A GUIDE FOR THE PERFORMANCE OF TRUMPET MARIACHI MUSIC IN SCHOOLS

Dissertation

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By

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The purpose of this study is to provide a guide for the instruction of a trumpet mariachi performance ensemble in a music curriculum. The fulfillment of this purpose is dependent upon the data supplied in answer to the subproblems:

1. What socio-cultural information is essential to an authentic interpretation of trumpet mariachi music as it exists in the milieu;
2. What examples of trumpet mariachi literature will provide appropriate knowledge of the repertoire and style;
3. What instructional source materials may be developed that might provide Mexican American and non-Mexican American instructors with a competency relative to the trumpet mariachi repertoire and style;
4. What method of evaluation may be applied to this guide concerning its functional design for a music curriculum?

A primary source of material that has been used in this dissertation is a collection of taped and transcribed examples of the trumpet mariachi repertoire. These examples were tape recorded in Mexico using an authentic trumpet mariachi ensemble in its milieu. All of the examples, except one, were performed by the Mariachi Mexico Tipico, Nuevo Laredo, Tamaulipas, Mexico. The one exception was
"Corrido de Monterrey, El Cerro de la Silla," which was recorded by the Mariachi El Regio, Monterrey, Nuevo Leon, Mexico. Ethnomusicological data has been reported from the Nettie Benson Library, Latin American Collection, University of Texas, Austin, Texas; Biblioteca de Universidad Autonoma de Mexico, Mexico, D. F.; Biblioteca de El Palacio de Bellas Artes, Mexico, D. F.; Biblioteca de Universidad Autonoma de Guadalajara, Jalisco, Mexico; and Biblioteca de Universidad Autonoma de San Luis Potosi, San Luis Potosi, Mexico. La Senora Carmen Romano de Lopez Portillo, through her "Escuela Superios de Musica y Danza de Monterrey," has supplied xeroxed copies of research reports which were prepared under her patronage.

The data collected for use in this study has been presented in three major categories: (1) the history and milieu in which the trumpet mariachi crystalized; (2) the repertoire--its history and function in Mexican society and the transcriptions of types demonstrating the musical structure; and (3) the technical information relative to the instruction of the particular mariachi instruments. An evaluative instrument has been supplied in an attempt to establish the validity of the information and examples provided in this practicum. The validity of the research seems to rest on its authenticity and its serviceability.
The findings of this study are stated as assertions based on the literature in general and the repertorial types specifically included. These assertions are aligned with the organization of the data as it has been reported in the body of the dissertation.

The conclusions are stated in a similar manner as assertions pertinent to cross referenced statements which may be implied as concepts drawn from the reported data and the literature observed in this study.

As an educational guide for the implementation of the trumpet mariachi ensemble as an instructional experience in the public schools, the basis for this research has of necessity been quite general. Relevant research might be developed based on a study of indigenous sources that influence the meso-music of Mexico, the creative processes of specific mariachi composers and maestros, cross-cultural influences active upon Mexican music.
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CHAPTER I

INTRODUCTION

In the past decade many educators have perceived the need for cross-cultural understanding in the pluralistic society of the United States. The social upheaval in the sixties was reflected in the demonstrations for racial and cultural equality. This struggle underlined the need for new curricular perspectives in the school.

James L. Farmer focuses on the need for culturally relevant curricular content as follows:

Not only do ghetto schools need specially trained teachers, they need special curriculums; those planned for middle class white youngsters lack relevance in the inner city. The children of the poor need to develop pride and dignity and self-esteem in the course of becoming educated (22, p. 25).

In the same context Farmer avows:

As one means to this end the schools need to introduce programs of ethnic studies . . . .

One tragedy of the minorities is that history courses have generally ignored their history. Black and white students should have the chance to see black men as a proud and equal cultural identity, fitting in with other ethnic entities that go to make up the American pluralistic society (22, p. 25).
The conception of a "melting pot" has dominated American society and its schools for many years (79). Both the school administrative policies and curricular objectives postulated the goal of "anglicizing" the total population. Laws existed which prohibited the use of any language other than English as a medium of instruction. Those laws have been superseded by mandatory desegregation practices imposed by the directives of the Supreme Court. Federal jurisdiction has established for all schools the policy of ethnic-racial balance for all levels public instruction.

The ideal of cultural pluralism in the United States was presented to the National Education Association in its general convention of 1916 by John Dewey (20, pp. 183-189). He asserts:

When sometime in the remote future the tale is summed up and the public, as distinct from the private and merely personal, achievement of the common school is recorded, the question which will have to be answered is, What has the American public school done toward subordinating a local, provincial, sectarian, and partisan spirit of mind to aims and interests which are common to all the men and women of the country--to what extent has it taught men to think and feel in ideas broad enough to be inclusive of the purposes and happiness of all sections and classes? (20, p. 184)

He further specifies:

No matter how loudly any one proclaims his Americanism, if he assumes that any one racial strain, any one component culture, no matter how early settled it was in our territory, or how effective it has proved in its own land, is to furnish a pattern to which all other strains cultures are to conform, he is a traitor to American nationalism. Our unity cannot be a homogeneous thing like that of the separate states of Europe...
it must be a unity created by drawing out and composing into a harmonious whole the best, the most characteristic, which each contributing race and people has to offer (20, pp. 184-185).

The Journal of Teacher Education devoted its Winter, 1973, issue to the question of cultural pluralism. The thesis editorial for this issue was provided by William A. Hunter. His guest editorial expresses the concept:

America's culture is unalterably pluralistic; history does not beg the issue—it affirms the fact. Since historians and educators have either omitted or distorted the facts regarding American cultural diversity, multicultural education has become a major need in restructuring today's educational values, morality, and concepts.

... The American people are greater in their combination than as the mere sum of their individual parts. They constitute a unique whole in their combinations, interactions, interrelations, and cohesiveness. They possess an unprecedented, uncopyable originality which cannot exist if they are separate (28, p. 262).

The need for cross-cultural awareness and cultural literacy is considered by James A. Banks. This author writes concerning cultural understanding as a fundamental value in a democratic educational practice. He affirms that the development of social awareness and cross-cultural perspectives are the only "defensible" bases for lower level strategies in multicultural studies curricula. His point of view is that the narrow concept that has characterized ethnic study programs lacks the dimension of a sophisticated educational process of cross-cultural awareness (8, p. 745).
Banks contends:

It is also insufficient to conceptualize ethnicity in America only in terms of ethnic minority groups. . . .

Ethnic studies must be conceptualized more broadly, and ethnic studies programs should include information about all of America's diverse ethnic groups to enable students to develop valid comparative generalizations and to fully grasp the complexity of ethnicity in American society (8, p. 741).

Most of the ethnic studies programs of the past have centered on one ethnic group and members of that group have been the participants in the study. This study proposes a broader base cultural interaction for all members of school societies.

Banks avers that

Perhaps unknowingly, educators who feel that ethnic minority content should be studied by ethnic minorities and that ethnic minorities only need to study content about their own cultures, have a condescending attitude toward ethnic minority studies and do not consider the ethnic minority experience to be a significant part of American life (8, p. 745).

The need for a source of information and materials which presents Mexican music for the development of cultural perspectives in the music curriculum is indicated by the scarcity of published materials in the music textbooks currently offered for adoption in public schools. These texts include selections from Mexican folk music sources which are obscure and little known examples. There is a need for readily identifiable song content that relates to the familial and ethnic cultural circles of the Mexican American students background.
Census studies estimate that Texas public schools have a pupil ratio of 25.3 percent Mexican-American students (66). A large portion of this ethnic minority is resident in the region of the border between the United States and Mexico from Texas to California. The Texas Education Agency lists one hundred eighty-four public school districts that include bilingual instructional programs in their curriculum as of the school year 1976-77. These programs are established in conformity with the education legislation code concerning bilingual education enacted by the Sixty-third Legislature--Regular Session, Chapter 392.

The need for cultural identity for the Mexican American child in school is discussed by Charles F. Leyba, California State University, Los Angeles, California. Leyba points out that cultural description and definition are basic needs in a multicultural environment.

As the culture is created in the developing child by the environment, so the environment is the matrix within which a culture sustains itself (33, p. 272).

He further claims:

This is especially true of the Mexican-American living largely on the border of the U.S. and Mexico, the Mexican-American has a community (communities) powerfully self-sustaining, self-renewed by immigrations of Mexicans into these communities, and visits to Mexico. Nonetheless, the Mexican American has a riven conscious life. Being neither Mexican nor American in the sense of full participation in Anglo culture, he suffers a severe loss of identity—if not a loss, certainly a profound confusion as to his identity (33, p. 273).
The efforts toward cultural awareness that have been employed in the school systems have provided some means for releasing the pressures of our present cultural dilemma.

Leyba affirms that

To present courses in the ethnic culture at educational institutions has the effect of using one of the major means employed by the majority culture as an instrument whereby the ethnic culture can center on its own life, values, and interests . . . .

Obviously, this also has the effect of creating an appreciation, respect and understanding of the ethnic culture in those students who are from a different culture (33, p. 273).

This present guide for the instruction of a trumpet mariachi performance ensemble is intended to provide an opportunity for cross-cultural participation in this curricular source. The trumpet mariachi ensemble of the San Antonio College multicultural studies program is an example of cross cultural perspectives for this type of learning experience. The program has been in operation for several years under the direction of Ms. Isabella San Miguel. The college group is a part of a continuing performance program for student groups who begin their training in the high school curricula of the San Antonio Independent School District. Since the trumpet mariachi is a regularly observed phenomena in San Antonio cultural life, the total school population is familiar with its sound and instrumentation.

In addition to the San Antonio Independent School District, Austin Independent School District and Dallas
Independent School District have instituted mariachi instruction programs. Of these programs, perhaps the Dallas Independent School District has made the largest investment. This program was started in 1971 with very limited community familiarity with the trumpet mariachi ensemble. The project was initiated under the leadership of Dr. Rubén Gallegos, Assistant Superintendent in charge of Program Development for the Dallas school system. Under the provisions of the Emergency School Assistance Act, Mr. Agustin Cerda-Reyes was employed as a resource teacher—an artist in residence. His duties were to train a group of students from the Mexican American segment of the school population and prepare them for public performance in the Dallas area. Mr. Federico Cisneros, a professionally certified instructor, was in charge of the brass; Mr. Ezekiel Castro, a certified string instructor, was in charge of the violins. Mr. Cerda-Reyes was employed as a paraprofessional since he was uncertified, with an artist in residence standing. He instructed the vihuelists and guitarronists. Ms. Linda Llano, as a teacher aide, instructed the guitarists and provided the necessary organizational services.

Since the artist in residence is a native of Mexico and a trained mariachi performer serving as maestro (leader), the students are trained in an authentic mariachi manner. Their instruction is by ear (de oído) which is a basic
trumpet mariachi technique. Sr. Cerda-Reyes makes arrangements for the students, but the method of instruction for the mariachi performer both in the United States and Mexico is an aural perception-performance interaction. Sr. Cerda-Reyes came to Dallas from San Antonio, but his native city is Zacatecas, México. Mr. Federico Cisneros is from the state of Coahuila, México.

The music of the trumpet mariachi is perhaps the best known Mexican music to citizens of the United States and Mexico. A project that seeks to provide a guide for the instruction of a trumpet mariachi performance ensemble, using authentic examples of the repertoire, may serve to create a positive interpretation of Mexican culture for citizens of the United States.

In school systems such as Dallas, Austin, and San Antonio, Texas, the artist-in-residence is the arranger of the pieces performed by the group. Usually these arrangements are prepared by writing the arrangement that the maestro knows. This collection of models will be prepared from an authentic taped performance of the examples. These compositions will be transcribed to notation and the study will provide information concerning the performance practices appropriate to their use. These models of the literature will be placed in a sequence depicting the classifications of the forms in the repertoire.
Problem Statement

This study is provided as a guide for the instruction of a trumpet mariachi performance ensemble in a music curriculum.

In order to fulfill the purpose of this investigation, answers will be sought to the following questions:

1. What socio-cultural information is essential to an authentic interpretation of trumpet mariachi music as it exists in the milieu?

2. What examples of trumpet mariachi literature will provide appropriate knowledge of the repertoire and style?

3. What instructional strategies may be developed that might provide both Mexican-American and non Mexican-American instructors with a competency relative to trumpet mariachi repertoire and style?

4. What method of evaluation may be applied to this guide concerning its functional design for a music curriculum?

Definition of Terms

1. **Folk mariachi** is a term applied to the original folk ensemble which developed during the late nineteenth century in the western and central regions of Mexico. This ensemble still exists in the rural regions of Mexico and has an instrumentation consisting of violins, vihuelas, and
the arpa grande. The large guitar, known as the guitarrón, has come to replace the arpa grande (25, p. 41).

2. Trumpet mariachi is a term applied to an ensemble which grew out of the folk mariachi during the decade of the thirties. This ensemble has come to be standard, but has developed somewhat different instrumentation and repertoire from its parent ensemble (25, p. 41). This ensemble was adapted for broadcast purposes to include two trumpets and a guitarrón, deleting the arpa grande. The instrumentation is two violins, two trumpets, two vihuelas, two requintos, two guitars and guitarrón.

3. Requinto is a term applied to a type of Spanish guitar which is adapted to be tuned an octave higher than the Spanish guitar. The requinto emphasizes the fifth of the chord in its performance practice, hence its name.

4. Vihuela is the name of a chordophonic instrument which has five strings and a molded wood sound chamber. The vihuela was the predecessor of the guitar in Spain. It has been somewhat adapted in Mexican and mariachi usage.

5. Guitarrón is a term applied to a very large instrument which plays the bass part in the mariachi ensemble. It is shaped like the vihuela and was developed in Mexico for use in the wandering folk ensembles.

6. Ranchero style is a term applied to the music of the country songs which flourished in the theatre during the period of the Revolution (1910). These songs began as a theatrical interlude with either a singer performing a canción or a couple dancing the jarabe. The style is
characterized by singing in thirds and vigorous style of singing with an emphasis of strong sentimentality.

Geijerstam writes:

. . . the work ranchero specifies that a mariachi orchestra accompanies the piece. The word may also refer to the nature of the text, the manner of singing, and the charro costume. The word is linked with the performance style of the trumpet mariachi (25, pp. 68-70).

7. Canción ranchera is a term applied to the song as it first developed among the country people (campesinos) on the haciendas or ranches in the time before the twentieth century. This song style originates among the rural population of Mexico. The form-rhythms of the songs classified under this style are those of the vals, polka, bolero, danza, chotís, and redova (25, p. 67).

8. Corrido is a term that has come to be associated with a narrative form somewhat like the ballad in United States folksong tradition. This is a standard lyric-epic-narrative poem-song which has developed in Mexican folk music as an expression of the popular response surrounding any important event. These forms are less sentimental and more structured than the ranchera songs. These ballads have evolved from the romance and plena of medieval Spanish tradition (39, p. X).

9. Son is a word applied to an instrumental folk tune without regard to its style. More specifically it is defined in terms of a rhythmic complexity based on a basic 6/8 meter; the rhythmic emphasis is alternated between the
duple and triple effect. Some musicologists relate the rhythmic pattern to the European sesquialtera (62), while Mendoza and Sordo Sodi link it with the Andalusian and African influence in the eastern coastal regions of Mexico (25, 58, 60, 36). There are Son Jalisciense, Son Veracruzano, Son Michoacana; thus, many regions have their particular son rhythm. The son form compositions such as Son de la Negra usually begin with an instrumental section— a fandango, sinfonía, or entrada, followed by a sung part consisting of a copla, which may have an instrumental refrain or an estribillo sung by the listeners (25, p. 23).

10. Huapango is a term applied to a composition of the eastern and east central part of Mexico. This kind of a composition is based on the use of the son rhythm and is associated with a song fiesta in which heel tapping is used as a part of the choreographed folk dance having the same name. This heel work is called zapateado and bears a relationship to flamenco dancing of the Andalusian tradition (25, pp. 22-25). The use of coplas is extensive in these instrumental-dance forms, and they may vary from a vigorous rhythmic dance to the gentle malagueña rhythm.

11. The copla is a four stanza verse form having the usual eight syllables per line. They are often improvised by a coplero, who traditionally has been a performer for the mariachi group who makes up his verses extemporaneously (25, p. 17).
12. **Grito** means literally cry or shout, and in the mariachi music performance the grito is always inserted at an emotional moment in the performance. The response may come from the audience, or some of the mariachi performers may interpolate the essential outcry.

13. **Jarabe** is a dance form and relates to the son in origin and has come to be associated with mariachi literature from the days of the Spanish theatre and has been called the national dance of Mexico (60). The jarabe has come to be associated with the charro costume and is performed as a choreographic partner dance form using the large sombrero and the *china poblano* costume for the female dancer. Many citizens of the state of Jalisco consider the jarabe to be a part of their cultural tradition. It is included in both the older, folk mariachi and the trumpet mariachi literature (25, pp. 35-40).

**Delimitation**

1. This investigation is delimited only to the collection, tape recording, and transcription of generic models of trumpet mariachi literature which will provide music instructors with authentic examples of the repertoire and its forms.

2. The examples chosen for inclusion in this investigation are delimited to those which will provide appropriate knowledge for implementing this instructional guide in a music curriculum.
3. The provision of socio-cultural data concerning the forms included in this investigation is delimited to information concerning the milieu in which the repertoire exists.

4. The musical guidelines included in this study are delimited to the technical information concerning the musical instruments, and the performance practices related to the forms and the mariachi style; thus enabling the instructor and performer to achieve an appropriate performance practice for the trumpet mariachi literature.

5. Ethnomusicological data to be supplied for this study shall be delimited to information concerning the authentic trumpet mariachi, its ethnic origins and literature development.

Basic Assumptions

1. A basic assumption of this study is that cultural diversity provides an opportunity for enrichment of the curricular content.

2. A further assumption is that positive attitudes concerning cultural diversity may provide homeostatic conditions in the school for both minority and majority students.

Related Literature

The research related to this collection and analysis of trumpet mariachi repertoire for use as a guide for the
instruction of a performance ensemble as a curricular experience in music education is perhaps limited. The data pertaining to the ethnomusical considerations of Mexican folk-popular music, however, has been investigated rather extensively. A number of ethnographic delineations have provided information for this study in regard to trumpet mariachi history and milieu, as well as its repertoire. Nevertheless, no study has been found which explores the trumpet mariachi specifically in its literature based on transcribed examples of its repertoire as it may be heard in an authentic setting. This present study seeks to provide a source of information concerning the history and milieu of the trumpet mariachi, and the technical data necessary for an instructional competency in music education.

A review of the research related to the present investigation may be organized into categories relative to the history, milieu, and repertoire of the present day trumpet mariachi ensemble. The categories for this related literature are as follows: (1) the ethnomusicological data attendant upon the history, milieu, and analysis of the representative models selected for this study; and (2) dissertations, projects, and practica, which may parallel this study as a multicultural music curriculum source.
Ethnomusicological Information

History and milieu.--Ethnomusicological information attendant upon the history and milieu, analysis, and interpretation of the examples of trumpet mariachi literature included in this study may be found in the writings of Cervantes Ramírez (15, 16) whose articles were published in the daily newspapers of Guadalajara, El Occidental, and of Mexico City, Las Novedades. These articles were written as descriptions of the conditions surrounding the mariachi groups in Jalisco during the first decades of the twentieth century. Cervantes was a professional musician in the service of a military band during the time setting of his account. Research concerning the years prior to the twentieth century has been provided by the Universidad Autónoma de Guadalajara and by Sra. Carmen Romano de López Portillo through the Escuela Superior de Música y Baile in Monterrey, Nuevo León. A resident researcher in the folklore and folk-music of the state of Jalisco is Sr. Efraín de la Cruz, whose lecture notes and article, "Apuntes sobre el origen del mariachi" (19), presents data from parish records and diaries kept as far back as the sixteenth century. This data offers some insight into the indigenous antecedents of the mariachi. In addition to the information gleaned from the records and journals of the early Franciscan Friars who served as missionaries in that whole region of the Bajío,
the research project of Sr. de la Cruz provides interview accounts obtained from residents of the region whose families had had a continuous tradition of mariachi ensemble performance in their history. The Jaliscan culture of the nineteenth century was the locale of much of the mariachi traditions which have continued into the present century. The various types of groups and ensembles which were developing in the mariachi folk traditions are discussed from the point of view of family tradition and legend during the turbulent revolutionary times of the one hundred year period from 1850 to 1950. This research has been carried out under the supervision of Dr. Francisco Sánchez Flores of the Universidad Autónoma de Guadalajara. Dr. Sánchez is also the Director of the Office of Historical Investigations for the city of Guadalajara, and the Director of the Department of Education in the State of Jalisco.

Another research project from the Universidad Autónoma de Guadalajara has been provided by Maestro Ramón Cárdenas Núñez, "El mariachi sin Trompetas" (51), Pérez Verdía, "Historia particular en el estado de Jalisco desde los primeros tiempos de que hay noticias hasta nuestra días" (53). These full research articles from the State of Jalisco are authorized research by the state historical investigations services, but they are mimeographed articles and have been used in lecture presentations throughout the regions adjoining Jalisco.
Blas Galindo (24) has written an article for the Office of Music Education, Mexico City, D.F., describing the folk (or string) mariachi. Galindo was an important composer during the middle decades of the twentieth century. In addition to these credentials, Galindo was a Huichol from the state of Jalisco and grew up as a revolutionary and mariachi in the early decades of the twentieth century (65, pp. 254-258).

A source of information concerning the trumpet mariachi in its development for the media of communication during the twenties, thirties and forties is Salvador Morales, Auge y Ocaso de la Música Mexicana (49). The Editorial Contenido, S.A., is a firm which has published contemporary writings concerning the field of radio, film and recordings in this century, as it has developed in Mexico City.

General information concerning the folk music traditions of Mexico are found in the writings of Otto Mayer-Sierra, Música y Músicos de Latino-América (35). Salvador Novo wrote an article for Las Novedades, "El Teoría del Mariachi" (50), pertaining to origins of the term "mariachi" and the practices of the group for public performance. The use of classical compositions and their misuse, in his opinion, in the mariachi tradition--such as playing the Poet and Peasant Overture or other concert works by ear is treated in this article. "The Mexican Son," by E. Thomas Stanford (62), is
a pertinent work for the history of the mariachi and its relationship with the son.

The short treatise "La Música Vernácula," by Carmen Sordo Sodi (60) was written for the one hundredth anniversary of the Tequila Sauza Firm. This work describes the history and development of the mariachi repertoire. Carmen Sordo Sodi is the directress of the Department of Investigations of the Palacio de Bellas Artes, Mexico City, D.F. The recording which accompanies this treatise is organized by Manuel Esperón in conjunction with Sra. Sordo Sodi and demonstrates the mariachi traditions over the century from 1873-1973.

Finally, the book Popular Music in Mexico by Claes af Geijerstam (25) deals with the ethnomusicological data and sociological considerations of the total spectrum of Mexican popular (folk) music. The work treats each aspect briefly, but succinctly, and provides a valuable collection of information concerning the mariachi and its literature with respect to its cultural and ethnic background. This source contains material relative to the folk, ethnic, and popular-commercial aspects of the literature of Mexican folk music.

A further consideration of the literature which may serve as sources for a study of the literature of the trumpet mariachi are as follows:
a. **Son and huapango.**—Research which pertains to these forms may be seen in the articles: Herrera Frimont, "Breves notas sobre los sones huasteca" (27); Hurtado, "El huapango" (30); Baquiero Foster, "El Huapango" (6); Schmidt, "The Huapango, a Dithyrambic Festival" (58); and the significant research is found in the book by Frances Toor, "A Treasury of Mexican Folkways" (67).

b. **The jarabe.**—Because of its relationship to the composed music of the traditional concert composers of Mexico, Robert Stevenson (65) has considered the jarabe in some detail. Frances Toor's *A Treasury of Mexican Folkways* (67) relates to the jarabe and her article in the Mexican Folkways publication, "El jarabe antiguo y moderno," provide discussion of the dance form. In relationship to this dance form, Carmen Sordo Sodi's article "La Música Vernácula," describes the origins of the jarabe briefly. Extensive and possibly very significant research has been provided in Mendoza's articles: "El Album de 24 canciones y jarabes" (38), "La Música en el coliseo de México" (45). These articles describe the jarabe and its place in Mexican literature as it grew out of the nineteenth century cultural development of the various classes of the society. The work of Geijerstam (25) relies on Mendoza and Carmen Sordo Sodi for data in his study which relates to the jarabe. The social classes and the effects of the jarabe on their
artistic experiences as well as the development of the examples in the literature of the folk music genre of the nineteenth century are observed in the research of Vicente T. Mendoza. Mendoza is an ethnographer and relates his delineations to the socio-cultural aspects of the repertoire.

An area of research which is germane to the literature of the mariachi and subsequently to the literature of the trumpet mariachi is that pertaining to the corrido. The corrido is a type of ballad which appears in Mexican folk music and relates to the historical and cultural events of the popular modes and styles as they reflect the movements and upheavals of Mexico's history.

c. The corrido.--Information concerning the corrido as a Mexican folk form may be found in the research of Vicente T. Mendoza. The early work of Mendoza concerning the corrido was El romance español y corrido (41), which related to the literary forms of Spain and their influence in the popular literature of Mexico. Subsequently he revised this research in the book, El corrido Mexicano. Antología, Introducción y Notas (39). Finally, all this material was assimilated and reorganized into the work Panorama de la Música tradicional de México (46), in which Mendoza includes a summary of all his research concerning the various forms of popular music in Mexico. A more detailed work in the area of the corrido is Lírica Narrativa: el corrido de México (44),
written for and published by the Universidad Autónoma de México in 1964. Mendoza's theory of research was based in the provision of ethnomusicological and sociological discussion supported by an anthology of examples with a "single melodic line notation" set of examples provided in support of his concepts.

Other authors who have provided data for this project are Durán in his article "Romance, corrido, y plena" (21), and Higinio Vásquez Santa Ana in a two volume work, Canciones, cantares y corridos (73). This last work provides no music notation, but is valuable for its discussion and literary analysis of these three genre of Mexican folk literature. Frances Toor (67) provides an interpretative summary of the corrido and its place in the mores of the Mexican population.

The corrido, cantar, and copla, types have, perhaps, crystalized into a repertorical development of the canción ranchera. For the trumpet mariachi, this type of song has been significant as a major part of its literature. The film productions, recording discs, and radio diffusion, have combined to effect a development of the types of music particularly significant to the trumpet mariachi.

d. The canción ranchera.--Two major sources have provided information concerning the sequence of development in the area of the canción ranchera as a part of the
fundamental part of the repertoire of the trumpet mariachi. The sources are the writings of Vicente T. Mendoza: Canciones Mexicana (37); La Canción Mexicana: ensayo de clasificación y antología (42); Panorama de la Música de México (46).

Claes af Geijerstam (25) discusses the development of the canción based on the research of Vicente T. Mendoza and the statements of Carmen Sordo Sodi. The classifications included in the present investigation of the trumpet mariachi literature are based upon the general categories delineated in Panorama de la música tradicional de México. The actual examples are grouped according to their rhythmic form patterns. Frances Toor (67) utilizes another dimension for the grouping of her collection of Mexican songs. Toor's examples are also single melodic examples and like Mendoza's citations, they provide no insight into the sonorities or harmonizations of the literature.

A major difficulty encountered when viewing pure, written research arises if one has had no previous experience with the actual milieu from which the data is drawn. If one lacks a frame of reference with relationship to the culture and its mores, the data can not be correctly perceived. These sources listed above as informational sources are predicated upon the assumption that the reader is familiar with Mexican music and mores. This present investigation
seeks to provide a background and relevant information which will enable the reader to form a valid concept of the music in its forms, sonorities, and the cultural milieu from which it has developed. Theoretically, the study and performance of concrete models should provide insight for both Mexican-American and non-Mexican-American instructors who may wish to provide a cross-cultural learning experience.

One fundamental difficulty with any research regarding the mariachi is the basic tradition of non-literate performance. The actual notation of the mariachi and its subsequent development in the trumpet mariachi is not written down or available except from artists-in-residence who provide arrangements as these transcriptions are to be provided—from actual performances which have been transcribed to notation. According to Maestro Magallanes, Mariachi México Típico, and Salvador Castro, artists-in-residence in the San Antonio Independent School District Mariachi Program, these arrangements are not available from a published source. Actually, the primary purpose of this research project is to provide examples of this literature for use where no artist-in-residence is available. Most mariachi musicians cannot read music; therefore, the performance of the repertoire is an aural experience. Mariachis consider this practice to be fundamental to their authentic repertoire. However, in order for students of both Mexican and non-Mexican backgrounds in
a multicultural society to relate to the music of the mariachi, a collection of classified models is basic to the use of this medium in a North American multicultural school population.

Related Music Education Research

In the decades of the sixties and seventies, educational researchers began to recognize the need for multicultural studies. Studies have appeared which were probably a result of the social upheaval relevant to the civil rights movement which began in the late fifties. Completed research in the field of multicultural studies have included collections and instructional analyses of ethnic source materials. Most of these studies have related to the ethnic perspectives of black culture in its authentic setting. One significant study in this field of research is *The Source Book of African and Afro-American Materials for Music Educators*, by James Standifer and Barbara Reeder (61). This source seeks to provide materials for use in a music curriculum. It is further expected that from the use of this source the instructor might acquire a competency in the instruction of Black cultural music as an enrichment of the classroom experience. The Standifer-Reeder study contains music, and data concerning musical instruments, dance, art, a list of learning activity experiences, and a bibliography.
A Dissertation by Charles Freebern, *The Music of India, China, Japan, and Oceania* (23), seeks to provide source data in the area of cultural development of the oriental cultures listed as part of the research dimension. Freebern discusses the music and provides information concerning these cultures for private study.

A United States Defense Department study, *Czech Basic Course: Songs of Czechoslovakia* (71) has collected seventy-seven Czechoslovakian folk songs reflecting the culture for use in its Czech language program for the Language Institute of the U.S. Defense Department.

In seeking other projects more relevant to the Hispanic segment of the United States cultural panorama a telex search was conducted by means of computer descriptors relevant to the topic of mariachi, Mexican culture music and Mexican folk music. This research device provided by Education Resource Information Center through the facilities maintained at North Texas State University Library has listed sixteen studies which are relevant to Hispanic cultural needs in the present society.

Two dissertations were listed:

1. *Resources and Suggested Organizational Procedures for Courses in Mexican and Mexican-American Music* [76-03886] (9) by Martin Kyle Behnke, lists reference materials and recordings with data provided for the manner in which the
sources may be applied to the general music class. The study provides no actual musical notation, but suggests the sources for obtaining musical materials and groups the annotated bibliographical citations into fifteen lesson units.

2. Another dissertation, Selected Spanish Folk Songs of the Southwest and Their Implication for Music Education (13), by Clyde S. Cappon, uses library sources contained in the Lincoln Center Library, Boston Public Library, and the University of New Mexico Library, to analyze the changes that have occurred in Colonial Spanish music of early New Mexican history. Cappon seeks to provide insight into the melos and literary interactions which have occurred in the evolution of these early Spanish folk-songs since they were brought from Spain in the sixteenth century.

The following projects have been reviewed as relevant to this study and are described as follows:

3. Activity File of Learning Center and Classroom Multicultural Activities (1), Riverside Unified School District, Riverside, California, was a project developed as a card file of idea sources. The cards in this file are representative samples of the types of activities developed by teachers involved in a Title I funded learning center of multi-cultural classroom activities for elementary school students. The five cultures that are studied are those of blacks, Asian Americans, native Americans, Mexican-Americans, and Anglos.
A multi-media approach is used in the classroom, and the activities described on these cards are part of a program which includes films, filmstrips, tapes, field trips, and many more. There are sixty-eight cards describing activities divided into five areas: reading and language arts, cooking, arts and crafts, math, and music and dance. Listed under these five areas are thirty-eight activities, some of which include puzzles, types of poetry, how to make groundnut soup, early American recipes, food for the pioneers, African beads, Indian pottery, Japanese carp kits, Oriental block prints, counting triangles, the limbo dance, the Mexican national folk dance, the China poblana costume, and others.

4. **Cantando y aprendiendo** (Singing and Learning), Bertha Badias (4), and others, provided as a curriculum adaptation network for Bilingual/Bicultural Education, Bronx, N. Y. Northeast Regional Adaptation Center; Dissemination Center for Bilingual Bicultural Education, Austin, Texas, was a project that was sponsored by Office of Health, Education and Welfare, Washington, D. C. under a grant from the William Randolph Hearst Foundation, Los Angeles, California. This illustrated teacher's songbook contains eighteen songs and game songs to be used with the Spanish Curricula Development Center publications or with other bilingual instructional materials. The songs are based on the Spanish Curricula Development Center Reading Series for the
Language Arts strand Kits 2-11. The objective of the book is to develop children's listening and comprehension skills, music appreciation and rhythmic expression.

5. Modular Sequence: Puerto Rican Pupils in the Mainland Schools, The Puerto Rican and the Arts (48), Teacher Corps Bi-Lingual Project. Sponsored by Office of Education, Department of Health, Education, and Welfare, Washington, D.C., is a module that provides readers a broad view of the development of music and the plastic arts in Puerto Rico. At the same time, the module includes the names of Puerto Ricans who have found distinction in these fields of endeavor. A preassessment test, learning alternatives, postassessment test, and various narratives concerned with the theme of the module are included.

6. Oral Language and Motor Skills for Non-English Speaking Children, by Effie Mae Davis (18). A Practicum report submitted in partial fulfillment of requirements for the degree of Doctor of Education, Nova University, Fort Lauderdale, Florida, October, 1973, was an oral language program that was instituted at DeZavala Elementary School, San Antonio, Texas, for pupils from kindergarten and grades 1 and 2 who were identified as having difficulty with oral English expression and in understanding instruction given in other than Spanish. The program employed a bilingual teacher and aides who worked with 4-8 pupils each school day for
30-40 minutes. The children were given intense auditory training in English and Spanish using music and rhythms, and were given motor skill exercises on speech equipment. Goals were revised as slowly or as rapidly as skill improvement was demonstrated. Teachers found that, as a result of the program, high risk pupils increased efforts to participate in class work, that language skills in understanding instructions in English and Spanish were improved, and that daily attendance averages surpassed previous class averages. Non-English speaking mothers were used to help the children with motor skill equipment. Although success of the program caused several aspects to be continued in the school, the report recommended further research relating language disability and weaknesses of motor skills. Seven factors which possibly contributed to the success of the practicum were also given.

7. National Conference: Early Childhood Education and the Chicanito (Tucson, Arizona, August 3-5, 1972), Rafael Chavez, editor (17), Pima Community College, Tucson, Arizona, was sponsored by the Children's Bureau, Department of Health, Education, and Welfare, Washington, D.C., Report Number OCD-CB-410 (S1), August, 1972. This document reports on a national meeting organized by the State Training Office in Arizona through the combined efforts of Mexican-American Systems and the Office of Child Development. The emphasis
of the meeting was to encourage implementation of bilingual-bicultural education for Chicanitos at early stages of their development. The first section of the report presents summaries of the activities of nineteen small group workshops, with topics incorporating (a) problems of the Chicano child, (b) Mexican American life style, (c) teacher training, (d) existing bilingual programs, and (e) the new approaches were presented to companies who exhibited their bilingual materials at the conference. An abstract bibliography of twenty relevant papers and a bibliography of thirty-four textbooks concerned in various ways with bilingual education is included. The final section of the document includes preconference correspondence from government officials, education administrators, and professors. Results of the workshop evaluations are listed, based on rating scales completed by all participants. The publicity generated by the conference is reviewed, as is initial indications of lasting effects of the meeting.

8. Afternoon Remedial and Enrichment Program, Buffalo, New York, Elementary Program in Compensatory Education (2), 2. American Institute for Research in Behavioral Sciences, Palo Alto, California, Sponsoring agency: Office of Education, Department of Health, Education, and Welfare, Washington, D.C., is an Education Act Title I project. This afternoon remedial and enrichment program was offered
to inner-city low income children (grades 3-8). About 75 percent of the children were black, 20 percent white and 5 percent Puerto Rican. Remedial instruction was offered in reading and mathematics. Average class size was six pupils. These small groups allowed for better diagnosis of needs and individualized instruction. Enrichment teachers taught classes in art, music, industrial arts, and physical education. Children's gains were measured by the California Reading Test and the California Arithmetic Test (Forms W and X) in 1966-67. No test data were collected in 1967-68 and 1968-69. Test scores for 1966-67 showed, however, that pupils achieved a mean gain of five months in reading achievement and six months mean gain in arithmetic during the five months between testings. If these students had been followed up in the succeeding years in a regular curriculum situation a better assessment could have been made of the project.

complete lack of English. Several suggestions are given for providing a wide range of opportunities for meaningful oral communication as a means of overcoming this obstacle and promoting the use of standard English. Among the suggested activities are the use of real and vicarious activities; reading aloud, art and music activities, and health and physical education activities. Techniques are presented for using these activities to develop social growth as well as reading and/or self concept. Methods of correcting special learning problems and the problems of school placement of the migrant child are recommended. The advantages of having teacher aids and their ideal abilities are treated briefly in this project. An emphasis is placed on involving the Mexican-American parent through home visitation. This work includes a short bibliography.

10. A Program for Five-Year-Old Migrant Children (3), Texas Education Agency, Austin, Texas, University of Texas, Austin, 1968, 216 pp., is a program designed during the institute for Kindergarten Teachers and Aides of Migrant Children. Emphasis is placed on the concept that in order to learn anything, young children must have direct sensory experience related to the idea to be learned. It is pointed out that basic to all activities is an understanding of child development and child behavior. Various ideas are given as to learning experiences in which the child can
acquire meanings and use the language necessary to express these meanings. Among these experiences for five-year-olds are a mathematics program, art and music activities, and study topics from the physical environment and cultural world (for example, cocoons, the vineyard, and good grooming). Several suggestions are given concerning sources of content for children's programs through movies and field trips. Included are descriptions of six video tapes made of twenty-two Mexican American children in classroom situations, and a summary of characteristics of effective teacher aides. Numerous bibliographies are listed throughout the document.

11. Bibliography of English-Spanish/Bilingual Teaching Materials, compiled by Herb Ibarra (31), San Diego City Schools, San Diego, California, Sponsoring Agency: Office of Education, Office of Health, Education, and Welfare, Washington, D.C., February, 1969, 31 pages. Four hundred and six books, articles, and instructional realia published between 1945 and 1968 are listed in this bibliography for teachers and students of Spanish-speaking and bilingual students. While emphasis is placed on English as a second language, textual materials for all levels of education from primary to adult and lists of materials such as kits and visuals for music and science are also provided. A final section is devoted to teacher preparation materials, cultural information, and instructional guides. This
publication was funded by the Title III of the Elementary and Secondary Education Act.

12. *Christmas Songs of Puerto Rico*, Miriam Transue (70), Puerto Rico Commonwealth, New York, N.Y. Department of Labor, October, 1957, 11 pages. English and Puerto Rican Lyrics, including music, of fourteen Puerto Rican Christmas Songs are presented. The songs can be taught in elementary or secondary schools. Folk songs, folk dances, praises of the Christ Child and of the three wise kings, and retellings of the Christmas story constitute the repertoire. Background and information and the meanings of unfamiliar words are given. The book is a useful resource for schools with large numbers of Puerto Rican children, because it enables the school to teach these children and their classmates of other ethnic groups the contribution of Puerto Rico to the musical heritage of the Americas.

13. *Information and Materials to Teach the Cultural Heritage, of the Mexican American Child*, Minerva Gorcna (26), and others, Developed by the Bilingual Program of Education Service Center, Region XIII, Austin, Texas, 1972, is presented as a resource guide developed originally as a five year developmental project in cooperation with at least three school systems in the thirteen county region served by the Education Service Center, Region XIII, Austin, Texas. The program started in the Fall of 1969, with five first-grade
classes, four in public schools and one in a parochial school in a semi-rural section. In the second year the original first grade students were followed into the second grade. A new program was implemented with the new first graders who began in those same five schools. The bilingual program has served schools in three different locales, involving three different school administration offices and three different sets of children.

The locales include a center-city area composed of housing projects and some individually owned homes; a suburban near rural neighborhood of the same city; and a rural, Central Texas town. All locales were from 200 to 250 miles from Mexico.

The contents of the report include source information concerning the history, geography, food, holiday traditions, and songs, of Mexico. No music is provided; only the texts of the songs are included.


15. A study relating to the use of mariachi music in the area of dance instruction entitled Bailes a Colores (Dances to Colors) (77) by Irma Saldivar Vela. This
activity plan includes five dance instruction charts for the traditional dances: "Las Chiapanecas," "Los viejitos," "La Bamba," "El Fado Blanquito," and "El Jarabe Tapatío." The study includes a recording of the mariachi music performed by a group from New Braunfels, Texas. A book of drawings are provided for coloring purposes which supplement the dance instruction.

16. An incomplete master's thesis concerning the mariachi music in an analytical study is cited in the archives of the Ethnomusicology Department at the University of California at Los Angeles. This study "The sones mariachis: The Rhythmic Pattern as a Principle of Melodic Organization," by Donn Borchardt (11), attempts to present the history of the folk mariachi and analyze the music on a broad scale in terms of the rhythmic organization in the melodic structure of the repertoire. No entire examples are provided for performance purposes nor does the study propose an instructional guide for a music curriculum implementation of mariachi music.

All the studies that have been listed as related research have been examined in the course of the preliminary reading for this study. No study has been found which attempts to provide source-guide data for use in a school curriculum. The present study hopes to provide an analysis of these collected examples of trumpet mariachi literature in support of a pedagogical concept relating to cross-cultural knowledge.
Incidence of the Problem

Mexican-American people feel very strongly about their right to have their sons and daughters educated with a positive feeling about themselves, their home, and their culture. The report is again quoted as follows:

Spanish speaking ethnic groups within this country are insisting that their cultural attributes and historical references be recognized and incorporated as integral features of the school. In rejecting the concept of a monolithic American culture in favor of biculturalism, they are furthering the educational principle of an expanding curriculum--of an educational model where students are provided with opportunities to gain experiences related to their immediate perceptual world, ... Such curricula would accept the students' cultural being ... prepare them to function effectively in the large American society (20, p. 133).

The need for instructional media and resources has been felt by traditional educators who work in a multicultural society. Inquiries are frequently made concerning the work in bicultural music education done in Laredo, Texas. The sources in the United States publishing industry is very limited. The music materials that are available from Mexican sources are difficult to obtain and provide very few notated examples. The need for familiar examples of Mexican music is quite generally felt among teachers who teach in the multicultural societies of Texas and the Southwest. This source material would not only provide for the actual notation and style of the mariachi performance group, but would serve to promote the cultural awareness necessary to its full appreciation.
Ms. Nelda Drury, dance instructor at San Antonio College, San Antonio, Texas, is particularly aware of the need for music that can provide a "live mariachi performance" as accompaniment for the internationally known dance troupe. They have performed in Europe, Mexico, and Japan, using records because the music has not been available for the mariachi ensemble.

Robert Petzold was consulted concerning this project when he was at North Texas State University in 1976. His response was encouraging, but he limited his view of the project as having significance for Mexican American students only. In view of the cross-cultural philosophy postulated by James A. Banks, and William A. Hunter, as well as the psychological research reported by Erikson, Ryland W. Crary, and Abraham Maslow, the significant implications indicate a broader basis of need than just the minority culture concept.

The Texas Education Agency provides lists of Mexican songs with only the words, containing no music notation, with a tape recording for use in Spanish language instruction in a bicultural curriculum. The lack of music notation renders the strategy of instruction a rote device, which needs to be supplemented with the actual music notation for use in a whole educational experience. The collection and transcription of trumpet mariachi literature would provide source material for multicultural studies in United States schools.
Methodology

Sub-Problem 1

What socio-cultural information is essential to an authentic interpretation of trumpet mariachi music as it exists in the milieu?

Collection of data.--Information concerning the history, generic form classifications of the literature, and socio-cultural data concerning the milieu in which the trumpet mariachi has developed will be collected by examining the published literature, newspaper articles, and taped interviews with mariachi performers.

Treatment of data.--This information will provide a knowledge of the history and style of the trumpet mariachi and the development of its literature. The data collected for this section of the study will be used to inform the reader of the ethnomusical and socio-cultural considerations pertinent to this guide.

Sub-Problem 2

What examples of trumpet mariachi literature will provide appropriate knowledge of the repertoire and style?

Collection of data.--The examples to be included in this investigation will be drawn from suggested titles provided by educators who are practicing choral directors, band directors, Spanish
language instructors, and dance directors. When the titles have been agreed upon for each generic classification, the models will be tape-recorded by an authentic trumpet mariachi ensemble in Mexico.

**Treatment of data.**--The data will be transcribed by the investigator to notation for use in the performance instruction for this guide. This treatment of the data is intended to provide concrete information regarding the repertoire and style of the trumpet mariachi music.

**Sub-Problem 3**

What instructional strategies may be developed that might provide both Mexican-American and non Mexican-American instructors with a competency relative to trumpet mariachi repertoire and style?

**Collection of data.**--A general consideration in the collection of information pertaining to the collected models of the repertoire of the trumpet mariachi is an overall grouping of the examples into two main categories: (1) instrumental-dance forms, and (2) vocal-instrumental forms. Each model will then be classified according to its function in the literature. Examples of the son, huapango, and jarabe, will represent the instrumental-dance forms. The vocal-instrumental forms will be represented by examples of the corrido and canción ranchera.
Treatment of data.—When the data has been collected and classified according to its generic type in the repertoire, each illustration of the literature will be presented in the following format:

a. The taped performance by an authentic mariachi ensemble.

b. A monograph of the socio-cultural and ethnic background relative to each illustration of the literature.

c. An analysis and translation of the poetry.

d. A transcribed score of the taped performance for possible use as a performance experience.

e. Basic information concerning the performance techniques for each of the guitar type string section instruments will be provided, and source of instructional materials from Mexican sources will be suggested.

Sub-Problem 4

What method of evaluation may be applied to this guide concerning its functional design for a music curriculum?

Collection of data.—Evaluative information concerning the function of this guide in a music curriculum may be obtained from the two sources: (1) those educators who are practicing in a curriculum that now uses a trumpet mariachi as an instructional medium, and (2) those educators who
have had no experience with the trumpet mariachi as an instructional medium.

The evaluation of the research will seek to measure the validity of this research through opinion questionnaire. The validity of the research as a guide-source will be considered from the following perspectives.

1. The need and philosophical foundation of the study.
2. The sociocultural and historical knowledge which is provided.
3. The presentation of the illustrations of the literature as a practicum in a music curriculum.

Evaluative information may be collected concerning the function of this guide by means of presenting the guide to selected educators. The questionnaire should provide the educator in related practice with the opportunity to respond to specific questions concerning the dimensions and perspectives of the study.

Treatment of data.--The summation of the evaluative responses will be presented as Appendix A of this study.
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CHAPTER II

HISTORY AND MILIEU OF THE TRUMPET MARIACHI ENSEMBLE

In Mexican folk music, there are a number of variations of the standard folk ensembles. Among these folk groups, three types of ensembles have emerged into a wide range of usages through the country. The mariachi conjunto norteno and the marimba band (10, p. 41) have been publicized in Mexico and the United States by means of film productions, radio, recordings, and television. In the past a number of tours have been financed by the Mexican Government and the International Good Neighbor Council, and private enterprise, which has extended knowledge of these folk groups in the United States as well as other countries.

These ensembles began as folk music media and have become standardized groups. The culturally diverse regions of Mexico have been the scenes of development for these major species of ensemble, their sub-types, and their characteristic repertoire. This investigation into the music of the trumpet mariachi relates to the group that has been the most widely publicized ensemble outside of Mexico (14).
In order to provide the socio-cultural information essential to the authentic interpretation of trumpet mariachi repertoire, the following delineations are offered.

Crystalization of the Trumpet Mariachi Ensemble

The trumpet mariachi may be considered as a "metamorphosis" of the older string-folk mariachi. A recent investigation into Mexican folk music by Geijerstam is quoted:

To be accurate, there are actually two kinds of mariachi bands in Mexico. The original mariachi, consisting of string instruments only, belongs to the realm of the folk music. String mariachi bands are to be found in the countryside of central Mexico. Around 1940 a commercial type of mariachi began to develop, primarily in the cities. In these ensembles the original balance of string instruments was altered by the addition of trumpets (10, p. 41).

In the treatise "La Música vernácula," Carmen Sordo Sodi maintains that the trumpet was added for the radio broadcasts over Radio Station XEW, Mexico City, D.F., in the 1930's. Sordo Sodi is quoted as follows:

The trumpet joined the mariachis in the decade of the 1930's when the initial radiobroadcasts in Mexico City, D.F., at the instigation and request of the now deceased Don Emilio Azcárraga V., who knew the limitation of the old microphones and that the string instruments had soft sound. He decided to augment the sonority and brightness of this music by adding the trumpets. After a broadcast with one of the groups of the mariachi, the decision was made to abandon the harps and include one, two, or more trumpets which provided more projection, energy, and excitement (18, p. 5).
Some of the people, enthusiasts about mariachis, were not pleased with this change. Sra. Sordo Sodi quotes Don Francisco Javier Sauza:

I listened to that absolute unpleasantness with the stridency and generally noisy use of the trumpet (18, p. 5).

Geijerstam provides a similar account obtained in an interview with Juan S. Garrido which corroborates the same anecdote. Popular Music in Mexico is quoted as follows:

According to Garrido, it was Emilio Azcarraga Vidaureta who actually created the trumpet mariachi. Azcárraga was the main initiator and the director of radio station XEW, which opened in Mexico City in 1930. He wanted to broadcast mariachi music played by authentic Jalisco bands, but thought the sound was too thin for reproduction by radio. (Transmission of sound was not very advanced at that time.) He therefore suggested that the melody be carried by a more piercing instrument. A trumpet was added and the harp omitted; the new mariachi ensemble came into being—trumpet (at first only one, later two or three), two or three violins requinto, (an ordinary six-stringed guitar) and guitarrón, with the guitarists also performing as vocalists (10, p. 43).

Early Twentieth Century

Those events may have crystalized the trumpet mariachi as a standard ensemble. However, the use of the trumpet in the mariachi may not have originated in that instance. There is evidence that the trumpet had been known in the mariachi ensembles of Cocula before this time, the "Ante" and the mariachis. José Cervantes
Ramírez as a military musician in the early part of the twentieth century provides an eyewitness account. In an article that appeared in the newspaper, El Occidental (4), this account is rendered:

In September 1911, I returned to Guadalajara, but this time as a military musician. One day the director of the band said to me, "Please meet this person," presenting a person to me whose name was Pablo Becerra.

... "Do you play the cornet?" he asked when he saw this instrument.
"Yes," I answered with interest, "Would you like to play something?"
Immediately he lifted the instrument to his mouth and played "Tres Piedras.
When he finished, he remained looking at me fixedly.
He offered the question, "How was it?"
While he played, I listened with attention all the time that he was playing and noted a style that was rare and affected. Even though the sound was good his school (technique) appeared to be very deficient.
"Where did you learn that piece," I asked him, "Because apart from the style you have played in another key."
"In the mariachi," he answered me, "I am from Cocula."
By that time I had knowledge of the existence of the mariachi, but had not seen or heard one. I then asked him, "What is a mariachi?"
He informed me, "The mariachis are little groups of five or six musicians who go around in Cocula playing and singing in doorways or inside of the cantinas and since all are lyricists (people who play entirely by ear) we learn the pieces by ear and thus we sometimes come out in another key. "I know solfège; I know music; I do not like the mariachi." Becerra continued, "it does not agree with me to go in the streets playing and singing in doorways of the cantinas; I know music and I desire something better. I do not understand why we go dressed always as a ranchero, learning music by ear in the company of people who have to make themselves drunk."
"The 'Ante'," Pablo Becerra continued, "became the mariachi little by little. First they added the violín, then the bajo sexto and the requinto, then the guitarrón, the contrebass, a clarinet, the flute and the cornet, and then in this arrangement it was possible to play for dances" (4).

On the basis of this narration provided by Cervantes, it would appear that the trumpet was not included in a mariachi ensemble for the first time at the radio broadcast in the period of Azcarraga's direction.

Perhaps it may be said that the trumpet mariachi crystalized in that period as a commercial group. Again relying on Juan S. Garrido, Geijerstam avows:

The trumpet mariachi was an immediate success and was widely imitated by the mariachi bands in the capital; new ensembles were formed. The success was such that the trumpet mariachi was soon the country's unofficial national ensemble. Since then the term mariachi is commonly associated only with the trumpet form of ensemble (10, p. 44).

Besides Cocula, another town in the state of Jalisco has produced the Mariachi Vargas de Tecalitlán. At the end of the nineteenth century Gaspar Vargas organized his group including sons and brothers. They began to play the music of the local tradition. This ensemble used strong rhythms and an intense tone color. They turned the village of San Pedro de Tlaquepaque into a mecca for the mariachi groups. Then these groups began to search the cantinas and the streets of Guadalajara for customers.
In this practice a definitive custom of contracting with a mariachi group developed, (a) that of arranging with the clients in the street. This category of mariachi was the earliest type and has continued to exist in the present time. The Mariachi Vargas began a second practice, (b) that of arranging for service through previously arranged contractual agreement. Both categories of mariachi continues in the popular music service field at the present time (14, pp. 146-147).

**Organography of Folk Ensembles in Mexico**

While this study is concerned with the trumpet mariachi the place that this ensemble occupies in the relationship with the many ensembles of the folkloric traditions of Mexico seems significant.

Vincent T. Mendoza describes the popular ensemble as follows:

The popular organography is based principally in the Spanish instruments, with one or another indigenous instrument surviving. The teponaztle is seen at some Festivals in Jalisco; the huehuete in Tlascala; the shell of the turtle as a percussion instrument and the conch of the sea snail (nautilus) in Oaxaca. The rattles of various forms are used in almost all of the Indian dances. Most of the Mexican instrumentation are bound to the three dimensions of the harp, large, medium, and small. These include the violin, the jaranita (little guitar) of four strings, the mandolin, improvised out of the armadilla shell, the vihuela of five strings, the guitar of six strings, and the Jaliscan guitarrón which is the bajo sexto adapted for the mariachi (13, pp. 109-110).
Mendoza indicated in this discussion that the mariachi was one of the large number of popular ensembles existing in Mexico during the nineteenth and early twentieth centuries. The groups have largely crystalized into the three major classifications conjunto norteño, a trio group popular in the Northwestern and border regions of Mexico; the mariachi band; and the marimba band of the southern tropical regions of Mexico: Oaxaca, Chiapas, Yucatán, and southern Veracruz. Frances Toor describes the jarana groups in the Yucatán region in relationship to the folk dances and festivals of that tropical area. Everywhere industrialization is having its effect and the popular festivals are continuing with highly mechanized dimensions which have not existed before. Folklorists and aficionados of the traditions are trying to preserve the groups. The harp trio, harp, vihuela, and guitar, popular in the region of Veracruz are highly prized by the folklorists and collectors.

Folk Groups Having a Related Organography and Repertoire

Castañeda informs that there was a concentration of groups in the Capital of the Republic of popular groups overflowing with popular music and at the same time, many singers, musical groups, typical orchestras and they played vernacular music with color and enthusiasm (3, p. 447).
His first group listed is described as follows:

1. Los Mariachis de Cocula, with its typical orchestra composed of violins, harps, vihuelas, guitars and voices, and its extensive repertoire of Music of the Bajío (3, p. 447).

Castañeda provides a commentary on the musical ensembles of the revolution as they appeared in the early twentieth century:

During the revolution the canciones, the sones, the corridos, the huapangos, and the valonas were carried by travel throughout the multiple geographic regions. Popular music crossed the Republic from the north to the south, from east to west, going and coming, emigrating from the mountains to the Bajío, from the coast to the high plain, passing from Chihuahua to Yucatán, from Veracruz to Colima. All of the people finally coming to the capitals of the states and at last to Mexico City. It was a fair, a fiesta of the revolution—a fiesta of the popular songs. This concentration reached its highest proportions in 1925, until the capital of the Republic was overflowing with popular music, singers, musical groups of typical orchestras of vernacular performance, filled with color and enthusiasm. Among these musical groups and typical orchestras who arrived at the capital and in which was her triumphal hour producing true examples of national sentiment, ought to be cited, by their musical importance as follows:

1. The Mariachis from Cocula . . .
   violins, harps, vihuelas, and voices

2. The Yucatán Trobadors . . .
   guitarras sextos, hondas singing style (Andalusian)

3. Singers and dancers of the jarabe and sandunga

4. Typical orchestra . . .
   violins, harps psalters and bandolons

5. The groups of Yaqui soldiers with their animal dances of the deer and coyote . . .
   violins and primitive flute, pentatonic and tetratonic harmonies and scales, rattles, and water filled jugs sticks with notches (chicahuastli), güiros and drums of the Yaqui
6. The Trobadors from Tamaulipas and Veracruz...
   (Costa de Sotavento)
   vihuelas and guitars constructed from a single piece of wood, violins and the
   singing characteristic sad, or mournful

7. The typical singers from Oaxaca

8. The mariachis from Guerrero...
   violins, vihuelas, guitars, vihuela pausanon, harps and drums, chilenas,
   gustos, sones and malagueñas

9. Singers from Michoacan and the orchestra typical of the region...
   violins, vihuelas, guitars, songs of the lake region, sones islanos

10. Dancers from all of the Republic who merit capital interest because of the color and rhythms...

   The double phenomenon: the concentration and dispersion of popular music that culminated in the year 1925...
   raised its genius with equal excellence and defects...
   with whatever came from the mexican music...
   the Revolution should have been satisfied...
   this is part of its work relating to emotion and has bound together, for us, ultimately,
   a popular music that is ours (3, pp. 445-448).

Specific Groups in the Development of the Trumpet Mariachi

Morales provides information pertaining to a specific group from Cocula. In the decade of 1920-30, a group went to Mexico City having seven elements which played in honor of Álvaro Obregón, President of the Republic. The maestro (leader) was described as a "modest, but exceptional" vihuelist, whose name was Concho Andrade. Andrade wished to remain in Mexico City, but his men returned to Jalisco (al terruño). Andrade formed a new group and taught them to play the music of Jalisco in the Tenampa, a cantina region facing the Plaza Garibaldi. This
cantina became the fashionable place to hear the music of the mariachi. "Let's go hear the mariachis in Garibaldi," became the phrase heard often in the capital (14, p. 147).

Andrade died in 1943; but before the period of radio and mass communications he extended knowledge of mariachi music to the tourists from many countries of the world (14, p. 147).

In 1932, Silvestre Vargas, the son of Gaspar Vargas, travelled to Mexico City, accompanied by the mariachi that his father had founded. They completed a short contract and returned to Tecalitlan. They then travelled to Tijuana, B.C., for two months. When President Lazaro Cardenas took office as president of Mexico, this group was invited to play for the occasion. They played their own arrangement of "El son de la negra" in the style that had been developed by his father, Gaspar Vargas. They were then invited to take part in a radio broadcast sponsored by the Chief of Police (14, p. 149).

In 1938, the Mariachi Vargas made its first international tour. They were sent by the Mexican government to the United States, Cuba, and Central America, as musical ambassadors (14, pp. 149-150). In regard to the subsequent tours of the now famous Mariachi Vargas, Silvestre Vargas declares:
The journey that I remember with the most fondness... is that which brought us to Spain in 1948 with Jorge Negrete. This was a true triumphal passage. "What a great help such a figure as Jorge Negrete was in the diffusion of our music (14, p. 150).

Conflict of Ideals Among the Leading Mariachi Performers

Commercial exigencies and performances necessities caused certain changes to occur in the practices of the group. At first Silvestre Vargas resisted putting the trumpets into his group until other groups surpassed his in popularity (14, p. 150). The purists lamented the change in the Vargas group, saying that they tended to abandon the real popular music of Mexico for classical music, boleros from Cuba, and even rock music. Folklorists feel that in this way they are losing their original appearance (14, p. 150). Morales edits these ideals with his personal comment:

I believe the mariachi was born to interpret the popular music of Mexico and nothing more (14, p. 150).

Other directors of mariachi groups agreed with the "orthodox stand" which Vargas first assumed. Francisco Zavala of the Mariachi Atotonilco expresses these ideas:

We are going to lose the flavor of our music, even some people include all classes of instruments with an authentic mariachi. In my judgement, the mariachi ought to interpret only folkloric music or at the most only some other types of Mexican music (14, p. 151).

Of course, not all agree, Román Palomar of Ameca, Jalisco, travelled throughout the world and returned to
Mexico in 1951. That year he organized his own mariachi and included written instrumentations for his recordings, using the traditional folkloric music.

Vargas and Palomar were antagonists concerning the musical concepts, but they are personal friends. Palomar used the clarinet rather consistently as well as the accordion and drums, even an electric bass (14, p. 151).

Silvestre Vargas was among the first to introduce changes such as written arrangements and instrumentations for such figures as Negrete. Morales cites the fact that in its beginning the Mariachi Vargas consisted of just harp, violín, and guitarrón, when they played for fiestas in Tecalitlán. Palomar points out that he considers these variations as experiments (14, pp. 151-152).

The Cinematography of the Ranchero Style and its Relationship to the Trumpet Mariachi

A developmental force in the promotion of the mariachi and new concepts in its literature was the motion picture industry during the 1940's and 50's. These films used the music of the ranchero style and promoted the famous singers such as Jorge Negrete, Pedro Infante, Lucha Reyes, and more recently Lola Beltrán. These films were largely an excuse for these singers to perform their ranchero songs. They were packed with one song right after another. These films are still seen on the
television sets in the homes of Mexican families on both sides of the border on a regular basis. While these cinematic figures were not from the actual ranks of the mariachi performers, they performed the ranchero music of the mariachi in their films.

. . . Canciones mexicanas and ranchera songs played a prominent role in sound films . . .

Generally the song was related to the love story that was invariably a part of the plot, but songs with national associations were also popular (such as "Ay, Jalisco no te rajes" by Manuel Esperón) . . .

The most prolific songwriters for films of the 1930's and beyond included Agustín Lara, Manuel Esperón, and Chucho Monge. Chucho Monge (a mariachi composer) wrote themes for 176 films, and in 76 of them his songs provided the title of the film in which they were used (10, pp. 120-121).

The two male singers who created the vocal image for the trumpet mariachi were Jorge Negrete and Pedro Infante. Both singers sang in the bel canto style. Geijerstam points out their relationship to the film industry and the ranchera style as follows:

Reliable box office draws such as Pedro Infante and Jorge Negrete appeared in film after film, thus popularizing Mexican music throughout the Hispanic world. These artists although now dead, are still among the record stars most in demand (10, p. 69).

The association of the bel canto style with the sound of mariachi music may be as Geijerstam points out:

The Italian bel canto style quickly gave rise to romantic canciones in the musical salons. The bel canto style was also transmitted "from the professional opera singers via provincial composers and popular troubadours to the country people (10, p. 61).
Jorge Negrete was born in 1911, in Leon, Guanajuato. He was "trained for military service," but later entered the Conservatorio Nacional Libre and graduated as a well trained singer. He wanted to become an opera star, but his opportunity came in films. He became known as "El Charro Inmortal" and was always associated with the ranchero style. He died in Los Angeles, California, in 1951 (14, p.

The films in which Negrete appeared using the charro tradition as a background included Historia de un gran amor, Jalisco canta en Sevilla (filmed in Spain), Teatro Apolo, (using music of the cancion ranchera), and El Penón de las ánimas.

These films produced the following ranchera songs: Cartas de amor, Ojos tapatíos, El día que me quieras, and Ay, Jalisco no te rajes, Cocula, and Juan Charreasqueado. Other favorite titles for the tourist mariachi from his films are Paloma querida and México Lindo y querido (14, p. 174.).

Pedro Infante was born in 1917, in Mazatlán, Sinaloa. His career was associated with that of Jorge Negrete. Both artists appeared as charros and became rich and famous through their individual and combined performance of the ranchero music on the screen and recordings. The emotional response is still strong concerning both singers.
Morales states that there is a cult that continues to demand the films of Pedro Infante. Without interruption, a dozen of the movie houses in the capital and hundreds of the popular film rooms in the rural districts have continued to show the films, such as Nosotros los pobres, Pepe el Toro, Los tres Garcías, Escuela de vagabundos, and Tizoc (14, p. 185).

The same people who were writing the songs for these ranchera sound films may be associated with the mariachi development. Geijerstam provides the following:

The theme song frequently provided the content for the entire film, the plot illustrating the lyrics. Many composers and songwriters realized the opportunity for making a fortune (10, p. 121).

On this basis it may be stated that the film producers used the mariachi music as a basis for their exploitation of the Mexican public taste.

Paul Bowles wrote in 1941 concerning this phenomenon:

Talent scouts from Mexico City radio stations are fast destroying the local cultures by carrying away the best musicians from their villages (1, p. 225).

The same practice was continued into the so called golden epoch (epoca d'oro) of Mexican folk music (14, pp. 139-186).

While the originators of the old mariachi ensemble repertoire who developed the songs, canciones, and corridos of their regions, are obscure and unknown to the present day scholars, the composers of the trumpet mariachi music
are well known to the public through the media of radio, film, and recording. The folk mariachi was an anonymous transmitter of folk music for people of their time and place (17, p. 3).

By contrast the trumpet mariachi is an entertainment medium heard in all sections of Mexico nowadays (10, p. 45). The trumpet mariachi is used in fashionable hotels in tourist resorts to create atmosphere. They are used in restaurants and plazas of the large cities. Geijerstam avows:

The trumpet mariachi sound has left its imprint on Mexican popular music. Mariachi accompaniment to canciones rancheras and boleros rancheros is standard (10, p. 45).

Some of the contributing composers are included in this investigation for the purpose of demonstrating the changes which have occurred in the literature of the folk and trumpet mariachi.

Some Composers of Mariachi Literature

Chucho Monge was concerned with the romantic style initially. As a singer and composer from adolescence, he discovered that he had a facility with the ranchero and thus he produced songs such as Cartas marcadas, Pa' que me sirve la vida, Besando la cruz, and La feria de las flores (14, p. 155).
Pepe Guízar is called the "musical painter of Mexico." He is a brilliant exponent of the vernacular style song. His list of compositions include: Oye vale, Guadalajara, Tehuantepec, Chapala, and Los mariachis de mi tierra. He lives in seclusion in Veracruz due to his age and poor health (14, p. 156).

Manuel Esperón was born in 1911. His major songs in the mariachi repertoire include Cocula, Tequila con limón, Amorcito corazón, La chancla, and Jalisco no te rajes. Esperón is now the conductor of the Union Philharmonic of Mexico City and has been invited to conduct the State Symphony of Mexico, which is considered the best in the nation (14, p. 156).

José Alfredo Jiménez was born in 1926 in Dolores Hidalgo in Guanajuato. His titles include Yo, Ella, Que suerte la mía, Cuatro caminos and Tu recuerdo y yo. He died in 1973 (14, p. 160). He was seen in cinematic productions singing his own songs (10, p. 118).

These composers are included in the discussion of Salvador Morales concerning the trumpet mariachi period of Mexican music.

Local Groups in the Trumpet Mariachi Tradition

There are presently obscure and provincial trumpet mariachi groups such as the Mariachi Rodríguez of Colima,
Mariachi México Típico of Nuevo Laredo, or Los Reyes de Guadalajara in Monterrey. There are thousands of similar groups that continue to play their repertoire for natives and tourists in the fondas, cantinas, fashionable hotels, on the streets and plazas, for serenades at private parties and for public receptions of notable guests.

In support of this point of view, Geijerstam describes:

Trumpet Mariachi can be heard everywhere. They play for tourists at fashionable hotels and in squares such as the Plaza Garibaldi in Mexico City, or seated on flower-decked boats in the verdant, winding canals of Zochimilco. They are indispensable at garden parties of the aristocracy and political banquets. Moreover, many television programs and films overflow with mariachi music, tequila, tears, and national feelings (10, p. 44).

Sordo Sodi provides the following data:

According to statistical data provided by the review Contenido del año, actually 75% of the mariachis do not know how to read music . . . .

In spite of the fact that there have been some outstanding composers of vernacular music. These composers are concerned that the mariachis are preoccupied only with pleasure and memorization . . . .

Are we capricious enough to think that the traditional Mexican music does not merit a profound and exhaustive study which will preserve and collect the data for one of our most ancestral, and nearly extinguished, forms of esthetic communications: our Mexican vernacular music? (17, p. 5)

The milieu in which the trumpet mariachi crystalized and became popular has become a commercial society. The effects of a market place society is seen here as everywhere else in the culture.
The research of Efrain de la Cruz has revealed manuscripts and records from the sixteenth, seventeenth and eighteenth centuries which indicates that these groups were called mariachi for many years. In line with this research, de la Cruz states that the mariachi Salinas and a group known as Mariachi de Pancho Alba have been continuously in existence since the third decade of the nineteenth century.

A Mestizo Cultural Medium of Expression

While the mariachi is claimed by the people of Jalisco as its own, the tradition is found as a cultural characteristic in the total area of the Bajío. Particularly does one find the mariachi in the states of Guanajuato and Guerrero. The mariachi de Guerrero is outside the scope of this study. From this general dispersion of the group and its similarity in all regions one may assume that the mariachi is a mestizo folk group and as such it relates to the whole mestizo population. One of the universal traditions of the mestizo population was the charro habit, or dress.

Frances Toor considers the mariachi as mestizo folk music groups. Her statements are as follows:

There are regions in which mestizo folk music predominates and the musicians are also mestizos. The most outstanding for this type of musical production is Jalisco. It was there that the mariachis originated, which are also popular in Colima and Nayarit (20, p. 307).
Fundamental to this point of view is the position described by Geijerstam with regard to ethnic music. He discusses the mestizo population in the following discourse:

The term "ethnic music," which is sometimes used synonymously with tribal music, may also denote traditions in larger ethnic groups. In Mexico it refers to the acculturated Indians, who combine Indian and Spanish cultural traits. The ethnic situation among Mexican Indians (and among the Indians of the Latin American Highlands in general) is highly complicated. The Indians and Spanish have mingled since the sixteenth century, which has resulted in the mestizo (mixed) race that currently dominates the population of Mexico (10, p. 2).

The history of the charro is a cultural development within the mestizo population in Mexico. Don Carlos Rincón Gallardo writes:

The Mexican charro traces its origin from Salamanca, Spain, where the design with its name comes from a village of that vicinity (16, p. 3).

The charro movement is very much bound up in horsemanship. Frances Toors describes the concept:

The Spaniards from the very beginning of their sojourn in Mexico made fortunes in mining and from their immense estates. For their own pleasure and to impress the people they were exploiting, they lavished their wealth on horses, carriages, dress, showing off at bullfights, in riding games, promenades and processions. In 1623, Felipe IV sent an order forbidding such scandalous public displays.

At about this time a new social class arose—the mestizo rancheros, or small land holders . . . . The rancheros had plenty of money and nothing to spend it on in the country, so they adorned their horses' harnesses with silver, and wore suits of rich materials with much embroidery.

The rancheros were the first real representatives of the new Mexican race of Spanish-indigenous blood; they were very patriotic and played a leading part in the Revolution for Mexican Independence.
The present charro costume is the same as the one evolved and worn in the nineteenth century.

There are three classes of charros: (1) the gentleman charro of the cities and country; (2) the professional charro, for whom a new field has been recently opened in the movies; (3) the vaquero charro or herdsman, who takes care of and trains the horses (20, pp. 286-287).

The costuming of the trumpet mariachi is the charro dress. Their costumes are elaborately embroidered in the typical Mexican fashion which often mixes silver and gold with the design. The description of the charro costume is paraphrased from El libro del charro mexicano, by D. Carlos Rincón Gallardo, as follows (16, pp. 86-95):

**Sombrero:** The sombrero of the charro has a cap somewhat high, with indentations, and a band. The cap is more or less forty-five centimeters high. The sombreros are made of various materials, felt, straw, royal palms, or other. Often they are made from velvet, silk, or chamois. The chamois is both ornamental and practical.

**Toquillas (bands):** The hat bands are usually of braided silk, leather, or other material, around the sombrero at the base of the cap.

**Chapetas:** The chapetas are monogrammed plaques placed on the sides of the sombrero, to adorn the bands and chin straps.

**Camisa de charro (the shirt of the charro):** The shirt must be soft and its tail long and doubled.

**Corbata (tie):** The tie must be fourteen centimeters wide, eighty-five centimeters long of matching material. Any strong color is acceptable, but the macho must not wear light blue, lavender, or rose colors. These are considered feminine perogatives.

**Chaquetas (jackets):** The chaquetas must be long sleeved and buttoned at the upper part of the chest; open at the bottom. The back must be long enough to come to the last vertebra, no more, no less.

**Blusa (blouse):** The blusa is used in place of the chaqueta. It can be made of drill cashmere wool, or chamois. These are somewhat military and are not used by the mariachi.
Pantaloneras (pants): The pants must be adjustable for the legs, not impeding the movements. The most comfortable and lasting are those made of chamois. The pantalones are decorated for gala occasions, with buttons and borders (16, p. 86-96).

The charro costume is used in the films of the 1930's and 1940's. The scenes in the movies were often on the haciendas and ranches where the population was entertained by the local mariachis as the plot went and the singers were accompanied by a trumpet mariachi. The local color fiestas that were used as a background for these films were the jarabe festivals and the china poblana holidays such as May 5th, the day of the victory at Puebla of the Mexicans against the French in the war of the intervention (1864-1867).

The female artists of both stage and film were dressed in the china poblana costume. When there are charro festivals in Mexico, and sections of Texas, New Mexico, Arizona and California, the people dress in these costumes; (a) the men in the charro dress and (b) the women in china poblana dress. Frances Toor describes the china poblana:

The women riders are called charras, those of the cities wearing the China Poblana costume. This consists of a long full green flannel skirt with a red yoke, trimmed with sequins; a white embroidered shirt worn inside the skirt; a folded rebozo over the shoulders, crossed in front; red ribbons bows in the hair; red or green slippers. But the charras modify it by wearing a man's sombrero and over the shoulder at serape instead of the rebozo (shawl) (19, p. 238).
These costumes and festivals are cited here because of their relativity to the films in which the large quantity of literature of the ranchero style was developed. In that aspect they relate to the trumpet mariachi. However, in real life the mariachi performer is of the lower class mestizo society. His level of socio-economic position is of the working-laboring classes. Mariachis are identified with the charro because of their presence at fiestas and fiestas in which the charro traditions are dominant. Sordo Sodi indicates that the charro uniform was not used by the first groups who arrived in Mexico City until after the cinema identified the music of the trumpet mariachi with the charro film subjects (18). It may have been traditional in Jalisco because the charro upper class society was dominant in that state. Cervantes Ramírez cites the statement of Pablo Bercerra that he "did not know whey they went dressed as charros" (4).

The charro costume was used in the theatrical productions of the nineteenth century. Geijerstam provides the following comment:

... country songs were incorporated into theatre performances of the Juarez epoch.
... performed in the theatre by artists dressed as charros (cowboys) or what was called the chinaco style; ... (10, pp. 67-68)

Sordo Sodi discusses the theatrical antecedents of the folk music of Mexico. Her evidence is based on the
concepts of Vicente T. Mendoza (12) stating that the taste for popular music was spread by the tonadilla escénica. The works of anonymous composers, songs, sones, and jarabes, were performed by the leading singers and dancers of the period between the acts of the operas and zarzuelas. Among these was the often used "Jarabe Tanatío" costumed as the princess of the china poblana legend (17).

Theatrical and Literary Influences in Mariachi Traditions

The tonadilla escénica corresponds to the entreacts of the theatre in the French, Spanish, and Italian musical theatre houses of the eighteenth and nineteenth centuries. A comic relief scene or some light music was used to vary the entertainment of the audience who had been attendant at a very involved plot in the main offering of the evening (12).

The theatrical events of the nineteenth century began to include nationalistic scenarios which pleased the mestizo population (12). Among the scenes enacted, one of the favorites of the audiences was the legend of the China Poblana. The songs, dances (jarabes), and sones that were performed in the musical arrangements for these entreacts were based on the mestizo charro traditions and legends of the ranchero idiom.
It seems appropriate to include a summary of the legend of the China Poblana in this investigation. This quotation is a paraphrase of the legend as it is narrated in the work, El Libro del Charro Mexicano as cited in the footnotes and chapter bibliography.

In the late seventeenth century pirates preyed upon the ships of Latin America in the Pacific Ocean. A famous pirate, Sir Towly, captured a Chinese vessel loaded with treasure.

This vessel also carried a Chinese princess whose name was Mirrha. The princess was taken to Manila where she was sold to a merchant from Acapulco. The merchant carried her to Mexico where he sold her to Captain Sosa, a merchant from Los Angeles.

Captain Sosa brought the princess to the capital, where he set her free and gave her fine clothes and expensive jewels. Captain Sosa had the princess baptized, giving her the name, Catarina de San Juan. She was then taken to Puebla where she was educated.

From the time that she arrived in Puebla, she demonstrated great kindness and gentleness of heart. She sold her jewels and gave the proceeds to Our Lady of Sorrows. She then adopted the zagalejo (heavy felt skirt worn over crinoline petticoats). From this legend, the shepherdess dress has come to be the costume of the charro ladies. It is covered with spangles embroidered in various designs.

Catarina was always known as "la china." She was loved by all people of Puebla. She was buried with honors in the sacristy of the Church of the Holy Companions. (16, pp. 266-268)

Geijerstam states:

It is difficult to trace the exact history of the mariachi during the nineteenth and twentieth centuries. It may have paralleled that of the jarabe, which was deeply integrated into the musical life of the towns as national music, and then gradually brought back in a renewed form to rural areas (10, p. 43).

Sordo Sodi points out that:

The theatre was the best vehicle which was to provide knowledge and to be absorbed by the people, thanks to it, mainly in the nineteenth century music of ignored
composers whose songs, sones, and jarabes became danced and sung by the primera sopranos and the actresses of the fashion and in the entreacts of the comedies, operas, and zarzuelas, they made the "appearance in the escenarios capitalinos such as the "jarabe tapatio" adorned with the bright felt of the "china" (china poblana) (18).

Perhaps from the tonadilla escénica the style of singing for the trumpet mariachi developed from the operatic the bel canto. Influences from the whole body of forms and styles of the opera, zarzuela, and tonadilla escénica sifted down to the folk music performers (líricos).

Geijerstam points out:

The bel canto style of singing became very popular in the capital and was also incorporated into folk music traditions (10, p. 16).

In regard to these tonadillas Mendoza provides this data:

The truest traditional ingredient that came to give birth to the Mexican canción was the opera-those spectacular events that appeared in the first decades of the nineteenth century programs given at the Coliseum in Mexico City, interlaced with the tonadillas that were most in vogue. From the Barber of Seville by Paisiello, the best works of Rossini and later those by Bellini and Donizetti, were the instructive sources for the liricos (street musician poets) who developed the taste for the Italian bel canto among the inhabitants of the cities of the country. Soon it descended to the class of the peasants (campesinos) . . . (13, pp. 109-110)

The point for the trumpet mariachi must be made, however, that the principal artists among the men who sang the ranchero style music for the films and radio performances were Jorge Negrete, Pedro Infante, and Pedro
Vargas, among others who were trained at the conservatories and began careers as opera singers and later shifted to ranchero style performance.

Geijerstam cites these circumstances:

Some composers, instrumentalists, and singers who began their musical careers by studying at the National Conservatory were later forced by financial problems to abandon their plans to work as concert performers or opera singers. Mario Talavera, Pedro Vargas, Felipe Llera and Jorge Negrete were all singers who began in opera but turned to singing popular songs when this proved more profitable (10, p. 95).

Perhaps it is safe to say that the mariachi singing style developed during the period in line with the public taste of the nineteenth century.

Symphonic Literature

The relationship which mariachi music has had with the field of symphonic literature in Mexico is demonstrated with the following composers: Silvestre Revueltas, Blas Galindo, and Miguel Bernal Jiménez. These Mexican nationalist composers used the rhythms and melodic contours of the mariachi perhaps as an unconscious ingredient.

Revueltas was born in Durango, 1899-1940. He began very early to play the violin and formed his own little group who were rewarded with "candy from his fathers store" (19, pp. 251-253).

Stevenson comments:

Aaron Copland compared Revueltas' spontaneity with Schubert's, and remarked that "he composes organically tunes which are almost indistinguishable from the original folk material itself"--the original folk
material being mestizo melody of the kind heard everywhere along the highways and byways of Mexico (19, p. 252).

Blas Galindo was born in the heart of the mariachi center, San Gabriel in the state of Jalisco. Stevenson cites:

The state of Jalisco was like other parts of Mexico torn by strife all through the early twenties, and Blas, quitting school in his native village of San Gabriel, Jalisco, took to the mountains, where he lived a wandering life as a guerillist. With a gun under one arm and a guitar under the other, he was welcome in any band of Indian fighters. His sympathies were, of course, with his own people, since he himself is a full-blooded Huichol (19, p. 254).

He played by ear before he learned to read music. In May 1931, he began his career as a music student under the influence of Revueltas. He received the highest certificate from the conservatory in December, 1944. He was under the tutelage of Carlos Chávez. He wrote an orchestral synthesis of mariachi tunes, Sones Mariachi, for the concerts provided at the Museum of Modern Art in New York in the 1930's. In his cello concerto he uses the son jalisciense counter-rhythms as a basis for the rhythmic interest.

Stevenson comments concerning his music flavor:

Certain features in Galindo's music do seem Mexican enough; anyone who has seen the terraced farms in the high mountainous regions of Mexico will find the abrupt changes of signature, the abrupt changes of mood in the music, the abrupt changes of pace in the rhythmic blow, reminiscent of the step-like cultivated hillsides (19, p. 258).
Miguel Bernal Jiménez (1910-1956), began his music study as a choir boy in the city of Morelia at the Cathedral. He was a fervent believer and his life was lived in the shadow of the church (17, p. 45). His personal life and musical instruction were under the direction of don José María Villaseñor. After studying in Morelia, Jiménez was sent to Rome to study at the Pontifical Institute of Sacred Music, studying organ and Gregorian chant.

After his return to Mexico, he was appointed director of the Escuela Superior de Música Sagrada. His compositions include a work, Michoacán, which contains three movements, Alborada ("Daybreak"), Canción, and Corrido.

Stevenson remarks:

... this suite shows Bernal a complete master of orchestration. His melodies, prevailingly diatonic, are draped oftenest in a resplendent gown of chromatic harmony. With Respighian opulence the Alborada in the Michoacán Suite develops a final fortissimo climax in an A major section marked "Grandioso". The Canción contains a throbbing melody sung by all the strings, except basses; the woodwind repartee accompanying this lush melody adds suitable shimmer to the total sound. The Corrido explores a combination of 2/4's and 3/4's. During the fugue exposition a liberal use of "wrong notes" in the counterpoints, or doubled leading tones, or fifths on successive beats in two-part passages, exhibiting Bernal in one of his rare wryly humorous, veins... At the end of the whole affair, the orchestral players are instructed to shout, "Viva Michoacán!" (18, pp. 262-263)
Summary

In summary, the trumpet mariachi drew a wide spread attention in Mexico during the 1930's through the radio broadcasts over XEW under the direction of Don Emilio Azcárraga Vidaurreta. At that broadcast, the problems that arose with the sound transmission caused the program director to change the instrumentation of the mariachi group that performed omitting the harp and adding a trumpet. This innovation was followed by mariachi groups in Mexico City adding the trumpet to their ensemble.

While this may have been the crystallization of the actual trumpet mariachi, it was not the first time the piston had been included in the mariachi band. The accounts of José Cervantes Ramírez (5) indicates that the use of the bugle, cornet, and at last the trumpet was characteristic of the mariachi groups of Cocula and other villages in Jalisco during the late nineteenth and early twentieth centuries.

The small groups which originated in the state of Jalisco had included trumpets, clarinets, and drums, in addition to the basic harp, vihuela, and violín. Beyond the basic trio, the instrumentation varied from group to group.

The trios were called "Ante," because they played before the doorways of the fondas and cantinas. An interview with a mariachi performer from Cocula, Pablo Bercerra
was recorded by Cervantes in his newspaper article for the Guadalajara "El Occidental" (4), Bercerra proferred the theory that the ante became the mariachi little by little. He defined the mariachi as a group of five or six instruments which played at fairs and dances when their instrumentation permitted it. From these statements one might summarize that the ante and the mariachi existed side by side in the late nineteenth and early twentieth century.

Both Castañeda (3) and Morales (14), indicate that the first mariachi groups arrived in Mexico City during the twenties. Morales provides specific information concerning the group which extended the knowledge of the mariachi ensembles in Mexico City. His information states that Concho Andrade was brought to Mexico City to perform for the inauguration affairs of Alvaro Obregon, when he took office as president of the Republic. Morales credits Andrade and his mariachi group which performed at the "Tenampa" on the adjoining Plaza Garibaldi with establishing the plaza as the mariachi center in Mexico City.

Other groups later came to Mexico City, among them the Silvestre Vargas group, Mariachi Vargas de Tecalitlán. Silvestre Vargas brought his father's group to Mexico City where he also added the trumpets. This group travelled extensively in the United States, Cuba, Spain and South America, as musical ambassadors to Mexico (14).
The radio and recording industry capitalized on the appeal of the trumpet mariachi and spread its popularity. The film industry used the trumpet mariachi to provide background, atmosphere, and accompaniment for its ranchero "stars".

In addition to the innovation of leaving off the harp and adding the trumpet, further changes were forced on the mariachi by the entertainment industry. When professional singers were used, such as the ranchero performers, written arrangements had to be supplied. They experimented further with the sonority. Román Palomar used the clarinet instead of the trumpet and included an accordion, saxophone, and even an electric bass. They have even experimented with playing the well known overtures by ear. These experiments have been rejected by the purists and folklorists. The attempts to expand the use and repertoire of the ensemble continues. Rubén Fuentes had experimented with a mariachi sinfónico and used the most modern arranging techniques (10, p. 44). The composition, "La Bikina," which appeared in the late 1960's employs jazz sounds and polytonality (18).

Since the mid 1950's there has been a strong renewal of the Catholic church in Mexico. The trumpet mariachi is now playing at folk masses. One work which has become
widely used is the **Misa Panamérica**, which is a potpourri work. In this regard Geijerstam informs:

An unusual arrangement well worth hearing is created by mariachi orchestras performing at so-called mariachi masses, at which mariachi groups provide the accompaniment for traditional religious songs and hymns. In 1971 Sordo Sodi stated that the mariachi has played this role for some ten years. She emphasized that the mariachi masses were significant in the renewal of the Catholic Church in Mexico. Music in the traditional style is also specially written for these masses. Mariachi masses are performed, for example, every Saturday at 7:00 p.m. in the church of Tlatelolco in Mexico City and every Sunday in the cathedral at Cuernavaca (10, p. 45).

The trumpet mariachi has left its permanent impression on the popular tastes of the Mexican populace in the twentieth century (10, p. 45). It has become commercial and unionized, and is dominant in Mexican popular music. Carlos Chávez describes popular music as music of the people in a context of agricultural and industrial laborers (6, pp. 638-639). The music he calls popular is the music preferred by this level of society as a daily fair. The criteria for popular music in this contextual definition relates to the traditional music which characterizes the proletariat milieu and is associated with the mores and daily customs--holidays, national sentiments, and personal interactions.

The trumpet mariachi may be considered as a part of the popular music of the cities. It is to be seen at every fair and fiesta throughout the Bajío and northern Mexico. It is the standard performance group for the cock-fights
popular in the country and rural gatherings. In the contemporary media of radio, television, and film, the preference which has been shown in Mexico for the trumpet mariachi is strongly evidenced in its frequent appearance in these media. The vast quantity of recordings pressed and sold annually as cited by Geijerstam (10, pp. 113-120) evidences its traditional positions.

The position of the trumpet mariachi in relationship to some ethnomusicological definitions seems somewhat consistent with several of the standard definitions. Traditional music may refer to older melodies that are firmly rooted in popular consciousness (10, p. 4). This definition may be applied to the music of the trumpet mariachi. The mariachi may be popular music in the sense that the music is identified with Chávez's definition of popular music as cited above (6, pp. 638-639). In addition traditional-popular music is non-literate and its aural traditions are jealously guarded (5). Still one finds that "arrangements" have been made by Rubén Fuentes and Gustavo Santiago for film and recording performances when they provide accompaniment (10, p. 44) for a "star ranchera singer" (14, p. 151).

Folk, traditional and popular music are inextricably interwoven in the genre of the Mexican music. "Crossed identity" might be considered a characteristic of the
mixture of genre when a waltz is the basis for the music of a corrido; a polka becomes the basis for a canción ranchera; or a huapango or son becomes the fundamental rhythm of a canción. Each example must be considered in terms of its function rather than its abstract musical shape. The strongest determinant factor in the trumpet mariachi music repertoire becomes a response inspired at the moment of its performance.

The trumpet mariachi has presented the music of the masses to the salons, through radio, recording, film, and television; but it is still strongly criticized by the orthodox folklorists as "commercial." Nevertheless, there is no more poorly paid musician in Mexico than the mariachi performer (14, p. 155).
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CHAPTER III

THE REPERTOIRE OF THE TRUMPET MARIACHI

The trumpet mariachi repertoire has emerged from the literature of the folk mariachi. From this earlier ensemble the trumpet mariachi evolved a definitive set of generic types. The folk mariachi music was characterized by the son, jarabe, corrido, cantos, and canción romántica y sentimental. These same generic types or genere were adapted for use in the mid-twentieth century trumpet mariachi music (20, pp. 147-159).

The influence of the canción revolucionario may have set up the style for the music of the wandering trovadores in the late nineteenth century. These revolutionary songs and ballads carry texts that relate the events of the revolution. Such songs as "La Adelita," "Las Cuatro Milpas," "La Valentina," and many others, tell the story of the personal ambitions and tragedies of the revolutionary movement. The textual rhythmic settings strongly resemble the text settings of the canción ranchera (9, p. 67).

The forms of the salon music of the criollo population cannot be disregarded as a force in the formation of the trumpet mariachi repertoire. The vals, polka, schottische
(chotís), bolero ranchero and danzón, contain the rhythmic patterns of the generic models of the canción in trumpet mariachi repertoire (9, p. 68).

The Theatrical Uses of the Folk Music

The theatrical uses of the folk music in the early tonadillas escenicas and the bocadillas of the Porfirian period were influences in the development of the repertoire of the trumpet mariachi ensemble. In these entracts, the use of bel canto style of singing influenced the provincial singing style and the ideal for the vocal style was evolved for the canción ranchera (18, p. 117).

The corridos and the canción ranchera are related in the drawn out endings of the phrase line (9, p. 69). The corrido is rigidly structured in the eight syllable line while the canción ranchera may use the longer phrase line for obvious sentimental expression.

The ranchera style was firmly entrenched as the typical Mexican music sound as a result of the intense popularity of the films which used the trumpet mariachi as its bases for the orquesta típica in the production of the 1930's (9, p. 69). Entire films were based on the ranchera songs. "Allá en el rancho grande," "Rayando del sol," and "Pajarillo" were the titles of films whose plots were based on these already well-known mariachi songs (9, p. 69).
The trumpet mariachi literature began as an eclectic type literature but produced a new sound which promoted new literature for this vivacious, ebullient, sometimes noisy, folk musical phenomenon of the mid-twentieth century.

The selections included in this study are chosen to show the varieties of generic types which have existed in the repertoire of the trumpet mariachi. These songs are titles often requested by clients and may show the influences which seem to exist in the trumpet mariachi repertoire.

There is considerable overlapping of forms. The canción ranchera is observed in several form-rhythms. Paul Bowles states that a great deal of confusion exists concerning the factors that differentiate the various forms of Mexican popular music (2, p. 229). Bowles article was written in 1941, and since then considerable study has been done by the Mexican musicologists evolving the larger classifications for basic reference points. Much of the investigation that has been done in Mexican folk music research may be credited to Daniel Castañeda (15), Vicente T. Mendoza (13, 14, 15, 16, 17, 18), Gerónimo Baquero-Foster (1), Higinio Vásquez-Santa Ana (31, 32, 33), Rubén M. Campos (5), and Gabriel Saldívar (24).

The classification of specific generic forms are grouped for this project into two major groups: those
forms that are utilized as dance forms and those that are vocal music forms with instrumental accompaniment. The instrumental-dance forms may use coplas in the structure, but the music is intended to be dance accompaniment. The force of the son, huapango, and jarabe, include coplas most of the time, but the music is primarily based on a dance rhythm scheme. The two major vocal-instrumental forms are the corrido, and the canción ranchera.

Instrumental Dance Forms

A. The son.--The word son is derived from Latin word sonus. In Spanish-Mexican usage the word carries other meanings besides a direct equivalency. In the Mexican usage it refers to a musical noise; applying the term to folk music's rhythmic accompaniments (26, p. 66).

Thomas E. Stanford relates the son to the terms danza, which designates a primitive dance, rather than the baile which designates a cultivated dance such as court dance or ballroom dance. In Stanford's description the word son refers to music which uses a highly rhythmic development with such instruments as drum, bagpipes, guitars or other types of ideophonic or membranophonic instruments for the danzas originating among indigenous peoples (26, p. 660).
This author considers the son:

Concerted noise . . .

The word son then seems to have a meaning intermediate between ruido (noise) and música.

The son is associated with the dance movement called zapateado or heel tapping which is typical of the son in both the bajío region and Jalisco.

The Jaliscan researcher, de la Cruz, considers that the sones and zapateado danzas originated in the Veracruz area and gradually ascended to the mountain regions with the guitarrón (6).

The harmonic-melodic structure in these early sones was in thirds as continues presently in the melodic-harmonic structure of the trumpet mariachi.

Stanford states:

Two trumpets have been introduced to the mariachi ensemble from the state of Jalisco. Although, in the eighteenth and nineteenth century instrument ensembles prefer instruments usually employed in pairs (26, pp. 70-71).

This comment seems to indicate the "perpetual" use of thirds as a practice with the earlier ensembles just as it is with the contemporary trumpet mariachi.

The literary vehicle which is used in the son is the copla, or couplet. The copla uses the eight syllable, four line quatrain. In the mariachi son it remains four lined, but in the son-huapango it is expanded to include more
syllables in the line and many lines, depending upon the coplero and the audience response (26, p. 68). The copla is very seldom improvised in the practice of the trumpet mariachi. The verses have become fixed texts in the repertoire.

A fundamental harmonic-rhythmic device of the son, linked also to Andalusia in Stanford's data is the sesquialtera (26, p. 68). This form is used today in Spanish-Mexican parlance, to indicate "the six which changes."

The sesquialtera occurs in the son rhythmic structure as follows:

A. Typical melodic rhythmic pattern

\[ \text{Typical melodic pattern} \]

B. Typical harmonic rhythmic pattern

\[ \text{Typical harmonic pattern} \]
Illustration No. 1.--Son de la Negra

At the inauguration of General Lázaro Cárdenas as president of the republic, a uniformed mariachi group from Jalisco was contracted to play. When their turn came they played Son de la Negra in the style of Gaspar Vargas. The enthusiasm of the crowd was awakened for this mariachi group, and this composition became the representative composition for the Tecalitlañ which has continued as the most exploited and famous mariachi group in Mexico (20, pp. 149-150).

The copla:

Little black one of my worries,
(with) eyes of flying paper
To all you say yes,
but you will not say when.
Thus I say to myself,
why this painful living?

Where will she be, my black one,
That I wish to see here
With her silk shawl
Which I brought from Tepic.
The *Son de la Negra* as it is performed in repertoire of the mariachi ensemble Mexico Típico, Nuevo Laredo, México:
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The sub types of the sesquialtera rhythmic pattern which has been included in this study are (a) the son mariachi Son de la Negra and (b) the son huapango Malagueña Salerosa as they are performed in a trumpet mariachi ensemble performance.

The son rhythm as it exists in the Son de la Negra, as it is observed in this mariachi performance, is represented as follows:
B. The huapango.--Recent research in the field of Mexican popular music sums up the statements of several previous investigators as follows:

There are different theories concerning the etymology of the word "huapango." One of them suggests that the term derives from the Aztec word cuahpango, meaning the spot over which a piece of wood is placed. Another theory refers to the Huaxtecas living by the river Pango (Pánuco), and the huapango is further used to designate the art of these aborigines. Still another theory claims that huapango is a corruption of fandango (9, p. 24).

The word huapango is used to designate fiestas in the areas of Veracruz and San Luis Potosí and eastern Mexico generally. Historically, Veracruz was the first place of Spanish entry into Mexico and it has remained the center of strong Spanish custom. The first Spanish entrants after the conquest were largely the Andalusian peoples.

The Andalusian flavor is considered to be strong in the huapango examples of the region and are characterized by the zapateado (heel work). This fiery stamping of feet relates to the dance style known as the flamenco (9, p. 24).

Vicente T. Mendoza comments on the mestizo factor in the son as a basis for Mexican folk music:

The many musical and literary forms, rhythms, styles, accompaniment, and dances, make it illogical to group under one heading huapango, tonadillas, fandangos, fandanguillos, malagueñas, paterenas, boleros, guajiras, tangos, pasacalles, ayayayis, cadenas, recuestas, décimas and glosas, plus remnants of the zarabanda, gallarda, rastrillos, pie de jibao, gambetas, and other dances—in short, all forms of the sixteenth, seventeenth, eighteenth, and nineteenth centuries that arrived on the Veracruz coast, took root, and have flowered there ever since (18, p. 72).
Illustration No. 2.—Malagueña Salerosa

The son huapango contrasts sharply with the music of the western regions of Mexico (1, p. 179).

The copla:
Que bonitos ojos tienes What beautiful eyes you have
de bajo de esas dos cejas below those two brows
Malagueña Salerosa (Refrain) Those eyes that desire to gaze upon
Ellos me quieren mirar me, but you will permit them
pero si tu no los dejas neither you will not let them glance
ni si quiera parpadear
A tus labios quisiera To your lips which I desire
Malagueña Salerosa Malagueña Salerosa
y decir te nina hermosa To tell you beautiful girl
Que eres linda y hechicera That you are beautiful and a sorceress
Como el candorde rosa As the candor of the rose
Si por pobre me desprecias Because of poverty you reject me
Yo te conseo razon I concede the reason
Yo te conseo razon
Si por pobre me desprecias I do not offer riches
Yo no te ofrezco requezas I offer my heart
Te ofrezco mi corazón
Te ofrezco mi corazón
Acambio de mi pobreza in exchange for my poverty
Malagueña Salerosa (Refrain)
Nue bonito ojos tienes
de bajo de esas dos cejas

Ellos me quieren mirar
pero si nos los das

Ni si quiera me quedar

De bajo de esas dos cejas
que bonito ojos tienes
pero si no los das

Ni si quiera me quedar
Ma-lague na saline

C7 C7 C7 C7
A tus la bios que- se-ra Ma-la-

gueña Sa-le-rosa y de- cir-te ni-na her-
como el enamorado de rosa

ro-sa
cómo el enam-dor

C7
As a dance form in its original setting the huapango belongs to the jarocha bands of Veracruz. As an example of the trumpet mariachi repertoire, the son-huapango becomes a type of canción-huapango, using the son rhythms of the malagueña type.

The chord sequence in these canción types of the malagueña rhythm, using the phrygian cadence traceable to the Andalusian Gypsy dances, is cited as follows from the canción, Malagueña Salerosa.

This canción is popular in the repertoire of the trumpet mariachi, but may have appeared as a solo song in the early
traditions of the bajío regions. The fact that many trumpet mariachi groups exist in Veracruz and the neighboring cities may account for its appearance in the repertoire of the trumpet ensemble.

This illustration is included in the examples of the trumpet mariachi literature as an illustration of the mariachi use of the huapango genre in its repertoire. The canción huapango, Malagueña Salerosa, illustrates the eclectic characteristic of the trumpet mariachi ensemble. Perhaps these types of rhythms developed (in this repertoire) from the 1925 period when Castañeda states that there was a general exchange of styles and ideas during the period of 1910-1925 (5, p.

The huapango-malagueña type rhythms appear in other trumpet mariachi works, one of which is included on the typed collection for this study, the canción, "Cucurrucucu, Paloma," arranged for piano and voice publication by Tomás Méndez.

C. The jarabe.--The jarabe is a choreographic folk dance. The terms jarabe and son are used somewhat on an interchangeable basis. It may be correct to say that the jarabe is a dance composition made up of a series of short sones.
Robert Stevenson summarizes the characteristics of the *jarabe* as follows:

1. The rhythms were always spirited, with an almost equal distribution of accent on all beats of the measure.
2. Dotted rhythms and syncopation were frequent.
3. Feminine endings were of approximately equal frequency with masculine ending (at cadences).
4. The major mode is almost invariably used.
5. Tonic-dominant harmony of the most conventional variety underlay the melodies.
6. Harmonization of the melodies in thirds and sixths (especially thirds) was the rule.
7. Within each individual *son* no modulations were attempted.
8. Simple modulations from tonic to dominant or subdominant were frequent between one *son* and the next.
9. Keys with one or two accidentals—at most—were the rule.
10. A flourish and climax at the end of the whole series of *sones* was usual (27, p. 217).

Stevenson's descriptions of the *son* seems to relate to the *jarabe*:

The music was fast, in 6/8 or 3/4 usually, with sixteen or twenty-four measures in each *son*; the *son* was an individual tune, and when the *jarabe* was danced more *sones* were sung in succession. The *son* with sixteen measures was divided into two parts: the first eight measures were instrumental; the last eight, vocal with accompaniment . . . . (27, p. 217).

Frances Toor defined the *jarabe* as follows:

. . . *Jarabe* means a syrup or sweet drink in Spanish, but various dances introduced by the Spaniards in the form of zapateados were called *jarabes*. In fact, one called *jarabe gatuna* and another *pan de jarabe* or sweet bread, were brought to the notice of the Inquisition, accused of being indecent. The literal meaning of *son* is "an agreeable sound". The dance songs began being called *sones* about the middle of the eighteenth century (29, p. 364).
In its many varieties existing throughout the regional folk dance repertoire of Mexico, the jarabe is choreographed as a courtship dance (9, p. 36). There are a number of kinds of jarabe, some of which have been listed are the Jarabe gatuno (catlike), which Saldivar relates to the seguidilla (24, p. 257). "El pan de jarabe" is listed by Baquiero Foster as a type of huapango (1, p. 78). These and one known as "jarabe de manteca", from Pachuca are listed in the Inquisition archives. These records are now maintained at the Archive General de la Nacion in Mexico City.

Another jarabe that has been cited in the writings of Geijerstam (9), Johnson (10), and Toor (29), is the "Jarabe de la botella". This jarabe is comical and is danced in one of two ways: (a) with a bottle on the platform from which the dancers drink; or, (b) with the man maintaining the bottle of tequilla or arguardiente on his head. The "Morismo" or knife dance (a jarabe type), is described by Frances Toor, who also elaborates on the jarabe to be danced at the funeral of young children as a ceremonial dance (29, p. 364).

The history of the jarabe as an example of folk dance literature is uncertain in the colonial time. Sordo Sodi (28) traces the jarabe to the fiestas known as escapularios, which were introduced to teach the indígenos the Christian
religion. These celebrations were referred to as public oratorios and were the occasion for dramatizing the life of the saints or other religious exigencies. The slaves and gypsies turned these occasions into profane observances (28).

Sordo Sodi considers that there were two major sources for the development of the jarabe: (1) the Tertulias or Dance schools of the eighteenth century; and, (2) the theater at the beginning of the nineteenth century (Música Vernácula).

The statement concerning the Escuelas de Danzar is of great fame and not very good reputation... of mixed character, they are said to be the origin of agile and joyful music for dancing and... using and abusing musical groups of the large harp, small drums, the fife... In these arose almost all of our vernacular music of dance tradition, in these were tapped out most of our sones and jarabes (28, p. 3).

Sordo Sodi traces the son and jarabe to the entreacts in the operas, comedies, and zarzuelas of the early nineteenth century.

In the scenarios of the capital the Jarabe Tapatio made its appearance adorned with the brilliant felt of the "china" (china poblana) (28, p. 3).

Stevenson cites Mme. Calderón de la Barca, who lived in Mexico City during the early nineteenth century:

After surveying the vaneful effects of the opera craze in Mexico Mme. Calderón de la Barca turned with hopeful sigh of relief to the native dances of Mexico. In 1840 she noted the following types of dances, jarabes, aforrados, enanos, palomas, and zapateros (27, p. 195).
Mme. Calderón de la Barca was a musician whose opinion has an enlightened and objective position in the comments concerning the time. She was the wife of the Spanish envoy to Mexico and was a Scottish noblewoman.

Vicente T. Mendoza mentions Mme. Calderón's collection of native dances and sones of the early nineteenth century in the article, "El álbum de 24 canciones y jarabe mexicanos" (14, pp. 515-554). The album of which Mendoza speaks is a collection of the canciones and jarabes arranged for the piano by Juan Dupre, a French musician. This album was dedicated to Kauffman, a book dealer in Mexico City, for a London firm which had subsidiaries in Mexico and Columbia. This collection was brought to Mendoza's attention by Don Manuel Correro who found it in a warehouse in Hamburg owned by J. A. Bohme. The publication was in Spanish and was intended for sale in Mexico and perhaps Columbia. These canciones and jarabes were based on material that was in use in theatres in Mexico City during the early third of the nineteenth century. Mendoza was provided with a copy of this publication by Señor don Manuel Correro, who had been a leader in the collection and conversations of such examples. The work has been printed in Hamburg. Mendoza's interest in the work has centered in the number of forms contained in the collections, Mendoza states:
Some of these pieces have references in writings of the epoch. Dona Frances Erskine Inglis, of Edinburgh, known also by La Marquesa Calderón de la Barca, who lived in Mexico during the years 1839-1842, cites and in some cases illustrates with a melody the Jarabe Paloma, Los Enanos, El Perico, y El Afforrado, and zapateados without mentioning their names. Don Antonio García Cubas, great connoisseur of the Mexican practices and customs at the middle of the nineteenth century, up until the French intervention in the decade of 1870, cites and illustrates also with melodic examples his "Libro de Mis Recuerdos", (memoirs), El Butaquique, La Petenera, Los Baños, La Manta, La Tusa, La Morenita, El Café, El Palomo. El Afforado, enriched with the citations of texts which were very much in vogue at the time (14, p. 518).

The list of canciones and jarabes in the collection of 24 Canciones and Jarabes have been listed in other works. Some of the same titles are to be encountered in the "Collection of 30 Jarabes y Sones", by Don Miguel Ríos Toledano and finally with Rubén M. Campos who included some of the same works in his


Mendoza further assures us

... that La patera, in the form of tonadilla escencia, which they sang ... in the Coliseum of Mexico in 1806.

With this documentation the assumption may be made that the jarabe and other indigenous folk music of the mestizo tradition have been in existence for some time.
Concerning the period of the French Intervention (1864-1867) Geijerstam informs that during the 1860's the jarabe became a national dance:

... elaborate performances of the jarabe were given in theaters in the French held capital. At the time it was called the "Jarabe Nacional" or the "Jarabe Oficial." Later the name was changed to the "Jarabe Tapatio" (9, p. 37).

The example included in this collection which is well known to most audiences as the Mexican Hat Dance is described by Frances Toor as follows:

This jarabe consists of nine gay, captivating melodies and dance figures, the dancers meeting and moving around each other but always some distance apart. They dance with heel and toe, beating strong rhythm to the music. The entire dance takes about ten minutes. At the end comes "The Love," during which the man follows his partner as she dances around the brim of his sombrero. As she stoops to pick it up, he passes his right leg over her. They finish facing the audience, dancing back and forth to the "Diana," with the man's arm around the girl. The girl wears the China Poblana costume and the man that of the charro.

When this jarabe is danced by rancheros, especially those of Jalisco, it is even gayer and more fiery.

... a wooden platform is placed over an excavated area or over buried jars to produce resonance. The music is furnished by mariachis and singers. The dancers improvising verses and steps (29, p. 365).

Illustration No. 3.--Jarabe Tapatio
The arrangement of vocal instrumental forms included in this study is apportioned into two classifications: (A) the corrido and (B) the canción ranchera. The quantity of Mexican song literature is large and includes three major divisions: canción romántica Mexicana (romantic Mexican songs) canción revolucionario (revolutionary songs), and canción ranchera (ranch songs). Since the repertoire of the trumpet mariachi has developed from the corrido and the canción ranchera as its vocal instrumental repertoire, the study of the mid-twentieth century trumpet mariachi repertoire properly includes examples from these groups only.
A. The corrido.--The corrido is a ballad form characterized by poetry-music in combination. This statement implies that the poetry is more important than the music. The corrido has been used in the mores of the populace to convey momentous news, express feelings about an event, and especially, revolutionary ideas.

Vicente T. Mendoza describes the corrido in the following manner:

The corrido is a type of epic-lyric-narrative in quartets of varying rhyme scheme assonant or consonant in verse pairs: a literary form based on the musical phrase which support it, composed generally of four members . . . . derived from the copla (verse couplet), and the cantar (song-ditty) . . . . from the jacara (lilting ballad) (15, p. IX).

Spanish literary examples rely upon the length of line and rhyme scheme to convey a basic communication of the poetic thought. The thought and its expression in turn rely upon the rhyme, rhythm, vowel sound, and length of line (number of syllables) to establish the image (19, p. 290).

The Spanish romance mayor o heroico requires eleven syllables and may have either consonant or assonant rhyme schemes (19, p. 285). The romance de arte menor called the romancillo (little romance) has seven or eight syllables and may be either assonant or consonant (19, p. 285).

Mendoza cites the corrido as a type of poetry which has had a wide trajectory in the history of genuine Mexican
literature. He points out that not only is it proper to the national literature of Mexico, but has crossed the border into the United States extending from the cities of southwest to the northern cities where Mexican Americans are to be found such as Chicago and Detroit (15, p. viii). It has appeared at the fairs and in the colored paper leaflets distributed by hand in cities among Mexican inhabitants. In the songs of the corridista and mariachi groups the corrido is listened to with intense attention in the public plazas (15, p. viii).

The antecedents of the corrido are given by Mendoza as the jácara (light ballad), valona (a bragging poem, emphasizing the machismo of the narrative), glosas en décima (amplication of the verses to ten syllables). These types are in evidence in the literature of the folk mariachi ensemble (15, p. xiii). The present day corrido as it may be seen in the trumpet mariachi literature has grown out of these eighteenth and nineteenth century forms (15, p. xiv).

In the early nineteenth century there appeared many satiric octosyllabic coplas, but they lacked the narrative and epic elements of the corrido as it has crystalized in Mexican literature. As an independent form Mendoza seeks to organize the history of the corrido into three major phases (15, p. xiv).
First, the last quarter of the nineteenth century during the rebellion against the Porfirian government (Porfirio Díaz). This period of the corrido development emphasized the heroic, epic type poetry.

Second, the corrido developed in the Maderista revolution 1907 to 1929 as the culmination of the epic characteristic of the form. The issues of the political struggle for a constitutional government form the basis for these corridos. They relate to the divisions and counter movement which characterized the history of this period.

Third, from 1930, the corrido was used to promote political ideas and crusades for improvement. In this period the corrido was used as a means of promoting the education of the campesinos, and social improvement in general. Mendoza considers the corrido to be decadent and artificial during this period (15, pp. xv-xvi).

Corridos are being used at the present time in Mexico. Victor Cordero is the best known corridista of the current period. His corrido, "Juan Charrasqueado," written in the decade of the 1940's, is still popular on radio programs. The uprising in 1968, by the students of the University of Mexico City is commemorated in a corrido. In this event a large number of students were shot by the military forces. Since then the students have used the traditional corrido as a means of protest.
In the book, *El corrido Mexicano*, Mendoza provides the following subject classifications for the corrido: romance, historia, narración, ejemplo, tragedia, mañanitas, recuerdos, and versos y conlas (15, p. ix).

In his subsequent work, *Panorama de la música tradicional de México*, Mendoza provides the following classifications for the corrido in Mexican folk literature:

1. Históricos
2. Revolucionarios
3. Del movimiento agrario
4. De la revolución cristera
5. Políticos
6. Del carácter lírico
7. De fusilamientos (executions)
8. De valientes (brave heroes)
9. Carcelarios (prisons)
10. De raptos, persecuciones, alevosías y (treachery)
y asesinatos (abductions)
11. Parricidios
12. Se maldición (curse)
13. De fatalidad
14. Conlas, cantares y jácaras
15. Tragedias pasionales (crimes of passion)
16. Accidentes y desastres
17. De caballos y bestias
18. De toreros
19. Religiosos, bíblicos y de índole moral (moral subjects)
20. En elogio de ciudades

The corrido has served many purposes in Mexican history and social development. Their publications have been the basis for the evolution of literary and musical devices. These corridos have been produced by a large number of trovadores who have a long historical claim to this literary-musical heritage. "The corridistas celebrate justice and fight lyric battles" (15, p. xxxvii).
The illustrations of the corrido included here are taken from the repertoire of current trumpet mariachi ensembles.

1. The "Cerro de la silla" (Saddle mountain), is representative of the type en elogio del ciudades. The form of this corrido is based on the redova form.

2. "Corrido de Camelia la Tejana" (The corrido of Camelia, the Texas), is a tragedia pasional (crime of passion) and may serve as an example of the narrative style in contemporary corridos in the repertoire of the trumpet mariachi ensemble.

Illustration No. 4.--Corrido de Monterrey

Poetry and translation.

Corrido de Monterrey (cerro de la silla")

Tengo orgullo de ser del norte
I have pride in being a northerner

de mero San Luisito
a genuine San Luisito

porque de aí"es Monterrey
because where I come from is Monterrey

de esos barrios el más querido
from this neighborhood the most beloved

por ser el más reinero
by being the most queenly

sí señor, barrio dende nací.
sí señor, the neighborhood where I was born.
Es por eso que soy norteño
de esa tierra ensueño
que se llama Nuevo León
tierra que siempre sueño
y que muy dentro llevo
sí señor, llevo en mi corazón

It is by this that I am a northerner
from this dream (fantasy) land
which is called Nuevo León
land which always dreams
and which I carry deep within
sí señor, I carry in my heart.

Refrain:
Desde el cerro de la silla
se divisa el panorama
a anochecer.
es mi tierra linda
Sultana
y que lleva por nombre
sí señor, ciudad de
Monterrey

From this hill of the saddle
There is divided a view
When the night begins to descend.
It is my land a beautiful Sultana
and which known by the name sí señor, the city of Monterrey.

In sus huertas hay naranjales
y que lleva por nombre
sí señor, ciudad de
Monterrey

In its gardens it has oranges
and an abundance of stalks of corn with their spikes in flower
and which known by the name

En sus valles los mezquitales
curvene campios reales
sí señor, bañados por el sol
En mi canto ya me despido
cantando este corrido
que es de puro, Monterrey
es ese suelo tan bendecido
de todos muy querido
sí señor, verdadero Dios
que sí.

In its valleys of the mesquite trees
royal roads curve,
sí señor, bathed by the sun.
With my singing I depart
singing this corrido
which is of the pure Monterrey
this soil is blessed,
beloved by all,
sí señor, truly blessed of God.
Corrido de Monterrey

Ten-go or-gu-ollo de ser del nor-te
Es por s-o- so que soy nor-te-no
de mar de San Luis-si-to por que de de ai es Mon-ter-ray
de e-sa tier- ra su en que se llama Nue-ve Le-on

de es a bar-rio el mas que ri-da por ser el mas re-iner-a
tier-ra que si-em-pre sue-nos y que muy den-tro lle-vo

si. se- nor. bar-rio don-de na-ci.
 lle-vo en mi cor a son

Des-de el cer-ro de la si-lia se di-vi-sa
El pan-o-ra-ma quan-do in-piega a no-che cer

es mi tier-ra lin-da sul-tan y que lle-va por nom-bre

si se- nor, cu-ea de Mon-ter-ray

vera de Dios que si.
"CORRIDO DE MONTERREY"

Tengo orgullo de ser del norte
de mero San Luisito
porque de de ahí es Monterrey
de esos barrios el más querido
por ser el más reinero,
sí señor, barrio donde nací.

Es por eso que soy norteño
de esa tierra ensueña,
que se llama Nuevo León
tierra que siempre sueño
y que muy dentro llevo
sí señor, llevo en mi corazón.

Desde el cerro de la silla
se divisa el panorama cuando empieza
da noche,
es mi tierra linda Sultana
y que lleva por nombre
sí señor, ciudad de Monterrey. (FÍN)

En sus huertas hay naranjales
tupidos de maizales con sus espigas
en flor,
en sus valles los mezquitales
curvaban caminos reales
sí señor, bañados por el sol.

En mi canto ya me despiado
cantando este corrido
que es de puro, Monterrey
escuelo tan bendecido
de todos muy querido
sí señor, verdá" de Dios que sí.

Desde el cerro . . .
Corrido de Monterrey
Illustration No.5.--Camelia La Tejana

Poetry and translation:

Salieron de San Isidro
procedentes de Tijuana
traigan las llantas del carro
repletas de yerba mala
eran Emilio Varela y Camelia la tejana.

Leaving from San Isidro
proceeding from Tijuana
bringing the tires of the car
filled with the bad herb
It was Emilio Varela and the Texan.

Al pasar por San Clemente
los paro la "migración"
les pidió sus documentos
les dijo de donde son San Antonio
una hembra de corazón

As they passed by San Clemente
they prepared the "migración"
They (the officers) asked for their documents
They are told that she was from San Antonio
a female of the heart.

Cuando una hembra quiere a un hombre
por el puede dar la vida
pero hay que tener cuidado
si esa hembra se siente herida
la traición y el contrabando
son cosas incompatidas.

When a female loves a man
She can give her life for him
But he must be careful
Should this woman feel herself wounded
The treachery and the contraband
are inseparable things.

Interlude
A Los Angeles llegaron
y en un motel pararon
en un callejon oscuro
las cuatro llantas
cambiaron
allí entregaron la yerba
y al instante las pagaron
Emilio dice a Camelia
hoy te das por despedida
con la parte que te toca
ya puedes hacer tu vida
yo me voy pa' San
Francisco
con la dueña de mi vida
Sonaron cuatro balazos
Camelia a Emilio mata
la policia solo hallo
una pistola tirada
del dinero y de Camelia
nunca mas se supo nada

They arrive at Los Angeles
and stay in a motel
in an obscure street
the four tires are changed
There they exchanged the herb
and at that instant they were paid.
Emilio says to Camelia
today I will give you by departing
with the part that you take
now you can rebuild your life
I go to San Francisco
with the mistress of my life
Sevel four sounded
Camelia killed Emilio
The police only found
a fired pistol
of the money and of Camelia
nothing was known.
Camiel la Tejana

Salieron de San Isidro

Provenientes de Tijuana traigan las llantas del carro

Repletas de yerba malade eran E milio Valera

y Camelia la Tejana Cuando una hembra quiere una

hombre por el puede dar la vida Pero hay que

tener cuidado si esa hembra se mueve herida

la traición y el contra-bando son cosas incomparables.
The chord-rhythmic schemes for the corrido may fall into one of three categories--waltz, polka, and six eight patterns. These corridos move in a polka type rhythm and will use the following patterns in the guitar, vihuela to guitarrón accompaniments.
B. The canción ranchera.--The canción ranchera is a song form which has grown out of the salon type, canción romántica. Mendoza calls the canción romántica the Mexican classic style (18, p. 99). Ranchero style songs based on the canción romántica have retained the "European dance forms," waltz, polka, Schottische, marcha,--and the rhythms of the "danza habanera," which they have inherited from the older form (18, p. 95).

In contrast with the corrido the canción ranchera is specifically sentimental-lyric in text and melodic character while the corrido is narrative-epic in its text and melodic structure. Both these generic types have evolved from the copla as a poetic source. It is readily apparent, however, that the canción ranchera has the longer line as a versification trait.

Mendoza traces the Mexican romantic-sentimental song from the early nineteenth century as an outgrowth of the Italian opera influence in Mexico during that period in the history of the Coliseo de México. Italian opera companies travelled in Mexico and South America during the early nineteenth century. The operas were very popular with all classes of the society (18, p. 93). The Italian style of singing, bel canto, was widely imitated and in vogue in the salons of the upper and middle classes (18, p. 93; 9, p. 61).
In 1827, the renowned Spanish singer, Manuel Garcia, performed at the Coliseo de México. He changed the custom of singing every performance in castellano to the practice of singing the opera in its original language (18, p. 94). His popularity established the preferences for bel canto throughout all levels of the society. In the middle of the nineteenth century a provincial singer, Antonio Zuñiga in Guanajuata became very popular. His songs were the type of provincial style which was in use among the groups and wandering musicians of the area. Zuñiga had adapted the professional style of singing to the provincial music of his locale (18, p. 94). Mendoza relates this style of singing and its literature to the tonadilla escénica which had been introduced into the theatrical performances in the Coliseo de México in the early nineteenth century (18, pp. 93-94). With the appearance of the provincial music of this trobador and his following the Italian or professional style of singing gave way to the provincial style and evolved into the canción Mexicana romántica y sentimental (18, p. 94).

These songs developed introductions (sinfonías) and interludes (descansos) to permit the singer to rest between sections (18, p. 94). The instrumental material was also used to provide contrast in the melodic material.
Mendoza reports that the canción ranchera developed from the Bajío region of Guanajuato and San Juan de los Lagos in Jalisco, which are situated in the center of the nation. The wandering trovadores carried the salon style canciones to the Pacific states where they were adjusted to suite the tastes of the people of the rancheras (18, p. 99). These inhabitants adjusted the style to fit their language (archaic and rude) lengthening the phrases to have one short, followed by a long usually sequential development as an extension of the varying metrical units of the poetry. They applied their language concepts to the Italian source (18, p. 99).

Not only did the people of the rancherías deform the phrases, but also dislocated the beginning of the verses with a short one following a long one of variable meter, changing the words and adjusting them to their archaic and rude language. They applied their characterization to the Italian source that has given the canción its origins. For this reason the canción ranchera is more authentically Mexican and folkloric, because it arose from the people of the fields, aligned with that civilization (18, p. 99).

During the political regime of Porfirio Díaz these ranchera songs were excluded from the theater, but with his fall in 1907, the theaters began to use canciones rancheras as bocadillas, a later term for interludes between the acts of nationalistic plays (9, p. 68). Geijerstam informs us that these bocadillas were listed in the programs as rancheras. The sources which provided the body of these
songs directly to the theatrical arrangers were the cantinas and pulquerias, of the lowest classes of society (9, p. 68).

In their development from these low class origins, Geijerstam considers that they moved in a commercial direction. He maintains:

The original folk ranchera very soon gave way to new commercially oriented songs which were imitations of the rural rancheras. The ranchera became an artificial product, viewed as country "style" by the city people. Most of the ranchera singers and songs came from Mexico City (9, p. 68).

From these beginnings the rancheras arose to the "triumphant popularity" of the films in the 1930's (9, p. 69). Since that time the trumpet mariachi has come to be considered the standard accompaniment for the ranchera-style music (9, p. 69).

The models of the canción ranchera that have been included in this study of the repertoire of the trumpet mariachi literature are representative of the style and its classifications of forms. These canciones are selected from the literature of the trumpet mariachi as it is currently performed. These titles are frequently requested by clients of the trumpet mariachi ensemble.

Illustration No. 6.--Ella

The waltz: "Ella," by Jose Alfredo Jimenez, is an example of the vals canción or song type waltz, rather than a dance form. This model is a lyric-sentimental type
of song in which both the text and melodic material demonstrate the extended phrase lines of sixteen or more syllables and the long musical phrase which is extended to accommodate the long text line. This characteristic is typical of the canción ranchera. The thetic opening motive is followed by an arsic motive which extends the tension of the phrase and then is followed by similar thetic motives. This composition is characterized by two beat anacrusis to a three measure motive followed by two two measure motives ending the first phrase in a three measure motive which returns to the thetic characteristic. The twelve measure phrase is typical of this piece throughout.

Me cansé, de rogarle
me cansé de decirle que yo sin ella
de pena muero.

I am tired of begging
I am tired of saying that without her
I have the pain of death.

Ya no quiso escucharme
si su labios se abrieron
fue para decirme, ya no te quiero

Now you are unwilling to listen to me
If her lips were opened it was to tell me, Now I do not love you.

Yo sentí que me vida
se perdía en un abismo profundo y negro
como mi suerte

I felt that my life was lost in a deep, black abyss like my luck.
Quise hallar el olvido
al estilo jalisco
pero aquellos mariachis
y aquel tequila, me hicieron llorar

Musica
Me cansé de rogarle
con el llanto en los ojos
alsé mi copa y brinde por ella
No podía despreciarme
era el único brindis
de un bohemio con una reina

Los mariachis, callaron
de mi mano sin fuerza
cayó mi copa mi darme cuenta
Ella quiso quedarse
cuando vió mi tristeza
pero ya estaba escrito
que aquella noche
perdiera ... su amor

I should seek to forget it
in the manner of Jalisco
but those mariachis
and that tequila, have made me weep.

Interlude
I am tired of begging
with this flood of tears in the eyes
I raised my cup and drank with her
No power can scorn me
it was the unique drink
of a "low life" with a queen

The mariachis, were quiet
from my weak hand
my cup fell unnoticed
She wished to wait
when she saw my sorrow
but still it would have been written
that that night
I lost ... her love.
Me can-sé de ro-gar-le y con el
sé de de-car-le que yo sin e-lía de pe-na suer to
llan to en los o-jos Al de mi co-pa y brin-de por e lla

ya no qui so es su char me y sus la-tios se-a bris-ron
no po-dia des-pre-ciar me y era el ul-ti-mo brin-dis

para de-car-me ¿ya no te quie-ro yo sen ti que mi vi de un Bo-hem-ío por un-a rei-
na, los maria chis ca llaron

se per-día en un a-bis-so pro-fun-do y ne-gró co-mo mi suer-te.
de mi ma-no sin fuer za ca-yo mi coco pa sin dar-cuen ta.

Qui se ha-llar el ol vi do al es hi-lo Ja-lis-co,
E lla qui-so que-dar se cuando vi mi tri-te ma

pe-ro a que llos mar-iachis y a quel te-qui-la me hi cier ron llo-
pa-ro- está ba es cri to que a-que lla no-che per-

diera su a mor.
Chord-rhythmic scheme for the waltz (vals) in this example is as follows:
Illustration No. 7.--Jesusita en Chihuahua

The polka: "Jesusita en Chihuahua", composer unknown, is a canción in the usual polka form--two-four time with the usual eight measure phrases. Mariachi performances differ in arrangements of this piece. Some groups use the eight measure phrase which occurs in this performance in the trumpet figure at letter F as an introduction, and it is often played by the violins. No singing occurs, but the text and melody for the use of the melody is provided.

Ay, Jesusita, te llevo aquí in mi alma
pero tu no comprendes lo mucho que te quiero yo

Ah, Jesusita, I carry you here in my soul
but you do not understand how much I love you

No me desprecies a siempre te he querido con amore
Ven a mis brazos nunca dudes de mi amor

Don't put me down as always I have desired you with love
Come to my arms, doubt nothing of my love.

Ay, Chihuahua de mis amores te lleva en el corazón
Ah, Chihuahua of my loves I carry you in the heart
Tus mujeres son bellas flores de tu jardín
Your women are beautiful flowers of your garden.

Ay, Ay, Ay, Ay, Ay, Jesusita en Chihuahua
Ah, Ah, Ah, Ah, Ah, Jesusita in Chihuahua.

Ay, Ay, Ay, Ay, Ay, por ella muero de a-mor.
Ah, Ah, Ah, Ah, Ah, for her I die of love.
Chord-rhythmic pattern for the polka.
Illustration No. 8.—Solamente una vez

C. The bolero ranchero.—The bolero ranchero is a much used form in trumpet mariachi repertoire. There are two major types of bolero in Mexico: (1) bolero romantica, and, (2) the bolero ranchero (9, p. 78). The following selection was composed by Agustin Lara. Lara was a very prolific composer who maintained that he had never had a music lesson (20, pp. 93-94). He is described as playing by ear and improvising his compositions. This song is of long use in the United States as popular music, but this typical trumpet mariachi composition was first introduced into the United States in 1936 by Tito Guizar. The group that performed in Dallas, Texas, in 1936 at the Texas Centennial was a trumpet mariachi group under the leadership of the mariachi maestro and composer Pepe Guizar, older brother of Tito Guizar.

Solamente una vez, amé en la vida
Only once in my life I have loved

solamente una vez, y nada más
Only once and no more
una vez nada más en mi huerto
No more than once in the brightened
brillo la esperanza
orchard of hopes
la esperanza que alumbra el camino
that shines on the road
de mi soledad.
of my loneliness.
Solemente una vez, se entrega el alma
Only once the soul is given
con la dulce y total, renunciación
with a sweet and total renunciation
y cuando ese milagro realice
and when this miracle
el prodigio de amarse
realizes the greatness of its love
hay campanas de fiesta que cantan
the fiesta bells that sang
en el corazón
in the heart.
Solamente una vez

Solamente una vez a men la vida

so-la men- te u-na vez y ma-da mas u-na vez nada mas en mi

huer-ta brilló la es-pe ran za que ilumbró ca-

mi-no de mi sol e dad So-la men-te u-na vez. se entre ga

al-ma son la dul-ce y to-tal re-nun-cia-cion y cuan

do e-se mi-lag-ro re-al-ice el pro-dio de a mar se hay can-

pan-as de fies-ta que can-tan en el co-ra zon
Solamente una vez

C  Dm  Em  A7  Dm  G7

Dm  A7  Dm  G7  C

C  C  C  A7  Dm

Dm  A7  Dm  A7  G7  C
Chord-rhythm scheme for the bolero ranchero:

Illustration No. 9.--Amor de madre

The chotís, "Amor de madre," composer unknown, is a canción which is used in the serenatas and mananitas of the holiday, Día de madres (Mothers' Day) which occurs annually on May 10th. While this song is seldom sung, it may have been sung at one time, therefore the text is provided. This chotís is simply played as an instrumental canción with the text implied.

Dame por Dios, tu bendición
Oh, madrecita adorada
que yo a tus pies, pido perdón
por lo que tanto he sufrido

Give me from God, your blessing
Oh! adored little mother
That I at your feet ask pardon
of all that you have suffered

A donde estás en la mansión
una mirada te pido
madre querida
ruega por me al creador

From where you are in the mansion
a glance I ask of you
beloved mother
pray for me to the Creator
<table>
<thead>
<tr>
<th>Spanish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu que estás en la mansión</td>
<td>You, who in the mansion</td>
</tr>
<tr>
<td>de ese trono celestial</td>
<td>from this heavenly throne</td>
</tr>
<tr>
<td>mándale a mi corazón</td>
<td>commend to my heart</td>
</tr>
<tr>
<td>un suspiro maternal</td>
<td>a maternal sigh</td>
</tr>
<tr>
<td>Un suspiro maternal</td>
<td>a maternal sigh</td>
</tr>
<tr>
<td>mándale a mi corazón</td>
<td>commend to my heart</td>
</tr>
<tr>
<td>que me hiere al corazón (pierce)</td>
<td>Which might touch me, which might touch (Pierez) me in the heart.</td>
</tr>
<tr>
<td>mira madre que en el mundo</td>
<td>See mother that in the world</td>
</tr>
<tr>
<td>nadie te ama como yo</td>
<td>I love nothing as I love you</td>
</tr>
<tr>
<td>mira que el amor de madre</td>
<td>See that the love of the mother</td>
</tr>
<tr>
<td>es tan grande como Dios.</td>
<td>is as great as the love of God</td>
</tr>
<tr>
<td>Mira madre que en el mundo</td>
<td>See mother that in the world</td>
</tr>
<tr>
<td>nadie te ama como yo</td>
<td>I love nothing as I love you</td>
</tr>
<tr>
<td>se acabó el amor de madre</td>
<td>You complete the love of the mother</td>
</tr>
<tr>
<td>Qye era mi única ilusión</td>
<td>Which will be my only concept.</td>
</tr>
</tbody>
</table>
Amor de madre

Dame por Dios tu bendición, madre, contados día a día
que yo a tus pies pido perdón por lo que tantas veces
fui de donde estás en la mansión una mirada te pido

Madre que ríe, ruega por mí al creador
Tu que estás en la mansión de ese trono celestial manda la

mi corazón a su espiritu materno un su espiritu maternal
manda la a mi corazón que me hiere y que me hiere al corazón

mi madre que ninguna madre te ama como yo mi madre
que el amor de madre está tan grande como Dios miera

que era mi única ilusión.
Chord-rhythmic scheme for the chotis.

Illustration No. 10.--"La borrachita"

The canción "La Borrachita," is based on the danzón rhythmic scheme. The rhythmic scheme relates to the habanera. "La borrachita" is in the tradition of "La paloma" by Yradier.

During the second and third decades of this century a number of popular song composers were especially known for this habanera type canción. The composer of "La borrachita," Tata Nacho, in the company with Palmerin, Miguel Lerdo de Tejada and Alfonso Esparsa Oteo, were composers who wrote music in the style of the habanera (9, p. 76). These composers of the canción mexicana were associated with the nightclub era in Mexico City. The salón México which inspired the El Salón México was a center for these composers' work (9, p. 76).
In this performance of "La borrachita" by a mariachi ensemble, one may perceive the ranchera style as it was characterized in urban society during the era when many transitions were occurring in Mexican mores and its popular music. The song is included in this collection because the trumpet mariachi ensembles now consider it a part of their regular repertoire, as a danzón type.

"Tata Nacho" (1894-1968) was a pseudonym for Fernández Esperón. The composer grew up in the state of Oaxaca. He studied with Edgar Varese (1923-24) in New York City. When he returned to Mexico he served in the Ministry of Education under Vasconcelos, as a folk music researcher. He has several articles included in the research journal, Nuestra Música.

After a short period as a researcher, he returned to musical performance as the leader of the Orquesta Típica dedicated folkloric music in Mexico City where he remained until 1963 (9, pp. 76-77). He is known in Mexican popular music circles as the composer of "Adiós mi chaparrita," and "Nunca, nunca, nunca," in addition to the canción danzón, "La borrachita."

Tata Nacho was a central figure in Mexican artistic circles during his life time. He led a bohemian life style (disregarding conventional behavior), but has made significant
contributions to artistic achievements. He was associated with Manuel M. Ponce and Vicente T. Mendoza in composing educational corridos during the 1930's to bring about social change in the lives of the campesinos (peasants) of rural Mexico. As the elected president of the Society of Authors and Composers in Mexico, he brought about important developments for the creative person in Mexican society (20, pp. 75-76).

Borrachita, me voy, para olvidarte    Little drunkard, I am going to forget you.

lo quiero mucho, tambien me quiero    I love you very much, and also you love me

borrachita me voy, hasta la capital    Little drunkard, I am going to the capital

pa" servile al patron

cue me mando llamar, anteayer    To serve the patron who sent for me the day before yesterday

Yo le quise traer, dijo cue no quesi habia de llorar pa" que volver.    while I want to go, I do not say that I will not weep for the return.

Borrachita me voy, hasta la capital

para servirle al patron

que me mando llamar, anteayer.
*La Borrachita*

Borra-chi-ta me voy, pa-ra el vi-dar te lo que-ro
mu-ses tam-bien me quie-re. 

Borra-chi-ta me voy
* hasta la cap-i-tal pa's servirle al pa-трон, me mande la-

Borra-chi-ta me voy, pa's servirle al pa-трон que me man-dó lla-mar
* an-te a-yer.*
La Borrachita
The generic types of the canción ranchera have been presented in this guide to trumpet mariachi repertoire as the vals, polka, bolero ranchero, chotís and danzón. In the literature of the folk mariachi groups, the mazurka and redova forms are alluded to in the musicological literature. No examples of these last two forms have been encountered in the canción literature of the trumpet mariachi ensemble examined for this study.

The examples of the serenata-mañanitas type composition in Mexican folk music are related to both the canción and the corrido; hence for this study, they have been classified as cantos. These examples possess characteristics of versification in common with the corrido (eight syllable quatrains). They have a lyric melodic style which relates to the canción ranchera, but their formal structure obviates this classification. The two well known mañanitas are presented in this guide because they are the usual birthday
greeting songs among Mexican and Mexican-American people in their daily lives.

Las Mañanitas (serenatas)

These two vocal-instrumental models are usually sung in a sequence at birthday celebration. Each of their forms is that of the copla: four lines of eight syllables each. (The melodic content is sequential and syllabic in structure for both compositions.) The first canto is very old and its origin is not known. Manuel M. Ponce included this composition in his arrangements of Mexican folk song literature for the piano (22). The Tapatíán canto was composed by an unknown composer, but is arranged for song collections by Luis Mars (21), a popular mariachi performer of Guadalajara in the early part of this century. Geijerstam classifies these examples among the canción literature and specifies:

In all parts of Mexico, mañanitas are performed at birthday celebrations held early in the morning, thus the name. The traditional birthday song in Mexico is called the "Las mañanitas." Nowadays mariachi bands are often hired to perform mañanitas and serenatas, which are sung in the evening (9, pp. 63-64).

Frances Toor relates these models to the mores of the Mexican people in the following manner:
There are love songs for special occasions; "Las Mananitas" for birthday serenading in the wee hours of the morning and others for gallos. The gallos are the serenades of young men, who either are or aspire to become lovers of the girls they sing to. Gallo is Spanish for cock. As the serenades take place at the hour the cocks begin to crow, shortly after midnight, they are called gallos. The girl being serenaded sometimes peeks through the window, but she must not turn on the light nor let herself be seen. So formerly it was the custom for the lover who organized the gallo to leave a little clay-cock bank with his card in the slot on the window ledge (29, p. 311).

Toors included another model of the mananita type which is "Si Estás Formida," a song of leave taking. She includes the statement:

Usually gallos are organized by several friends, who practice the songs together and then sing them at the homes of their respective girls. Those who cannot themselves sing, hire singers or a mariachi (29, p. 311).

Vicente T. Mendoza includes still another type of mananitas in his discussion of the corrido (15, pp. XII and XXXIV). The type of mananita belongs to the classification of the corrido known as Tragedia. His delineation is as follows:

With a much extended feeling the term mananitas is applied, in as much as they are utilized in the songs of executions (fusilamientos) or disgrace, as with a feeling of salutation or of joy; thus we find: mananitas concerning the taking of Juárez City, of Don Francisco I. Madero, of the Generals Argumedo y Ángeles, of the Defensa Social de Valparaiso and El Niño Fidencio. For example, we consider the estribillo of Desastre de la mina del Ete:

Ay, ay, valgame Dios! Ay, Ay, merciful God!  
Ya no les canten mananas, Now they will no longer  
ya están gozando de Dios. sing mananas. Now they are enjoying God.
The poetic structure of the two compositions included in this study are different from the verse structure of this corrido type. These pieces are examples of a corrido type known as the coplas, cantares and jácaras. Of this type of corrido Mendoza points out:

The coplas, cantares and jácaras ought not to figure in this work, since they form part of another heading considered elsewhere in the Mexican lyric forms. The only reason for including them is that their musical forms coincide with that of the corrido: a phrase of four lines with eight essential syllables . . . . (15, p. XXXIV).

The poetic analysis of these models is shown as follows:

**Las Mañanitas**

Estás son las mañanitas  These are the early morning hours

Que cantaba el Rey David;* just as in which the King David sang.

hoy por ser día de tu santo Today as your saints day

te las cantamos a ti.* On which I sing to you.

(bis)

Despierta mi bien despierta Awaken, my love, awaken,

mira que ya amaneció** See how at last the day is breaking,

ya los pajaritos cantan now the little birds are singing,

la luna ya se metió.** now the moon has set.

*Asonant rhyme scheme

**Consonant scheme
Las Mañanitas Tapatías

Que linda está la mañana  How beautiful are the morning hours,
en que vengo a saludarte;  in which I come to wish you health
***
venimos todos con gusto  We all come with joy and pleasure
y placer a felicitarte.*** to felicitate you.

Ya viene amaneciendo,  Now comes the day's breaking
ya la luz del día  Now the light of day is
nos dio'***  given us,
levantate de mañana,  Arise in the morning hours
mira que ya amaneció.***  To see the days dawning.

El día en que tú naciste  The day on which you were born,
nacieron todas la  All of the flowers were born,
flores,***  en la pila del bautismo  At the pillar of baptism
cantaron los  The nightingales sang.
ruiseñores.***  

***Consonant rhyme scheme

The melodic element of the two examples of Las Mañanitas are both sequential melodies with syllabic treatment of the text, which is typical of the corrido.
Espana Cani

A selection is added to further develop repertorial content for this study. Trumpet mariachi groups perform works taken from the repertoire of the symphonic orchestra and operatic literature. These works are played by ear and may be heard upon request in the plazas of Guadalajara, Tlaquepaque, Zapopán, Guanajuato, and Plaza Gariabaldi in Mexico City.

The work included here is known as "Paso doble," (double pass) and is often heard in the bull ring played by a large brass band.
The chord rhythmic scheme for the string instruments in the paso doble rhythm.


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CHAPTER IV

TECHNICAL INFORMATION CONCERNING THE INSTRUMENTS
OF THE TRUMPET MARIACHI ENSEMBLE

Observations of the trumpet mariachi for this study have indicated that its instrumentation consists of two violin parts, two trumpet parts, a vocal part, which may be a solo or may alternate with a copla or refrain performed by a group. This may be termed the concertant ensemble, because it consistently performs the melodic components of the literature. In addition to these melodic forces, the trumpet mariachi uses several guitar type instruments which play the continuo elements which consists of the rhythmic-harmonic components of the literature. These guitar type instruments are described as follows.

A. The Requinto ([guitarra requinto]) is used to provide upper relationships in the chord structure. The term "requinto" refers to the doubled fifth implying a higher tessitura for this instrument in the organization of the ensemble. The requinto is strung at an octave above the Spanish guitar.
Fig. 1--Intonation of the strings of the guitarra requinto (1, p. 11)

The chord fingerings are the same as for the Spanish guitar.

Fig. 2--The requinto and the Spanish guitar (1, p. 11-6)

B. The Spanish guitar is used in the trumpet mariachi as the basic rhythmic-harmonic instrument. The central organization of this ensemble is dependent upon the use of at least three Spanish guitars tuned as follows:
The vihuela is an ancient instrument from Spain and was the predecessor of the guitar and was used by the Spanish masters of the sixteenth century (3, p. 70). This
instrument is played punteado (plucked) as opposed to rasgueado (strumming). In the trumpet mariachi groups which have been observed for this investigation, the vihuela has been used mainly as a sonority instrument. It may be played with the plucked technique at varying points, but much of the time it serves as a rhythm-chord instrument. In the early times, and presently in the rural areas of Mexico, the instrument is played with much technical skill and is often used as a solo instrument.

As it is used in the trumpet mariachi and as it is manufactured in Mexico at the present time, the vihuela has five strings and relates to the guitarrón in shape. The fingerings are the same as for the guitar except that the low E (mi) string is omitted.

D. The guitarrón is a large instrument which serves as a type of bass guitar in the ensemble. The strings are usually tuned as follows:

![Guitarrón Diagram](image)

Fig. 6--Guitarrón (1, p. 17)
The organization of the trumpet mariachi is perhaps a typical baroque arrangement (3, p. 70): (a) primero instruments such as the violins, trumpet, and voice; and (b) segundo instruments such as the guitar type ensemble which supports the primera section. While this organization is currently consistent with trumpet mariachi groups in Mexico, variations range from more players on the given parts to the deletion of a part entirely. For example, the group which performed the Corrido de Monterrey, "El cerro de la silla," as it is illustrated in this study, used no vihuela or requinto and only three guitars. The primero instruments were consistent with the usual trumpet mariachi. These ensembles which have been used in this study exhibit the typical baroque organization of the sonorities—a solo or primera unit balanced with a supportive group of guitar type instruments providing the continuo element.
Stanford points out that this grouping is basically the ensemble of the sixteenth and seventeenth centuries as it was seen in the theatrical orchestras in the Spanish speaking world (3, p. 70). The guitar type instruments are common to both the folk mariachi and the trumpet mariachi, but they seem to be more virtuosic in the folk mariachi practice. In the trumpet mariachi these instruments contribute the basic rhythmic exigencies of the performance.

The question of variations in tuning techniques of the violins is related to the tuning of folk instruments and does not apply to this study. Since the trumpet mariachi uses manufactured instruments, they are precision built and are tuned in the usual manner. The rural instruments made by hand seem to have a modified tuning system. All the instruments are tuned to the trumpet in the trumpet mariachi.

In this study some question has arisen concerning the bowing as it occurs in these performances. The maestro, Sr. Magallanes, has stated that it depends on the
player as to his bowing techniques. Since it is done by ear (de oído), no formal or consistent instruction is available, and thus the skill varies with the performer.

The music of the trumpet mariachi is only one phase of a wide spectrum of the mariachi traditions in Mexico. There are many types of folk ensembles which are like the mariachi or may be called mariachi. For example, the groups in Michoacán differ from those in Guerrero. The *Sones Jarochos* relate to the mariachi but are a manifestation of the folk culture in the coastal region of Veracruz and Yucatan; these groups even appear in Venezuela (3, p. 84).

**Mariachi Guitar Fingering Charts**

Fingering charts have become useful to the trumpet mariachi ensembles and the following examples of fingerings as they are used in Mexico among mariachi groups have been provided by Sr. Juan Magallanes (2), Nuevo Laredo, Tamaulipas, for inclusion in this study.
Círculos de Guitarra

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<th>DO</th>
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<th>SOL</th>
<th>G7</th>
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</thead>
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<td>Em</td>
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<tr>
<td>MI</td>
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<td>Dm#</td>
<td>FA#</td>
<td>fFm</td>
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<tr>
<td>SOL</td>
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<tr>
<td>SI</td>
<td>B</td>
<td>Gm</td>
<td>DO</td>
<td>C#m</td>
<td>FA#</td>
</tr>
</tbody>
</table>
Acordes de Guitarra
Maestro Magallanes has further provided a glossary of terms that are used in the milieu of the trumpet mariachi subculture as follows:
Mariachi Terminology

Abajeño: adjective describing anything from the Bajío region, lower coastal area.

Adorno: an ornamentation figure in the accompaniment, a background melody.

Aficionado: a fan or enthusiastic follower of the mariachi, bull fights, or some other sport or idea.

Alegría: joy, gaiety, delight.

Ambiente: atmosphere, environment.

Arpa grande: literally, "large harp"; the diatonic harp used in Michoacán as well as the name of the typical ensemble of the region--Arpa grande, two violins, and vihuela.

Artista: a performer of high virtuosic ability.

Bajío: coastal lowlands.

Cantina: bar or tavern.

Canto: the vocal section of a composition.

Chamba: a free lance job or what is referred to by American musicians as a "casual."

Compañero: a companion or comrade.

Compás: a measure of music or the vihuela pattern that spans a measure.

Contratiempo: counterrhythm.

Copla: couplet.
Coplero: one who makes up verses (couplets) either extemporaneously or otherwise.

Cuerdas: Strings, but this term is also applied to the second or third part in the harmonizations—chords.

Dueño: owner of an establishment or home.

Entrada: refers to the instrumental introduction of the song.

Escapulario: Negro celebrations that took place in Mexico in the 1680's which ridiculed the saints and were lascivious in nature—dances, plays, and behavior. This was a distortion of the religious services known as oratorios, which became very ribald and sacrilegious.

Estribillo: the refrain or chorus of a verse form such as the villancico.

Final: the concluding instrumental section of a song.

Guitarrón: a large four or five string instrument, a bass guitar tuned as follows: A (la); D (re); G (sol); C (do), and E (mi). With the trumpet mariachi groups the tuning is done by ear and actual pitch references are not observed.

Guitarronero: a guitarrón player.

Grito: a cry or shout.

Harmonías: literally "harmonies"—the section of the mariachi ensemble consisting of guitarrón, vihuela, guitar, and/or guitarra de golpe, a small guitar used for rhythmic effects.
Huasteco (a): the region in Northeastern Mexico inhabited by the Huastec Indians, which includes parts of San Luis Potosí, Hidalgo, Tamaulipas, and Veracruz. The term is used to apply to people, ideas, or things from that region.

Intermedio: the instrumental interlude between the vocal sections of a song.

Introducción: introduction.

Jefe: leader or boss.

Macho: masculine in the extreme.

Mánico: a strumming or hand pattern on a vihuela or guitar.

Mariachera: the guitarra de golpe.

Mariachero: (adjective) applying to the mariachi (the member of the group) (noun).

Melodías: the melodic section of the mariachi ensemble--the violins, trumpets and voice.

Oratorios: popular festivities engaged in the 1670's and 80's which were burlesques of the Spanish religious oratorios. They contained popular music and dances which are antecedents of much of the folksong literature of Mexico.

Palenque: a cock fight arena.

Pelea de gallo: cock fight, where the mariachis always play.

Parranda: a drunken spree.
Perrada: literally, "a bunch of dogs"; the lowest level of the mariachi subculture.

Picado: literally, "pricked"; a staccato tonguing technique used by mariachi trumpet players.

Plazas de los mariachis: a plaza in downtown Guadalajara where great numbers of mariachi ensembles gather every day and are available for hire at the numerous restaurants and bars in the area.

Primera: literally, "first"; the main melody in an example of mariachi music.

Pueblo: the common people; the village or small town.

Rancho: a rural hamlet or village on a ranch as opposed to an independent town.

Ranchero: peasantlike, pertaining to the music of the country people (campesinos).

Redoble: a rapid flourish in the vihuela.

Sabor: flavor; in music the devices used to furnish a description.

Segunda: the second part in a two- or three-part harmonization of a melody, characteristic of ranchero music. Music sung in thirds.

Serenata: the serenade.

Sombrero de charro: the classic wide-brimmed hat of the Jalisco horsemen.

Sonecitos del país: literally, "little sones of the country (nation)." Used in reference to the early tunes developed in Mexico.

Talonear or andar en el talón: literally, "to walk on ones heels"; the practice of roving from bar to bar in search of mariachi customers.

Tenampa: the large area of mariachi bars and restaurants in the Plaza de Garibaldi, Mexico City.

Tercera: the third part harmonization of a melody.

Tonadilla escénica: short, popular, and usually satirically theatrical composition imported from Spain and popular in Mexico during the eighteenth century—the original source of a good deal of Mexican folk music.

Traje de charro: the suit worn by the horsemen from Jalisco and now used by mariachis.

Verso: stanza or verse.

Vihuelero: a vihuela player.

Zapateado: a dance characterized by rapid pounding of the feet.

Zapatear: to dance the zapateado.
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CHAPTER V

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS
FOR FURTHER RESEARCH

The need for cross-cultural awareness in the curriculum of the United States public schools has prompted research in various disciplines concerning instructional approaches that might provide a positive insight into the multi-ethnic characteristic of the population. Much research is available concerning the multi-cultural dimension of education in the present state of the society of the United States (p. 1).

In the preparation of this study, research and instructional projects were examined as preliminary to the structure and organization of the data. In the general field of sociocultural expostulation a position assumed by James A. Farmer in the 1960's affirmed that a need existed for curricular material to establish respect for the achievements of minorities in terms of their history and cultural heritage (p. 1). In line with this position which was voiced as a philosophical position, a number of projects were developed which presented data and pedagogical techniques intended to explore ethnicity for the benefit of the ethnic group alone, providing knowledge.
for the ethnic heritage and cultural characteristics for the minority group only (p. 3).

James A. Banks has assumed a somewhat variant position concerning the place of ethnic studies in the curriculum. The need for cultural literacy for the total population was pointed out as a practical function of multicultural curricular offerings. Banks' position underlines the need for the total population to have an acquaintanceship with the values and contributions of the various cultures who make up the United States society (pp. 3-4).

Using Banks' stated position as a philosophical principal of a cross-cultural exchange and interaction, the present study has explored the trumpet mariachi ensemble and its repertoire as a means which might afford an opportunity for all the students of a school population to experience a broader cultural development. It is the aspiration of this dissertation that a homeostatic atmosphere might result from an enrichment of musical and cultural understanding through curricular experiences in performing and listening to a collection of works drawn from the repertoire of the trumpet mariachi ensemble (pp. 3-4).

The taped examples of the repertoire of the trumpet mariachi ensemble have been performed by a typical group in an authentic setting. The group which performed these examples is known as "The Mariachi México Típico" from the
fonda by the same name. The ensemble is under the leadership of Maestro Juan Magallanes and its members come from the Magallanes family and friends who live in their barrio. They perform regularly in the restaurant and at various types of special gatherings where mariachis normally function in the society. These men have had no formal music instruction and play every piece by ear. They perform with an ebullience and vivacity consistent with the typical performance practice. The lack of musical tutelage is, of course, apparent. Further, the acoustical conditions of the recording site have impaired the sound of this performance. The restaurant has cement and tile floors and walls. As an authentic source, however, these examples provide an insight into the real trumpet mariachi ensemble as it is heard in many locales of Mexico.

This instructional guide has attempted to provide knowledge of the socio-cultural origins and milieu of the trumpet mariachi ensemble as a source for those instructors and students who have not had experience with the cultural forces generating this musical phenomenon. Information has been collected by means of (a) published literature in journals, treatises, books, and newspaper articles, and (b) unpublished research reports, observation, and tape recorded examples of the literature of the trumpet mariachi ensemble as it is performed in its milieu. Research
has been pursued with the intention of providing instructional information for use in a multicultural curriculum.

The findings of this study have been presented in three general categories: (1) socio-cultural data intended to afford background concerning the history and milieu in which the trumpet mariachi ensemble developed; (2) the repertoire and its generic organization, with ethnomusical data and a transcription of the illustrations of the rhythm-form types; and (3) the instrumental components of the ensemble described and illustrated with typical chordal fingerings as they may occur in the mariachi ensemble practice.

Findings

A. Socio-cultural data relative to the findings in the literature concerning the trumpet mariachi ensemble.

1. The trumpet mariachi ensemble is one of a number of folk ensembles continuing to exist from the twentieth century which has emerged into the industrialization of Mexican society and its entertainment industry (p. 52).

2. The trumpet mariachi ensemble has evolved from the string or folk mariachi ensemble, an older folk ensemble which still exists in Mexican folk culture. The adjustment which produced the trumpet mariachi ensemble consisted in the deletion of the arpa grande and adding the two trumpets and a guitarrón (pp. 52-54).
3. The trumpet mariachi ensemble crystalized in the early 1930's by means of a radio broadcast over the station XEW in Mexico City under the sponsorship of Don Emilio Azcárraga. The trumpet was added because the microphones could not transmit the string ensemble adequately (pp. 53-54).

4. Many aficionados of the string mariachi did not accept the change in the instrumentation, but the public responded with great enthusiasm and most of the street groups adapted their organography to the new instrumentation (p. 54).

5. While the trumpet became associated with the mariachi as an innovation occurring for the first time at the eventful XEW broadcast, José Cervantes Ramírez includes the trumpet (cornet or piston) in his description of the antecedent groups in Jalisco during the early twentieth century (1905-1911) (pp. 54-55).

6. The Mariachi Vargas of Tecalitlán (a town in Jalisco) was one of the first mariachi ensembles to adapt to the trumpet addition and was an influential group in the subsequent development of the ensemble's literature and traditions (pp. 56-57).

7. Vicente T. Mendoza views the folk ensembles which were antecedents of the trumpet mariachi as a development from the interaction between the indigenous instruments
such as the teponaztle, the conch shell and bone flutes, and
Spanish chordophonic ensembles as they were used in Mexican
society during the colonial and early independence times--
the seventeenth, eighteenth and nineteenth centuries (pp.
57-58).

8. The folk ensembles which were present in the capital in large numbers from all over the nation included mariachi groups which is documented in the first reported performance of a mariachi group under the leadership of Maestro Concho Andrade. This mariachi was a folk ensemble and originated in the state of Jalisco. Andrade's mariachi played in honor of Álvaro Obregón. The members returned to Jalisco, but Andrade remained in Mexico City and formed a new group which played in the restaurants of the Tenampa region of Mexico City, adjacent to the Plaza Garibaldi (pp. 58-60).

9. The next group from Jalisco to gain prominence was that of Silvestre Vargas. Silvestre Vargas brought his father's group to play for the inauguration of President Lázaro Cárdenas. They performed the "Son de la negra," in the Jaliscan style (p. 61).

10. In 1938, the Mariachi Vargas made the first international tour as a group sponsored by the Mexican government. They performed in the United States, Cuba, and Central America (pp. 61-67).
11. Artistic disagreements existed between the two leading maestros of the mariachi groups which were prominent in the entertainment industry. Silvestre Vargas had added trumpets and the guitarrón to his father's ensemble as was the new custom. Román Palomar rejected these instruments in favor of the clarinet, saxophone, accordion, and string bass, as well as other types of chordophonic instruments (pp. 62-63).

12. The general atmosphere of Mexican society was changing from rural-noncompetitive mores to an industrialized milieu. Radio, recording, and film industries capitalized on the trumpet mariachi ensemble and its ranchero style (pp. 63-67).

13. In the manner of the film industry in the United States, Mexican film industrial promotion capitalized on the "star" system. The ranchero singers, Jorge Negrete, Pedro Infante, Lucha Reyes, and Lola Beltrán, became the cinematic "idols" for the public during the middle decades of the twentieth century (p. 64).

14. Prominent composers of ranchera music with the trumpet mariachi as a medium were maestros Chucho Monge, Pepe Guízar, Manuel Esperón and Alfredo Jiménez (pp. 67-68).

15. The trumpet mariachi ensemble is disseminated throughout the northern, northwestern, and central regions of Mexico (pp. 68-69).
16. Charro costuming was part of a general mestizo milieu in which the costume of the Charro Society was a general habit of the upper class population during the late nineteenth century (pp. 70-78).

17. A cultural characteristic which is considered to have contributed to the development of the canción ranchera style was (a) the Mexican theatre, opera, zarzuela, tonadilla escénica; (b) salon music (dance form); and (c) the folk trovadores who used the provincial language and musical styles in combination with the musical characteristics of the upper class music to produce the ranchera style and literature (pp. 75-78).

18. The influences of the musical tastes of Mexican society have produced influence upon the development of the literature of the trumpet mariachi. Mariachi music has developed as a basic musical source in the evolution of nationalistic symphonic literature. For example, Blas Galindo and Sylvestre Revueltas have used mariachi themes and rhythms as a source in their compositions (pp. 78-79).

19. The trumpet mariachi ensemble has formed the basis for the mariachi sinfónico, an expanded development under the leadership of Rubén Fuentes (p. 83).

20. In addition to the traditional function of the trumpet mariachi in the daily mores of the people through the fondas, fiestas, ferias, and serenatas and mananitas,
the present day trumpet mariachi has become active in the music of the folk or vernacular language mass of the Roman Catholic Church in Mexico (p. 83).

B. The repertoire of the trumpet mariachi.

1. Trumpet mariachi repertoire has emerged from folk mariachi literature (p. 89).

2. The son, the jarabe, the corrido, cantos and canciones rancheras have continued in trumpet mariachi literature (pp. 92-209).

3. The canción revolucionario are stylistic antecedents of the canción ranchera (p. 89).

4. The salon music of the criollo population were an important force in the development of the forms of the canción ranchera (pp. 89-90).

5. In addition to the tonadilla escénica, the boca-dillas of 1875 to 1925 served as entreacts in the theater and used nationalistic canciones and jarabes to appeal to the mestizo population (pp. 155-158).

6. The corrido and the canción ranchera are related in the drawn-out endings of the phrase lines (p. 90).

7. The poetry of the corrido is structured in an eight syllable quatrain verse form, while the canción ranchera uses the longer phrase line and emphasizes the sentimental characteristics of the poetry (p. 135).
8. The trumpet mariachi has developed its literature in a somewhat eclectic manner from the folk mariachi and other ensembles in Mexican popular music traditions (pp. 91-116).

9. There is considerable overlapping of forms of all Mexican music. The son and the copla are fundamental composition devices (p. 91).

10. Researchers of Mexican folk traditions have sought to clarify the generic forms, and therefore the body of literature has been assorted into the following classifications: (a) son forms, huapango forms, and jarabe forms as dance instrumental types; and, (b) the corrido and the canción ranchera in its sub-forms seen as polka, bolero, ranchero, chotís and danzón types (pp. 91-92).

11. The son relates to the rhythmic patterns as a basis for primitive and community dances. The dances are characterized by noisy rhythmic patterns and zapateado dance types (pp. 92-94).

12. The harmonic melodic structure of these early sones was in thirds and sixths as it continues in present day trumpet mariachi performances (pp. 93-94).

13. The copla was improvised in folk mariachi traditions but in trumpet mariachi music the copla remains fixed in performances of different groups and therefore is not improvised (p. 94).
14. The canción huapango is typical of the use of the huapango rhythm devices in trumpet mariachi literature. What may have been a highly developed improvisational copla form used in primitive and mestizo zapateado dance forms of the Vera Cruz regions has been used in trumpet mariachi literature as an adaptation. This adaptation appears as the canción huapango form (pp. 103-104, 115-116).

15. The jarabe is a dance form which uses a series of sones as a choreographed couples dance. The jarabe relates to Spanish sources known as seguidillas. The jarabe is possibly the widest diffused dance form in most Mexican folk dance literature. It is primarily associated with the state of Jalisco. It is also the characteristic dance of the charro society. The china poblana and charro costumes are also characteristic of the jarabe (pp. 116-122).

16. The vocal instrumental forms are: (a) the corrido and, (b) the canción ranchera. The corrido relates to Spanish sources of the romance and developed in Mexican culture as a folk poetry form (pp. 134-139, 155-158).

17. The chronology of the corrido is described by Mendoza in three major categories: (1) the last quarter of the nineteenth century related to Porfirio Díaz and the revolution against that government; (2) the second period (1907-1929) related to the political struggle of the constitutional government and the Maderista revolution; and,
(3) from 1930 was used to promote political ideals and crusades for improvements (p. 137).

18. The corrido continues to be used in the present political and social struggles in Mexico (p. 139).

19. The canción ranchera developed in folk mariachi traditions and has continued in twentieth century trumpet mariachi repertoire (pp. 155-159).

C. The instrumental components of the trumpet mariachi ensemble.

1. The instrumental components of the trumpet mariachi may be grouped into the bowed instruments, strummed (rasgueado) instruments, the trumpet, and voice sections (pp. 220-230).

2. The requinto is a small guitar tuned an octave higher than the regular Spanish guitar. They are constructed alike with size and tessitura being the only differences. The requinto usually plays in the tessitura of the fifth of the chord (pp. 220-221).

3. The Spanish guitar, the requinto, and the vihuela may use the same fingering charts since the strings are tuned at the same intervalic ratio (pp. 220-221).

4. The vihuela is tuned as the Spanish guitar with the omission of the low E (mi) string (p. 222).

5. The guitarrón is a large bass instrument built to be carried. The usual string intonation is provided
according to the catalogue from the Casa Veercamp, Mexico City, provided by Sr. Juan Magallanes. It uses the same intervalic tuning as the guitar but sounds an octave lower (p. 223).

6. Variations exist from group to group. Some groups use larger instrumentation than others (p. 225).

7. The trumpet mariachi instrumentation may be based on a sixteenth and seventeenth century theatre orchestra concept as it was known in the Spanish speaking world of that time (p. 225).

8. The violins are tuned according to the conventional method. The rural instruments may use some form of rustic scordatura tuning, but this point is outside the scope of this study, therefore, no research was performed on this point (p. 225).

9. The bowing seems to have a poor effect upon the phrasing—short bows and an excessive use of down bow techniques. Sr. Magallanes states that it depends on the basic musical concepts and skills of the individual performer (p. 226).

10. This study is concerned with the trumpet mariachi and its instrumentation. Many types of mariachi group exists in the culture, Michoacán, Guerrero, and the folk or mountain groups (p. 226).
11. To facilitate the instruction of mariachi type techniques of fingering the guitar type instruments, Sr. Magallanes has provided a chart of fingering patterns used in the instruction of beginners and reference (pp. 226-230).

Evaluation of the Research

In seeking to provide a guide for the instruction of a trumpet mariachi performance ensemble in a music curriculum, data has been presented concerning the socio-cultural milieu; examples of the repertoire, and information regarding the musical instruments which are unique in this ensemble.

A music curriculum which chooses to include the trumpet mariachi may find it usable in the secondary music curricula as a performance unit relative to their band, choir, and orchestral instruction. The trumpet mariachi ensemble is currently being employed in the public school music programs as well as junior college and community college performance organizations.

The instructional strategies which may be developed through folkloric concerts are possibly centered on the dances and the charro costuming as a device in the programming of performances in the community. The costuming enriches and adds color to a performance.
The trumpet mariachi ensemble serves to enrich the music curriculum through aiding folk dance performance in avoiding the use of recorded accompaniments for the dance group performances. The trumpet mariachi ensemble can serve as a link to Spanish language and culturally oriented content courses such as Mexican culture studies courses which are now regularly offered in many public schools.

This guide has been structured to serve as a course offering or as an adjunct to a given music instruction medium, where no mariachi artist-in-residence is available. The objectives of this study are posed to facilitate the implementation of trumpet mariachi material for both bilingual and monolingual music instruction.

This dissertation has not attempted to provide new ethnomusicological or sociological research-data beyond that which already exists in the published literature pertaining to Mexican culture and its folk music. The study has presented categorized examples of the trumpet mariachi repertoire for use in a music curriculum. As a multicultural music study for music education, the data included should provide insight for both Mexican-American and non-Mexican-American students in the United States regarding the trumpet mariachi ensemble in Mexican culture.
Conclusions

Socio-Cultural Data

The data concerning the socio-cultural milieu of the trumpet mariachi which has been reviewed in the preparation of this study has formed the basis for the following conclusions.

1. The history of the trumpet mariachi is related to the string or folk mariachi as a popular change or outgrowth of the mariachi as it existed in the early part of the twentieth century. Since its inception during the 1930's as a folk ensemble for the purposes of radio broadcasts it has become the principle group of the mariachi traditions (pp. 52-54).

2. In the milieu of the populace the music of the trumpet mariachi may be observed in the plazas, hotels, streets, fondas, cantinas, and public and private gatherings. It is the group which is traditional at cock-fights, ferias, fiestas, and in private serenatas and mañanitas (pp. 56-69).

3. In the historic mores of the populace the trumpet mariachi is linked with the patriotic sentiments of the mestizo population (pp. 70-75).

4. The development of the cinematic, radio, and recording industries of Mexico, the trumpet mariachi has been the typical medium of exploitation as the traditional sound for Mexican ranchero music (pp. 63-67).
5. The older folk-string ensemble may have used not only trumpets (pistons), but also clarinets, flutes, and percussion instruments as antecedents of the trumpet mariachi (pp. 55-57).

6. The trumpet mariachi is linked with the theatre through the influences of the tonadilla escenica which employed the folk mariachi and the literature of the mestizo population as entr'acte. During the revolution for the separation of church and state, the mariachi became the typical jarabe accompaniment. Thus we may conclude that the music of the tonadilla escenica began as folk music; was adapted for the theatre and then was returned to the provincial traditions by folk or popular performers and composers. We may conclude that the jarabe and the mariachi have common traditions (pp. 90, 116-122).

7. The influence of the Italian opera is seen in the use of singers from the conservatory traditions in the mid-twentieth century cinema singers such as Jorge Negrete and Pedro Infante. Since the music of the trumpet mariachi, which was composed for the cinema, was composed for these voices it was naturally in the bel canto style. The subsequent development of the provincial music prevailed and the bel canto was imitated by the singers in the local trumpet mariachi groups producing a quasi bel canto style of singing for the canción ranchera. The corrido and the
copla retained the traditional Spanish folk singing style—an untutored, natural range of vocal production (pp. 120-122).

8. From this later influence the great body of canción ranchera literature has developed for the cinema, radio, television, and recordings in this half of the twentieth century (p. 154-157).

9. The provincial singing style of Antonio Zúñiga of Guanajuato in the early quarter of the century was a mixture of the bel canto and folk singing styles. This provincial singing style was retained in the compositions of the early maestros of the trumpet mariachi traditions such as Chucho Monge and Pepe Guizar (p. 155).

10. The salon influence is apparent in the forms of the canción ranchera segment of the repertoire of the trumpet mariachi as they are characterized as vals, polka, chotís, bolero ranchero, danzonas, and marchas (p. 154).

11. The governmental policy of sponsoring the trumpet mariachi ensemble in diplomatic ventures and moves for prestige for the revolutionary governments rendered its style and repertoire internationally known and gave it a nationalist stamp enjoyed by no other musical ensemble or style native to the Mexican folk traditions (pp. 61-62).

12. The current development of trumpet mariachi experiments into new tonal and formal concepts are centered in two movements—(1) the work of Rubén Fuentes in the development of the mariachi sinfónico (p. 83), and (2) the
mariachi masses now in vogue in the Cathedral of Cuernavaca and in the various centers of the Catholic Church renewal in Mexico during the last ten years (p. 83).

13. Industrialism has influenced the trumpet mariachi through the development of the union for the musicians of Mexico (sindicato) (p. 84).

The Literature of the Trumpet Mariachi

The examples of the literature.--The data in the form of examples of the repertoire recorded on cassette tapes for use in the transcriptions has been collected using typical trumpet mariachi ensembles in the restaurants of Nuevo Laredo and Monterrey. The literature and examples seem to provide the following conclusions.

1. The fundamental unit of the trumpet mariachi literature is carried forward from the folk mariachi in the forms. These types are represented by the Son de la negra. These generic types use the basic eight measure phrase unit with the copla forming the vocal dimension of the composition (p. 93).

2. The sesquialtera rhythmic patterns dominate the son forms, both in the folk mariachi and the trumpet mariachi. As with the pre-trumpet mariachi ensemble the son is characterized by the basic 6/8 rhythm which changes from triple to double groupings and through its use of counterrhythms (contratiempos) (pp. 93-94).
3. The huapango is related to the son and has come into trumpet mariachi literature during the early nineteenth century from the old folk groups. This eclectic practice which arose in the period from 1910 to 1925, during the cultural exchange within the country, brought about by the migrations of the various types of folk ensemble to the capital (pp. 115-116).

4. The huapango, in its native setting, is a folk dance form of the bajio region of Mexico that may combine style elements from Andalusian, Indian, and Negro groups which were resident in the area during the colonial and nineteenth century periods. In the literature of the trumpet mariachi, this dance form has become a canción type based on the sesquialtera rhythm (p. 116).

5. Since the typical trumpet mariachi ensemble differs from the jarocha ensemble, the sonority of the huapango in the trumpet mariachi is also different. The malaguena form lends itself to the lyric style of the trumpet mariachi canción concept and this example has developed as an effective song form for the trumpet mariachi. In this setting it is not useable as a dance (p. 115).

6. The typical dance form that belongs to the mariachi traditions is the jarabe. This dance form has been linked with the mariachi in the state of Jalisco, and thus the form may have also signified the ensemble in the nineteenth century. This fact may have obscured documentation
of the origins of mariachi in the western regions of the central part of the nation. The use of the jarabe as a theatrical vehicle for the tonadilla escenica indicates that the association has been intimate both in rural and urban settings (pp. 116-132).

7. While these are primarily dance forms, they use a copla as their verse form and this practice relates the forms to Spanish origins. The copla has coincided with these verse forms which may have been improvised at one time. In the present use in the literature of the trumpet mariachi in the industrial settings (television, recording, and radio industries) they have become fixed (p. 118).

8. The literature of the trumpet mariachi is further characterized by the corrido forms. Since this is a vocal genre, it has been very much used by the trumpet mariachi in the function in the political and social activities of the society (pp. 135-139).

9. The corrido is a highly structured type based on a lyric-narrative-epic poetry ideal. The poetry is always identified by a structure of eight syllable lines in a four line quatrain pattern. The music is supportive of the poetry and hence uses a declamatory technique for fitting the text to the music (p. 135).

10. The corrido may possibly have developed in Mexican culture from the romance and other forms of poetry introduced
into Mexican society by the Franciscan and other Spanish sources (p. 135).

11. The composer of corridos is referred to as a corridista but the mariachi groups have always been associated with the corrido in their repertoire content (p. 136).

12. The canción ranchera is a song form which originated in the northwestern regions of rural Mexico. The form may have developed from the repertoire of the roving trobadors, and mariachis at fairs and country festivals (p. 156).

13. The cross influences of the canción romántica and Italian opera were considered to have mutated into the canción ranchera. These influences were subjected to the language practices and the poetic devices of the rural composers (p. 156).

14. The canción ranchera as it has developed in the music industries of Mexico may show evidence of the salon forms as they became adjusted for use in the professional entertainment field (p. 154).

15. The collection of examples in this study have shown that the salon influences are present in the literature in that the rhythm-forms are termed vals, polka, bolero ranchero, chotís, and danzón (p. 154).

16. The literature of the trumpet mariachi is further characterized by a large body of concert works which are played by the trumpet mariachi by ear. These types include
Poet and Peasant Overture, La Forza del Destino Overture, Overture to Aida, and such band works as España Cani. This last title is included in these transcriptions to illustrate this practice (p. 210).

Instructional sources.--In order that the trumpet mariachi literature may be accessible to the public school and also a source of instructional strategies in the music curriculum, the following data has been provided.

1. Historical and socio-cultural information drawn from recognized authorities in the field of Mexican music research has been provided.

2. Musical scores and vocal parts have been provided as they have been transcribed from the cassette tapes performed by a typical trumpet mariachi in the social milieu in which it normally performs.

3. Descriptions of the instruments that are used in the trumpet mariachi have been provided from the catalogue sources of instrument manufacturers and data gathered in observation of the instruments used by the typical trumpet mariachi.

4. The cassette tape has also been included in this report since this may be the most efficient method of providing data concerning the performance style and practices of a typical trumpet mariachi.
5. The instruments may be tuned in the conventional manner as shown in this instructional study. Instruments and instructional materials may be obtained from Casa Veerkamp, S.A., Mesones 21, México 1, APDO. Postal 851, Telephone 5-10-53. No manufacturer has been found in the United States who can provide these typical mariachi instruments. Of course the violin, trumpet, and guitars are manufactured in this country. A possible source for obtaining these instruments and instructional media is the Elmo López Music Company, Laredo, Texas 78040.

Recommendations

In the course of the preparation of this study a number of ideas have emerged for developing further knowledge in the area of Mexican folk music for the purpose of reinforcing a positive cultural status for Mexican American students in the attitudes of the total student population.

1. What effect does cross-cultural curricular music studies have on a school society?

2. This study has attempted to present selections from the trumpet mariachi repertoire for use in a music curriculum. The research has sought to provide fundamental data concerning the history and milieu as well as musical scores for performance experiences. The size of this concept has proved to be extensive; therefore, a replication of this study in terms of other examples of the
repertoire might further develop the knowledge of this literature and its dimensions in Mexican folk music.

3. From the research which has been read for this study, knowledge of actual Mexicanisms (typically identifiable Mexican characteristics) have not been apparent beyond the performance style and practices. The question arises, does the music itself contain native Mexican elements?

4. A research study concerning the escapularios, oratorios and slave music of the negroes during the late seventeenth century might provide an insight that has implications for music education.

5. Further research into the groups of northwestern regions of Mexico may have ethnic importance for the canción ranchera. The researchers whose work has been reviewed here, primarily Mendoza, provides general information. Such a study might provide insights concerning the relationship of Mexican cultural development with regard to its Indian population.

6. Some partially developed research has been seen in the collection of data for this study concerning the Coca Indians (now assimilated). Further developments might be productive in the study of the Cora and Huichol Indians (unassimilated) with regard to the interaction of these cultures on the mariachi literature.
7. Studies relative to the known composers of the early trumpet mariachi literature might be pursued with regard to each maestro such as Chucho Mange, Sylvestre Vargas, Pepe Guízar, and Manuel Esperón. Comparative literary studies may present data that would fulfill philosophical ideas of James A. Farmer concerning the contributions of these men to their society and literature in general.

8. Research related to the Járana and Jarocho bands, the marimba band and the conjunto norteño may provide alternatives in literature and deepen the sociocultural knowledge by means of these anthropological implications for music education.

9. Research concerning the interacting influences of the U. S. Army stations on Mexican folk music could provide insights concerning cultural patterns and aculturation, which might have broad implications for education and music education.

10. Further research may be suggested in the collection of songs and folk material of the region from the Río Grande to the Nueces River. The Indian music as well as Mexican music that has existed here may be studied by project relative to the Matachines, a quasi religious society which has existed on both sides of the border as a subcultural influence since before the United States established its border at the Río Grande. This organization may be one of several which might be brought to light.
EVALUATION

This guide-source practicum of research has sought to provide materials in Mexican folk music drawn from the literature of the trumpet mariachi ensemble. One criteria for this study has been to provide an authentic cassette tape and transcriptions of the examples to notation. These examples have been classified into generic types. In addition to the cassette tape and the transcriptions, information concerning the ensemble and its literature has seemed germane to a guide for implementing this material as a curricular offering.

A panel of educators who may have an occasion to use this material are asked to evaluate the research findings as a curricular resource.

I. An evaluative opinion concerning the need and philosophical foundations of this study is sought. Please circle the number that is appropriate to your response. One (1) is negative and five (5) is positive on a rating scale from one to five.

A. Cultural diversity is a "positive condition" in a society. (1 2 3 4 5)

B. There is a need for cross cultural interaction in United States schools. (1 2 3 4 5)
C. Music education may provide a valid means of developing cross cultural awareness in the United States schools. (1 2 3 4 5)

D. Cross cultural awareness may serve to establish conditions favorable to the education needs in the schools and the society they serve. (1 2 3 4 5)

E. Cross cultural awareness may serve to encourage creativity in the curriculum. (1 2 3 4 5)

II. An evaluation of the findings of this research is sought concerning the socio-cultural milieu and history of the trumpet mariachi ensemble. Please rate your response on the scale of one to five with one as negative and five as positive.

A. The data provided in this study offers useful cultural information concerning the ethnic origins of the trumpet mariachi ensemble. (1 2 3 4 5)

B. The historical data regarding the emergence of the trumpet mariachi shows the social significance of ensemble in relationship to the milieu. (1 2 3 4 5)

C. This data could serve as a resource in other disciplines (language, history, sociology) concerning the milieu and mores of the Mexican people as they may relate to the trumpet mariachi ensemble. (1 2 3 4 5)

D. The data included in this study affords a view of the culture and the music of Mexico. (1 2 3 4 5)

E. The data appears to be objective. (1 2 3 4 5)

F. The data appears to be accurate. (1 2 3 4 5)

G. The data avoids a stereotyping imagery. (1 2 3 4 5)

H. The data provides a positive attitude toward the culture. (1 2 3 4 5)
I. Please offer your comments.

III. Please provide an evaluation of the presentation of the findings concerning the literature and the classification of the examples on the rating scale of one to five from a negative to positive parameter.

A. The tape is accurately interpreted in the musical transcriptions. (1 2 3 4 5)

B. The subjective elements of the style can be applied to the performance of the transcriptions from the taped examples. (1 2 3 4 5)

C. The information provided with each transcription serves to enrich the study and performance of each example. (1 2 3 4 5)

D. The classification of the literature into form-rhythmic categories provides insight into the ethnomusical characteristics of the literature. (1 2 3 4 5)

E. Please provide your comments.

IV. The presentation of the data as a public school curriculum offering may be evaluated in response to the following statements.
A. The inclusion of descriptions and sources for obtaining the instruments which are necessary to the trumpet mariachi ensemble is essential to use of the medium in a music curriculum. (1 2 3 4 5)

B. The inclusion of chord fingering charts for the string instruments provides technical information that is needed to facilitate the skills required for the performance of these elements in the ensemble. (1 2 3 4 5)

C. This study provides assistance which would otherwise be provided by an artist in residence. (1 2 3 4 5)

D. The inclusion of the trumpet mariachi ensemble would provide an opportunity for an interaction of Spanish speaking students with non-Spanish speaking members of the student body. (1 2 3 4 5)

E. This material could be used in a school where there is no Spanish speaking instructor to provide a cross-cultural awareness dimension in the curriculum. (1 2 3 4 5)

F. Please provide your comments.

Name ___________________________ Position ___________________________

Institution ___________________________
VALIDATION SUMMARY

Rating Scale:

5 positive
4 positive with reservation
3 neutral
2 negative with reservation
1 negative

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