



ARIZONA STATE UNIVERSITY

School of Music



ETHNOMUSICOLOGY ENSEMBLE SERIES

MARIACHI DIABLOS DEL SOL *MARIACHI ASU*

Kitty Lopez, Faculty Associate
Felipe Bautista, Instructor de armonia
Alberto Lopez, Instructor de guitarrón
J. Richard Haefer, Director

MARIMBA MADERAS DE COMITÁN Ted Solís, DIRECTOR

Thanks to the Baisley Powell Elebash Foundation for the
contribution of the
Baisley Powell Elebash Graduate Fellowships in
Ethnomusicology

KATZIN CONCERT HALL
Wednesday, December 1, 1999 • 7:30 p.m.

PROGRAM

El becerro son Silvestre Vargas/Ruben Fuentes

Por mujeres como tú bolero Hector Martinez, soloist Fato

El gustito son Huasteca Kitty Lopez, soloist Elpidio Ramírez

MARIACHI ASU

Teatro principal polca Miguel Martínez

El corrido de los Pérez corrido David González-Brambila Betty Duarte Matwick & Kitty Lopez, soloists

En tu día ranchera D. P.

Recuérdame bonito bolero Joan Sebastián Fetty Duarte Matwick, soloist

Prieta linda ranchera Manuel Pomian Ralph Ruelas, soloist

Creí bolero Chucho Monge Orlando Correon, soloist

Me equivoqué contigo ranchera lenta José Alfredo Jiménez Rayna Forry, soloist

La tequilera ranchera Alfredo D'Orsay Marisa Ronstadt, soloist

Luna de Octubre ranchera José Antonio Michel Ralph Ruelas, soloist

Las coroneles marcha D.P.

MARIACHI DIABLOS DEL SOL

El autlense son Alberto Garcia

La mariquita son Silvestre Vargas/Ruben Fuentes

MARIACHI ASU

PAUSE

MOVE TO EXTERIOR ENTRANCE PLAZA FOR A LATIN PACHANGA

Pieces to be selected from the following

Mi Viejo San Juan Bolero from Puerto Rico
vocal: Ron Ramirez

El Piri Zapateado from Chiapas, Mexico
choreography: Norma Talamante

Mi Cafetal Porro from Colombia
Norma Talamante and Ruth Vichules, vocal

Zandunga Vals from Chiapas, Mexico)

El Golpe Traidor Polca from Mexico
vocal: Norma Talamante

El Manicero Son/pregón from Cuba
vocal: Ruth Vichules

Juarez Danzón con Montuno from Mexico

Sonando Son Montuno in Cuban style

Mambo Cuco Son Montuno in Cuban style

El Sancocho Merengue from Dominican Republic

Cumbia Cienaguera Cumbia from Colombia
vocal: Ron Ramirez

Mi Tierra Bomba/salsa from Miami
vocals: Norma Talamante and Ron Ramirez

Otavalomanta San Juanito from Ecuador
vocal, charango, and zampona: David Seleme

MARIMBA MADERAS DE COMITÁN

PERSONNEL

Mariachi ASU

Michelle Ariño, *violín*
Felipe Bautista, *armonía*
‡Tony Dumas, *guitarra*
Rayna Forry, *violín*
J. Richard Haefer, *armonía*
Benjamin Lopez, *guitarrón*
Kitty Lopez, *flauta/violín*
Hector Martinez, *vihuela*
Betty Duarte Matwick, *guitarrón*
Daniel José Montoya, *trompeta*
Eddy Valencia, *violín*

Mariachi Diablos del Sol

Orlando Carreon, *guitarra*
Manny Delgadillo, *trompeta*
Jose Jaramillo, *guitarra*
Christopher Long, *guitarra*
Maritza López, *violín*
Vanessa López, *violín*
Cristina Mendía, *violín*
Sol Muñiz, *guitarrón*
Michael S. Padilla, *trompeta*
Adrianna Peralta, *violín*
Isandra Peralta, *violín*
Marisa Ronstadt, *guitarra*
Ralph Ruelas, *guitarra*
Mimi Winters, *flauta*

Marimba Maderas de Comitán

Gabe Burnham
Jim Dodson
Don Droegemueller
Larissa Fernandez
Brian Holman
‡Eun-Young Jung
Derrick Klinger

Meghan Radtke
Renato Salomone
David Seleme
Kevin Snow
Adam Spiroff
Norma Talamante
Ruth Lara Vichules

‡ Recipients of the Baisley Powell Elebash Graduate Fellowships in
Ethnomusicology

Contributors to the ASU Mariachi Scholarship Fund for Fall, 1999

Arizona Career Academy
ASU Hispanic Business Students Association
Cecilia A. Lopez
Maria L. Mendia
Umberto Mendia, State Farm Insurance Agent
Sol Muniz
Ralph Ruelas
University of Arizona *Mariachi Arizona*

School of Music Performance Events Staff

Performance Events Staff Manager.....Paul W. Estes
Assistant Events Staff Manager.....Gary E. Quamme

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Steve Aubuchon
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Jennifer Cook
Elizabeth Maben
Jessica Wood

Mariachi Diablos del Sol and Mariachi ASU

Mariachi Diablos del Sol

MDdS was formed in 1984 with the help of local professional mariachis, as the first mariachi at a university or college in Arizona. Over the past fifteen years *MDdS* has expanded to include community members and youth mariachis often reaching more than 30 persons per semester. *MDdS* has influenced the start of similar organizations at South Mountain Community College, Northern Arizona University, and local elementary and high schools. In 1996 the program expanded to include a second mariachi open to full-time students only and providing scholarship aid to the students. This mariachi is named *Mariachi ASU* and together with *MDdS* performs annually for the Tucson International Mariachi Conference and at events throughout the state.

Members of *Mariachi Diablos del Sol* number 26 this semester and range in age from 15 to +/-65 including 5 high school students, 7 adult community members and ASU students from Freshman through master's levels with majors as diverse as pre-law, Spanish, political science and business to engineering.

Mariachi ASU

The Musicians: Members of Mariachi ASU are all full-time ASU students who receive scholarships from the ASU Mariachi Program. Current members are:

Name	Home Town	Instrument	Major
Michelle Ariño,	Tucson,	Violín,	Political Science
Rayna Forry	Mesa	Violín	Nursing
Eddy Valenzuela	Nogales	Violín	English Education
Daniel José Montoya	Sierra Vista	Trompeta	undeclared
Hector Martinez	Tempe	Vihuela	Music composition
Tony Dumas	New York	Guitarra	Ethnomusicology
Betty Matwick	Mesa	Guitarrón	Education

The Tradition: Mariachis have been performing for Mexican fiestas for over a century. Although the exact beginnings of the tradition and the meaning of the name are obscured, most people believe that the mariachi evolved from the harp trio of Michoacan sometime during the mid-19th century. The name "mariachi" may have evolved from the association of the ensemble with performances at marriage fiestas and from the related French term "mirage," although a second theory suggests that "mariachi" is an Indian diminutive of the name "Maria," though the exact origin of the word mariachi is lost in history.

The Instrumentation: Early mariachis used the harp, violin and *guitarra de golpe* as the principal instruments. Later the *guitarrón* became the standard bass instrument and the *vihuela* the standard harmony instrument with modern guitars added more recently. Trumpets became part of the ensemble in the twentieth century to form the basic "modern" mariachi. Today, concert mariachis may add various instruments, especially for recording sessions, and *MDdS* regularly uses flutes as part of the ensemble.

The Music: Mariachis play a variety of genres or types of music including *sones*, *huapangos*, *rancheras*, *polkas*, *pasos dobles*, *jarabes*, *canciones*, and *cumbias*. Although all may be considered "folk music" or music of the people of various regions of Mexico, many of the tunes were composed by individuals during the last century and have gained "folk" status as they were accepted by the people.

The basic philosophy of the ethnomusicology ensemble program at ASU is to learn about non-Western cultures by hearing, understanding and performing their music. Teaching policies include the use of Faculty Associates and consultants who are members of the tradition as instructors, learning via the "oral tradition" method (rote imitation and "feel") rather than using printed music, and visits to performances by traditional ensembles. Graduate students are required to conduct research into the traditions and present their results in academic formats (seminar presentations, papers).

Marimba Maderas de Comitán Ted Solís, Director

The *Marimba Maderas de Comitán* "Woods of Comitán" of the A.S.U. School of Music was organized in January 1990. The Mexican *marimba*, a xylophone of African ancestry, is often referred to poetically as "woods [the wooden keys] which sing." Comitán is a town in the Southeastern Mexican state of Chiapas, which is the heart of the Mexican marimba region.

Students learn marimba repertory in a traditional manner: by rote imitation and by "feel"; no written music is used. Marimba ensembles are known for their versatility: they perform not only regional folk music from southeastern Mexico (States of Chiapas, Oaxaca, and Tabasco-- the marimba region adjacent to Central America, which is famous for marimbas) and other areas, but also popular music from Mexico and other areas of Latin America.

In addition to Latin percussion appropriate to the variety of its repertoire, this ensemble consists of two large xylophones (*marimbas*), differing in size by about an octave, with individual box resonators beneath each key; each resonator has a hole over which a fine film (*tela*) made from pig's intestine is pasted with beeswax. The resulting buzzy tone is characteristic of all New World marimbas and helps link them with their African ancestors. The *grande* ['large'] is normally played by four persons, and the *chica* ["small"] by one, two, or three. For a given piece, each person plays a particular part (i.e., *bajo* [bass], *armonía* [harmony], *segundo* [countermelody], *tiple* [principal melody]). The stick heads, of various sizes according to position (*bajo* largest, *tiple* smallest), are made of raw rubber strips.

MARIMBA REPERTORY

When playing regional Mexican or Central American folk music (such as *Zandunga*) the marimba needs little or no accompaniment. For *música tropical* [Caribbean-style folk and/or pop such as the *bolero*, *danza*, *danzón*, *chachachá*, *son montuno*, *mambo*, *guaracha*, *cumbia*, *guaguancó*, and *merengue*] different combinations of Caribbean percussion such as the *güiro* scraper; *maracas* rattles; *conga*, *bongó*, and *timbales* drums; *campana* bells; and *claves* concussion sticks may be included.

We love audience participation, especially singing and dancing; virtually all our repertoire consists of *bailables*, or dance music. Remember: the main thing is not "good dancing" or "bad dancing," but rather "dancing" or "not dancing."

To paraphrase Yogi Berra:

"If people don't wanna dance, how're you gonna stop 'em?"