



dance music theater

**Performances**

UNIVERSITY OF CALIFORNIA, BERKELEY

**SchoolTime 06/07**



## **Study Guide**

### **Mariachi Los Camperos de Nati Cano**

Thursday, May 3, 2007 at 11:00 a.m.

Zellerbach Hall



## About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



### Cal Performances Education and Community Programs Sponsors

Cal Performances' Education and Community Programs are supported by Berkeley Community Fund, California Arts Council, California Savings Bank, Citigroup Foundation, City of Berkeley Civic Arts Program, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, Walter & Elise Haas Fund, McKesson Foundation, National Endowment for the Arts, The San Francisco Foundation, The Wallace Foundation, Western States Arts Federation, and The Zellerbach Family Foundation.

# Welcome

April 17, 2007

Dear Educators and Students,

Welcome to *SchoolTime*! On **Thursday, May 3, 2007 at 11:00 a.m.** your class will attend the *SchoolTime* performance of **Mariachi Los Camperos de Nati Cano** at Zellerbach Hall on the UC Berkeley campus.

For more than 40 years, gifted musician Nati Cano and his famed Los Camperos, the group he founded and directs, have garnered fans worldwide and helped popularize the North American mariachi tradition. Over the decades, this acclaimed ensemble has performed with a vibrancy and intensity that distinguish them as one of the finest mariachi bands in the world. Cano and Los Camperos return to Berkeley after several years with a program showcasing Mexico's most enduring *sones* and *canciones rancheras* (country songs).

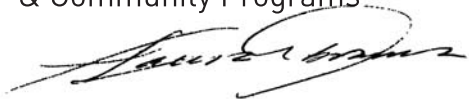
This study guide will prepare your students for their Cal Performances' field trip to Zellerbach Hall. Your students can actively participate at the performance by:

- OBSERVING how the musicians use their instruments
- LISTENING to the melodies and the mood of the music
- THINKING ABOUT how culture and ideas are expressed through music
- REFLECTING on the sounds, sights, and performance skills at the theater.

We look forward to seeing you at *SchoolTime*!

Sincerely,

Laura Abrams  
Director, Education  
& Community Programs



Rica Anderson  
Education Programs Administrator



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# 1 Theater Etiquette

**Be prepared and arrive early.** Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

**Be aware and remain quiet.** The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

**Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

**Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

**Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

**Please note:** *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. And as a courtesy to others, please remember to turn off your cell phone.*





# 2

## About the Artists

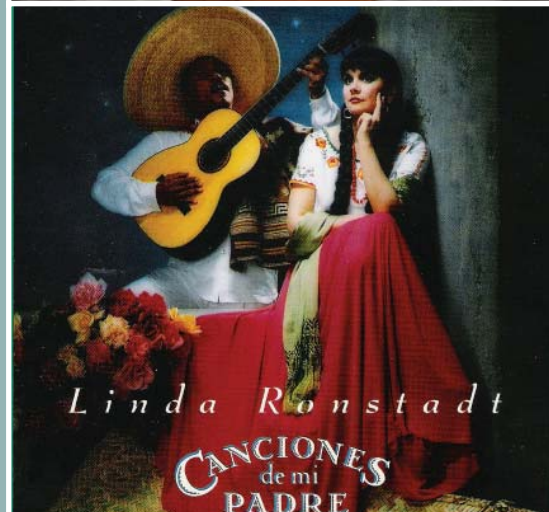
Mariachi Los Camperos de Nati Canor

Mariachi Los Camperos de Nati Cano has existed for nearly 44 years and is noted for demanding musical arrangements that highlight the individual skills and voices of the players. The ensemble employs some of the most talented musicians from Mexico and the United States and has performed for audiences throughout the United States and Canada.

Los Camperos is led by Natividad “Nati” Cano. A traditionalist and a visionary, Cano has both mirrored and shaped the history of mariachi music. He was born in 1933 into a family of mariachi musicians in Jalisco, Mexico, one of the many west Mexican communities that gave life to the mariachi tradition. His father, Sotero Cano, (a self-taught musician who played every instrument in the mariachi ensemble except the trumpet) taught him to play the *vihuela* at the age of six. At eight years old, Nati Cano enrolled in the Academy of Music in Guadalajara to study the violin. At fourteen, Cano participated in a six-month tour with a chamber orchestra, and traveled through the Mexican Republic. This experience introduced him to regional traditions and the European roots of Mexican music, and gave him a greater appreciation of his native culture. In 1950, he became the youngest musician to join Mariachi Chapala based in Mexicali, and due to his talent and musical training he soon became the ensemble’s musical arranger. Eventually, Cano’s career took him to Los Angeles where he and Los Camperos emerged as a major force in the mariachi music tradition of the United States.



Nati Cano





In December 2006, Cano's contributions to American music were recognized when he became one of the first artists nationwide to win a USA Fellowship from United States Artists.

Mariachi Los Camperos was one of four mariachi groups that collaborated on Linda Ronstadt's album, *Canciones de Mi Padre* (Songs of My Father). In 1988-89, the group worked on the promotion of the album, including national television appearances on programs including *The Tonight Show* with Johnny Carson and the Grammy Awards Show. They also appeared on Linda Ronstadt's *Mas Canciones* (More Songs).



Jesus "Chuy" Guzman

# 3

## About the Performance

Mariachi Los Camperos de Nati Cano will perform in a celebration of mariachi's musical traditions at the *SchoolTime* performance on Thursday, May 3 at 11am.

Mariachi is a cornerstone of Mexico's folk music tradition based on a folk music form that developed in the western Mexican states of Jalisco, Colima, Michoacan, Nayarit and Sinaloa. The Grammy-winning Mariachi Los Camperos de Nati Cano raise this spirited folk music to an art form.

The ensemble performs a variety of mariachi song styles, from slow, romantic **boleros**, to the quicker rhythms of the muscular **son jalisiense** and the intricate **huapango**, characterized by its use of falsetto and movement among different musical registers. The instruments the musicians play include the deep-voiced acoustic bass guitar called the **guitarrón**; a folk harp; two trumpets; and four violins. Finally, there is ensemble leader Nati Cano's **vihuela**, a large, round-backed, high-pitched guitar which gives the mariachi its typical rhythmic vitality. In keeping with mariachi tradition, these versatile musicians sing as well as play instruments throughout the performance.

As is the custom for mariachi performers, the ensemble wears the uniform of Jalisco horseman, the **traje de charro**. (*Traje* means "suit" and *charro* refers to a cowboy in Mexico.) This outfit consists of an embroidered waist-



length jacket, a **moño** (tie that is often embroidered), tight-fitting wool pants slit at the ankle to allow for riding boots and decorated with ornamental **botonaduras** (shiny buttons), a handmade belt made from cactus fiber threads, called a **cinto piteado**, a **botine**, or ankle boot, and wide **sombreros** with fancy embroidery.



# 4

## About the Art Form

### Mariachi and Mexican Folk Music

#### Guiding Questions:

- ◆ What are some of the different elements that have influenced present-day Mexican folk music?
- ◆ What are some defining characteristics of the various types of Mexican music?
- ◆ What can you expect to hear and see in a mariachi performance?

Present-day Mexican music incorporates features from hundreds of years ago, particularly in the percussion instruments used to accompany dance. Little is known about the actual compositions, but music played a major cultural and religious role in the rituals and celebrations of the native peoples. The Aztecs, for example, had a *Cuicacalli*, or House of Song. Children were required to attend this school for musical education from the age of twelve.

According to tradition, poems were always sung or spoken with musical accompaniment, mostly percussion instruments: drums of terracotta, wood or tortoiseshell; rasps of notched bone or wood; various kinds of rattles. Musicians also played reed or clay flutes and conch shell horns. Some of these instruments are still used for traditional ceremonial dances.

After the Spanish colonization of Mexico, beginning in the 1500s, traditional songs and melodies from regions such as Jalisco, Veracruz, Oaxaca and Tehuantepec evolved from



Paintings from Colonial Mexico; notice how race and social status are reflected in the paintings by clothing and skin color.

Spanish and Indian elements, as well as some Moorish, African and non-Spanish European influences.

The Spanish conquistadors brought their instruments and their music (which was itself infused with Arab, African and various European flavors) to Mexico, and the Africans enslaved there during the Spanish colonial period introduced their musical rhythms and instruments. Additional musical influences came from the Caribbean Islands, South American countries, the southern states of the United States, and European countries such as France and Germany, which had a direct or indirect interaction in the early history of Mexico.

An example of this musical exchange of cultures can be seen in Spanish Renaissance songs. These Spanish ballads took new shape and character in Mexico and became the typical **corridos**. *Corridos* retold a variety of local gossip but also commented on themes like love and death. Many of the *corridos* from long ago remain popular today. From this type of ballad, there developed the **cancion ranchera** (country song), a melancholy song that takes as its themes sorrow, violence, and unrequited love. And the music and dance of **sones** (the common name given to folk melodies) such as those of Veracruz, retain African rhythms learned from the slaves who worked in sugar cane fields during colonial times. Thus, the famous **sones jarochos**, of which *La Bamba* is the most universally known, combine Mexican Indian, Spanish and African elements.

## Styles of Mexican Music

There are many genres of traditional Mexican music including *cancion ranchera*, *sones* (of a variety of styles), **valses**, **polkas** (adopted from German immigrants) and **pirekuas** among many others. There are also many different instrumentations throughout Mexico. Many people confuse the instrumentation with the genre. For example a *cancion ranchera* can be played by a **banda** consisting of trumpets, trombones, clarinets, tuba and drums; or a mariachi group made up of violins, trumpets, and folk guitars, as well as a **conjunto norteno** which includes the accordion, **bajo sexto**, string bass and drums.

### **Ranchera**

The *cancion ranchera* (also known simply as *ranchera*) is probably the most popular of all Mexican styles of music on both sides of the border. They exist in 3/4

or 4/4 rhythm. *Rancheras* can be sung solo or in group. In the past duets were a very popular way to sing *rancheras*.

Because these songs came originally from rural areas, their texts usually speak of country life: in particular, the plants, animals and people of the region. Many *sones* are about animals whose actions reflect human experience or emotion. For example, instead of singing about one's own feelings of loss, the *son* may sing of the lonely bird.

Lyrics can also be highly suggestive, often using imagery of the courtship of farm animals to describe the relations of men and women. In the dance the movements of the performers often represent the farmyard courtship described in the verses of the *sones*.

### **Son**

Of the many wonderful styles of music from Mexico, the *son* is unique. A mixture of folk traditions from Spain, Mexico, and Africa, the *son* was found in many regions of the country such as Veracruz, Michoacan, Huasteca mountains, Jalisco, Chiapas and other regions. Each regional *son* has a distinct flavor and instrumentation. The *son* from Jalisco is called the **son jalisciense**; *La Negra* is the best known-example of this type of *son*.

*Sones* from other regions include the **son jarocho** or *veracruzano*, from the region around the Gulf port of Veracruz; and the **son huasteco**, from northeastern Mexico. A typical *son huasteco*, also known as the *huapango*, is *La Malagueña*. There are also some *sones*, like *El Gusto*, which are popular in all three regions and clearly date back to a common ancestor.

Many of the musical elements imitate or reflect sounds that are found in nature, expressing the style's rural origin.



Above: Colonial drawing of a couple dancing zapateado. Below: Modern day people from Jalisco wearing the traditional outfits for dancing the *jarabe tapatío*.

### **Son Jarocho**

The Spanish used the term “jarocho” to refer to the mixed race people descending from Spanish colonists, African slaves, and indigenous people. Like the term “half-breed,” the Spanish used this word to express bigotry and contempt. However, the term lost its negative association by the 17th century, and today “jarocho” is a source of pride to the locals and is used to refer to all the people who originate from Veracruz. *Sones jarochos* are African-influenced songs from southern Veracruz with syncopated rhythmic patterns. These *sones* are played on regional guitars

called *jaranas* and *guitarras de son*, accompanied by hand percussion and percussive dance called **zapateado**.

Among the favorite *sones* are: *El Siquisiri*, *La Bruja*, *Jarabe Loco*, *El Torito*, *Zapateado Veracruzano*, and of course, *La Bamba*, which dates back more than 300 years, and is one of the most recorded songs in the world.

### **Sones Abajeños**

*Sones abajeños* of Southern Jalisco come from the tradition of ‘lowland son’ from the cradle of the mariachi in Western Mexico. Before the mariachi ensemble became an international symbol of Mexico, it was a small improvisatory ensemble. The large size of the contemporary mariachi has changed the nature of the music toward a more orchestral sound.

### **Pirekuas**

*Pirekuas* are lilting love songs sung in Spanish and **Purepecha**, the native language of the state of Michoacan. The Purepecha, a proud people with a strong ancient culture, claim to never have been conquered fully by either the Aztecs or the Spaniards.

## **The Contemporary Mariachi Ensemble**

Today, the instruments that comprise a typical mariachi group include traditional European instruments — six to eight violins, two trumpets, and a guitar. The mariachi ensemble also includes instruments with a distinctly Mexican flair. The five-string **vihuela** can be identified by its concave (curved inward) back and high-pitched sound. Its sister instrument, the resonant **guitarrón**, also dip-backed, is a bit larger and has six strings and no frets. The *guitarrón*



provides the bass line for the mariachi. Both instruments hail from the Western Mexican states of Jalisco, Nayarit, Colima and Michoacanthé. There is also a Mexican folk harp, which usually doubles the base line, but also ornaments the melody.

Combined these instruments create the unique, contrasting yet celebratory sounds of the Mariachi — the sweet notes of the violins against the bright intensity of the trumpets, the deep sound of the *guitarrón* against the crisp, high voice of the *vihuela*; and the frequent shifting between syncopation and on-beat rhythm.

### Mariachi and Dance

Most of the music played by Mariachi was created to accompany dance. The traditional dance technique associated with both the *son jalisciense* and *son jarocho* is the *zapateado* which originated in Spain. Dancers perform it by driving the heels of their boots into the dance-floor, pounding out swift, often syncopated rhythms which complement the rhythms of the musical instruments. Another typical mariachi dance, the *Jarabe tapatío* or “Mexican Hat Dance,” from Guadalajara in the state of Jalisco, has become the national dance of Mexico. It is highly stylized, with established movements and costumes. The male wears the classic outfit of the Jalisco horsemen, similar to the outfit of a cowboy, or **charro**, while the female wears a hand-woven shawl and a bright sequined skirt.



# 5

## History of the Mariachi

### Guiding Questions:

- ◆ How did the mariachi orchestra evolve?
- ◆ What elements served to make mariachi music a significant part of Mexican culture?

### Musical influences

Spanish conquistador Hernán Cortés came to Mexico in 1519 and as the Spanish colonized Mexico in the years following Cortés arrival, indigenous instruments gave way to instruments imported by the Spanish: violins, guitars and harps, brass horns, and woodwinds. The Indian and mestizo musicians not only learned to play European instruments, but also to build their own, sometimes giving them shapes and tunings of their own invention. Unique playing techniques and performance styles evolved along with these new instruments, and even European instruments took on new forms of expression in the hands of native musicians.

The Spanish introduced another musical tradition to Mexico during the centuries to follow. In Spain, theater productions featured dance and music, with music played by a theatrical orchestra made up of violins, guitars and a harp. It was from this orchestral combination that several of the most distinctive regional ensembles of Mexico developed, including the mariachi.

### The growth of Mariachi music

By the end of the 19th century, mariachi primarily flourished in two regions, **Cocula** and **Tecalitlan**, both in what is now the state of **Jalisco**. Mariachi ensembles from the Cocula region preferred the *guitarrón*, *vihuela*, and the violin; those from the Tecalitlan region preferred the harp, *guitarra de golpe*, and the violin. However, by the 20th century, both regions now included the same instruments in their mariachi orchestras, and due to functionality and affordability, ensembles began phasing out the harp and the *guitarra de golpe*.

Most mariachis in the 19th century were itinerant laborers moving from one hacienda to another for work. After the **Mexican Revolution**, many mariachi performers who had worked on haciendas now went from town to town singing songs of revolutionary heroes and enemies, and carrying news from one place to another. Musicians took to playing in public venues for tips.

The main music these early mariachis played was the **son** (sound), the popular music of the time.

### Mariachi in the 20th Century

As late as the 1930s, mariachis were considered semi-professional and were not known outside their own







region. However, this situation began to change when Gaspar Vargas took Mariachi Vargas de Tecalitlán, the group he had founded in 1898, from Jalisco to Mexico City. This festive folk music soon gained fans among the urban crowd. Committed to fostering the native culture of Mexico, president Lázaro Cárdenas helped grow the ensemble's popularity enormously when he invited them to play at his inauguration in 1934, and later to accompany him in his campaign in 1936.

Taking over from his father, Silvestre Vargas became leader of the Mariachi Vargas in 1928, and hired a trained musician, Rubén Fuentes, as musical director. Together, Vargas and Fuentes standardized musical arrangements for many of the popular *sones* and insisted on the use of written music, which kept musicians' performances consistent and made it easy for mariachi bands everywhere to have access to this music. Their arrangements were used by the great singers of their time, including Pedro Infante, Lola Beltrán, Jorge Negrete, Javier Solís and José Alfredo Jiménez. Influenced by jazz and Cuban music in the 1950s, they introduced the trumpet into the standard ensemble, so that it now included six to eight violins, a *guitarrón*, a *vihuela*, a guitar, two trumpets, and occasionally a harp as well.

Aided by the growth of radio, television, and the movies, mariachi music went on to become a quintessential part of Mexican culture, and the Mariachi Vargas de Tecalitlán appeared in over 200 films in the 1940s and 1950s.

The mariachi tradition has traveled from Mexico to the United States, and to other countries, particularly Colombia, where the music is highly influenced by popular Mexican mariachi traditions.

### Mariachi Music Played on Special Occasions

Mariachi's expressive quality and lyrics have long provided a way for people to demonstrate their emotions, especially romantic feelings. In a society where the young members of opposite sexes were kept apart, the ***serenata*** (serenade) was a means of communication by which a man could woo a woman.

Since its early days, the joyous sound of the mariachi has added a festive quality to celebrations like weddings, baptisms, birthday parties, fairs and patriotic holidays. In many areas of Mexico, people are often awakened by the sound of ***Las Mañanitas***, the traditional song for saints days, or birthdays. The mariachi band usually plays beneath the window of the ***festejada*** (person being celebrated), but the sound of its music echoes through the whole neighborhood.

These days mariachi festivals and conferences are growing in cities all over the world. What began as a rural, regional folk music is now an internationally appreciated musical genre.

## Mariachi Outfit

Early photographs show mariachi players dressed in *calzones de manta* (homespun white cotton pants and shirts) and *huaraches* (leather sandals), the clothes worn by most laborers in Jalisco. During the 1930s, however, many mariachi began wearing the **traje de charro** a uniform of the “gentleman cowboy” which consists of a waist-length jacket and tightly fitted wool pants which open slightly at the ankle to fit over a short riding boot. Both pants and jacket are often decorated with embroidery, intricately cut leather designs, or silver buttons in a variety of shapes. Most mariachi also wear a large bow-tie, a wide belt and a large *sombrero* (hat) to complete this outfit. According to legend, in 1907, General Porfirio Díaz ordered a mariachi band to wear *charro* suits while playing for the United States Secretary of State, Elihu Root, and what is now considered the traditional mariachi outfit was born.



## What's in a name?

Around the 19th century we begin to see specific reference to mariachi. Musicologists and folklorists have argued for years over the origin of the word mariachi. Many thought it was a variation of the French word *mariage*, meaning wedding or marriage, since mariachi music was commonly played at weddings.

However, musicologists now believe that the word is rooted in the native language of the Coca people from Jalisco, and originally referred to the tree from which the wooden platform the musicians performed upon was made, or possibly that the guitars themselves were made of this wood.



# 6

## Learning Activities

### Celebrations in Pictures (Grades 2-6)

Using books, or pictures and descriptions, share some events that Mexico celebrates with your class. A list of Mexican holidays can be found online at:

[http://en.wikipedia.org/wiki/Holidays\\_and\\_celebrations\\_in\\_Mexico](http://en.wikipedia.org/wiki/Holidays_and_celebrations_in_Mexico).

Choose a holiday that Mexico shares with the United States, for example, Christmas or Mother's Day. Or pick holidays that share common features, but are distinct events, like Halloween and the Day of the Dead, or the Mexican and the American Independence Days. Discuss how the celebrations are similar in the two countries and in what ways they are different. Encourage them to compare the history, traditions, legends, culture, art, music and food associated with each event.

Ask students to draw a picture of the two celebrations either side by side on a large sheet of paper, or on two separate sheets. Encourage several students to share their drawings with the class and describe the choices they made.

### Research Project: Regions of Mexico (Grades 3-12)

Post a large, bare map of Mexico on the wall. Divide students into groups and give each group a region of Mexico (like Chiapas, Veracruz or Jalisco) to research. Students may include some or all of the following in their investigation about the region:

- geography
- geographic & historical landmarks
- history
- population
- music and arts
- economy
- celebrations

Give students markers, crayons, magazines, scissors, glue sticks and any other art supplies to create a collage representing the qualities of their region. (They may draw or paste pictures directly onto the area where their region is located on the large map or on their own sheets and later attach these to the map.)

Have each group give a short presentation about their region. Extra credit: Sing a *son* from the region.

## **Allegory in Song (Grades 2-6)**

Many *sones* borrow images and behavior from animals and nature to represent ways humans feel and act.

Play students the *son* “Los Pollitos” or another *son* (like “Cucurrucucu Paloma”) about animals or nature. Give students the lyrics to this *son*. Have students discuss the literal meaning of the *son*, then what the figurative meaning might be. Is there a message for us humans in the *son*?

Invite students to think of the relationships in their own lives with family and friends. Is there a characteristic from nature or the animal world that might represent a situation or person they know? (Encourage students to think of positive qualities, for example, dogs are often associated with loyalty, dolphins with playfulness, flowers with beauty, etc.)

Ask students to write a poem based on this allegory.

### **LOS POLLITOS**

Los pollitos dicen  
“pío, pío, pío”  
cuando tienen hambre,  
cuando tienen frío.  
La gallina busca  
el maíz y el trigo,  
les da la comida  
y les presta abrigo.  
Bajo sus dos alas  
acurrucaditos.  
hasta el otro día  
duermen los pollitos.

### **THE LITTLE CHICKS**

The little chicks say  
“pio, pio, pio”  
when they are hungry,  
when they are cold.  
The mother hen looks for  
corn and wheat,  
she gives them the food  
and grants them shelter.  
Lower your two wings  
huddle together  
until the next day  
the little chicks sleep.

To hear a sound bite of the song, go to:  
<http://www.hevanet.com/dshivers/juegos/pollitos2en.htm>

## CUCURRUCUCU PALOMA

Dicen que por las noches  
Nomás se le iba en puro llorar,  
Dicen que no comía,  
Juran que el mismo cielo  
Se estremecía al oír su llanto;  
Como sufrió por ella,  
Que hasta en su muerte la fue llamando

Ay, ay, ay, ay, ay,... cantaba,  
Ay, ay, ay, ay, ay,... gemía,  
Ay, ay, ay, ay, ay,... cantaba,  
De pasión mortal... moría

Que una paloma triste  
Muy de mañana le va a cantar,  
A la casita sola,  
Con sus puertitas de par en par,  
Juran que esa paloma  
No es otra cosa más que su alma,  
Que todavía la espera  
A que regrese la desdichada

Cucurrucucu... paloma,  
Cucurrucucu... no llores,  
Las piedras jamás, paloma  
¡Que van a saber de amores!  
Cucurrucucu... cucurrucucu...  
Cucurrucucu... paloma, ya no llores

## CUCURRUCUCU DOVE

They say that by night  
all he did was cry,  
they say he didn't eat,  
they swear that the sky itself  
shook when it heard his weeping;  
how he suffered for her,  
that up until his death he kept calling her

Ay, ay, ay, ay, ay,... he was singing,  
Ay, ay, ay, ay, ay,... he was moaning,  
Ay, ay, ay, ay, ay,... he was singing,  
out of mortal passion... he was dying.

That a sad dove  
early in the morning will sing,  
to the lonely house,  
with its little doors wide open,  
they swear this dove  
it's none other than his soul,  
that it's still waiting  
for the wretched lady to return

Cucurrucucu... dove,  
cucurrucucu... don't cry,  
the stones never, dove.  
What would they know about love!  
Cucurrucucu... dove,  
cucurrucucu... dove, don't cry any more.

## Resources

### Web Sites

Introduction to Mariachi Music

<http://www.teachervision.fen.com/mexico/music/6757.html>

Mexican Mariachi Music and Instruments

<http://www.sbgmusic.com/html/teacher/reference/cultures/mariachi.html>

Resource for links to mariachi and mariachi education sites.

<http://personal.linkline.com/dserrano/infolinks.htm>

Mariachi Sheet Music: Mariachi Publishing Company

<http://www.mariachipublishing.com/>



Song samples from: ¡Llegaron Los Camperos!: Nati Cano's Mariachi Los Camperos  
<http://www.smithsonianglobalsound.org/containerdetail.aspx?itemid=3050>

[http://www.calperfs.berkeley.edu/presents/season/2006/world\\_stage/mlcdnc.php](http://www.calperfs.berkeley.edu/presents/season/2006/world_stage/mlcdnc.php)

History of Mexico  
[http://www.mexconnect.com/mex\\_/history/historyindex.html](http://www.mexconnect.com/mex_/history/historyindex.html)

Library of Congress' comprehensive information on Mexico  
<http://lcweb2.loc.gov/frd/cs/mxtoc.html>

Information on Mexican Anthropology & Archeology  
<http://lanic.utexas.edu/la/mexico/>

### **Mariachi Los Camperos de Nati Cano Discography**

*Puro Mariachi* (Indigo Records, 1961)  
*North of the Border* (RCA/Carino Records, 1965)  
*El Super Mariachi, Los Camperos* (Latin International, 1968)  
*Valses de Amor* (La Fonda Records, 1973)  
*Canciones de Siempre* (PolyGram Latino, 1993)  
*Sounds of Mariachi* (Delfin Records, 1996)  
*Fiesta Navidad* (Delfin Records, 1997)  
*Viva el Mariachi* (Smithsonian Folkways Recordings, 2003)  
*¡Llegaron Los Camperos!* (Smithsonian Folkways Recordings, 2005)

### **Books for Elementary School Students**

Mathews, Sally Schofer. *The Sad Night: The Story of an Aztec Victory and a Spanish Loss* (Clarion Books, 2001).

Nye, Naomi Shihab. *The Tree Is Older Than You Are: A Bilingual Gathering of Poems & Stories from Mexico*, (Simon & Schuster Children's Publishing, 1995).

Ober, Hal & Carol Ober. *How Music Came to the World : An Ancient Mexican Myth* (Houghton Mifflin, 1994).

### **Books for Middle and High School Students**

Bierhorst, John. *The Mythology of Mexico and Central America* (HarperCollins Publishers, 1990).

Joseph, G. M., Timothy J. Henderson, Gilbert M. Joseph, eds. *The Mexico Reader: History, Culture, Politics* (The Latin America Readers) (Duke University Press, 2003).

Melazzini, Santiago. *Mariachi: A Flip Book*, (La Marca Editora, 2006).

Shane, C. J., ed. *The Mexicans (Coming to America)* (Greenhaven Press, 2004).

Sheehy, Daniel. *Mariachi Music in America : Experiencing Music, Expressing Culture* (Global Music Series) (Oxford University Press, USA, 2005).

### **Community Resources**

La Pena Cultural Center  
3105 Shattuck Avenue  
Berkeley, CA 94705 USA  
510-849-2568  
[www.lapena.org](http://www.lapena.org)

The Mexican Museum  
Fort Mason Center  
Building D  
San Francisco, CA 94123  
(415) 202-9700  
[www.mexicanmuseum.org](http://www.mexicanmuseum.org)

Mission Cultural Center  
2868 Mission Street  
San Francisco, CA 94110  
(415) 821.1155  
[www.missionculturalcenter.org](http://www.missionculturalcenter.org)

# 7

## Glossary

**allegory** – a representation of an abstract meaning through material forms

**arrangements** – an adaptation of a musical piece for other instruments or voices or for another style of performance

**ballad** – a sentimental or romantic popular song

**ceremonial** – part of an act performed for ritual or custom

**colonize** – to settle in and politically control another country

**composition** – a piece of music

**conquistador** – a Spanish conqueror, often a soldier, who took part in defeating the native civilizations of Mexico, Central America or Peru

**duet** – when two performers or singers perform together

**frets** – ridges set across the fingerboard of a stringed instrument, such as a guitar

**ensemble** – a group of performers working together

**folklorist** – someone who studies the traditional beliefs, legends, customs, etc., of a people

**genre** – a style or type of work of art

**hacienda** – a large estate or plantation in Spanish-speaking countries

**imagery** – the use of vivid or figurative language to represent objects, actions, or ideas

**improvisatory** – made up without preparation

**inauguration** – formal beginning of an official position

**indigenous** – originating in and characteristic of a particular region or country

**itinerant** – traveling from place to place usually for work

**jazz** – a style of music heavily influenced by African rhythms, originating in New Orleans from around the beginning of the 20th century

**melody** – a pleasing arrangement or order of sounds

**mestizo** – a person of mixed racial ancestry, especially mixed European and Native (South) American ancestry

**musicologist** – someone who studies the science and history of music

**ornament** – in music, a note or group of notes that embellishes a melody

**percussion** – a family of musical instruments played by striking their surfaces

**rhythm** – a regular, repeated pattern of sounds, stresses or beats in music

**rural** – living in or characteristic of farming or country life

**serenade** – a complimentary musical performance given to honor or express love for someone

**solo** – performed by one person

**Spanish Renaissance** – an artistic movement in Spain, originating from the Italian Renaissance in Italy, that spread during the 15th and 16th centuries

**standardized** – created or adapted using an established set of criteria

**syncopated** – to shift a regular musical beat to place emphasis on a normally unaccented beat

# 8

## California State Standards

### English Language Arts

3.4 Define how tone or meaning is conveyed in poetry through word choice, figurative language, sentence structure, line length, punctuation, rhythm, repetition, and rhyme.

### Social Science Content Standards

3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context.

### Music Grades K-12

#### 1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

#### 2.0 Creative Expression

**Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

### 3.0 Historical and Cultural Context

**Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

#### Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

#### Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

#### 4.0 Aesthetic Valuing

Responding to, Analyzing and Making Judgments about Works of Music  
Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human response.



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