tucson International Mariachi Conference Workshops
2. 2018 Albuquerque Mariachi Spectacular Conference Workshops
3. 2017 San Antonio Mariachi Vargas Extravaganza Workshops

I interviewed the following instructors; these instructors correspond with the 5 public school programs above.

1. Instructor of Advanced Mariachi Program 1
2. Instructor of Advanced Mariachi Program 2
3. Instructor of Advanced Mariachi Program 3
4. Instructor of Advanced Mariachi Program 4
5. Instructor of Advanced Mariachi Program 5

Interview Question:

When you teach the *son de mariachi*, what do you tell your students specifically to do on their instruments? (violin, trumpet, *guitarrón*, *vihuela*/guitar)

Comparisons

In my next method, I compared the elements of *son de mariachi* performance technique taught in instructional programs with the elements of *son de mariachi* performance technique described by the master *mariachi* musicians. For this method, I used a diagram to illustrate if the elements taught match with the elements described by the masters. After determining which elements coincided, I established to what extent they coincided by using a four-point scale consisting of the following: high correspondence, moderate correspondence, low correspondence and minimal correspondence.

Next, I compared the performance technique used by student *mariachi* ensembles with the performance technique taught in instructional programs. For this step, I also used a diagram to illustrate which characteristics used by the student *mariachi* ensembles match with the characteristics a taught in the programs. After examining which

characteristics matched, I determined to what degree they matched by using a four-point scale made up of the following degrees high correspondence, moderate correspondence, low correspondence and minimal correspondence. I examined the student ensembles through their performances on YouTube. I examine the correlation of each instrument and of each of the following ensembles:

1. Group 1
2. Group 2
3. Group 3
4. Group 4
5. Group 5

Lastly, I compared the performance technique of the student *mariachi* ensembles with the performance technique defined by the master *mariachi* musicians. In the chart I used to illustrate this, I assessed the degree to which the student groups at competitions adhered to the performance technique described by the masters. I used the following four point scale: high correspondence, moderate correspondence, low correspondence and minimal correspondence. I examined each instrument of the following five ensembles. I viewed the performances of these ensembles on YouTube.

1. Group 1
2. Group 2
3. Group 3
4. Group 4
5. Group 5

Judging Criteria

My last method was an analysis of the judging criteria sheets used at three *mariachi* competitions: the 2018 Armando C. González Student Showcase in Tucson Arizona, the 2018 Albuquerque Mariachi Spectacular Showcase, and the 2018 International Festival of Books and Arts competition in Edinburg, Texas. I reviewed these sheets to examine the place that the *son de mariachi* has in the competition criteria.

Chapter 7

Findings

Frequency with which the Son de Mariachi is Taught in Public School Programs

First, I examined the frequency with which the *son de mariachi* is taught in 5 public school programs by examining their 2018 school year repertoire lists. The schools I examined are the following:

1. Advanced Mariachi Program 1
2. Advanced Mariachi Program 2
3. Advanced Mariachi Program 3
4. Advanced Mariachi Program 4
5. Advanced Mariachi Program 5

Below are the repertoire lists of each group:

Advanced Mariachi Program 1 Repertoire List:

La Negra.....*Son de Mariachi*
El Relámpago.....*Son de Mariachi*
Sabor A Mi.....*Canción Bolero*
Amor Eterno.....*Canción Bolero*
El Rey.....*Canción Ranchera*
Las Alazanas.....*Son de Mariachi*
Si Nos Dejan.....*Canción Bolero*
La Culebra.....*Son de Mariachi*
El Gusto.....*Son de Mariachi*
No Me Queda Mas.....*Canción Bolero*
La Bikina.....*Joropo*
Triste Recuerdos.....*Canción Ranchera*
Volver Volver.....*Canción Ranchera*
El Autlense.....*Son de Mariachi*
Rinconcito en el Cielo.....*Canción Ranchera*
Costumbres.....*Canción Bolero*
Jesusita en Chihuahua.....*Polka*
Viva México.....*Canción Nacionalista*

Canta Canta.....Canción de Amor
Campanas.....Canción Navideña
Crucifijo de Piedra.....Canción Huapango
Cariño Nuevo.....Canción Bolero
Christmas Medley.....Melodía Navideña
La madrugada.....Son de Mariachi
Los Machetes.....Polka

After examining the repertoire list of the advanced *mariachi* programs 1, I found that the *son de mariachi* makes up 28.00% of their total repertoire. Of the 25 selections, 7 were *sones de mariachi*.

Advanced Mariachi Program 2 Repertoire List:

El Son de Mi Tierra.....Son de Mariachi
La Cigarra.....Canción Huapango
La Vaquilla.....Son de Mariachi
Cielo Rojo.....Canción Huapango
Así Fue.....Canción de Amor
A La Luz de los Cocuyos..Canción Huapango
Fallaste Corazón.....Canción Ranchera
La Malagueña.....Canción Huapango
Para que me Haces Llorar....Canción Popular

Based on my examination of the repertoire list of advanced *mariachi* program 2, the *son de mariachi* makes up 22.22% of the total repertoire. Of the 9 selections, 2 were *sones de mariachi*.

Advanced Mariachi Program 3 Repertoire List:

El Relámpago.....Son de Mariachi
Me Gustas Mucho.....Canción Ranchera
En Mi Viejo San Juan.....Canción Bolero
No Me Se Rajar.....Canción Ranchera
Si Nos DejanCanción Bolero
Me Equivoque Contigo ..Canción Ranchera
Tristes Recuerdos.....Canción Ranchera
Hermoso Cariño.....Canción Ranchera
Acá Entre Nos.....Canción Ranchera

Cielito Lindo.....*Canción Tradicional*
Sabor A Mi.....*Canción Bolero*
La Ley Del Monte.....*Canción Ranchera*
Cuando El Destino.....*Canción Ranchera*
Popurrí de Chihuahua...*Popurrí*
Aires Del Mayab.....*Canción Nacionalista*
La Negra.....*Son de Mariachi*

After examining the repertoire list of advanced *mariachi* program 3, I found that the *son de mariachi* makes up 12.5% of the total repertoire. Of the 16 selections, only 2 were *sones de mariachi*.

Advanced Mariachi Program 4 Repertoire List:

La Negra.....*Son de Mariachi*
Los Aguacates.....*Son de Mariachi*
Son de El Pedregal.....*Son de Mariachi*
Son del Cariño.....*Son de Mariachi*
El Caballito.....*Son de Mariachi*
Fiesta del Mariachi.....*Cancion Nacionalista*
Las Mañanitas.....*Cancion Tradicional*
Los Barandales del Puente.....*Cancion Tradicional*
La Bamba.....*Son Jarocho*
Cariño.....*Canción de Amor*
Hermoso Cariño.....*Canción Ranchera*
El Rey.....*Canción Ranchera*
La Reina es el Rey.....*Canción Ranchera*
Arboles de la Barranca.....*Canción Ranchera*
Tu Solo Tu.....*Canción Ranchera*
Amor Eterno.....*Canción Bolero*
El Color de tus Ojos.....*Canción Popular*
Cielo Andaluz.....*Paso Doble*
Amanecí Otra Vez.....*Canción Ranchera*
Cumbias Popurrí.....*Cumbia*
La Ley del Monte.....*Canción Ranchera*

Based on my examination of the selection list of advanced *mariachi* program 4, I found that the *son de mariachi* makes up 23.80% of the total repertoire. Of the 21 selections played in this program, 5 of them were *sones de mariachi*.

Advanced Mariachi Program 5 Repertoire List:

<i>La Negra</i>	<i>Son de Mariachi</i>
<i>El Relámpago</i>	<i>Son de Mariachi</i>
<i>El Cihualteco</i>	<i>Son de Mariachi</i>
<i>La Mariquita</i>	<i>Son de Mariachi</i>
<i>Los Aguacates</i>	<i>Son de Mariachi</i>
<i>Bonito Tecalitlan</i>	<i>Son de Mariachi</i>
<i>El Son de mi tierra</i>	<i>Son de Mariachi</i>
<i>Los Cazadores</i>	<i>Son de Mariachi</i>
<i>La Vaquilla</i>	<i>Son de Mariachi</i>
<i>Las Alazanas</i>	<i>Son de Mariachi</i>
<i>Arriba Pichátaro</i>	<i>Son de Mariachi</i>
<i>El Caballito</i>	<i>Son de Mariachi</i>
<i>El Gavilancillo</i>	<i>Son de Mariachi</i>
<i>El Balajú</i>	<i>Son Jarocho</i>
<i>El Tilingo lingo</i>	<i>Son Jarocho</i>
<i>La Bamba</i>	<i>Son Jarocho</i>
<i>Mi Tierra Mexicana</i>	<i>Canción Nacionalista</i>
<i>Fiesta del Mariachi</i>	<i>Canción Nacionalista</i>
<i>Guadalajara</i>	<i>Canción Nacionalista</i>
<i>Jesusita en Chihuahua</i>	<i>Polka</i>
<i>El Barrilito</i>	<i>Polka</i>
<i>La Chuparrosa</i>	<i>Polka</i>
<i>Los Machetes</i>	<i>Polka</i>
<i>Anoche estuve llorando</i>	<i>Canción Ranchera</i>
<i>Los Laureles</i>	<i>Canción Ranchera</i>
<i>Volver Volver</i>	<i>Canción Ranchera</i>
<i>El Remedio</i>	<i>Canción Ranchera</i>
<i>Hermoso cariño</i>	<i>Canción Ranchera</i>
<i>Las Llaves de mi alma</i>	<i>Canción Ranchera</i>
<i>Acá entre nos</i>	<i>Canción Ranchera</i>
<i>Ella</i>	<i>Canción Ranchera</i>
<i>El Rey</i>	<i>Canción Ranchera</i>
<i>Se me Olvidó Otra Vez</i>	<i>Canción Ranchera</i>
<i>Por un Amor</i>	<i>Canción Ranchera</i>
<i>Amarga Navidad</i>	<i>Canción Ranchera</i>
<i>Amor de los Dos</i>	<i>Canción Ranchera</i>
<i>Camino de Guanajuato</i>	<i>Corrido</i>
<i>Llorona</i>	<i>Canción Tradicional</i>
<i>Leña de Pirul</i>	<i>Canción Ranchera</i>

La Misma.....Canción Ranchera
Alma de Acero.....Canción Ranchera
La Farsante.....Canción Ranchera
Yo Quiero Saber de Ti.....Canción Ranchera
Las Mañanitas.....Canción Tradicional
De Colores.....Canción Tradicional
Buenos días Paloma Blanca...Canción Tradicional
Virgencita Mexicana.....Canción Tradicional
Amor Se Dice Cantando.....Canción Ranchera
Cielito Lindo.....Canción Tradicional
Sabor a Mi.....Canción Bolero
Mucho corazón.....Canción Bolero
Si nos dejan.....Canción Bolero
Rayito de luna.....Canción Bolero
La gloria eres tú.....Canción Bolero
Ojos españoles.....Canción Tradicional
Ya Lo Se Que tu te Vas.....Canción Bolero
Los Dos.....Canción Bolero
Nada Pasó.....Canción Bolero
En Mi Viejo San Juan.....Canción Bolero
Mariachi loco.....Cumbia
Cumbia del río.....Cumbia
El Cafetal.....Cumbia
Mi Burrito Sabanero.....Canción Popular
Rumbo al Sur.....Corrido
Viva México.....Canción Nacionalista
Siete Leguas.....Corrido
La Bikina.....Joropo
Mi Ciudad.....Canción Nacionalista
Islas canarias.....Paso Doble
El Viajero.....Canción Nacionalista
Cucurrucucu Paloma.....Canción Huapango
Serenata Huasteca.....Canción Huapango
El Niño Perdido.....Polka
Feliz Navidad.....Canción Navideño
Las Posadas.....Canción Navideño
At Last.....English Popular Song
You don't have to Say you Love Me.....English Popular Song
Blue Bayou.....English Popular Song

After analyzing the repertoire list of advanced *mariachi* program 5, I found that 13 out of 78 selections are *sones de mariachi*. That is, 16.67% of the total repertoire are *sones de mariachi*.

Summary of Frequency Taught in Programs

After combining the total repertoire taught in these 5 programs, I found that 29 out of 149 selections were *sones de mariachi*. That is 19.46% of the total repertoire.

Frequency with which the *Son de Mariachi* is Taught in Conference Workshops

Next, I determined the frequency with which the *son de mariachi* is taught in 3 conference workshops by examining their repertoire lists. The conference workshops I examined were the following:

1. 2018 Tucson International Mariachi Conference Workshops
2. 2018 Albuquerque Mariachi Spectacular Conference Workshops
3. 2017 San Antonio Mariachi Vargas Extravaganza

2018 Tucson International Mariachi Conference Workshops Repertoire List:

Level I

Las Mañanitas Mexicanas.....*Canción Tradicional*
 Twinkle, Twinkle, Little Star Warm Up..American child song
 Ode to Joy Warm Up.....Orchestral warm up modification
Cielito Lindo.....*Canción Tradicional*
Chiapanecas.....*Canción de Marimba Canción*
Chiapaneca
Allá en el Rancho Grande.....*Canción Tradicional*
Los Machetes.....*Polka*
La Culebra.....*Son de Mariachi*

Level II

La Marcha de Zacatecas.....*Polka*
Jarabe Tapatío.....*Jarabe*
Arriba Pichátaro.....*Son de Mariachi*

Level III

Las Abajeñas.....*Son de Mariachi*
Canto a Veracruz*Jarocho Medley*
De Colores.....*Canción Tradicional*

In the instructional program at the 2018 Tucson International Mariachi Conference, a total of 14 selections were given to the participants of the program. 3 of these were *sones de mariachi*: *La Culebra*, *Arriba Pichátaro*, and *Las Abajeñas*. That is, 21.42% of the program's total repertoire were *sones de mariachi*.

2018 Albuquerque Mariachi Spectacular Conference Workshops Repertoire List:

Begginners:

Allá en el Rancho Grande..... *Canción Tradicional*
Tres Días..... *Canción Ranchera*

Intermediate

El Cofrecito..... *Son de Mariachi*
Me Nace Del Corazón *Canción Huapango*
Mi Gusto es..... *Canción Ranchera*
Te Quise Olvidar..... *Canción Ranchera*
Yo No Fui..... *Cumbia*
Hermoso Cariño..... *Canción Ranchera*

Advanced:

E'chale un Cinco al Piano..... *Canción Ranchera*
El Becerro..... *Son de Mariachi*
El Destino..... *Canción de amor*
El Mil Amores..... *Canción Huapango*
Las Gemelas..... *Polka*
Malagueña Salerosa..... *Canción Huapango*

Masters:

Cuál de las Dos..... *Son Jarocho-Son Huasteco*
Son de Mariachi
Jarabe Tapatío..... *Jarabe*
Los Arrieros..... *Son de Mariachi*

2017 Mariachi Vargas Extravaganza Conference Workshops Repertoire List:

Beginner

El Rey..... *Canción Ranchera*
Dos Arbolitos..... *Canción Tradicional*
Los Peces en el Rio..... *Canción Navideña*

Intermediate

Se Me Olvidó Otra Vez..... *Canción Ranchera*
Tarde..... *Joropo Romántico*
El Caporal..... *Son de Mariachi*

Advanced

La Fiesta del Mariachi..... *Canción Nacionalista*
Llamarada..... *Canción Sudamericana*
Popurrí. Sones de Oro..... *Son de Mariachi*

In the instructional program at the 2018 San Antonio Mariachi Vargas Extravaganza conference workshop, a total of 9 selections were given to the participants of the program. 2 of them were *sones de mariachi*; *El Caporal* and *Popurrí Sones de Oro*. That is, 22.22% of the program's total repertoire were *sones de mariachi*.

Summary of Frequency Taught in Conference Workshops

Across the three conference workshops, 9 out of 41 selections were *sones de mariachi*. That is 21.95% of the total repertoire taught in three major *mariachi* workshops were *sones de mariachi*.

Summary of Frequency: Public School Programs and Conference Workshops

After adding up the selections taught at the five-public school instructional programs and the selections taught at the three conference workshops, I found that a total of 190 selections were taught and only 38 were *sones de mariachi*. That is, 20% of the total repertoire taught were *sones de mariachi*.

Table 7.1: Scale for Measuring the Frequency with which the *Son de Mariachi* is Taught in Instructional Programs

High Frequency 172-190 matches	Moderate Frequency 152-171 matches	Low Frequency 133-170 matches	Minimal Frequency Less than 0-132
Total frequency of selections taught in instructional programs equals to at least 100-149 <i>sones de mariachi</i> .	Total frequency of selections taught in instructional programs equals to at least 70-149 <i>sones de mariachi</i> .	Total frequency of selections taught in instructional programs equals to at least 40-149 <i>sones de mariachi</i> .	Total frequency of selections taught in instructional programs equals less than 39 <i>sones de mariachi</i> .

Based on the scale that I created, the total number of *sones* taught in instructional programs reflected minimal frequency.

Frequency with which the *Son de Mariachi* is Played at Competitions

Next, I determined frequency with which the *son de mariachi* is played at three student *mariachi* competitions, by examining competition registration sheets of each student ensemble that competed at three *mariachi* competitions:

4. 2018 Armando C. González Student Showcase Concert, Tucson
5. 2018 Albuquerque Mariachi Spectacular Student Showcase Competition
6. 2017 San Antonio Mariachi Vargas Extravaganza Competition

2018 Armando C. González Student Showcase Concert

2018 Armando C. González Student Showcase, Tucson:

Mariachi Las Aguilitas
Guadalajara.....*Canción Nacionalista*
No Me Se Rajar.....*Canción Ranchera*
El Cascabel.....*Son Jarocho*

Mariachi Los Tigres
El Toro Viejo.....*Son de Mariachi*
Cielito Lindo.....*Canción Tradicional*
El Son Del Gusto.....*Son de Mariachi*

Mariachi Cascabel

Si te Vas No Hay Lio.....*Canción Huapango*
México Lindo Y Querido.....*Canción Nacionalista*
Te Metiste.....*Canción Popular*

Mariachi Los Toritos

Music is my Language.....*English Popular Song*
Poco Loco.....*Canción Huapango (Disney's Coco)*
Recuérdame.....*Canción Popular. (Discney's Coco)*

Mariachi Estrellas

El Jalisiense.....*Son de Mariachi (no video)*
Mejor me Voy/ El Farsante.....*Canción Ranchera*
El Mil Amores/El Pajaro Cu.....*Canción Huapango*

Mariachi Sensacional – MS/HS

Popurri de Caballos.....*Popurri de Caballos*

Mariachi Milagro

El Preso # 9.....*Canción Huapango*
El Gallo.....*Canción Ranchera*

Mariachi Los Tigres

Toro Viejo.....*Son de Mariachi*
Cuando el Destino.....*Canción Ranchera*
Zopilote Mojado.....*Paso Doble*

Mariachi Pumas de Roskruge

Lena de Pirul/La Chancla.....*Canción Ranchera*
Si Nos dejan/Si Quieres.....*Canción Bolero*
Juan Colorado/Toro Relajo.....*Son de Mariachi*

Mariachi Rayos del Sol

Popurri Yo Soy de Jalisco.....*Popurri*
Las Tres Huastecas.....*Son Huasteco*
Mi Ciudad.....*Canción Huapango*

Mariachi Apache

El Cóndor Pasa.....*Canción Sudamericana*
Homenaje a Selena.....*Canción Bolero*
Échame A Mi La Culpa.....*Canción Ranchera*

Mariachi Corazón

La Fiesta del Mariachi.....*Canción Nacionalista*
A Donde vamos a Parar.....*Canción Popular*
Nuevo Huapango.....*Canción Huapango*

Mariachi Los Changuitos Feos
Así Son Los Hombres.....*Canción Ranchera*
Veracruz.....*Popurrí Jarocho*
Reloj.....*Canción Bolero*

Mariachi Nuevo Azteca
Tema
Mucho Corazón.....*Canción Romántica*
Huapanguerito.....*Canción Huapango*

Mariachi Aztlán de Pueblo High
Guadalajara.....*Canción Nacionalista*
La Gloria Eres Tu.....*Canción de Amor*
El Gavilancillo Planeco.....*Son de Mariachi*

Mariachi Herencia
Las Tres Huastecas.....*Canción Huapango*
Ruega Por Nosotros.....*Canción Huapango*
El Cantador.....*Canción Corrido*

Mariachi Oro
Carmatea.....*Canción Sudamericana*
Nunca Jamás.....*Canción Bolero*
La Vida Bella.....*Canción Huapango*

Mariachi Los Leones
Aires del Mayab.....*Canción Nacionalista*
Te Quise Olvidar.....*Canción Ranchera*
Méxicanismo.....*Cancion Nacionalista*

At the 2018 Armando C. González Student Showcase Concert, a total of 51 selections were performed by student *mariachi* ensembles. 6 of these were *sones de mariachi*: *El Toro Viejo*, *El Gusto*, *El Jalisciense*, *Juan Colorado* and *El Gavilancillo Planeco*. That is, 11.76% of the total repertoire performed were *sones de mariachi*.

2018 Albuquerque Mariachi Spectacular Competition:

Mariachi Azul
El Cura de Apatzingán.....*Canción Huapango*
Sabor a Mí.....*Canción Bolero*

Mariachi Cardenal
Cielo Rojo.....*Canción Huapango*

El Pastor.....*Canción Huapango*
La Noche y Tú.....*Canción Huapango*
La Vaquilla.....*Son de Mariachi*

Mariachi Herencia de Atrisco

El Caporal.....*Son de Mariachi*
El Cielo de Chihuahua.....*Canción de Amor*
El Corrido de Chihuahua.....*Canción Corrido*
Viva Chihuahua.....*Canción Nacionalista*

Mariachi Joya de El Paso

La Charreada.....*Son de Mariachi*
Tristes Recuerdos.....*Canción Ranchera*

Mariachi Los Fresnos

Tema-La Iguana-Son de la Guacamaya.....*Son Jarocho*
Manuel Capetillo.....*Pasodoble*

Mariachi Espuela de Plata

Tema-El Mariachi Está de Fiesta.....*Canción Nacionalista*
Pájaro Cu.....*Son Jarocho*

Mariachi Nueva Generación

Popurrí de Gallos.....*Popurrí de Gallos*

Mariachi Plata de Western New Mexico

La Nueva Guadalajara.....*Canción Nacionalista*
La Vida Bella.....*Canción Huapango*
Los Pollitos.....*Son Jarocho*
Pena Huasteca.....*Canción Huapango*

Mariachi Estrellas del Álamo

Tema-Son de los Capulines.....*Son de Mariachi*
Popurrí Allá en el Rancho Grande.....*Popurrí*

At the 2018 Albuquerque Mariachi Spectacular Competition, a total of 23 selections were performed by student *mariachi* ensembles. Of the 23 selections, 4 of them were *sones de mariachi*: *La Vaquilla*, *El Caporal*, *La Charreada*, *El Son de los Capulines*. That is, 17% of the total repertoire performed were *sones de mariachi*

2017 San Antonio Mariachi Extravaganza competition winners:

Mariachi Nueva Generacion

Pajarillo.....Canción Sudamericana

Popurrí Revolucionario.....Popurrí

Mariachi Estrellas del Alamo

Fiesta Ranchera/El Mariachi Esta de Fiesta...Canción Huapango

Granada.....Canción Operática

Mariachi Paredes de Tejastitlan

Fiesta en Jalisco/Nosotros.....Popurrí/Canción Romántica

Mariachi Nuevo Santander

Tema/Mi País.....Canción Nacionalista

Mariachi Grulla de Plata

Tema-Fiesta Ranchera.....Canción Huapango

México Nación

Mariachi Juvenil Azteca

Popurrí Jorge Torres.....Popurrí

Las Amarillas.....Son Huasteco

Mariachi Cascabel

Tema-Guadalajara.....Canción Nacionalista

Pájaro Cu.....Son Jarocho

Mariachi Internacional

Tema-La Llorona.....Canción Tradicional

Mariachi Juvenil Santander

Tema-La Noche y Tú.....Canción Huapango

Mariachi Escandón

Tema-Mi Tierra Linda.....Canción Huapango

At the 2018 Mariachi Vargas Extravaganza Mariachi Competition, a total number of 15 selections were performed by the winners of the competition. Of these 15 selections 0 were *sones de mariachi*.

Summary of the Frequency with which the *Son de Mariachi* is Played at Competitions

At the three competitions combined, a total of 74 selections were performed by student *mariachi* ensembles. Of the 74 selections, 10 were *sones de mariachi*. That is, 13.5% of the total repertoire were *sones de mariachi*.

Table 7.2: Scale for Measuring the Frequency with which the *Son de Mariachi* is Played at Competitions

High Frequency 67-74 matches	Moderate Frequency 59-66 matches	Low Frequency 52-65 matches	Minimal Frequency Less than 0-64
Total frequency of selections played at competitions equals to at least 65-74 <i>sones de mariachi</i> .	Total frequency of selections played at competitions equals to at least 59-66 <i>sones de mariachi</i> .	Total frequency of selections played at competitions equals to at least 52-65 <i>sones de mariachi</i> .	Total frequency of selections played at competitions equals less than 64 <i>sones de mariachi</i> .

Based on this chart the *son de mariachi*'s rating is minimal frequency

Elements of Performance Technique described by Masters

An important step towards determining the impact of *mariachi* instructional programs on the performance technique of the *son de mariachi* was to identify the elements that are specific *son de mariachi* technique. I did this by extracting information from master *mariachi* musicians through formal interviews or through other contact (apprenticeship, conversations). In this section, I present the information I derived from the formal interviews:

Formal interviews

Question:

2. Can you describe defining characteristics of *son de mariachi* performance technique on your instrument?

Responses:

Mark Fogelquist:

One of the things is keeping the bow glued to the strings and pulling a lot of bow. The grace notes and the appoggiaturas in the melody executed with the left hand, are important and distinctive in the *son*. Certain things like using open strings in the *son* is acceptable. A lot of classical players are taught not to use the open string... the open string in the *son* is acceptable, and as a matter of fact it is preferred. Having a rustic rural origin, *el son es música del rancho*, (The *son* is ranch music) although a lot of the modern players going back to the 1930's had formal training, a lot of those guys would find a formal teacher and study the violin, to develop their technique, but certain things like using open strings is completely foreign in classical music, than in the *son*. . . And the slides with the fingers which are called the *sobones*²⁰²¹ are characteristic of the *son*. The other thing is that the bowing and the direction of the slurring and the direction of the bow may seem awkward and backwards to a classical music player, the standard rules that classical music musicians generally follow in the bowing don not necessarily apply in the *son*. (M. Fogelquist, personal communication, 2018).

²⁰ Many of the words used by my interviewees to describe *son de mariachi* performance technique can be considered idiomatic expressions. That is, they are words that make sense in the context of the language, which in this case is Spanish. If these words are transliterated (they are matched with words in English), they will make little sense. However, if these words are actually translated (the meaning is carried across into English), they can be understood. Even though words can be translated, they still remain idiomatic expressions. (F. Herrera, personal communication, 2018).

²¹ Literally means “slide”. Refers to sliding up to notes on the violin.

Ismael Hernández:

Yo trabajo mucho con el arco, tienes que embarrar mucho el arco, sin despegar el arco, y bien pesado embarrado, el sonido bien pesado, así debemos de tocar. . .hay mucha diferencia en tocar un son a comparación a los otros géneros del mariachi. En el son, nosotros tocamos más a arco pesado, pero con todo el arco, en los boleros, tienes que tocar con la mitad del arco, mas finito...como dar le un beso a una mujer es muy suave. . Con la mano izquierda en los sones yo trabajo mucho con la cuerda suelta o flojas. Siempre me decía Nati²², para sacarle más sonido al violín para los sones, tienes que apretar más el dedo. . .que sientas que te vas a terminar el diapasón del violín, y si es cierto, porque produces un sonido más fuerte, más pesado. Para tocar los sones, eran Los camperos, nosotros trabajábamos mas con el ponche. . .Pero cada grupo tiene su manera de toca. . . Nati tenía su propia manera de tocar los sones, él pensaba mucho en los grupos de antes, antes que el Mariachi Vargas de los 60's (I. Hernández, personal communication, 2018).

Translation:

I work a lot with the bow, you have to smear the bow a lot, without lifting the bow off of the strings, and very heavy and long bow strokes, the sound needs to be very heavy, that's how we are supposed to play. There is a big difference in playing a *son* in comparison to the other genres that the *mariachi* plays. In the *son*, we play more with a heavy bow, but with the entire bow. In the *boleros* you need to play with just half the bow; its more delicate, similar to kissing a woman;

²² Natividad "Nati" Cano was the founder of Mariachi Los Camperos and directed the group for more than 50 years.

it's a lot smoother. On the left hand in the *sones*, I use a lot of open strings. Nati Cano would always tell me in order to get more sound out of the violin on the *sones*, you need to put more pressure on the strings with your left fingers. It has to feel like you are going to break the finger board, and it is true because it produces a louder sound, and a heavier sound. The *mariachi* group that dominated the *sones* was Los Camperos. We worked a lot with having a sound with a lot of punch, but each group has its own way of playing. Nati had his own way of playing *sones*, he would model his group after the groups before the Mariachi Vargas of the 1960's. (I. Hernández, personal communication, 2018)

José Hernández:

For us, as a family the accents of the *sones* have always been very important. In other words, right now we were playing a *son*, and I was telling them to not play *caballito*²³ in a certain part why? Because the *mánico* does not ask for it. The trumpets are supposed to articulate with the right hand of the vihuela and the guitar, that's the way we do it. That's the way Vargas intended it to be, at least that is what he told Chenchó²⁴, and that is something that we have done all of our lives...to be in contact and connected to the guitar and the vihuela, the articulation, and then connect it with the whole group...if you pay attention you are able to notice...everything has a reason, and a lot of people just look at their own part, and it doesn't sound bad, but when you really start listening and try to

²³ Literally: Little horse. Refers to a rhythmic pattern used on the violin, trumpet, *vihuela* and guitar in the *son de mariachi*.

²⁴ Iconic *mariachi* trumpet player who performed with Mariachi Vargas de Tecalitlan, Mariachi Los Camperos and Mariachi Sol de México.

get even more flavor out of one phrase...there are reasons why some ways of playing sound nicer than others...If you play it right, *es un amarre, completamente* (It ties the group in completely)...Now, Specifically for the trumpet, *el estacato es diferente*, (The staccato is different) it more stacatisimo, almost like a very controlled stacatisimo, its more like snapping the tongue behind the teeth, and bringing it back right away so the note can be very short, my brothers used to say *hay que tronar las notas, que truenen* (We need to snap the notes, they need to snap), Like thunder! *Cortitas y bien tronadas* (very short and well snapped). How would you say *tronadas* in English? I guess like a snap...like thunder, it has to have a certain shrill to it. For me it has always been very important to understand what the *mánicos* are doing, as a trumpet player you get more of a feel. It really helps a lot. The vibrato too. The staccato and the vibrato. . .and the articulation that are very particular to the *mariachi*, is what really defines the *mariachi* trumpet style. . .It has been evolving...The basic articulation has been left to us by Miguel Martinez²⁵, that is something that everybody sort of uses. In the last 30 years I think it has changed a little bit, a lot of his traditional stuff has been changed, which honestly I don't like, I don't like, I like to keep everything he did, and from where he left off, continue with something different...and I think those are the different articulations that Pedro Hernández and Chenchó Hernández brought into the picture, and even Cipriano Silva²⁶, in a

²⁵ Iconic *Mariachi* trumpet player for the Mariachi Vargas de Tecalitlan 1930's – 1960's. Miguel Martinez established the *mariachi* trumpet performance technique used by all *mariachi* trumpet players.

²⁶ Iconic trumpet player for the Mariachi Vargas de Tecalitlan during the 1960's.

folkloric way, he brought in the DU DU DU DU DU²⁷ That is very Cipriano.. .
But Don Miguel, *fue el que hizo las cosas mas bonitas y mas correctas*, (he made
the way of playing more correct) Miguel Martinez, the foundation is
there...everyone who wants to play the trumpet well has to emulate him, you have
to do that. . .I haven't heard anyone who plays beautiful, without having some
kind of Miguel in him (J. Hernández, personal communication, 2018).

Jorge Flores:

To play *sones* there has to be accents. Obviously, playing *sones* is a lot different
than the other genres that the *mariachi* plays. The playing is upbeat and on the
guitarrón, you have to get the right accents with the rhythm section which is the
vihuela and the guitar. Most of it comes on the one beat. It's very accented, every
group has a different style on the *sones*, they accent differently but for the most
part its mutual agreement with the rhythm section, you have to land on one with
them, sometimes in other groups it might be more anticipated and sometimes it's
a bit more delayed. The *Jalón* is more aggressive than the other genres, but it also
depends on what *son* too, there are some *sones* that ask for it... the *golpes*²⁸ has to
do a lot with the rhythm of the vocal line, *dependiendo como lo*
cantan.(depending on how they sing it) You're giving to the voice...you can't
play ahead of the voice, it has to lock in with them, you are giving the timing for
the voice. If the *guitarrón* is off beat *se descuadra la voz bien feo*. (the vocalist
falls out of time) It also has a lot to do with locking in with the melody, *es lo que*

²⁷ *Mariachi* trumpet articulation.

²⁸ Literally means a hit. Refers to the strong accents produced by the *vihuela* and the guitar.

amarra el grupo...simplemente porque soy parte del (it is what ties the group in. Just because I am part of the) rhythm section, I have to concur with the I have to be exactly the same. . .The basic thing to get a big sound is learning how to pluck all of your strings... .and it depends, now we have music to indicate accents but before, when there was no music it was just style and feeling (J. Flores, personal communication, 2018).

José Pérez:

When we play *sones*, a lot of it has to do with the accents, grooving with the accents with the entire group. For example, when the trumpets are doing the introduction to *El Cihualteco*, we play and lock in right with their eighth notes. Some moments there's a little more tension, and other times it drops, and it becomes more relaxed. The expression in the *son* is definitely more about the *golpes* and the accents. Chuy Hernández was mentioning that a lot of people in other groups play the *son* form, but with the accents too clean and not really emphasized. That way of playing can be really pretty, but the expression is not as impacting as when the *acentos* (accents) are emphasized...especially with the *guitarrón*. To play *acentos* and emphasized them with the *guitarrón* you have to be more conscious of what the *guitarrón* is doing. Obviously when you play you want to be conscious of what everybody in the group is playing, but for *sones* the vihuela, guitar, and *guitarrón* have to be one, because every note that the *gutarrón* player plays is right there with the accents of the vihuela and the guitar, when they're played right its very impactful. The defining characteristics of the *son* depends on what style of the *son* you are playing, for example, the *son*

Michoacano, is played with a lot of creativity there you can really play what your feeling. A *son Michoacano* isn't going to be just the standard *son* form, there are all kinds of rhythms that you can do, and it is all about interpretation, that's where your creativity comes out, and that's when you can connect your feelings to what you are playing.... Like if your happy or if your mad you can play what you feel on the vihuela. Additionally, you can play the accents with the trumpets, you can play different *mánicos* to bring out what the trumpets are doing... When you have a trumpet and violin section that is connected to the *armonía* section... that feels amazing! Whenever José does certain things on the trumpet you can feel that he is with you, it is like a pocket... For the *son*, some groups fluctuate tempos, here with Sol de México it can be taboo. In Ismael Hernández's group, Tierra Querida, there are places in the *sones* with intensity, you can play with the tempo there... bring it back a little bit and go forward a little bit too... you can maintain a certain tempo when a certain passage comes or you can stay back or go forward a little bit, just as long as you feel those accents and don't do anything that is not acceptable, like accenting backwards or doing the *redobles* wrong. Specifically, for *sones* on the right hand you can play with just mostly the pick, but it is not as impactful as when you use all of your fingers. I like to use like a fan motion with my fingers for the *sones*. This fan is not like the one you would use for the *huapango*, for that one your fingers spread out more, the tempo is slower, and everything is a lot more connected. For the *son*, you are almost doing the same thing, but with more direction and more speed to it, it's not a slow fan, it is a lot quicker, I do that on the quarter note before the *redoble* right on one, that entire

fan is on the one. That is one of the characteristics of the *son*, it makes it less dry. . . That fan can be used right before the *contratiempo*²⁹ too. There's also an upward fan called a *rasgueo*³⁰, but I don't use that one too much. Chuy uses all of the characteristics I just described, and it really catches my attention, it makes you feel something. The *son* also uses the *caballito*, Here, with Sol de México, the *caballito* isn't too accented. . . The *caballito* isn't wide, it's a little tighter, it has an extra space between the eighth notes, but it is not as wide, not as dragged out as other players. . . Here with Sol de México *caballito* is tight (J. Pérez, personal communication, 2018).

Jesse Chuy Hernandez:

The *redoble* has to be right on two. Rigoberto Alfaro³¹ came into the scene in about 1960 when the old rhythm section left. When he came in Mariachi Vargas already had Nati Santiago³² on *guitarrón* and they had another vihuela player, it wasn't El Pato³³. Rigoberto came in, and the fact that he studied music, he had more structure, he studied at a music school in Mexico City the Vargas guys went there, Don Jesus³⁴, Nati Santiago. But, at the end of the day, when Rigoberto

²⁹ Literally means counter tempo. In *mariachi* music it refers to a specific syncopated rhythmic pattern used in the *son de mariachi*.

³⁰ Refers to a specific *mánico* used in the *son de mariachi* which consists of a fan like motion with the right hand. The word literally means Scratch.

³¹ Iconic guitar player and arranger for the Mariachi Vargas de Tecalitlan during the 1960's.

³² Iconic *guitarrón* player for the Mariachi Vargas de Tecalitlan from the 1960's to the early 1980's. He is known to have set the standard for *guitarrón* players.

³³ Iconic *vihuela* player for the Mariachi Vargas de Tecalitlan from the 1960's to the 2000's. He is known for his *son de mariachi* recordings on the album Sones de Jalisco.

³⁴ Former musical director and violinist for the Mariachi Vargas de Tecalitlan from the 1960's to the 1970's.

came in, he was always an aggressive player, and he said that he got the experience to play with Gaspar Vargas, which actually must have been in the late 50's. He was there, and Gaspar was very energetic, a lot of accents in his playing, but the old *son jalisco* a strum in the *redoble* instead of the way we do it now two eighth notes instead of one. So, when he came in I think he just added more form to what was there, he took that second eighth note out, and made it more heartfelt. . . playing with a lot of power and accents. . . make sure the accents are there. He put more structure and changed the style a little bit, he just took one eighth note out really, and his aggressiveness, because Gaspar was very aggressive. Rigoberto said that Gaspar was badass, and that he never played anything the same way, he would always improvise, but very heartfelt, so I think he influenced Rigoberto. . . he brought that out and made it prevalent during the 60's, we took that as our nucleus on how to play *sones* for the rhythm section with Sol de México but we started that with Mariachi Los Galleros because Pedro Hernández was in Mariachi Vargas. That for us became the form to follow, including for trumpet players, up until my brothers, and after that it totally changed, and eventually Rigoberto left, and Pedro used to practice with him at home. Eventually the form started fizzling out in Mariachi Vargas. The *redoble* was not on two anymore, consequently a lot of players began to play that way, I listened to the album *sones de Jalisco*, that is the bible right there. It's that form that we follow. For me the accents define the *sones*, anybody can play the *son* rhythm. . . that's the form, but to play with the accents, it gives a whole different feel, its like adding condiments to food, if you don't add condiments it is not quite

the same. *Es el sabor..* .The melody dictates how you are going to play. The melody dictates the *mánico* like in *El Cuatro, El Becerro, Los Arrieros, El Pasajero*. The *mánico* comes from knowing the structure, then you decide which way you are going to play it. *Sones* are accents. . .So the condiments have to be there at all times (J. C. Hernández, personal communication, 2018).

a. Interviews: Other Contact (apprenticeship, conversations)

I have also collected *son de mariachi* performance technique characteristics through apprenticeship and conversations with *mariachi* masters such as: Miguel Martínez, Nati Cano, Crescencio Hernández, Pedro Hernández, Alex González, Salvador Hernández, Javier Rodríguez, José Luis Salinas, Carlos Hernández, Miguel López, Jorge Contreras, Roberto Díaz, Ismael Hernández, Juan Jiménez, Jesús Rodríguez de Híjar, Juan Rodríguez, Jesús Guzmán, Mónica Fogelquist, Juan Jiménez, Tony Zúñiga, Judith Kamel, Adolfo Estrada, Martin Arellano, Erick Jiménez, Luis Damián and Rigoberto Alfaro. (See Appendix 4)

In the diagram below, I provide the elements that master musicians consider vital to the performance of the *son de mariachi* based on the I conducted formal interviews and through other contact.

Table 7.3: Elements of *Son de Mariachi* Performance Technique Described by Masters

Technique described by master musicians: Violin	Technique described by master musicians: Trumpet	Technique described by master musicians <i>Guitarrón</i>	Technique described master musicians: <i>vihuela/guitar</i>
Heavy Bow	Strong staccato	Aggressive <i>jálon</i> : Finger under strings	Relaxed right hand
Full bow	Short staccato	<i>Sentado</i> : Steady tempo	Aggressive <i>golpes</i>
<i>Arco embarrado</i>	<i>Caballito</i>	Equal plucking of strings	Precise <i>redobles</i>
<i>Sobones</i>	Grace notes	Precise syncopation	<i>Rasgueo</i> on beat one before <i>redoble</i>
Grace notes	Vibrato	Accents together with <i>armonía</i>	<i>Caballito</i>
Vibrato	Articulation combination	Relaxed, but firm right hand	Improvisation on <i>vihuela</i>
<i>Caballito</i>	Tounging in synch with <i>armonía</i>	Locking in with melodic line	Accents together with <i>guitarrón</i>
Lean in on beginning of phrases	Full sound: Full use of air		Full strumming of strings at all times
Aggressive full use of the bow			Use of the <i>contratiempo</i> with <i>rasgueo</i>
			Ambiguous tempos
			Aggressive <i>mánicos</i>

Elements of Performance Technique Taught in Programs

The following section are the elements of *son de mariachi* performance technique I collected. My first step was to examine the curriculum (syllabi, mission statements) of instructional programs to see if there were any elements of *son de mariachi* performance technique (as described by the masters) in them. First, I reviewed the syllabi of five public school programs:

Syllabi and Mission Statements of Programs

1. Advanced Mariachi Program 1
2. Advanced Mariachi Program 2
3. Advanced Mariachi Program 3
4. Advanced Mariachi Program 4
5. Advanced Mariachi Program 5

Next, I examined the syllabi and mission statements of three conference workshops:

1. 2018 Tucson International Mariachi Conference Workshops
2. 2018 Albuquerque Mariachi Spectacular Conference Workshops
3. 2017 San Antonio Mariachi Vargas Extravaganza

Public School Syllabi:

Advanced *Mariachi* Program 1:

Figure 7.1: Syllabus of Advanced Mariachi Program 1

Mariachi Level III- This is the performing advanced mariachi class. Students will continue developing their skills gained from previous classes. Focus will be on articulation, dynamics, harmonies, chord progression, music theory, bowing techniques, vibrato and stage presence. Students will perform as a mariachi ensemble at various community events throughout the school year. Along with focusing on student performance skills, focus will also be on preparation for high school music auditions and opportunities.

In this syllabus I found that there is no mention of elements specific to the *son de mariachi*.

Advanced *Mariachi* Program 2:

Figure 7.2: Syllabus of Advanced *Mariachi* Program 3

WELCOME TO ROBERTSON HIGH SCHOOL MARIACHI CARDENAL

Objectives and Goals for *MARIACHI CARDENAL*

Our mission in the course of the year is to help the students develop an appreciation for music as part of general culture. Students will learn intermediate/**advanced** mariachi music, performance, expression, and reading skills. They will also heighten their aural skills by tuning their ears to the music we will listen to in class at a deeper level. To enter this class, students must have permission from the instructor and pass an audition which consists of playing and singing the required prepared literature (La Negra) and sight read music.

Students will develop the following skills and concepts:

1. Accurately read and perform simple to complex rhythms. This requires the ability to keep a steady beat (tempo), and to be able to subdivide, both of which will also be developed.
2. Pitch accuracy instrumentally and vocally. This requires at-home practice from the students with the aid of a tuner, especially important for strings. You can't develop vocal accuracy without practice, so every single member of the group will sing! It is not mandatory for students to solo.
3. Accurately identify major and minor key signatures and scales, also identify the basic mariachi rhythms: son, huapango, ranchera lenta, ranchera valseada, ranchera corrido, cumbia, and bolero.
4. Self-discipline, self-confidence, and responsible and dependable behavior. This is characterized by the student being disciplined enough to **go home and work on a piece of music which they have trouble with in class**. This makes them very dependable, hence, a higher self-esteem.
5. **Being part of a team** and working as a whole. After all the necessary individual work is done, it is easier and faster to make the whole group come together.
6. Respect. When you do your part, you show respect for the director, yourself, your peers, and the music.

Although this syllabus mentions the *son de mariachi* as an audition piece to be part of the advanced program, there is no mention of performance technique elements specific to the *son de mariachi*.

Advanced Mariachi Program 3:

Figure 7.3: Syllabus for Advanced *Mariachi* Program 3

COURSE DESCRIPTION

Advanced mariachi at Atrisco Heritage Academy High School prepares students for the comprehensive musicianship needed to play professionally or study music after high school. This class is designed for students that have excelled in previous mariachi classes and are dedicated to performing and rehearsing for large performances, conferences, concerts, and over events in APS and the Albuquerque community. The goal of Mariachi Herencia is to be a premier high school performance mariachi.

This syllabus does not mention elements specific to the performance technique of the *son de mariachi*.

Advanced Mariachi Program 4:

Figure 7.4: Figure for Advanced Mariachi Program 4

Class Participation:

1. Each student is expected to listen attentively to and apply the feedback given by the instructor as well as actively participate within his or her pertaining ensemble.
2. Coming to class prepared with their instrument, accessories (such as pencil, valve oil, shoulder rest, strap, pick), and music binder also constitutes participating in class.
3. Students are expected to be in their seat ready to go by the time class starts.
4. Daily quizzes will be given at the beginning of each class. Make-up quizzes will not be allowed for tardy students.

There is no mention of elements specific to the performance technique of *son de mariachi* in the syllabi of this program.

Figure 7.5: Syllabus of *Advanced* Mariachi Program 5

This is an advanced level class based on the performance of the folkloric music of Mexico (Mariachi). The class will focus on working as an ensemble to learn and rehearse advanced level Mariachi pieces with the purpose of enabling the students to perform arrangements of the musical numbers identified below on the following instrumentation:

-Violin –Guitar –Vihuela -Mexican Harp -Guitarron -Trumpet -Guitarra de Golpe -Voice

Specific Learning Objective

1. Students will learn/review proper stage/performance alignment and posture.
2. Students will learn/review proper tuning techniques relative to each instrument mentioned above.
3. Students will learn/review to follow timing and aural nuances as set/conducted by instructor.
4. Students will learn/review the necessary material needed to perform musical selections.
5. Students will learn/review the lyrics needed to sing the following selections:
(Selections may vary)
 - a) El Son De La Puerca (Son)
 - b) La Gloria Eres Tu (Bolero)
 - c) Tico Tico (Classica/Sur Americana)
 - d) El Barrilito (Polka)
 - e) El Remedio (Ranchera)
 - f) Serenta Huasteco (Huapango)Along with other selections.

Advanced Mariachi Program 5:

In this syllabus the *son de mariachi* is mentioned as a component in the student learning objectives. However, there is no mention of the elements specific to the performance technique of the *son de mariachi*.

Summary of Syllabi used in Instructional Programs

After examining the syllabi of 5 public school instructional programs, I found that none had information about the characteristics specific to the performance technique of the *son de mariachi*.

Syllabi and Mission Statements of Conference Workshops

2018 Tucson International Mariachi Conference Workshops:

Syllabus:

I found no syllabus for this conference workshop.

Mission Statement: “Our Mission is to promote awareness and foster traditional values of *mariachi* music and *Baile Folklórico* through educational activities that increase knowledge, artistic and technical experience, cultural identity, and pride in our youth and community” (Tucson International Mariachi Conference, website 2018).

There is no mention of any *son de mariachi* performance technique elements specific in the mission statement.

2018 Albuquerque Mariachi Spectacular Conference Workshops:

Syllabus:

I found no syllabus for this conference workshop.

Mission Statement: “Mariachi Spectacular's mission to promote New Mexico's vibrant artistic, cultural and ethnic heart and soul. Mariachi Spectacular Conference's Arts Education offers an extensive and in-depth presentation of *Mariachi* history through lectures complete with interviews with figures of historical importance” (*Mariachi Spectacular*, website 2018).

There is no mention of the *son de mariachi* in the mission statement of this conference.

2017 San Antonio Mariachi Vargas Extravaganza:

Syllabus:

There is no syllabus used in this conference workshop.

Mission Statement: “Mariachi Vargas Extravaganza is an annual event taking place in San Antonio, TX, celebrating the history and cultural impact of *mariachi* music. The festival includes concerts by world-renowned musicians and competitions with participants from all across the U.S.” (Mariachi Vargas Extravaganza, website 2018).

I found that here is no mention of the *son de mariachi* in this mission statement.

Summary of Syllabi and Mission Statements used in Conference Workshops

I found that in the three conference workshops that I chose to examine, none of them had a syllabus describing the conference workshops, or description of the levels. Although every conference had a mission statement, none of them was specific to the elements of *son de mariachi* performance technique taught in their workshops.

Formal interviews with Instructors of programs

I interviewed the following *mariachi* instructors to collect information on what elements of *son de mariachi* performance technique they teach in their programs.

Review of Question:

1. When you teach the *son de mariachi*, what do you tell your students specifically to do on their instruments? What performance technique characteristics do you teach your students?

Responses:

Instructor of Advanced Mariachi Program 1:

For our melody instruments (violin and trumpets) I instruct them to play aggressive while keeping a good tone. I teach them to focus on strong vibrato and clean staccato notes when called for (especially for trumpets). Also, the importance of strong beginnings and endings” For our *armonía* section, we work on timing and playing together as a section. We work on our strumming technique focusing on the accents of the *son jalisciense*. I have them count out loud the accents (123 1 2 123 1 2....). Keeping their arms and hands relaxed so

they don't tense up and get tired right away. Focus on proper technique (clean tone/strums) (R. personal communication, 2018).

Instructor of Advanced Mariachi Program 2:

Learning the feel of the son is what I teach first. Listening to Mariachi Vargas old recordings from the Miguel Martinez era are my favorite. *Armonías* work on *redobles*, *caballito* rhythms, and 6/8 patterns implementing accents and where they should be to strive to provide a steady flow of rhythms at the same time making it FEEL good without losing time and keeping the tempo nice and steady. *Guitarrónes* will work with *armonías* to provide the groove of the son. The violins and trumpets will then fill in their parts also with the appropriate feel and accents striving to get the sound set by Mariachi Vargas. I then work on vocal diction and interpretation. We work vocal pronunciation, harmonies and strive for good balance and control to deliver a full rich sound with the energy of the son (M. personal Communication, 2018).

Instructor of Advanced Mariachi Program 3:

I tell violins to play "scrubby" as in to put lots of weight on the first finger in the right bow hand and to make the bow hairs weigh down to the bow stick. I tell them to play with full fast bows like they are doing karate chops. For trumpets, I tell them to play first notes for *caballito* accented *caballito*. I always tell them to watch when there are *adornos* when there is singing. The biggest problem my trumpet players have is rushing. They think all *sones* are all fast. I try my hardest to get them to fit their music in with the *armonía*. In fact, our *armonía* rush a lot too. *Armonía*, I tell them that the best thing they can do is go unnoticed. I tell

them they are a machine driving the beat. They have to be in sync with the *guitarrónes* and for the violins to be able to do their job. I tell them to drill those *mánicos* so that the choreography of the hands directions are as precise like the Russian ballet. (C. personal communication, 2018).

Instructor of Advanced Mariachi Program 4:

When initially teaching *sones*, it begins much like any other song; making sure that we are playing correct notes and rhythms with strict attention to metronomic precision at a slow, manageable tempo for all. I also find that teaching the style from the very beginning helps engrain correct habits as we begin to increase tempos. In teaching style at any tempo, there are several things we pay attention to on each instrument. For *armonía*, making sure the direction of *mánicos*, accents and style of *mánico* (*rasgueo/abanico, golpe, apagon*), as well as having the proper swing during *caballito, contra tiempo*, and son pattern sections. This means breaking down sections of a *son* in a way that allows the entire *armonía* section to sound like one instrument playing all the patterns. We pay attention to individual strums that may be pivotal in setting the swing of a section of music. For example, if we are about to enter a section of *contra tiempo*, we pay attention to just how long or short we need to make the *rasgueo* beginning that section. Additionally, we pay attention to the melodic line, whether in the instruments or in the voice. We try to meld our rhythms with what the voice is doing so that we are able to swing collectively as a group. For trumpets, making sure we are doing the grace notes with the proper accent, placement and pull/swing. Additionally, making sure that we dictate exactly how/where the vibrato will be. Articulation is

a big part of the stylistic integrity in a *son*. Making sure we are doing the same articulations throughout the trumpet section and that the interchanging use of staccatissimo, legato and *thatheo* is done in a way that pays homage to the traditional style and keeps the music interesting. We also try to listen to the *armonía* section and make sure that the swing that we play with matches that of the *armonía*. Many times, as melodic instruments, we try to add a certain articulation over a *caballito* or *contra tiempo* that does not go with the rhythm in the *armonía*. For violins, many of the same characteristics and details apply. Making sure that we are doing the accents in the correct place, articulations and bowings are together as a section, and that releases/lifts are done in unison. The difference from violin to trumpet is that while trumpets may be doing a short or separated articulation, the violins may most likely be doing a very aggressively connected style of playing. With classical or western music, we are usually conditioned to think that articulations in similar passages should be the same from instrument to instrument. With *mariachi* music, this is not necessarily the case, especially with the *son* style. Aside from articulations, having similar starts throughout the violin section is very important. I am not only refer to starting together or in tempo, though that is important. I mainly refer to starting with the same amount of pressure on the same part of the bow (balance point, frog, tip, middle of the bow, etc.). This allows the violin section to play with a certain amount of bite indicative in some of the more aggressive groups, such as Mariachi Los Camperos or Mariachi Tierra Querida. Again, much like with other melodic

sections, we try to make sure to listen to the *armonía* section in order to swing together and lock in metronomically (H.personal communication, 2018)

Instructor of Advanced Mariachi Program 5:

Playing a son is something you can hear right off, I'm sure you can. I've heard so many groups who play *sones* good, they're playing it correctly, the notes are in tune, their timing is good, but they just don't have that style. I've heard that with so many groups, and usually you can tell and even say I'm pretty sure that the teacher isn't a *mariachi* musician, they might be a band teacher who got this music. There are a lot of stylistic inflections in the son that are lost if whoever teaches it doesn't really study it. For example; you have to understand that the time is liquid, you want to start the son in a certain tempo, and to remain somewhat consistent throughout the song, but the time constraints with the phrasing especially the phrasing with the violins and trumpets, that can be personal. I tell my violins if they think that some parts should have grace notes, and they say yeah let's put a grace note here or a slide or connect the bows here, that kind of thing. So, there's a lot of stylistic interpretation with the violins that need to be done. Same thing with the trumpets, making sure that certain parts need to be expanded or cut, and to feel, to sing with you instrument as opposed to playing straight notes, because the majority of the stuff my students learn is written out, but that is just the guide. I'll tell them, those are the notes but now what do you feel like you want to do. Do you want to extend that part, do you want to tongue that part, do you want to make it a little more aggressive? As far as the *armonía*, I tend to have them keep a basic time, a basic tempo, but that doesn't

mean that they have to be a metronome. For me, since I am a rhythm player, I tend to have them play in sync with the violins, the *armonía* needs to compliment the violins. You can play with the violins in certain parts, you can feel and lock in with what they are playing. And it comes together so much easier, as opposed to a *armonía* section that thinks that they just keep the time and that they melodies have to follow the *armonía*. And with the harp, we have been one of the youth *mariachi* groups that has had a harp continuously, I tend to have the harp player double the bass notes. Some *mariachis* only have the harp double the bass notes on *sones*, but not really do anything else, except for maybe a gliss here and there. But I like to have y harp player be a little bit busier, If I can have him playing the chords alongside the *armonía*, but if he can give bass and plucking some chords, not like a *jarocho* song but have him do more. I tell my group that the number one thing when playing a son is that you have to let people know that you are starting a son, I tell them that the beginning of the son has to kick people in the face, it needs to come in big. With the *armonía*, some kids think that when it is a son they go ahead and breath their instruments, but I think that there is a happy medium with that, where I tell them that they want to get a loud sound, but not to choke the sound. If they hit the *golpes* too hard then they tend to choke it, you're not letting the sound breath, the instrument breath. It is about trying to find that sweet spot of where it is powerful, you want it powerful, but you don't want to over play to the point where it becomes sloppy or where it sounds like you are beating your instrument. (J.Personal communication, 2018).

In the diagram below, I provide the elements taught by the instructors of the programs above.

Table 7.4: Elements of *Son de Mariachi* Performance Technique Taught in Programs

Technique taught in programs: Violin	Technique taught in programs: Trumpet	Technique taught in programs: <i>Guitarrón</i>	Technique taught in programs: <i>vihuela/guitar</i>
Aggressive	Aggressive		Relaxed right hand
Good tone	Good tone		Accents
Accents	Accents		Use of <i>redobles</i>
<i>Sobones</i>	Lock in with armonía		<i>Use of Rasgueo</i>
Heavy Bow	Vibrato		<i>Caballito</i>
Caballito	staccato		Contratiempo
Karate Chops	Tounging in synch with armonía		aggressive

Comparison of Performance Technique Taught in Programs with Performance Technique Described by Masters

Next, I compared the elements of *son de mariachi* performance technique taught in instructional programs with the elements of *son de mariachi* performance technique described by the master *mariachi* musicians to determine how many elements correspond.

Table 7.5: Chart for Comparing Performance Technique Taught in Programs with Performance Technique Described by Masters

Technique described by master musicians: Violin	Technique taught in programs: Violin	Technique described by master musicians: Trumpet	Technique taught in programs: Trumpet	Technique described by master musicians: <i>Guitarrón</i>	Technique taught in programs: <i>Guitarrón</i>	Technique described by master musicians: <i>Vihuela</i> / <i>guitar</i>	Technique taught in programs: <i>Vihuela</i> / <i>guitar</i>
Heavy Bow	MATCH	Strong staccato	MATCH	Aggressive <i>jálon</i> : Finger under strings	NO MATCH	Relaxed right hand	MATCH
Full bow	NO MATCH	Short staccato	MATCH	<i>Sentado</i> : steady tempo	NO MATCH	Aggressive <i>golpes</i>	MATCH
<i>Arco embarrado</i>	NO MATCH	<i>Caballito</i>	MATCH	Equal plucking of strings	NO MATCH	precise <i>redobles</i>	MATCH
<i>Sobones</i>	NO MATCH	Grace notes	NO MATCH	Precise syncopation	NO MATCH	<i>Rasgueo</i> on beat one before <i>redoble</i>	NO MATCH
Grace notes	NO MATCH	Vibrato	MATCH	Accents together with <i>armonía</i>	NO MATCH	<i>Caballito</i>	NO MATCH
Vibrato	MATCH	Articulation combination	NO MATCH	Relaxed, but firm right hand	NO MATCH	Improvisation on <i>vihuela</i>	NO MATCH
<i>Caballito</i>	MATCH	Tonguing in synch with <i>armonía</i>	MATCH	Locking in with melodic line	NO MATCH	Accents together with <i>guitarrón</i>	NO MATCH
Lean in on beginning of phrases	NO MATCH	Full sound: Full use of air	NO MATCH			Full strumming of strings at all times	NO MATCH
Aggressive full use of the bow	MATCH					Use of the <i>contratiempo</i> with <i>rasgueo</i>	MATCH
						Ambiguous tempos	NO MATCH
						Aggressive <i>mánicos</i>	MATCH
Total violin technique described by masters: 9	Total violin technique taught in programs: 4	Total trumpet technique described by masters: 8	Total trumpet technique taught in programs: 5	Total <i>guitarrón</i> technique described by masters 7	Total <i>guitarrón</i> technique taught in programs: 0	Total <i>vihuela</i> /guitar technique described by masters: 11	Total <i>vihuela</i> /guitar technique taught in programs: 5

I used a four-grade scale to determine the degree to which the technique taught in programs corresponds with the technique described by the *mariachi* masters. Below are the that I used:

Table 7.6: Scales for Comparing Performance Technique Taught in Instructional Programs with Performance Technique Described by Master Musicians

Table 7.7:

Violin:

High Correspondence Score of 8-9	Moderate Correspondence Score of 6-7	Low Correspondence Score of 3-5	Minimal Correspondence 1-2
Violin technique taught in programs matched at least 8 of the 9 elements described by the master musicians.	Violin technique taught in programs matched at least 6 of the 9 elements described by the master musicians.	Violin technique taught in programs matched at least 3 of the 9 elements described by the master musicians.	Violin technique taught in programs matched less than 3 elements as described by the master musicians.

Table 7.8:

Trumpet:

High Correspondence Score of 7-8	Moderate Correspondence Score of 5-6	Low Correspondence Score of 2-4	Minimal Correspondence Score of 2 and below
Trumpet technique taught in programs matched at least 7 of the 8 elements described by the master musicians.	Trumpet technique taught in programs matched at least 5 of the 8 elements described by the master musicians.	Trumpet technique taught in programs matched at least 2 of the 8 elements described by the master musicians.	Trumpet technique taught in programs matched less than 2 elements as described by the master musicians.

Table 7.9:

Guitarrón

High Correspondence Score of 6-7	Moderate Correspondence Score of 4-5	Low Correspondence Score of 2-3	Minimal Correspondence Score of 2 and below
<i>Guitarrón</i> technique taught in programs matched at least 6 of the 7 elements described by the master musicians.	<i>Guitarrón</i> technique taught in programs matched at least 4 of the 7 elements described by the master musicians.	<i>Guitarrón</i> technique taught in programs matched at least 2 of the 7 elements described by the master musicians.	<i>Guitarrón</i> technique taught in programs matched less than 2 elements described by the master musicians.

Table 7.10:

Vihuela/Guitar

High Correspondence Score of 10-11	Moderate Correspondence Score of 8-9	Low Correspondence Score of 4-7	Minimal Correspondence Score of 4 and below
<i>Vihuela/guitar</i> technique taught in programs matched at least 10 of the 11 elements described by the master musicians.	<i>Vihuela/guitar</i> technique taught in programs matched at least 8 of the 11 elements described by the master musicians.	<i>Vihuela/guitar</i> technique taught in programs matched at least 5 of the 11 elements described by the master musicians.	<i>Vihuela/guitar</i> technique taught in programs matched less than 5 elements described by the master musicians.

Table 7.11:

Correspondence of Programs

High Correspondence: 30-35 matches	Moderate Correspondence: 24-29 matches	Low Correspondence: 17-23 matches	Minimal Correspondence: Less than 17 matches
Technique taught in program matched at least 30 of the 35 elements as described by the master musicians.	Technique taught in program matched at least 24 of the 35 elements as described by the master musicians.	Technique taught in program matched at least 17 of the 35 elements as described by the master musicians.	Technique taught in program matched less than 17 elements as described by the master musicians.

Results for the Comparison of Performance Technique Taught in Programs with the Performance Technique Described by Masters

Violin: Low correspondence

Trumpet: Moderate correspondence

Guitarrón: Minimal correspondence

Vihuela/Guitar: Low correspondence

Total: Minimal correspondence

Comparison of Performance Technique Taught in Programs with *Son de Mariachi* Performance Technique Played by Student Ensembles

Next, I compared the performance technique used by 5 student *mariachi* ensembles with the performance technique taught in instructional programs. I used a diagram to illustrate my findings. I examined the student ensembles through their performances on YouTube.

Charts for the Comparison of Performance Technique Taught in Programs with *Son de Mariachi* Performance Technique Played by Student Ensembles

Table 7.12: Comparison Chart for Group 1

Technique taught in programs: Violin	Technique played by student ensemble: Violin	Technique taught in programs: Trumpet	Technique played by student ensemble: Trumpet	Technique taught in programs: <i>Guitarrón</i>	Technique played by student ensemble: <i>Guitarrón</i>	Technique taught in programs: <i>Vihuela/guitar</i>	Technique played by student ensemble: <i>Vihuela/guitar</i>
Aggressive	NO MATCH	Aggressive	NO MATCH			Relaxed right hand	NO MATCH
Good tone	NO MATCH	Good tone	NO MATCH			Accents	NO MATCH
Accents	NO MATCH	Accents	NO MATCH			Use of <i>redobles</i>	NO MATCH
<i>Sobones</i>	NO MATCH	Lock in with <i>armonía</i>	NO MATCH			Use of <i>Rasgueo</i>	NO MATCH
Heavy Bow	MATCH	Vibrato	NO MATCH			<i>Caballito</i>	NO MATCH
<i>Caballito</i>	NO MATCH	staccato	NO MATCH			<i>Contratiempo</i>	NO MATCH
Vibrato	NO MATCH	Tounging in synch with <i>armonía</i>	NO MATCH			aggressive	NO MATCH
Total violin technique taught in programs: 7	Total violin technique played by ensemble: 0	Total trumpet technique taught in programs: 7	Total trumpet technique played by ensemble: 0	Total <i>guitarrón</i> technique taught in programs: 0	Total <i>guitarrón</i> technique played by ensemble: 0	Total <i>vihuela/guitar</i> technique taught in programs: 7	Total <i>vihuela/guitar</i> technique played by ensemble: 0

Table 7.13: Comparison Chart for Group 2

Technique taught in programs: Violin	Technique played by student ensemble: Violin	Technique taught in programs: Trumpet	Technique played by student ensemble: Trumpet	Technique taught in programs: <i>Guitarrón</i>	Technique played by student ensemble: <i>Guitarrón</i>	Technique taught in programs: <i>Vihuela/guitar</i>	Technique played by student ensemble: <i>Vihuela/guitar</i>
Aggressive	NO MATCH	Aggressive	NO MATCH			Relaxed right hand	NO MATCH
Good tone	NO MATCH	Good tone	NO MATCH			Accents	NO MATCH
Accents	NO MATCH	Accents	NO MATCH			Use of <i>redobles</i>	NO MATCH
<i>Sobones</i>	NO MATCH	Lock in with <i>armonía</i>	NO MATCH			Use of <i>Rasgueo</i>	NO MATCH
Heavy Bow	MATCH	Vibrato	NO MATCH			<i>Caballito</i>	NO MATCH
<i>Caballito</i>	NO MATCH	staccato	NO MATCH			<i>Contratiempo</i>	NO MATCH
Vibrato	NO MATCH	Tounging in synch with <i>armonía</i>	NO MATCH			aggressive	NO MATCH
Total violin technique taught in programs: 7	Total violin technique played by ensemble: 0	Total trumpet technique taught in programs: 7	Total trumpet technique played by ensemble: 0	Total <i>guitarrón</i> technique taught in programs: 0	Total <i>guitarrón</i> technique played by ensemble: 0	Total <i>vihuela/guitar</i> technique taught in programs: 7	Total <i>vihuela/guitar</i> technique played by ensemble: 0

Table 7.14: Comparison Chart for Group 3

Technique taught in programs: Violin	Technique played by student ensemble: Violin	Technique taught in programs: Trumpet	Technique played by student ensemble: Trumpet	Technique taught in programs: <i>Guitarrón</i>	Technique played by student ensemble: <i>Guitarrón</i>	Technique taught in programs: <i>Vihuela/guitar</i>	Technique played by student ensemble: <i>Vihuela/guitar</i>
Aggressive	NO MATCH	Aggressive	NO MATCH			Relaxed right hand	NO MATCH
Good tone	NO MATCH	Good tone	NO MATCH			Accents	NO MATCH
Accents	NO MATCH	Accents	NO MATCH			Use of <i>redobles</i>	NO MATCH
<i>Sobones</i>	NO MATCH	Lock in with <i>armonía</i>	NO MATCH			Use of <i>Rasgueo</i>	NO MATCH
Heavy Bow	MATCH	Vibrato	NO MATCH			<i>Caballito</i>	NO MATCH
<i>Caballito</i>	NO MATCH	staccato	NO MATCH			<i>Contratiempo</i>	NO MATCH
Vibrato	NO MATCH	Tounging in synch with <i>armonía</i>	NO MATCH			aggressive	NO MATCH
Total violin technique taught in programs: 7	Total violin technique played by ensemble: 0	Total trumpet technique taught in programs: 7	Total trumpet technique played by ensemble: 0	Total <i>guitarrón</i> technique taught in programs: 0	Total <i>guitarrón</i> technique played by ensemble: 0	Total <i>vihuela/guitar</i> technique taught in programs: 7	Total <i>vihuela/guitar</i> technique played by ensemble: 0

Table 7.15: Comparison Chart for Group 4

Technique taught in programs: Violin	Technique played by student ensemble: Violin	Technique taught in programs: Trumpet	Technique played by student ensemble: Trumpet	Technique taught in programs: Guitarrón	Technique played by student ensemble: Guitarrón	Technique taught in programs: Vihuela/guitar	Technique played by student ensemble: Vihuela/guitar
Aggressive	MATCH	Aggressive	MATCH			Relaxed right hand	MATCH
Good tone	NO MATCH	Good tone	MATCH			Accents	MATCH
Accents	NO MATCH	Accents	MATCH			Use of <i>redobles</i>	MATCH
<i>Sobones</i>	MATCH	Lock in with <i>armonía</i>	MATCH			Use of <i>Rasgueo</i>	MATCH
Heavy Bow	MATCH	Vibrato	MATCH			<i>Caballito</i>	NO MATCH
<i>Caballito</i>	MATCH	staccato	MATCH			<i>Contratiempo</i>	MATCH
Vibrato	MATCH	Tounging in synch with <i>armonía</i>	MATCH			aggressive	MATCH
Total violin technique taught in programs: 7	Total violin technique played by ensemble: 5	Total trumpet technique taught in programs: 7	Total trumpet technique played by ensemble: 7	Total <i>guitarrón</i> technique taught in programs: 0	Total <i>guitarrón</i> technique played by ensemble: 0	Total <i>vihuela</i> /guitar technique taught in programs: 7	Total <i>vihuela</i>/guitar technique played by ensemble: 6

Table 7.16: Comparison Chart for Group 5

Technique taught in programs: Violin	Technique played by student ensemble: Violin	Technique taught in programs: Trumpet	Technique played by student ensemble: Violin	Technique taught in programs: Guitarrón	Technique played by student ensemble: Guitarrón	Technique taught in programs: Vihuela/guitar	Technique played by student ensemble: Vihuela/guitar
Aggressive	MATCH	Aggressive	MATCH			Relaxed right hand	MATCH
Good tone	NO MATCH	Good tone	MATCH			Accents	MATCH
Accents	MATCH	Accents	MATCH			Use of <i>redobles</i>	MATCH
<i>Sobones</i>	MATCH	Lock in with <i>armonía</i>	MATCH			Use of <i>Rasgueo</i>	NO MATCH
Heavy Bow	MATCH	Vibrato	MATCH			<i>Caballito</i>	MATCH
<i>Caballito</i>	NO MATCH	staccato	MATCH			<i>Contratiempo</i>	MATCH
Vibrato	MATCH	Tounging in synch with <i>armonía</i>	NO MATCH			aggressive	MATCH
Total violin technique taught in programs: 7	Total violin technique played by ensemble: 5	Total trumpet technique taught in programs: 7	Total trumpet technique played by ensemble: 6	Total <i>guitarrón</i> technique taught in programs: 0	Total <i>guitarrón</i> technique played by ensemble: 0	Total <i>vihuela</i> /guitar technique taught in programs: 7	Total <i>vihuela</i>/guitar technique played by ensemble: 6

Table 7.17: Scales for Comparing Performance Technique Taught in Programs with Performance Technique Played by Student Ensembles

Table 7.18: **Violin:**

High Correspondence Score of 6-7	Moderate Correspondence Score of 4-5	Low Correspondence Score of 2-3	Minimal Correspondence Score of 2 and below
Violin technique used by students matched at least 6 of the 7 elements taught in programs.	Violin technique used by students matched at least 4 of the 5 elements taught in programs.	Violin technique used by students matched at least 2 of the 7 elements taught in programs.	Violin technique used by students matched at least 2 of the 7 elements taught in programs.

Table 7.19: **Trumpet**

High Correspondence Score of 6-7	Moderate Correspondence Score of 4-5	Low Correspondence Score of 2-3	Minimal Correspondence Score of 2 and below
Trumpet technique used by students matched at least 6 of the 7 elements taught in programs.	Trumpet technique used by students matched at least 4 of the 7 elements taught in programs.	Trumpet technique used by students matched at least 2 of the 7 elements taught in programs.	Trumpet technique used by students matched less than 2 elements taught in programs.

Guitarrón: No elements provided by instructors.

Table: 7.20: ***Vihuela/Guitar***

High Correspondence Score of 6-7	Moderate Correspondence Score of 4-5	Low Correspondence Score of 2-3	Minimal Correspondence Score of 2 and below
Vihuela/guitar technique used by students matched at least 6 of the 7 elements as taught in programs.	Vihuela/guitar <i>technique</i> used by students matched at least 4 of the 7 elements taught in programs.	Vihuela/guitar <i>technique</i> used by students matched at least 2 of the 7 elements taught in programs.	Vihuela/guitar <i>technique</i> used by students matched less than 2 elements as taught in programs.

Table 7.21:

Correspondence of Programs

High Correspondence: 15-20 matches	Moderate Correspondence: 14- 19 matches	Low Correspondence: 13-18 matches	Minimal Correspondence: Less than 13 matches
Technique used by student ensemble matched at least 15 of the 20 elements taught in programs.	Technique used by student ensemble matched at least 14 of the 20 elements taught in programs.	Technique used by student ensemble matched at least 13 of the 20 elements as described by the master musicians.	Technique used by student ensemble matched less than 13 elements as described by the master musicians.

**Results for the Comparison of Performance Technique Taught in Programs with
Performance Technique Played by Student Ensembles**

Group 1,2,3

Violin: Minimal Correspondence

Trumpet: Minimal Correspondence

Vihuela/Guitar: Minimal Correspondence

Total: Minimal Correspondence

Group 4:

Violin: Moderate Correspondence

Trumpet: High Correspondence

Vihuela/Guitar: High Correspondence

Total: High Correspondence

Group 5:

Violin: Moderate Correspondence

Trumpet: High Correspondence

Vihuela/Guitar: High Correspondence

Total: High Correspondence

Comparison of Performance Technique used by Student Ensembles with Performance Technique Described by Masters

Lastly, I compared the performance technique of student *mariachi* ensembles with the performance technique defined by the master *mariachi* musicians. The analysis of these groups is from their performances at student *mariachi* competitions. I examined their performances through YouTube videos. Below I provide a detailed description and comparison of each group, followed by a chart illustrating my findings, and I conclude my analysis of these groups by assessing the degree to which the student groups at competitions adhere to the performance technique described by the masters.

Assessment of Group 1:

Competition: 2018 Armando C. Gonzalez Student Showcase Concert

The first ensemble that I analyzed was “group 1” from “public school instructional program 1” They performed two *sones de mariachi*. The violin section did not use the characteristics as described by Mark Fogelquist and Ismael Hernández. They did not use the entire bow, they were not using open strings, they did not maintain the bow on the strings, there was no use of grace notes, and there was no use of the *sobones* or the *arco embarrado*. The trumpet section’s performance technique did not coincide with the characteristics as described by José Hernández. The staccato of the notes were not emphasized, they used very little vibrato, and they were not locking in rhythmically with *vihuela* and the guitar. The *guitarrón* players were playing aggressive, however they had an unbalanced sound in their *jalón*, their accents were not together with the *armonía*

section, there was no emphasis on beat one, and they were not locking in with the melodic line. The *armonía* section was playing aggressive, however their *redobles* were not clear, the accents were not emphasized, they were not locking in with the trumpets, and they were not using *rasgueos*.

Table 7.22: Chart for the Assessment of Group 1

Technique described by master musicians: Violin	Technique used by student ensemble: Violin	Technique described by master musicians: Trumpet	Technique used by student ensemble: Trumpet	Technique described by master musicians: <i>Guitarrón</i>	Technique used by student ensemble: <i>Guitarrón</i>	Technique described by master musicians: <i>Vihuela/guitar</i>	Technique used by student ensemble: <i>Vihuela/guitar</i>
Heavy Bow	NO MATCH	Strong staccato	NO MATCH	Aggressive <i>jálon</i> : Finger under strings	NO MATCH	Relaxed right hand	NO MATCH
Full bow	NO MATCH	Very short staccato	NO MATCH	<i>Sentado</i> : Steady tempo	NO MATCH	Aggressive <i>golpes</i>	NO MATCH
<i>Arco embarrado</i>	NO MATCH	<i>Caballito</i>	NO MATCH	Equal plucking of high and low strings	NO MATCH	Precise <i>redobles</i>	NO MATCH
<i>Sobones</i>	NO MATCH	Grace notes	NO MATCH	Precise syncopation	NO MATCH	<i>Rasgueo</i> on beat one before <i>redoble</i>	NO MATCH
Grace notes	NO MATCH	Vibrato	NO MATCH	Accents together with <i>armonía</i>	NO MATCH	<i>Caballito</i>	NO MATCH
Vibrato	NO MATCH	Articulation combinations	NO MATCH	Relaxed, but firm right hand	NO MATCH	Improvisation on <i>vihuela</i>	NO MATCH
<i>Caballito</i>	NO MATCH	Tounging in synch with <i>armonía</i>	NO MATCH	Locking in with melodic line	NO MATCH	Accents together with <i>guitarrón</i>	NO MATCH
Lean in on beginning of phrases	NO MATCH	Full sound: Full use of air	NO MATCH			Full strumming of strings at all times	NO MATCH
Aggressive full use of the bow	NO MATCH					Use of the <i>contratiempo</i> with <i>rasgueo</i>	NO MATCH
						Ambiguous tempos	NO MATCH
						Aggressive <i>mánicos</i>	NO MATCH
Total violin technique described by master musicians: 9	Total violin technique used by student ensemble: 0	Total trumpet technique described by master musicians: 8	Total trumpet technique used by student ensemble: 0	Total <i>guitarrón</i> technique described by master musicians: 7	Total <i>guitarrón</i> technique used by student ensemble: 0	Total <i>vihuela/guitar</i> technique taught by master musicians: 11	Total <i>vihuela/guitar</i> technique used by student ensemble: 0

Assessment of Group 2:

The second ensemble I analyzed was “group 2” from “public school instructional program 2” They performed one *son de mariachi*. The violin section did not use the characteristics as described by Mark Fogeqluist and Ismael Hernández. The violin section used very little bow, did not maintain their bows on the strings, and the use of grace notes and *sobones* are not present. However, the violin section did use open strings. The trumpet section’s performance technique did not match with the characteristics as described by José Hernández. They were not using staccato, the vibrato was not controlled, and they were not playing aggressively. In addition, the trumpets were not locking in with the *armonía* section. The *guitarrón* players were not playing aggressively, and they were not matching the accents with the *armonía* section, there was also no emphasis on beat one. The *armonía* section was not playing aggressively, their *redboles* were messy, and their accents were not emphasized.

Table 7.23 Chart for the Assessment of Group 2:

Technique described by master musicians: Violin	Technique used by student ensemble: Violin	Technique described by master musicians: Trumpet	Technique used by student ensemble: Trumpet	Technique described by master musicians: <i>Guitarrón</i>	Technique used by student ensemble: <i>Guitarrón</i>	Technique described by master musicians: <i>Vihuela/guitar</i>	Technique used by student ensemble: <i>Vihuela/guitar</i>
Heavy Bow	NO MATCH	Strong staccato	NO MATCH	Aggressive <i>jálon</i> : Finger under strings	NO MATCH	Relaxed right hand	NO MATCH
Full bow	NO MATCH	Very short staccato	NO MATCH	<i>Sentado</i> : Steady tempo	NO MATCH	Aggressive <i>golpes</i>	NO MATCH
<i>Arco embarrado</i>	NO MATCH	<i>Caballito</i>	NO MATCH	Equal plucking of high and low strings	NO MATCH	Precise <i>redobles</i>	NO MATCH
<i>Sobones</i>	NO MATCH	Grace notes	NO MATCH	Precise syncopation	NO MATCH	<i>Rasgueo</i> on beat one before <i>redoble</i>	NO MATCH
Grace notes	NO MATCH	Vibrato	NO MATCH	Accents together with <i>armonía</i>	NO MATCH	<i>Caballito</i>	NO MATCH
Vibrato	NO MATCH	Articulation combinations	NO MATCH	Relaxed, but firm right hand	NO MATCH	Improvisation on <i>vihuela</i>	NO MATCH
<i>Caballito</i>	NO MATCH	Tounging in synch with <i>armonía</i>	NO MATCH	Locking in with melodic line	NO MATCH	Accents together with <i>guitarrón</i>	NO MATCH
Lean in on beginning of phrases	NO MATCH	Full sound: Full use of air	NO MATCH			Full strumming of strings at all times	NO MATCH
Aggressive full use of the bow	NO MATCH					Use of the <i>contratiempo</i> with <i>rasgueo</i>	NO MATCH
						Ambiguous tempos	NO MATCH
						Aggressive <i>mánicos</i>	NO MATCH
Total violin technique described by master musicians: 9	Total violin technique used by student ensemble: 0	Total trumpet technique described by master musicians: 8	Total trumpet technique used by student ensemble: 0	Total <i>guitarrón</i> technique described by master musicians: 7	Total <i>guitarrón</i> technique used by student ensemble: 0	Total <i>vihuela/guitar</i> technique taught by master musicians: 11	Total <i>vihuela/guitar</i> technique used by student ensemble: 0

Assesment of group 3:

The next group I examined was “Group 3” from “Instructional Program 3.” They performed one *son de mariachi*. The violin section did not use full bows, they were not using open strings, they did not maintain the bow on the strings, there was no use of grace notes, and there was no use of the *sobones* or the *arco embarrado*. They were clearly not using the technique as described by Mark Fogeqluist and Ismael Hernandez. The trumpet section did not emphasize the staccato, they were not using vibrato, and they were not locking in with the *armonía* section. The *guitarrón* player was not playing aggressive, he did not have a good *Jalón*, was not emphasizing the accents with the *armonía*, and was not plucking the strings equally. The *armonía* section was not emphasizing the accents, their accents were not together with the *guitarrón*, they were not locking in with the trumpet parts, and the *redobles* were not on time.

Table 7.24: Chart for The Assessment of Group 3

Technique described by master musicians: Violin	Technique used by student ensemble: Violin	Technique described by master musicians: Trumpet	Technique used by student ensemble: Trumpet	Technique described by master musicians: <i>Guitarrón</i>	Technique used by student ensemble: <i>Guitarrón</i>	Technique described by master musicians: <i>Vihuela/guitar</i>	Technique used by student ensemble: <i>Vihuela/guitar</i>
Heavy Bow	NO MATCH	Strong staccato	NO MATCH	Aggressive <i>jálon</i> : Finger under strings	NO MATCH	Relaxed right hand	NO MATCH
Full bow	NO MATCH	Very short staccato	NO MATCH	<i>Sentado</i> : Steady tempo	NO MATCH	Aggressive <i>golpes</i>	NO MATCH
<i>Arco embarrado</i>	NO MATCH	<i>Caballito</i>	NO MATCH	Equal plucking of high and low strings	NO MATCH	Precise <i>redobles</i>	NO MATCH
<i>Sobones</i>	NO MATCH	Grace notes	NO MATCH	Precise syncopation	NO MATCH	<i>Rasgueo</i> on beat one before <i>redoble</i>	NO MATCH
Grace notes	NO MATCH	Vibrato	NO MATCH	Accents together with <i>armonía</i>	NO MATCH	<i>Caballito</i>	NO MATCH
Vibrato	NO MATCH	Articulation combinations	NO MATCH	Relaxed, but firm right hand	NO MATCH	Improvisation on <i>vihuela</i>	NO MATCH
<i>Caballito</i>	NO MATCH	Tounging in synch with <i>armonía</i>	NO MATCH	Locking in with melodic line	NO MATCH	Accents together with <i>guitarrón</i>	NO MATCH
Lean in on beginning of phrases	NO MATCH	Full sound: Full use of air	NO MATCH			Full strumming of strings at all times	NO MATCH
Aggressive full use of the bow	NO MATCH					Use of the <i>contratiempo</i> with <i>rasgueo</i>	NO MATCH
						Ambiguous tempos	NO MATCH
						Aggressive <i>mánicos</i>	NO MATCH
Total violin technique described by master musicians: 9	Total violin technique used by student ensemble: 0	Total trumpet technique described by master musicians: 8	Total trumpet technique used by student ensemble: 0	Total <i>guitarrón</i> technique described by master musicians: 7	Total <i>guitarrón</i> technique used by student ensemble: 0	Total <i>vihuela/guitar</i> technique taught by master musicians: 11	Total <i>vihuela/guitar</i> technique used by student ensemble: 0

Assessment of Group 4:

The next group I examined was “Group 4” “from Instructional Program 4.” They performed two *sones de mariachi*. The violin section used full bows, they used open strings, they maintained their bows on the strings. However, violins were not using heavy bows or the use of the *arco embarrado*. The trumpets emphasized the staccato and use appropriate *son de mariachi* vibrato. They were also locking in with the rhythm section. The *guitarrón* player a good *jalón*, but was not playing aggressively his accents, for the most part they were in synchroniztion with the *armonía* with the *armonía* section. The *armonía* section was playing aggressively, their *redobles* were clear, however, they were not precisely in time. they were emphasizing the accents and were using *golpes*. They were also locking in with the trumpet section.

Table 7.25: Chart for the Assessment of Group 4:

Technique described by master musicians: Violin	Technique used by student ensemble: Violin	Technique described by master musicians: Trumpet	Technique used by student ensemble: Trumpet	Technique described by master musicians: <i>Guitarrón</i>	Technique used by student ensemble: <i>Guitarrón</i>	Technique described by master musicians: <i>Vihuela/guitar</i>	Technique used by student ensemble: <i>Vihuela/guitar</i>
Heavy Bow	NO MATCH	Strong staccato	MATCH	Aggressive <i>jálon</i> : Finger under strings	NO MATCH	Relaxed right hand	NO MATCH
Full bow	MATCH	Very short staccato	MATCH	<i>Sentado</i> : Steady tempo	MATCH	Aggressive <i>golpes</i>	MATCH
<i>Arco embarrado</i>	NO MATCH	<i>Caballito</i>	MATCH	Equal plucking of high and low strings	NO MATCH	Precise <i>redobles</i>	NO MATCH
<i>Sobones</i>	MATCH	Grace notes	MATCH	Precise syncopation	NO MATCH	<i>Rasgueo</i> on beat one before <i>redoble</i>	NO MATCH
Grace notes	MATCH	Vibrato	MATCH	Accents together with <i>armonía</i>	MATCH	<i>Caballito</i>	MATCH
Vibrato	MATCH	Articulation combinations	MATCH	Relaxed, but firm right hand	NO MATCH	Improvisation on <i>vihuela</i>	NO MATCH
<i>Caballito</i>	MATCH	Tounging in synch with <i>armonía</i>	MATCH	Locking in with melodic line	MATCH	Accents together with <i>guitarrón</i>	MATCH
Lean in on beginning of phrases	MATCH	Full sound: Full use of air	MATCH			Full strumming of strings at all times	MATCH
Aggressive full use of the bow	MATCH					Use of the <i>contratiempo</i> with <i>rasgueo</i>	MATCH
						Ambiguous tempos	NO MATCH
						Aggressive <i>mánicos</i>	MATCH
Total violin technique described by master musicians: 9	Total violin technique used by student ensemble: 7	Total trumpet technique described by master musicians: 8	Total trumpet technique used by student ensemble: 7	Total <i>guitarrón</i> technique described by master musicians: 7	Total <i>guitarrón</i> technique used by student ensemble: 3	Total <i>vihuela/guitar</i> technique taught by master musicians: 11	Total <i>vihuela/guitar</i> technique used by student ensemble: 6

Assessment of Group 5:

The next group I examined was “Group 5” from “Instructional Program 5.” They performed one *son de mariachi*. The violin section was using full bows, and they maintained the bow on the strings, they were also using grace notes. However, the section was not using heavy bows, and they had very little use of the *sobones*. The trumpet section was playing aggressive, and they were emphasizing the staccato. But they were not using a significant amount of vibrato as described by the masters. The *guitarrón* player was playing aggressive, he had a steady tempo, his string plucking was equal, and he was emphasizing the accents with the *armonía* on beat one. The *armonía* section was played aggressively; they were emphasizing accents and for the most part together with the accents of the *guitarrón*.

Table 7.26: Chart for the Assessment of Group 5:

Technique described by master musicians: Violin	Technique used by student ensemble: Violin	Technique described by master musicians: Trumpet	Technique used by student ensemble: Trumpet	Technique described by master musicians: <i>Guitarrón</i>	Technique used by student ensemble: <i>Guitarrón</i>	Technique described by master musicians: <i>Vihuela/guitar</i>	Technique used by student ensemble: <i>Vihuela/guitar</i>
Heavy Bow	MATCH	Strong staccato	NO MATCH	Aggressive <i>jálon</i> : Finger under strings	MATCH	Relaxed right hand	NO MATCH
Full bow	MATCH	Very short staccato	NO MATCH	<i>Sentado</i> : Steady tempo	MATCH	Aggressive <i>golpes</i>	MATCH
<i>Arco embarrado</i>	NO MATCH	<i>Caballito</i>	MATCH	Equal plucking of high and low strings	MATCH	Precise <i>redobles</i>	NO MATCH
<i>Sobones</i>	MATCH	Grace notes	MATCH	Precise syncopation	MATCH	<i>Rasgueo</i> on beat one before <i>redoble</i>	NO MATCH
Grace notes	MATCH	Vibrato	NO MATCH	Accents together with <i>armonía</i>	MATCH	<i>Caballito</i>	NO MATCH
Vibrato	MATCH	Articulation combinations	NO MATCH	Relaxed, but firm right hand	MATCH	Improvisation on <i>vihuela</i>	MATCH
<i>Caballito</i>	NO MATCH	Tounging in synch with <i>armonía</i>	MATCH	Locking in with melodic line	MATCH	Accents together with <i>guitarrón</i>	MATCH
Lean in on beginning of phrases	MATCH	Full sound: Full use of air	NO MATCH			Full strumming of strings at all times	MATCH
Aggressive full use of the bow	MATCH					Use of the <i>contratiempo</i> with <i>rasgueo</i>	MATCH
						Ambiguous tempos	NO MATCH
						Aggressive <i>mánicos</i>	MATCH
Total violin technique described by master musicians: 9	Total violin technique used by student ensemble: 7	Total trumpet technique described by master musicians: 8	Total trumpet technique used by student ensemble: 3	Total <i>guitarrón</i> technique described by master musicians: 7	Total <i>guitarrón</i> technique used by student ensemble: 7	Total <i>vihuela/guitar</i> technique taught by master musicians: 11	Total <i>vihuela/guitar</i> technique used by student ensemble: 6

Table 7.27: Scales for Comparing Performance Technique used by Student Ensembles with Performance Technique Described by Master Musicians

Table 7.28: Violins:

High Correspondence Score of 8-9	Moderate Correspondence Score of 6-7	Low Correspondence Score of 3-5	Minimal Correspondence Score of 3 and below
Violin technique used by students matched at least 8 of the 9 elements described by the master musicians.	Violin technique used by students matched at least 6 of the 9 elements described by the master musicians.	Violin technique used by students matched at least 3 of the 9 elements described by the master musicians.	Violin technique used by students matched less than 3 elements as described by the master musicians.

Table 7.29: Trumpets:

High Correspondence Score of 7-8	Moderate Correspondence Score of 5-6	Low Correspondence Score of 2-4	Minimal Correspondence Score of 2 and below
Trumpet technique used by students matched at least 7 of the 8 elements described by the master musicians.	Trumpet technique used by students matched at least 5 of the 8 elements described by the master musicians.	Trumpet technique used by students matched at least 2 of the 8 elements described by the master musicians.	Trumpet technique used by students matched less than 2 elements described by the master musicians.

Table 7.30: Guitarrón

High Correspondence Score of 6-7	Moderate Correspondence Score of 4-5	Low Correspondence Score of 2-3	Minimal Correspondence Score of 2 and below
<i>Guitarrón</i> technique used by students matched at least 6 of the 7 elements described by the master musicians.	<i>Guitarrón</i> technique used by students matched at least 4 of the 7 elements described by the master musicians.	<i>Guitarrón</i> technique used by students matched at least 2 of the 7 elements described by the master musicians.	<i>Guitarrón</i> technique used by students matched less than 2 elements described by the master musicians.

Table 7.31:

Vihuela/guitar

High Correspondence Score of 10-11	Moderate Correspondence Score of 8-9	Low Correspondence Score of 4-7	Minimal Correspondence Score of 4 and below
<i>Vihuela/guitar</i> technique used by students matched at least 10 of the 11 elements described by the master musicians	<i>Vihuela/guitar technique</i> used by Students matched at least 8 of the 11 elements described by the master musicians.	<i>Vihuela/guitar technique</i> used by Students matched at least 4 of the 11 elements described by the master musicians.	<i>Vihuela/guitar technique</i> used by Students matched less than 4 elements as described by the master musicians.

Table 7.32:

Ensemble Correspondence:

High Correspondence: 30-35 matches	Moderate Correspondence: 24-29 matches	Low Correspondence: 17-23 matches	Minimal Correspondence: Less than 17 matches
Technique used by student ensemble matched at least 30 of the 35 elements described by the master musicians.	Technique used by student ensemble matched at least 24 of the 35 elements described by the master musicians.	Technique used by student ensemble matched at least 17 of the 35 elements described by the master musicians.	Technique used by student ensemble matched less than 17 elements described by the master musicians.

**Results for the Comparison of Performance Technique used by Student Ensembles
with Performance Technique Described by Master Musicians**

Below are my findings after a thorough assessment of 5 public school programs.

Group 1

Violin: Minimal correspondence

Trumpet: Minimal correspondence

Guitarrón Minimal correspondence

Vihuela/guitar: Minimal correspondence

Total: Minimal correspondence

Group 2

Violin: Minimal correspondence

Trumpet: Minimal correspondence

Guitarrón Minimal correspondence

Vihuela/guitar: Minimal correspondence

Total: Minimal correspondence

Group 3

Violin: Minimal correspondence

Trumpet: Minimal correspondence

Guitarrón Minimal correspondence

Vihuela/guitar: Minimal correspondence

Total: Minimal correspondence

Group 4:

Violin: Moderate correspondence

Trumpet High correspondence

Guitarrón: Low correspondence

Vihuela/guitar: Low correspondence

Total: Low correspondence

Group 5:

Violin: Moderate correspondence

Trumpet: Low correspondence

Guitarrón: High correspondence

Vihuela/guitar: Low correspondence

Total: Low correspondence

Examination of Competition Judging Criteria

After reviewing the judging criteria sheets used at three *mariachi* competitions, I found that, although they use general criteria such as intonation, balance, tone quality, phrasing and dynamics, they do not include elements specific to the performance technique of the *son de mariachi* as described by master *mariachi* musicians. Below are the judging criteria sheets of the Armando C. González Student Showcase Concert, The Albuquerque Mariachi Spectacular Competition and Festival for International Books and Arts Mariachi Competitions in Edinburg, TX.

Figure 7.6: 2018 Armando C. Gonzales Student Showcase Judging Sheet:

Armando C. Gonzales Student Showcase

Adjudication Form

Mariachi Name: _____ Category: _____

Song Selections: _____ Time: _____

1) Instrument Technique & Tone:

- Intonation/*Afinacion*
- Clarity/*Claridad*
- Articulation/*Articulacion*
- Dynamics/*Dinámicas*

_____/25 Pts

2) Instrument Interpretation of Style:

- Phrasing/*Fraseo*
- Observance of tempo/*Observacion de tiempo*

_____/25 Pts

3) Vocalist(s) Style & Interpretation:

- Enunciation/*Enunciación*
- Correct Use of words-lyrics/*Uso correcto de palabras-letras*

_____/25 Pts

4) Appearance & Stage Presence:

- Confidence/*Confianza*
- Connection w/ Audience/*Conexión con la gente*
- Uniformity of Traje/*Uniformidad de traje(s)*
- Emotion(s)/*Emoción*

_____/25 Pts

Automatic 10 Point Deduction for going over 9 minutes

Judge's Name (Printed): _____ **Total Score: _____/100 Pts**

Judge's Name (Signature): _____



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Figure 7.7: 2018 Albuquerque Mariachi Spectacular Showcase Competition Judging Sheet



28th Annual Mariachi Spectacular Showcase Competition

Group Name:	Location:
Division:	

<u>Trumpets</u>	<u>Strings</u>	<u>Rhythm Section</u>	<u>Vocals</u>	<u>General Effect</u>
<ul style="list-style-type: none"> - + Tone Quality - + Style - + Precision - + Balance & Blend - + Intonation - + Phrasing & Dynamics 	<ul style="list-style-type: none"> - + Tone Quality - + Bowing - + Style - + Precision - + Balance & Blend - + Intonation - + Phrasing & Dynamics 	<ul style="list-style-type: none"> - + Vihuela - + Guitar - + Guitarra de Golpe/Harpa - + Guitarron - + Precision - + Intonation - + Style 	<ul style="list-style-type: none"> - + Soloists - + Harmonies/Chorus - + Diction - + Intonation - + Style - + Timing 	<ul style="list-style-type: none"> - + Suitability of Music - + Scoring/Arrangement - + Interpretation - + Stage Presence - + Appearance/Uniformity
50 Points Max. _____	50 Points Max. _____	50 Points Max. _____	50 Points Max. _____	50 Points Max. _____

Scoring				
0-20 Below Average	21-30 Average	31-40 Above Average	41-49 Excellent	50 Perfect

Summary Comments

Total points; _____	_____ (Signature of Judge)
----------------------------	-------------------------------

7.9: 2018 Festival of International Books and Arts Mariachi Competition Judging Sheet

ARMONÍA: Tone Quality, Balance, Blend, Phrasing, Technique, and Mariachi Style

(Max. of 100 points) Total Points for Armonía: _____

VOICE: Tone Quality, Intonation, Balance, Blend, Phrasing, Diction, Pronunciation, Technique, and Mariachi Style

(Max. of 100 points) Total Points for Trumpets: _____

(Max. of 400 points) *Total Score:* _____

Judge's Signature: _____



Review of Findings

In summary of this chapter, I will provide a concise review of my findings:

Frequency with Which the Son de Mariachi Is Taught in Instructional Programs

In advanced *mariachi* program 1, 7 out of 25 selections were *sones de mariachi*; that is, 28% of the total repertoire. In advanced *mariachi* program 2, 2 out of 9 selections were *sones de mariachi*; that is, 22.22% of the total repertoire. In advanced *mariachi* program 3, 2 out of 16 selections were *sones de mariachi*; that is, 12.5% of the total repertoire. In the advanced *mariachi* 4, 5 out of 21 selections were *sones de mariachi*; that is, 23.80% of the total repertoire. In *mariachi* program 5, 13 out of 78 selections were *sones de mariachi*; that is, 16.67% of the total repertoire. After combining the total repertoire taught in these 5 programs, I found that 29 of 149 selections were *sones de mariachi*; that is, 19.46% of the total repertoire.

Frequency with Which the Son de Mariachi Is Taught in Conference Workshops:

At the 2018 Tucson International *Mariachi* Conference workshops, a total of 14 selections were given to the participants of the program. Three (3) of these were *sones de mariachi*; that is, 21.42% of the program's total repertoire. In the conference workshops at the 2018 Albuquerque Mariachi Spectacular, there were a total of 18 selections; 4 of these were *sones de mariachi*; that is, 22.22% of the total. In the 2018 San Antonio Mariachi Vargas Extravaganza conference workshops, a total of 9 selections were given to the participants of the program. Two (2) of these were *sones de mariachi*; that is, 22.22% of the program's total repertoire. The total number of selections taught in these three conference combined was 41, of which 9 were *sones de mariachi*; that is, 21.95% of the total repertoire.

The combined number of selections taught in the instructional programs and at the conference workshops was 190. Of these, 38 were *sones de mariachi*. That is 20% of the total repertoire taught consisted *sones de mariachi*, a statistic that represents minimal frequency on my scale.

Frequency with Which the *Son de Mariachi* Is Played at Student *Mariachi* Competitions:

At the Armando C. González Student Showcase in Tucson, a total of 51 selections were performed by student *mariachi* ensembles; 6 of these were *sones de mariachi*; that is, 11.76% of the total repertoire. At the 2018 Albuquerque Mariachi Spectacular Competition, 5 of 23 selections were *sones de mariachi*; that is 21.74% of the total repertoire. At the 2018 San Antonio Mariachi Vargas Extravaganza *mariachi* competitions, a total number of 15 selections were performed by the winners of the competition. Of these 15 selections, none was a *son de mariachi*. At the three competitions combined, a total of 74 selections were performed by student *mariachi* ensembles. Of the 74 selections, 11 were *sones de mariachi*. That is, 14.86% of the total repertoire in the three competitions combined were *sones de mariachi*. This statistic represents minimal frequency on my scale.

Elements of Performance Technique Specific to the *Son de Mariachi* Identified by Master

Mariachi

I collected 35 *son de mariachi* performance technique elements from master *mariachi* musicians through formal interviews and other contact (apprenticeship, conversations). I compared these with the performance technique taught in instructional programs and with performance technique used by *mariachi* ensembles in student competitions.

Performance Technique: *Son* Elements Taught in Programs:

After examining the syllabi of 5 public school instructional programs, I found that no program had information about the characteristics specific to the performance technique used for the *son de mariachi*. In addition, I found that in the three conference workshops that I chose to examine, none of them had a syllabus describing the curriculum of the conference workshops or a description of the instrument levels. Although every conference had a mission statement, none of them made any reference to the elements of *son de mariachi* performance technique taught in their workshops. I interviewed 5 *mariachi* instructors and I collected 21 *son de mariachi* performance technique elements from them.

Performance Technique: Comparisons

Below are my findings for the comparison between the performance technique taught in programs with the performance technique described by masters.

Violin: Low correspondence

Trumpet: Moderate correspondence

Guitarrón: Minimal correspondence

Vihuela/Guitar: Low correspondence

Total: Minimal correspondence

The following are my findings of the comparison between the performance technique taught in programs with *son de mariachi* performance technique played by ensembles at student competitions.

Group 1,2,3

Violin: Minimal Correspondence

Trumpet: Minimal Correspondence

Vihuela/Guitar: Minimal Correspondence

Total: Minimal Correspondence

Group 4:

Violin: Moderate Correspondence

Trumpet: High Correspondence

Vihuela/Guitar: High Correspondence

Total: High Correspondence

Group 5:

Violin: Moderate Correspondence

Trumpet: High Correspondence

Vihuela/Guitar: High Correspondence

Total: High Correspondence

Below are my findings between the comparison of performance technique used by student ensembles with performance technique described by master musicians:

Group 1

Violin: Minimal correspondence

Trumpet: Minimal correspondence

Guitarrón Minimal correspondence

Vihuela/guitar: Minimal correspondence

Total: Minimal correspondence

Group 2

Violin: Minimal correspondence

Trumpet: Minimal correspondence

Guitarrón Minimal correspondence

Vihuela/guitar: Minimal correspondence

Total: Minimal correspondence

Group 3

Violin: Minimal correspondence

Trumpet: Minimal correspondence

Guitarrón Minimal correspondence

Vihuela/guitar: Minimal correspondence

Total: Minimal correspondence

Group 4:

Violin: Moderate correspondence

Trumpet High correspondence

Guitarrón: Low correspondence

Vihuela/guitar: Low correspondence

Total: Low correspondence

Group 5:

Violin: Moderate correspondence

Trumpet: Low correspondence

Guitarrón: High correspondence

Vihuela/guitar: Low correspondence

Total: Low correspondence

Judging Criteria Sheets:

After examining three competition judging criteria sheets, I found that they do not include elements specific to the performance technique of the *son de mariachi* described by the master *mariachi* musicians.

Chapter 8

Conclusion

The goal of this study was to examine the impact that *mariachi* instructional programs have on the *son de mariachi* among student *mariachi* ensembles with focus on the frequency with which the *son* is played at competitions and the instrumental performance technique used at competitions. Through an examination of public school programs, student ensembles, conference workshops, student *mariachi* competitions and through interviews with both master musicians and program instructors, I came to the following conclusions.

Frequency:

As indicated in the charts and scales provided in my thesis, the *mariachi* instructional programs that I examined (5 public school programs and 3 conference workshops), there is a direct correlation between the low frequency with which the *son de mariachi* is taught in the instructional programs and the low frequency with which it is played at student competitions. It must be noted that the student *mariachi* ensembles that were the subject of my study emerged from the instructional programs that were also the subject of my study.

Performance Technique:

As indicated in the charts and scales provided in my thesis, the elements of *son de mariachi* performance technique taught in the instructional programs have a low correspondence with the elements of *son de mariachi* performance technique that the masters described. My data suggests that the elements of *son de mariachi* performance

technique taught in the instructional programs have very little to do with the *son de mariachi* performance technique described by the master musicians.

Closing Remarks

It is concerning that in the instructional programs and in the conference workshops that I examined the *son de mariachi* is taught with minimal frequency. Given that the *son de mariachi* is the core of the *mariachi* ensemble's repertoire and that the *son de mariachi* is the defining genre of the *mariachi* ensemble, it is only logical that it should have a prominent place in these programs. In light of this reality, I think that the *son de mariachi* should make up at least 40% of the repertoire taught in public school and conference workshops. In addition, I believe that it is imperative that the students who participate in *mariachi* programs receive not only generic musical instruction but also instruction in performance technique specific to the *son de mariachi*.

My study also included an analysis of the judging criteria of three *mariachi* competitions. The three competitions had common criteria such as intonation, balance, tone quality, phrasing, and dynamics. They also had a common criterion titled "style." In Tucson, it is labeled "instrumental interpretation of style"; in Albuquerque, it is called "style"; and at FESTIBA, it is "*mariachi* style." Even though there is a slight effort to evaluate style, I find all three approaches to be problematic. The term "style" is too general. How is it possible to judge every type of genre that *mariachi* groups perform under the umbrella term "style"? It is clear that all of the genres are lumped together and that the defining elements of the *son de mariachi* are merely glossed over. This strategy sends a subliminal message to instructors and to students that the *son de mariachi* is simply not sufficiently important to be addressed in a meaningful manner.

I would like to present additional information about the place the five instructors of the public school programs I examined think the *son de mariachi* should have in

instructional programs. In addition to these remarks, I included three responses of prominent *mariachi* educators.

Question: What place do you think that the *son de mariachi* should have in the curriculum of these programs?

Instructor of Advanced Mariachi Program 1:

Students really seem to love it. It is very easy to motivate my students with *mariachi* music, especially the *sones*. So along with all the proven benefits that come with learning music, you get the cultural aspect of music which will make a connection to our schools for so many students, especially here in the Southwest. (R, personal communication).

Instructor of Advanced Mariachi Program 2:

I think the *son* is a very important component of the *mariachi*. Personally, I believe it is what defines a good *mariachi* and all groups should implement the *son* into their programs. The *son* can be and should be taught at all levels middle school to college. In many areas here the *son* is not very popular. Especially in the northern part of the state. But we expose the *son* to educate people on this component of the *mariachi* performance. (M, personal communication).

Instructor of Advanced Mariachi Program 3:

I think *sones* should be the primary focus second only to technique needed to play *sones* and other music well. (C, personal interview)

Instructor of Advanced Mariachi Program 4:

I think it should be the primary aspect of *mariachi* programs and workshops. *Mariachi* groups in workshops and conferences tend to focus on popular songs

that are asked for by clients. But traditionally, the *son* is where the *mariachi* comes from, so by being able to dominate the *son* style for *mariachi*, it makes you a more complete musician in the *mariachi* realm. (H, personal communication, 2018).

Instructor of Advanced Mariachi Program 5:

I think the teaching of the *son* should be held very high, I think that it is really important. I see a lot of groups that just play what is written on the music, it sounds in tune, but it also sounds too vanilla, it sounds very basic. I think that is one of the points that should be brought up; the stylistic interpretation of the notes. Yes, you can play the notes, but the little stylistic things should be done.

(J, personal, communication, 2018)

Lauryn Salazar³⁵:

I think that it is incredibly important because it is the indigenous song form to the tradition, but I do think that in an educational setting, students should at least be able to play the indigenous song form to the tradition, there would be no *mariachi* without it. I have had the opportunity to serve as a judge at these competitions, I think in some of the programs that are being run by very dedicated music instructors, may not be familiar with the style, the *son* is by far the most difficult.

(L. Salazar, personal communication, 2018).

³⁵ Lauryn Salazar is an Assistant Professor of Musicology at Texas Tech University. She received her Ph.D. from UCLA in 2011.

Dahlia Guerra³⁶:

The *son* is very important in any *mariachi* music program because that is the root, that is the tradition and we want to make sure that is carried forward to the younger generations, I would say it is very important (D. Guerra, personal communication, 2018).

Mónica Fogelquist³⁷:

I think that the *son* should be the center of everything. That should be the central focus of any teaching program and festivals, and the fact that it has really taken a back seat is a disappointment, although these programs have had a positive impact, unfortunately the repertoire selection is misleading people into thinking that *mariachi* music is based around competition, and winning trophies. This trend with selecting pieces with the idea that more notes equals a bigger the impact and selecting pieces that have nothing to do with the *mariachi* tradition, trading in the traditional *sones* to other musical genres that may have more flash and dressing them up in a *mariachi* costume is a big problem. Not to say that there is no value in that, but for it to be the only thing the student are exposed to it is not teaching the students what *mariachi* music is (Monica Fogelquist, personal communication, 2018).

³⁶ Dahlia Guerra is the founder and co-director of the Mariachi Aztlán: the performing ensemble from the University of Texas Rio Grande Valley. She is the former dean for the College of Arts and Humanities at the University of Texas Pan American.

³⁷ Mónica Fogelquist is an Assistant Professor of Practice in Mariachi and Ethnomusicology at the University of Texas at Austin. She received her M.M. at the University of Texas Rio Grande Valley in 2016. Mónica is also a former member of Mariachi Reyna de Los Angeles.

Mark Fogelquist:

They have to learn how to play *sones*. The *son* was created by and for the instruments of the *marachi* and it is the genre that makes the maximum use of the instruments. I think it is very important that it should be included, and I think in the competitions a *son* should be required (M. Fogelquist, personal communication, 2018).

Based on these interviews, all of these instructors think that the *son de mariachi* should have a prominent place in the curriculum of *marachi* instructional programs. However, why is there a minimal presence of the *son de mariachi* across all areas of this study? Is there an overarching perhaps profound reason why the *son de mariachi* has a minimal role in *marachi* instructional programs? Why are other genres preferred over the *son de mariachi*? Are other factors influencing the minimal role of the *son de mariachi*?

Although there are shortcomings within *marachi* instructional programs, these programs have allowed many Chicana and Chicano youth to engage in a Mexican musical tradition that is part of their cultural heritage. This is significant considering the historical cultural suppression of minorities in the United States. Despite this cultural suppression, it is significant that the *marachi* tradition is being cultivated more actively in the United States than in Mexico. The interest in cultivating this musical tradition is present, however work needs to be done in further cultivating and preserving the teaching of the *son de mariachi* in these instructional programs. I hope this thesis stimulates *marachi* instructors and students to take a profound look and develop a love and seriousness for the *son de mariachi*. After all, it is the genre that was created by us and that belongs to us. It is ours; let us embrace it; not resist it. A deep understanding of the

son de mariachi, can make the teaching, learning and performing of it an empowering experience.

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APPENDIX A: TABLES OF THE FREQUENCY WITH WHICH THE SON DE MARIACHI IS PLAYED AT STUDENT MARIACHI COMPETITIONS:

- 1) 2018 Armando C. Gonzales Student Showcase Concert, Tucson.

Total Number of Selections: 51

Number of *sones de mariachi*: 6

1. *El Toro Viejo*
2. *El Gusto*
3. *El Jalisiense*
4. *Toro Viejo*
5. *Juan Colorado/Toro Relajo*
6. *El Gavilancillo Planeco*

6 out of 54 selections were *sones de mariachi*

=11.76%

- 2) 2018 Albuquerque Mariachi Spectacular competition:

Total number of selections: 23

Number of *sones de mariachi*: 5

1. *La Vaquilla*
2. *El Caporal*
3. *La Charreada*
4. *La Iguana-Son de la Guacamaya*
5. *El Son de Los Capulines*

5 out of 26 selections were *sones de mariachi*.

=21.74%

3) 2018 San Antonio Mariachi Vargas Extravaganza competition winners:

Total number of selections: 15

Number of *sones de mariachi*: 0

0 out of 15 selections were *sones de mariachi*.

=0%

APPENDIX B: TABLES OF THE FREQUENCY WITH WHICH THE SON DE MARIACHI IS TAUGHT IN CONFERENCE WORKSHOPS:

1) 2018 Albuquerque Mariachi Spectacular workshops:

Number of selections: 18

Number of *sones de mariachi*: 4

1. *El cofrecito*
2. *El Becerro*
3. *Los Arrieros*
4. *El Triste*

4 out of 16 selections were *sones de mariachi*.

=22.22%

2) 2018 Tucson International Mariachi Conference workshops:

Number of selections: 14

Number of *sones de mariachi*: 3

1. *La Culebra*
2. *Arriba Pichátaro*
3. *Las Abajeñas*

3 out of 16 selections were *sones de mariachi*.

=21.42%

3) 2018 San Antonio Mariachi Vargas Extravaganza:

Number of selections: 9

Number of *sones de mariachi*: 2

1. *El Caporal*
2. *Popurrí Sones de Oro*

2 out of 9 selections were *sones de mariachi*.

=22.22%

**APPENDIX C: TABLES OF THE FREQUENCY WITH WHICH FIVE PUBLIC
SCHOOL MARIACHI INSTRUCTIONAL PROGRAMS PLAY TEACH THE**

SON DE MARIACHI:

1) Roskruge Middle School Advanced Mariachi Ensembles:

Number of Selections: 25
Number of *Sones de Mariachi*: 7

1. *La Negra*
2. *El Relámpago*
3. *Las Alazanas*
4. *La Culebra*
5. *El Gusto*
6. *El Autlense*
7. *La Madrugada*

7 out of 25 selections were *sones de mariachi*
=28%

2) Robertson High School Advanced Mariachi Program:

Number of Selections: 9
Number of *sones de Mariachi*: 2

1. *Son de La Negra*
2. *La Vaquilla*

3 out of 9 selections were *sones de mariachi*
=22.22%

3) Atrisco Heritage High School Advanced Mariachi Program:

Number of Selections: 16

Number of *Sones de Mariachi*: 2

1. *El Relámpago*
2. *Son de La Negra*

2 out of 16 selections were *sones de mariachi*

=12.5%

4) Pueblo High School Advanced Mariachi Ensemble:

Number of Selections: 78

Number of *Sones de Mariachi*: 13

1. *El Son de mi Tierra*
2. *La Vaquilla*
3. *Los Cazadores*
4. *Las Alazanas*
5. *Arriba Pichataro*
6. *El Caballito*
7. *El Gavilancillo*
8. *La Negra*
9. *El Relámpago*
10. *El Cihualteco*
11. *La Mariquita*
12. *El Son de Los Aguacates*
13. *Bonito Tecalitlan*

13 out of 78 selections were *sones de mariachi*

=16.67%

5) Los Fresnos High School

Number of Selections: 21

Number of *Sones de Mariachi*: 5

1. *La Negra*
2. *El Son de Los Aguacates*
3. *Son del Pedregal*
4. *Son del Cariño*
5. *El Caballito*

5 out of 21 selections were *sones de mariachi*

=23.81%

List of Informal Interviewees

Miguel Martínez

Nati Cano

Crescencio Hernández

Pedro Hernández

Alex González

Salvador Hernández

Javier Rodríguez

Guadalupe González

José Luis Salinas

Carlos Hernández

Miguel López

Jorge Contreras

Roberto Díaz

Ismael Hernández

Erick Hernández

Michael Sital

Juan Jiménez

Jesús Rodríguez de Híjar

Juan Rodríguez

Jesús Guzmán

Mónica Fogelquist

Juan Jiménez

Tony Zúñiga

Judith Kamel

Adolfo Estrada

Martin Arellano

Erick Jiménez

Luis Damián

Rigoberto Alfaro

Glossary of Terms

Abanico: Literally: Fan. Refers to a downward hand motion used on rhythm instruments such as the *vihuela*, *guitarra de golpe*, guitar, *huapanguera*, *jarana jarocha*.

Acentos: Literally: Accents. Applies to the syncopated rhythmic emphasis used in the *son*. *Acentos* are played by striking the strings with more force on the syncopated beats.

Apagón: Literally: Blackout. Refers to a specific performance technique characteristic that is used in several *son* traditions in Mexico. It consists of stopping the strings with the palm of the right. The *apagón* is used on rhythm instruments such as the *huapanguera*, *vihuela*, *guitarra de golpe*, and *jarana jarocha*.

Arco Embarrado: Literally means to smear the bow. Refers to a specific performance technique characteristic used in the *son*.

Armonía: Literally: Harmony. This term applies to rhythm instruments.

Baile Folkclórico: Refers to regional folk dances found throughout Mexico.

Borrachito: Literally: Little drunk. Refers to a specific type of footwork used for the *zapateado* in the *son de mariachi*.

Brincos: Literally means jumps. This term is uncommon among *mariachi* musicians and was applied by *Jarocho* harpist Fermín Herrera. The term refers to a specific *son* performance technique characteristic used on the harp in a variety of different *sones*. *Brincos* consist of the right hand playing the melody in chords, as opposed to playing the melody one string at a time.

Caballito: Literally: Little horse. Refers to a rhythmic pattern used on the violin, trumpet, *vihuela* and guitar in the *son de mariachi*.

Canción Sudamericana: South American song.

Contratiempo: Literally means counter tempo. In *mariachi* music it refers to a specific syncopated rhythmic pattern used in the *son de mariachi*.

Golpe: Literally: a hit. In *mariachi* music, it refers to the emphasized accents produced by the *vihuela* and the guitar.

Guitarra de Golpe: A regional five string guitar like instrument used for the *son de mariachi*.

Guitarrón: A regional six string instrument used in the *mariachi* ensemble as the bass.

Guerrerrense: Term that refers to the state of Guerrero.

Huasteco: Refers to someone or something from the Huasteca region (central and eastern Mexico).

Huapanguera: Five string guitar like instrument used in the *son huasteco*.

Jalón: Literally means the pull. Refers to the plucking of the bass strings on the *guitarrón* and the harp. However, the term *Jalón* implies strong plucking, which also indicates that the *son* is played with energy and vigor.

Jarana: four string guitar-like instrument used in the *son jarocho*

Jarocho: Refers to someone from the state of Veracruz.

Lazado: A specific step used in the *zapateado* for the *son de mariachi*.

Mánico: Strumming patterns used on the guitar like instruments.

Popurrí: A Medley.

Rasgueo: Literally: Scratch. Refers to a specific *mánico* used in the *son de mariachi* which consists of a fan like motion with the right hand.

Redoble: In the *son de mariachi* the *redoble* consists of a rhythmic pattern with the following rhythmic values in a $\frac{3}{4}$ time signature: quarter note followed by two sixteenth notes and three eighth notes.

Sobon: Literally means slide. Refers to sliding up to notes on the violin.

Son: The *son* is a Mexican musical genre that generally includes: A peculiar performance technique on regional instruments such as the *huapanguera*, *guitarrón*, *jarana* and on non-regional instruments such as the violin, trumpet, harp. The *son* is further characterized by the unique sound produced by the regional instruments.

Sonero: In the *mariachi* tradition this term is applied to musicians who have a mastery of the *son de mariachi*.

Son de mariachi: *Son* tradition from western Mexico.

Son Huasteco: *Son* tradition from the *Huasteca* region.

Son Jarocho: *Son* tradition from the state of Veracruz.

Taconeado: A specific step used in the *zapateado* for the *son de mariachi*.

Zapateado: A dance marked by percussive heel tapping and brushing of the feet.