

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**Analysis of Texas Collegiate Mariachi Ensembles:
Standard Repertoire and Genres**

A Thesis Submitted to
the Faculty of the School of Music
In Candidacy for the Degree of
Doctor of Music Education

by

Angela Michelle Morgan-Thornton

Lynchburg, Virginia

December 6, 2021

Copyright © 2021 Angela Michelle Morgan-Thornton

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

Analysis of Texas Collegiate Mariachi Ensembles:

Standard Repertoire and Genres

A Thesis Submitted

the Faculty of the School of Music

In Candidacy for the Degree of

Doctor of Music Education

by

Angela Michelle Morgan-Thornton

Lynchburg, Virginia

December 6, 2021

APPROVED BY:

Mindy Damon, Ed.D., Committee Chair

Brian Stiffler, DM, Committee Member

Stephen Müller, Ph.D., Dean of the School of Music

ACKNOWLEDGEMENTS

First, I give thee thanks and glory to God the Father, Son, and Holy Ghost for giving me faith, hope, charity, courage, strength, my family, and every blessing. Second, I thank our heavenly Mother Mary, my namesakes St. Michael, St. Angela of Merici, St. Cecilia, and all the angels for divine protection. Third, I want to thank all of my family, friends, students, colleagues, and professors for their unconditional love and support of my professional studies and for believing in me. I am very grateful to you for all their sacrifices, especially my parents Kathryn Page and Benjamin Morgan Jr, my mother-in-law and father-in-law Regina and Robert Thornton, and my late husband, Steve. I am equally grateful to my sister and brother-in-law Kat and Greg Gaines, my brother and sister-in-law Dr. Brian Thornton and Dr. Archana Maniar, my nephew Sanjay, my niece Kavita, my special Bobby, his son Gary, his daughter Chelsea and husband Grant, for all your support in helping me fulfill this dream.

I am thankful for my mariachi students, who inspire me, and the pleasure of working with them in achieving their educational goals. Thank you, Dr. Müller, for encouraging me to take this final step and Dr. Beavers for your advisement throughout my program. Thank you to Dr. Damon and Dr. Stiffler for your guidance in this work, and to my classmate and friend, Dr. Brian Berlin, for your peer review. I especially thank my best friend and colleague, Rene Castañeda, and my *padrinos* from Mariachi Cobre, Steve Carrillo, Randy Carillo, Roberto Martinez, and all that support my passion for studying and practicing mariachi. Finally, I bless the reader of this doctoral thesis and pray it benefits them and contributes to mariachi education.

ABSTRACT

A standard prescribed music list exists for band, orchestra, and choral music ensembles in Texas K-12 music education. Presently, no prescribed music list exists for mariachi ensembles or degree plans in Texas at the collegiate level. This study used explanatory sequential mixed methods to examine the differences in seven Texas collegiate mariachi programs' standard teaching and performance repertoire. The study explored the commonalities and differences in repertoire and balance of mariachi genres in instruction. The repertoire of diverse genres reflects influences associated with European, Caribbean, and Indigenous cultures and musical forms. Related issues of this study included music literacy, college readiness, vertical alignment, and transferability to four-year institutions. Research showed some regions in Texas have more robust K-12 mariachi programs than others, therefore demanding a more rigorous repertoire at their neighboring collegiate institutions. Good pedagogical practices were similar for all institutions, including a standard repertoire for each mariachi genre. Several complex genres were simplified for students not skilled in reading traditional musical notations. The findings implied high-quality musical, cultural, and language studies exist in the repertoire. The result of this research suggests that participation in collegiate mariachi programs encourages and empowers minorities in pursuing higher education. The study may inform collegiate mariachi directors who lack a background in mariachi music and non-native Spanish speakers, leading to continued research in collegiate mariachi curriculum.

CONTENTS

| | |
|--|------|
| List of Tables | viii |
| List of Figures | ix |
| Abbreviations | x |
| CHAPTER ONE: INTRODUCTION..... | 1 |
| Topic Background..... | 1 |
| Statement of the Problem..... | 3 |
| Statement of the Purpose | 4 |
| Significance of the Study | 4 |
| Statement of the Research Questions..... | 7 |
| Statement of the Hypotheses..... | 8 |
| Core Concepts..... | 8 |
| Definitions of Terms | 9 |
| Chapter Summary | 12 |
| CHAPTER TWO: LITERATURE REVIEW | 13 |
| Cultural Elements..... | 13 |
| Diversity, Equity, and Inclusion in Education | 18 |
| The State of Mariachi Education | 20 |
| Limited Publications of Printed Mariachi Music..... | 26 |
| Literature Review Summary | 28 |
| CHAPTER THREE: METHODS | 31 |
| Design | 31 |
| Research Plan..... | 32 |
| Research Questions and Hypotheses | 32 |
| Procedure | 33 |
| CHAPTER FOUR: RESEARCH FINDINGS | 34 |
| Findings of Teaching and Performing Repertoire | 37 |
| Findings of Repertoire Frequency | 40 |
| Findings of Common Course Objectives and Student Learning Outcomes | 44 |
| Summary of Findings..... | 46 |
| CHAPTER FIVE: CONCLUSION..... | 48 |
| Summary of the Study | 48 |
| Summary of the Purpose..... | 48 |
| Summary of the Primary Research | 49 |
| Summary of the Procedure..... | 51 |
| Summary of the Findings..... | 51 |
| Limitations | 52 |
| Recommendations for Future Study | 53 |
| Implications for Practice | 54 |

| | |
|--------------------|----|
| Summary | 54 |
| BIBLIOGRAPHY | 56 |
| APPENDIX..... | 61 |

LIST OF TABLES

| | |
|---|----|
| Table 1: <i>Ranchera</i> , <i>Sones</i> , and <i>Boleros</i> Abbreviations | 37 |
| Table 2: Repertoire List for “ <i>College A</i> ” | 37 |
| Table 3: Repertoire List for “ <i>College B</i> ” | 38 |
| Table 4: Repertoire List for “ <i>College C</i> ” | 38 |
| Table 5: Repertoire List for “ <i>College D</i> ” | 39 |
| Table 6: Repertoire List for “ <i>College E</i> ” | 39 |
| Table 7: Repertoire List for “ <i>College F</i> ” | 40 |
| Table 8: Repertoire List for “ <i>College G</i> ” | 40 |
| Table 9: <i>Polca</i> repertoire compilation | 41 |
| Table 10: <i>Ranchera</i> repertoire compilation | 41 |
| Table 11: <i>Sones</i> repertoire compilation | 42 |
| Table 12: <i>Boleros</i> repertoire compilation | 43 |
| Table 13: <i>Cumbia</i> , <i>Popurri</i> , and Other repertoire compilation | 43 |
| Table 14: Course Description and Objectives for “ <i>College A</i> ” | 44 |
| Table 15: Course Description and Objectives for “ <i>College B</i> ” | 45 |
| Table 16: Course Description and Objectives for “ <i>College C</i> ” | 45 |
| Table 17: Course Description and Objectives for “ <i>College D</i> ” | 45 |
| Table 18: Course Description and Objectives for “ <i>College E.</i> ” | 45 |
| Table 19: Course Description and Objectives for “ <i>College F.</i> ” | 46 |
| Table 20: Course Description and Objectives for “ <i>College G.</i> ” | 46 |

LIST OF FIGURES

| | |
|--|----|
| Figure 1: <i>Armonia</i> Standardization Markings | 34 |
| Figure 2: Typical <i>polca</i> rhythm | 35 |
| Figure 3: Examples of the <i>ranchera valseada</i> in 3/4 meter and <i>ranchera lenta</i> in 4/4 meter | 35 |
| Figure 4: Examples of the various <i>sones</i> : <i>Jaliscience</i> , <i>Jarabe</i> , <i>Huapango</i> , <i>Jarocho</i> , and <i>Joropo</i> | 36 |
| Figure 5: <i>Boleros</i> <i>Danzon</i> , <i>Guapachoso</i> , and <i>Habanera</i> | 36 |

LIST OF ABBREVIATIONS

| | |
|----------------|--|
| ESSA | Every Student Succeeds Act |
| HB 2504 | Texas House Bill 2504 |
| LCIMC | Las Cruces International Mariachi Conference |
| NAfME | National Association for Music Education |
| PML | Prescribed Music List |
| TAME | Texas Association of Mariachi Educators |
| TEKS | Texas Essential Knowledge and Skills |
| TMEA | Texas Music Educators Association |
| UIL | University Interscholastic League |

ANALYSIS OF TEXAS COMMUNITY COLLEGE MARIACHI ENSEMBLES:

STANDARD REPERTOIRE AND GENRES

CHAPTER ONE: INTRODUCTION

One of the most lively and popular Latin-American musical art forms is mariachi. It is considered to be the epitome of Mexican culture.¹ With the growth of Hispanic populations throughout the Southwestern United States region, Mexican culture's influence, including mariachi, grows within its communities and educational institutions.² Mariachi educators in the United States initially sought to embrace Mexican aural folk traditions and western musical theoretical traditions as auxiliary ensembles.³ Where traditional ensembles such as band, choir, and orchestra contain state and national standards, mariachi comprises a compiled curriculum and discourse guided by said standards and cultural studies.⁴ Choosing an appropriate repertoire that compliments the students' skill level, encompassing various regions in Mexico, and connects with the audience is vital in preparing students for real-world experience.⁵

Background

Higher education institutions offer various music degree programs, including performance, teacher education, composition, liturgical music, and commercial music. Mariachi

¹ Daniel Edward Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture* (New York, NY: Oxford University Press, 2006), 2-3.

² Lauryn Salazar, "Mariachi Music as a Pathway to Higher Education in the United States," *Journal of the Vernacular Music Center*, (September 26, 2015): 2, <https://journals.tdl.org/jovmc/index.php/jovmc/article/view/4>.

³ FangYuan Liu, "The Impact of Mariachi Education on Academic Achievement in Tucson High Magnet School and Pueblo Magnet High School" (dissertation, The University of Arizona, 2017).

⁴ Rachel Yvonne Cruz, *The Art of Mariachi: A Curriculum Guide* (San Antonio, TX: Conocimientos Press, 2017), 20.

⁵ Mark Fogelquist, "Choosing Appropriate Repertoire," in *Foundations of Mariachi Education*, ed. William Gradante (Lanham, MD: Rowman & Littlefield Education, 2008), 15-23.

music represents the blending of anthropology, music, and storytelling of the ordinary person.⁶ Exploration of mariachi's historical development of musical forms, instrumentation, and pedagogy demonstrates rich elements of Western, Caribbean, and Indigenous influences. With the growing Hispanic populations throughout the Southwestern United States, mariachi music programs have grown in the public schools, community, and higher education. Marcia Neel, President of Music Education Consultants and advocate for music education, observed firsthand the positive effects of incorporating a well-rounded mariachi curriculum in the Nevada school districts and stated:

The impact of participating as an active music-maker in any ensemble by any participant cannot be overlooked, but for Spanish-speaking English learners, the standards-based mariachi program provides a culturally familiar and welcoming setting, facilitates new patterns of learning; and addresses the priority of attaining English language proficiency.⁷

The acceptance of mariachi education in the Southwestern United States has grown for over fifty years, from after-school programs to fully formed K-12 curricula. Yet few colleges offer degree programs in mariachi studies.⁸ As the Hispanic population increases in Texas and the Southwest, mariachi programs can serve as pathways for Hispanic students pursuing higher education, especially for English language learners. University institutions benefit when accepting students' transfer credits from previous higher educational institutions by increasing their program enrollment and students' contributing skill sets.⁹

⁶ Oscar Garibay "Towards a Hybrid Approach to Mariachi Education - Bridging the Gap between Formal and Informal Transmission of Musical Culture" (thesis, California State University, Long Beach, 2017), 6.

⁷ Marcia MacCagno Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," *Arts Education Policy Review* 118, no. 4 (2017): 208.

⁸ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 81-87.

⁹ Carlos Castaneda Lechuga and Margaret Schmidt, "Cultural Straddling: The Double Life as a Mariachi Educator," in *Marginal Voices in Music Education*, ed. Brent C. Talbot, 1st ed. (New York, NY: Routledge, 2017), 83.

Most secondary and higher education music programs offer traditional band, choral, and orchestra ensembles. Depending upon the community, institutions may offer specialized programs such as mariachi, jazz band, steel drum, Gamelan, and percussion. College music educators face the challenge of embracing different skill sets while maintaining the aural tradition and incorporating western music fundamentals and techniques. For example, singing the stories of people foster language acquisition. Mariachi ensembles include a combination of western instrumentation such as the violin, trumpet, and guitar. The traditional Mexican instrumentation includes the *vihuela*, *arpa*, *guitarra de golpe*, and *guitarrón*. The overall sound of the mariachi evokes emotions of pride in Mexican heritage.¹⁰ Parents of students enrolled in mariachi programs frequently express gratitude that their children have opportunities to develop as whole people while connecting to their ancestral roots.¹¹

Statement of the Problem

Mariachi ensembles in education institutions and community groups have grown in popularity. Thus, there is a need to adopt a standard repertoire to align with curricula. Unfortunately, directors of mariachi ensembles who lack backgrounds in style, vocal pedagogy, and authentic instruments find it challenging to choose appropriate repertoire. Institutional mariachi programs vary in rigor. There are no resources to guide mariachi directors in augmenting lessons despite mariachi instructional guides, the growing number of musical arrangements, and methods. Having such resources would allow them to address students' deficiencies in musical skill sets. Despite the advancement of scholarly research, curriculum

¹⁰ “¡Que Viva El Mariachi! Music, Meaning, and Movimiento,” Smithsonian Folkways Recordings, accessed October 3, 2021, <https://folkways.si.edu/que-viva-mariachi-meaning-movimiento/latin-world/music/article/smithsonian>.

¹¹ Gloria Hillard, “Mariachi Gives Students Hope for Future,” NPR, February 1, 2009, <https://www.npr.org/templates/story/story.php?storyId=99798089>.

writing, and the adoption of educational mariachi programs in recent decades, limited resources exist to guide standard teaching and performing repertoire.

Statement of the Purpose

The principal purpose of this study was to compile standard teaching and performing repertoire guide for community college mariachi ensembles. The repertoire of various mariachi genres representing different regions of Mexico are distinguished. This study lessens the existing gap in scholarly writings relevant to collegiate mariachi education of teaching and performing repertoire.

Significance of the Study

Ethnomusicologist and professional mariachi artist Dr. Jose Torres-Ramos stated, “Although the *mariachi tradicional* maintains its oral performance transmission, the modern version has spawned a whole new generation of literate musicians, especially with its positioning in US schools.”¹² Salazar observed that there was resistance to including mariachi in arts education, and it was considered a low art form until educators began embracing the rich Mexican cultural representation, language, and musical value within mariachi.¹³ Performing and teaching mariachi requires different skill sets than traditional western music. One of the challenges for mariachi ensemble directors’ is programming standard repertoire while addressing the goals and objectives of the curriculum, complementing the diversity of musical and aural proficiency levels of the students in the ensemble. Torres-Ramos shares Salazar’s views on

¹² José R. Torres-Ramos, “Cultural Cognition: Teaching Mariachi Performance Practice,” Society for Ethnomusicology Student Newsletter Vol. 9, 2014, https://www.academia.edu/10103247/Cultural_Cognition_Teaching_Mariachi_Performance_Practice.

¹³ Amador Salazar, “Mariachi Music in San Antonio: The Construction of Cultural and Ethnic Identity in a Hybridized City” (thesis, University of Texas at San Antonio, 2017), 32-34.

lamenting the lack of rigor in collegiate programs and their high school graduates' lack of college readiness.¹⁴ The absence of national mariachi music standards at secondary and collegiate levels leaves the curriculum and repertoire subjective to directors' discretion.

Since the repertoire incorporates instrumental and vocal elements, another major challenge that mariachi directors face is providing vocal strategies for instrumentalists with no previous formal vocal instruction. The voice is an equally important instrument within the mariachi ensemble, often overlooked in mariachi education. Significant concerns for the voice part in mariachi include providing proper guidance on vocal strategies to prevent injury, singing with the appropriate style and technique. Randy Carrillo, a retired member of the esteemed Mariachi Cobre, stressed that students must learn the fundamentals of instrumental music and voice equally:

Don't get elementary school kids or middle school kids without any musical training, start trying to teach them mariachi music and singing, especially with some poor educator that got put in that position, who may not know that style of music or even have access to any of it. I've seen kids ruin their voices because they're going to go out there and sing their hearts out because this is the concept of how mariachis sing.¹⁵

Learning song interpretation, diction, and differentiating vocal techniques for the various mariachi genres are as vital as instrumental knowledge and skills. Unfortunately, some mariachi ensemble directors do not have adequate vocal backgrounds to implement appropriate vocal pedagogy. The art of singing is a form of language development and acquisition through song study. Exemplary mariachi ensemble develops posture, breathing, falsetto use, blending, and vowel unification by having the entire ensemble sing through the different vocalization sets to

¹⁴ Jose R. Torres-Ramos, "The University Mariachi Ensemble – Teaching Ethnomusicology Through Applied Performance" (paper presented at the Society for Ethnomusicology National Conference, November 11, 2016), 7.

¹⁵ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 83-84.

include various intervals, arpeggios, and registers. Dr. Noe Sanchez stresses that this practice must be consistent to improve ensemble singing and vocal intonation and sing repertoire in keys within the vocal range that compliments the performer's voice.¹⁶ Sanchez affirms that the art of singing is a form of language development and acquisition through song study.¹⁷

Staging also differentiates mariachi from traditional band, choir, and orchestra ensembles. While all ensembles have well-established staging practices, Sergio "Checo" Alonzo asserts that mariachi is more interactive with the audience with music memorized.¹⁸ At times, musicians switch instruments to cover all instrumental parts and accommodate vocal soloists. Mariachi is also differentiated from other musical traditions by lacking an official conductor on a podium in front of the mariachi directing them. Instead, section leaders may give the downbeats in mariachi to begin each piece.¹⁹

Neel discusses how K-12 school districts search for innovative ways to address English language acquisition for English learner students and equal access to education.²⁰ For example, implementing mariachi education in Clark County School District in Las Vegas, Nevada, increased academic attendance, achievement, collaborations with parents, school, and community while diversifying the district's fine arts department. Further benefits of mariachi

¹⁶ Noe Sanchez, "Teaching Vocal Technique To Mariachi Students," in *Foundations of Mariachi Education*, ed. William Gradante (Lanham, MD: Rowman and Littlefield Education, 2008), 153.

¹⁷ Ibid.

¹⁸ Sergio Alonzo, "Preparing for a Performance," in *Foundations of Mariachi Education*, ed. William Gradante (Lanham, MD: Rowman & Littlefield Education, 2008), 30-31.

¹⁹ Ibid.

²⁰ Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," 210-212.

supporting bilingual education include understanding language and musical concepts, social bonding, generational music transcending, and increased participation of extended families.²¹

Within the last twenty years, mariachi education progressed from curriculum development for middle and high school programs to fully realized music degree and teacher certification programs in higher education.²² As a result, mariachi can serve as pathways to higher education for students who otherwise would not pursue collegiate studies and credentials.²³ Despite recent progress in developing, implementing, and advocating mariachi education, there is still a gap in providing a recommended collegiate curriculum and a standard repertoire with genres. Incorporating a standardized repertoire that allows customization based on the ensemble's needs with vocal strategies for instrumentalists will benefit collegiate mariachi programs, especially for directors with limited mariachi and vocal knowledge and experience.

Statement of the Research Questions

This study began by surveying existing literature of Texas collegiate mariachi ensembles on standard repertoire and genre included in their curriculum. The primary research question for this study was: What are common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum? The secondary research question was: What specific tools and strategies can incorporate vocal techniques for instrumentalists singing in the mariachi ensemble?

²¹ Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," 210-212.

²² Salazar, "Mariachi Music as a Pathway to Higher Education in the United States."

²³ Ibid.

Statement of the Hypotheses

It was hypothesized that common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum include varied literature genres, broad skill set facilitation, and Mexican cultural engagement. Furthermore, it was hypothesized specific tools and strategies that can incorporate vocal techniques for instrumentalists singing in the mariachi ensemble include vocal training, singing demonstrations, and vocal diction.

Core Concepts

For mariachi directors to select appropriate repertoire, they must know the traditional mariachi instrumentation and voice assignments, standard mariachi genres and keys, their students' strengths and weaknesses, and students' vocal ranges and capabilities. The melody section of the mariachi comprises violins and trumpets. In contrast, the *armonia*, or accompaniment section, includes *guitarrón*, the six-stringed bass instrument, *vihuela*, the five-stringed small guitar type instrument, guitar, and *arpa*, the thirty-six-stringed diatonic harp. The instruments authentic to the mariachi are the vihuela, guitarron, and arpa. Mariachi vocals comprise solos, trios, and *coros*, choruses, within the music.

Mariachi's instrumental and vocal articulations differ from other traditional western European music. This includes bowings for violins, tonguing for the trumpets,²⁴ *manicos*, strumming patterns for the guitar and vihuela,²⁵ and placement for the vocals, chest versus head voice. Mariachi genres include *boleros*, *huapangos*, and variations of the *sones* and *rancheras*. The primary major keys include C, D, E, F, G, and A and B flat, while the minor key signatures are mainly in c, d, e, g, and a, because of the transposition of the trumpet and barred chords in

²⁴ Jose Hernandez, "Trumpet Techniques Masterclass" (presented at meeting of the National Mariachi Workshop for Educators, Las Vegas, NV, June 2015).

²⁵ Cristina Schreil, "Slow and Steady," *Acoustic Guitar*, October 2017, 48-49.

the *armonia*. Directors must know their students' strengths, weaknesses, and vocal ranges when considering repertoire selection and making the appropriate musical modifications to meet students' needs and showcase their full potential.

Often instrumentalists singing in the mariachi ensemble are unaware of basic vocal principles such as vocal hygiene, breathing, projection, diction, vowel modification, and appropriate vocalizations. Mariachi is a high art form highlighting rich cultural elements. Directors must be proactive in negating the perception of a low art form lacking rigor. Learning about the cultural inferences is equally vital as the musical and performance aspects, such as overcoming adversity in a cultural context.²⁶

Definition of Terms

The following definitions of terms aid the reader in understanding mariachi terminology.

***Abanico*.** Also known as *rasqueando*. A fan-like strumming technique on the *vihuela*, guitar, or *guitarra de golpe*.²⁷

***Armonia*.** The instrumental rhythm section of the mariachi, including the *guitarrón*, *vihuela*, *guitarra de golpe*, and *arpa*.²⁸

***Arpa*.** The diatonic-tuned thirty-two or thirty-six stringed-harp from Mexico.²⁹

***Bolero*.** Ballad structure in 4/4 meter, also associated with romantic texts and trio music.³⁰

²⁶ Leonor Xochil Perez, "Transgressing the Taboo: A Chicana's Voice in the Mariachi World," in *Chicana Traditions: Continuity and Change*, ed. Olga Najera-Chavez and Norma E. Cantu (Chicago, Illinois: University of Illinois Press, 2002), 159-161.

²⁷ Cruz, *The Art of Mariachi: A Curriculum Guide*, 11.

²⁸ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 93.

²⁹ Ibid.

³⁰ Cruz, *The Art of Mariachi: A Curriculum Guide*, 111.

Contratiempo. Syncopated off-beat.³¹

Copla. Four to six lined metrical rhyming stanza of *Mestizo* style music.³²

Curriculum. Lesson taught.³³

ESSA. Every Student Succeeds Act of 2015.³⁴

Grito. Yelling with emotion. Usually, *gritos* occur in rancheras and son jaliscienses.³⁵

Guitarra de Golpe. The five-stringed guitar-type instrument is authentic to Mexico.³⁶

Guitarrón. The six-stringed bass instrument authentic to Mexico is also referred to as the heart of the ensemble.³⁷

Huapango. Literally “on top of the wood.” Musical style from Northeastern Mexico often ornamented with *falsestos* written in either 6/4 or 3/4 meter. Originally performed with two guitars and violin.³⁸

Jarabe. Literally “Syrup.” Musical style includes transitioning to multi-meters, from 6/8 to 3/4 to 2/4, from the *mestizo* culture of Mexico.³⁹

Joropo. Musical style with Caribbean influences written in 3/4 meter often shifting into 6/8 with syncopated rhythms in the *armonia*.⁴⁰

Manico. Strumming pattern for the *armonia* section.⁴¹

³¹ Cruz, *The Art of Mariachi: A Curriculum Guide*, 112.

³² Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 95.

³³ Cruz, *The Art of Mariachi: A Curriculum Guide*, 112.

³⁴ Ibid.

³⁵ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 95.

³⁶ Cruz, *The Art of Mariachi: A Curriculum Guide*, 112.

³⁷ Ibid.

³⁸ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 96.

³⁹ Ibid.

⁴⁰ Ibid., 96.

⁴¹ Cruz, *The Art of Mariachi: A Curriculum Guide*, 113.

Mestizo. The blending of Indigenous American, African, and Western European cultures during colonial times.⁴²

NCLB. No Child Left Behind Act of 2002.⁴³

Pasodoble. Literally “bullfight.” The musical style is written in 4/4 meter, shifting to 2/4 meter.⁴⁴

Pedagogy. The art and method of teaching.⁴⁵

Primera. The tonic chord of said key.⁴⁶

Ranchera Polca. The musical style is written 2/4 meter as an upbeat tempo with European influences.⁴⁷

Ranchera Lenta. The musical style is written in 2/4 meter as a slow tempo.

Ranchera Valseada. The musical style is written in 3/4 meter as a waltz.

Segunda. The dominant seventh chord of said key.⁴⁸

Son Jaliscience. The musical style was written in 3/4, shifting to 6/8 at times from Jalisco, Mexico.⁴⁹

Tercera. The subdominant chord of said key.⁵⁰

⁴² Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 97.

⁴³ Cruz, *The Art of Mariachi: A Curriculum Guide*, 113.

⁴⁴ Ibid., 114.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 97.

⁴⁸ Cruz, *The Art of Mariachi: A Curriculum Guide*, 114.

⁴⁹ Ibid.

⁵⁰ Ibid., 115.

Vihuela. The five-stringed guitar-type instrument is authentic to Mexico with rounded backing.⁵¹

Chapter Summary

Half a century ago, mariachi education began as after-school programs and grew into today's fully realized music curricula and collegiate degree programs. Mariachi embraces Western European, Caribbean, and Indigenous influences in its music and culture. Challenges that mariachi directors encounter include programming appropriate teaching and performing repertoire with aligning goals and objectives addressing the musical diversity within the ensemble and providing students real-world performance experiences. Higher education institutions offer students the opportunity to pursue college degrees, bolster language acquisition, and increase student enrollment through mariachi studies.⁵²

The purpose of this research was to compile a recommended repertoire setlist of standard teaching and performing repertoire aligning with a curriculum that is well balanced with various genres and compliments students' musical and stage performance skill sets. Specified characteristics of standard teaching and performing repertoire include varied literature genres, facilitating varied skills, and Mexican cultural engagement. This study also examined vocal strategies for instrumentalists singing in the mariachi ensemble to guide directors who have not formally studied vocal pedagogy. This study may guide mariachi directors with backgrounds in music traditions other than mariachi, lessening the gap for scholarly writings of mariachi education in general and at the collegiate level.

⁵¹ Cruz, *The Art of Mariachi: A Curriculum Guide*, 115.

⁵² Lechuga and Schmidt, "Cultural Straddling: The Double Life as a Mariachi Educator," in *Marginal Voices in Music Education*, ed. Brent C. Talbot, 83.

CHAPTER TWO: LITERATURE REVIEW

The review of related literature serves as a background for the study. Four major themes emerged: Mexican cultural elements; diversity, equity, and inclusion in education; the state of mariachi education; and the limited publications of mariachi music. The first section discusses Mexican cultural features incorporated in mariachi music. The second section explores diversity, equity, and inclusion in music education. The third section describes the state of mariachi education in the United States from its inception to its current status in the community, K-12, and higher education. The final section discusses limited publications of mariachi music, directors scoring arrangements, and customizing the arrangements to the needs of the mariachi. These factors relate to standard repertoire recommendations and vocal strategies for instrumentalists singing in the mariachi.

Cultural Elements

Educators must include the cultural origins of mariachi music from rural Mexico, the evolution of mariachi instrumentation, nationalistic and commercialization elements, and media attention for mariachi.⁵³ The mariachi tradition thrives in the United States, especially in the Southwestern region. Immigration patterns continue to spread the awareness of mariachi cultural elements. Mariachi further solidified itself as the musical symbol of Mexican nationalism with the US Chicano movement in the 1960s and 1970s. Chicano research institutes such as one in Los Angeles, California, the Tejano Museum in Alice, Texas, and the San Benito, Texas,

⁵³ Sylvia Clark, "Mariachi Music as A Symbol of Mexican Culture in the United States," *International Journal of Music Education* 23, no. 3 (2005): 227-237.

Narcisco Martinez Cultural Arts Center promote and preserve the Mexican culture and music through community collaborations.⁵⁴

Mariachi pioneers like Rebecca Gonzalez and Laura Sobrino forged pathways for women to have a voice in the mariachi, known primarily as a male-dominated tradition.⁵⁵ The Women in Mariachi Music art exhibit project empowers and promotes women in mariachi. Through this project, Dr. Leonor Xochitl Perez shares her educational journey on mariachi music's healing, identity, and expressive properties.⁵⁶ Perez expresses that culture can be "a creative process through which performers and performances...acting out and challenge aesthetic conventions and social values."⁵⁷ Along with her mariachi colleague Laura Garciascano Sobrino, she developed a website for women in mariachi to register themselves as acknowledged female mariachi.

Two pioneer mariachi women from Northern California, Barbara Perez-Diaz and Rebecca Gonzalez, incorporate transnational aspects of nationalism in folk music.⁵⁸ Both Perez-Diaz and Gonzalez embrace their Mexican roots through music. As American mariachi musicians from California, they were the first to perform mariachi professionally in the 1970s. Even though more women perform in all-female and coed mariachi ensembles, men direct most mariachi groups. For example, Mariachi Reyna de Los Angeles is directed by Jose Hernandez,

⁵⁴ Clark, "Mariachi Music as A Symbol of Mexican Culture in the United States," 227-237.

⁵⁵ Ibid., 231.

⁵⁶ Sylvia Mendoza, "Women in Mariachi Music: An Untamed Spirit," *The Hispanic Outlook in Higher Education* 24, no. 10 (February 24, 2014): 15-17.

⁵⁷ Perez, "Transgressing the Taboo: A Chicana's Voice in the Mariachi World," in *Chicana Traditions: Continuity and Change*, 159.

⁵⁸ Cynthia Reifler Flores, "Women Pioneers of Mariachi in California. The Cultural and Transnational Implications," *Journal of Theatricalities and Visual Culture*, 2017.

who determines the direction of the ensemble. As decided by the male directors, Perez-Diaz has commented on female mariachi ensembles' repertoire focused on boleros and ranchera genres.

San Antonio, Texas, identifies as a hybrid city that blends Mexican and Texan cultures and music.⁵⁹ For example, mariachi vocalist Sebastien de la Cruz performed the National Anthem dressed in his mariachi *traje de charro* for the San Antonio Spur's basketball game, representing his dual identity as a Mexican-American. The expanded mariachi curriculum in the San Antonio area includes the preservation of Mexican cultural and ethnic elements through musical studies.⁶⁰ More women are involved in mariachi throughout the San Antonio area as leaders. Modern technology aids in promoting and maintaining music and culture.⁶¹

As music technology advanced in the 1930s, radio shows featured artists on live broadcasts or recording playbacks, thus spreading their music worldwide.⁶² More mariachi artists were crossing over into the film industry with the advancement of sound added in movies. Thus, 1930 to 1960 became known as the golden age for Mexican cinema, romanticizing the solo vocalist role.⁶³ Sheehy speaks of the mariachi culture, the modern mariachi sound, the social life of mariachi, the commercialization of mariachi, and mariachi as a social change agent.⁶⁴ He discusses mariachi's cultural, social, political, and musical constructs for students, mariachi educators, and the community to further comprehend these elements.⁶⁵

⁵⁹ Salazar, "Mariachi Music in San Antonio: The Construction of Cultural and Ethnic Identity in a Hybridized City," 85.

⁶⁰ Ibid., 85-88.

⁶¹ Ibid., 23-81.

⁶² Janet L. Sturman, *The Course of Mexican Music* (New York, NY: Routledge, Taylor et Francis Group, 2015), 162-186.

⁶³ Ibid.

⁶⁴ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, vii-ix.

⁶⁵ Ibid.

Jessica Suarez's written narrative and recital program notes describe her musical development throughout her youth into a successful professional female mariachi artist and program notes complimenting her master's music recital.⁶⁶ She discusses the struggles of equity as a female mariachi and how her project further contributes to Chicana/o studies. The location for Suarez's recital at the Chicano House created an authentic and intimate environment for the audience to gain the whole cultural experience.⁶⁷ The programmed music features diverse mariachi genres, accompanied by well-respected mariachi artists, with an Afro-Peruvian trio on her final musical selection. Carlos Castaneda Lechuga, a mariachi trumpet player, performed Czardas in his final jury from Arizona State University through the encouragement of his studio professor, receiving a standing ovation from the brass faculty at the end of his performance. Like Suarez and Lechuga, more and more contemporary music majors incorporate mariachi elements into their juries and recitals.

Soto connects formal music learning to home musical cultures for equity, inclusion, and a multi-cultural collegiate educational experience.⁶⁸ Her targeted study includes Mexican American students and Western European traditional classical and Mexican music educators. "Facilitating multi-musicality at the university level would serve as a model of how secondary school programs and community music ensembles could be structured to serve the needs of all who participate."⁶⁹ Strategies for changing between traditional western music and mariachi include taking applied lessons in both genres to facilitate better transitions of the two genres,

⁶⁶ Jessica Suarez, "Fina Estampa: A Musical Journey through Mexico" (thesis, California State University, 2017), iv.

⁶⁷ Ibid., 33.

⁶⁸ Amanda C. Soto, "Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students," *Texas Music Education Research*, (2018), 32-57.

⁶⁹ Ibid., 55.

using fundamentals to prevent injury, and implementing warm-ups and learning practices appropriate for the genre.⁷⁰ Soto recommends that instructors provide a variety of genres in the curriculum to attract diverse talent for cultural connections, open pathways for earning music degrees and counting mariachi as a major ensemble credit. She further recommends additional financial and academic support for students transferring from community colleges to universities.⁷¹

Born and raised in Tucson, Arizona, Grammy-award rock, country, and Latin artist Linda Ronstadt shares her musical inspirations and eclectic musical background that shaped her career while promoting her *Canciones de Mi Padre* collection.⁷² Ronstadt's family provided a rich musical environment to foster her love for music. Listening to popular radio shows featuring Rosemary Clooney, the Metropolitan Opera, or live music-making with family members attributed to her musical influences. *Canciones de Mi Padre* includes cultural elements of Ronstadt's Mexican roots and falsetto phrasing singing style like *ranchera* artist Lola Beltran. Ronstadt's soft, lyrical singing style is a common characteristic of her popular English ballads and the mariachi *boleros romanticos*.⁷³ Other music influences include the Carter Family, Dolly Parton, and Grand Ole Opry honoraries.⁷⁴

The *son jarocho*, the Mexican regional dance, music, and poetic tradition, and *fandango*, a community music celebration, are utilized to bridge the community among Mexican and Non-

⁷⁰ Soto, "Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students," 55.

⁷¹ Ibid., 52-55.

⁷² Christian John Wilkane, "Back to Blue Bayou: An Interview with Linda Ronstadt," *PopMatters*, September 15, 2017.

⁷³ "Linda Ronstadt," Encyclopedia Britannica (Encyclopedia Britannica, Inc.), accessed June 6, 2021, <https://www.britannica.com/biography/Linda-Ronstadt>.

⁷⁴ Christian John Wilkane, "Back to Blue Bayou: An Interview with Linda Ronstadt."

Mexican musicians in New York City.⁷⁵ The *son jarocho* and *fandango* dances are intricately percussive. “Both professional and amateur groups do educational outreach performances to teach and disseminate *son jarocho* and Mexican culture in public schools.”⁷⁶ The *son jarocho* is a familiar mariachi genre performed by educational and community mariachi ensembles. Elements of the *son jarocho* are participatory, fostering community building and revitalization in New York since the 1970s.⁷⁷

Diversity, Equity, and Inclusion

Incorporating a mariachi program in education supports language acquisition, cultural preservation and studies, and increased focused discipline.⁷⁸ Alekna’s research provides insights into music students’ experiences in equity and inequity in music education, diversity, and inclusion.⁷⁹ She asserts that leaders of institutions can adopt an institutional and personal commitment to implementing justice and equity in education. Furthermore, Alekna holds that music scholars can advocate for change for decision-making, becoming inclusive of diverse voices. Students actively become change agents for justice in their education.⁸⁰

Neel addresses school districts meeting the needs of growing Hispanic populations through arts education programs such as mariachi to support language acquisition, musical skills, and student success.⁸¹ One out of ten public school students are English language learners with

⁷⁵ Emily J. Williamson, “The Son Jarocho Revival: Reinvention and Community Building in a Mexican Music Scene in New York City” (dissertation, City University of New York, 2018), iv.

⁷⁶ Ibid.

⁷⁷ Ibid., 259.

⁷⁸ Clark, “Mariachi Music as A Symbol of Mexican Culture in the United States,” 231-233.

⁷⁹ Mallory Afton Alekna, “Moving from Inclusion to Equity: Counterstories of Collegiate Music Students and Their Institution’s Stories in Dialogue.” (dissertation, Arizona State University, 2021), i.

⁸⁰ Ibid., 109-212.

⁸¹ Neel, “Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy,” 208-219.

Spanish as their primary language. Arts education supports language acquisition, overall academic and student attendance gains while building musical skill sets.⁸² Mariachi education programs in the schools increased parental, family, and community involvement in the schools. For example, in Las Vegas, Nevada, Clark County saw increased community-school collaborations by implementing mariachi programs.⁸³

The Every Student Succeeds Act (ESSA) grew out of the 1965 Elementary and Secondary Schools Act. The goal of ESSA is to provide a complete educational opportunity.⁸⁴ President Bush modified the Act to the No Child Left Behind in 2002, followed by President Obama in 2015 to the present-day ESSA. Highlights of ESSA include increased access to high-quality educational programs requiring accountability for positive interventions for increased student achievement and graduation rates.⁸⁵ ESSA implementation is now included in the required curriculum and financially supported through government funding.

The benefits of embracing mariachi education include increasing enrollment in the arts programs, improved academic achievement and language acquisition, community collaborations, and motivations.⁸⁶ Partners in education provide additional support for students.⁸⁷ Ethnomusicology, an emerging field, provides an avenue for embracing music and cultural

⁸² Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," 208-212.

⁸³ *Ibid.*, 217-218.

⁸⁴ "Every Student Succeeds Act of 2015, S. 1177, 114th Cong., Pub. L. No. 114-95, § 114, Stat 1802," 2015, <https://www.congress.gov/114/plaws/publ95/PLAW-114publ95.pdf>.

⁸⁵ *Ibid.*

⁸⁶ "Press Release - Music Teachers Can Expand the Borders of Their Classrooms with New Guide to Teaching Mariachi," NAFME, April 17, 2008, <https://nafme.org/press-release-music-teachers-can-expand-the-borders-of-their-classrooms-with-new-guide-to-teaching-mariachi/>.

⁸⁷ Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," 208-219.

studies, inclusion, diversity, and equity.⁸⁸ Online recourses are available to incorporate world music into the curriculum. Collaborations between communities and schools in promoting ethnomusicology are vital in promoting acceptance of cultures and relationship development.⁸⁹

Soveranes's study spotlights two all-female mariachi ensembles in the Southwest in which she was a member and their struggles of attaining professional reputation of equal recognition of their male counterparts based on their musicianship.⁹⁰ She documents experiences with Mariachi Buenaventura from Santa Fe, New Mexico, and Mariachi Margaritas from Brownsville, Texas, challenging patriarchal values in a male-dominated tradition. Soveranes examines the mariachi canon and female autonomy and identity within the mariachi community and her personal experiences, declaring:

Over twenty-five years have passed since the first all-female mariachi group here in the United States, yet many aspects of the female canon are controlled by men. However, a feminine mariachi identity is still promoted in various unconventional ways.⁹¹

Women of diverse ethnic backgrounds comprise and direct both mariachis. The repertoire complements the voice ranges and timbre for each ensemble.

State of Mariachi Education

With mariachi as an aural tradition passed down generationally, formal mariachi curricula increasingly developed in the public, private, and higher education sectors within the past twenty years.⁹² Curriculum guides and methods contributed by Nevin, Sanchez, Gradante, and Cruz are

⁸⁸ Patricia Shehan Campbell, "At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion," *Arts Education Policy Review* 121, no. 3 (April 2020): 106-110.

⁸⁹ *Ibid.*, 110.

⁹⁰ Erika J. Soveranes, "'La Reyna Es El Rey': Expressions of Gender Identity by Female Mariachis in the Southwest" (Thesis, University of Texas Rio Grande Valley, 2017), iii.

⁹¹ *Ibid.*, 32.

⁹² Clark, "Mariachi Music As A Symbol of Mexican Culture in the United States," 231-237.

a few resources developed within the past twenty years to aid the mariachi educator in their instruction. Nevin provides mariachi educators an overview of mariachi history and development, extensive mariachi trumpet technique and style, common mariachi genres, the current state of mariachi, and futuristic visions to aid the mariachi educator.⁹³ Sanchez's curriculum guide, found on the Texas Association of Mariachi Educators' (TAME) website, includes essential elements, goals and objectives, sample syllabi, resources for the mariachi educator, and how to utilize the tools provided for the best positive student outcomes.⁹⁴ TAME's other resources include curriculum scope and sequencing, mariachi harp curriculum, essential elements, and beginner music.⁹⁵

Gradante shares materials, methods, and resources for the foundations of mariachi education. According to Sheehy, Gradante's resources are "...giant step in closing the gap between the dream and the reality of excellence in mariachi education."⁹⁶ Gradante's material includes resources for developing a program. Many well-respected mariachi artists and educators support him in this mission. Notable contributors include: Dr. Noe Sanchez, Mark Fogelquist, Sergio "Checo" Alonso, John A. Vela, Mack Ruiz, Steve Carrillo, Javier Trujillo, Marcia Neel, and Richard Carranza.⁹⁷

Cruz's curriculum guide includes: Texas Essential Knowledge and Skills goals and objectives; a brief history of Mexican music; fingering charts for the *guitarron*; *manicos* for the

⁹³ Jeff Nevin, *Virtuoso Mariachi* (Lanham, MD: University Press of America, 2002).

⁹⁴ "Texas Association of Mariachi Educators," Texas Association of Mariachi Educators, accessed October 3, 2021, <https://www.tamemariachi.com/>.

⁹⁵ Ibid.

⁹⁶ William Gradante, *Foundations of Mariachi Education* (Lanham, MD: Rowman & Littlefield Education, 2008), vii.

⁹⁷ Ibid.

armonia section: *vihuela*, *guitarra de golpe*, guitar; basic chord progressions for the *armonia*; sample lessons; and a glossary. Cruz reaffirms applying modifications as appropriate for the mariachi style to established music standards on state and national levels.⁹⁸

These authors highly recommend mariachi directors attend mariachi conferences to further the development of excellent mariachi pedagogical practices and performance. Like the Tucson and Las Cruces International Mariachi Conference, also known as LCIMC, Mariachi conferences preserve and bring awareness of Mexican culture, history, language, and people through music and dance.⁹⁹ Conferences and organizations such as LCIMC, TAME, and TMEA are examples of mariachi resources for learning opportunities, obtaining curriculums and music, and collaborating with consultants for customized music scores. Attending masterclasses at conferences enables the director to network with like-minded people, find solutions to program issues, share knowledge with peers, make essential connections, and foster continuing education.¹⁰⁰ States and national music education organizations, such as TMEA, TAME, and the National Association for Music Education, also known as NAFME, provide additional curricular and advocacy resources for educators, students, families, and communities.¹⁰¹

Eunice Aparicio from Flor Toloache studied with several guitar instructors throughout Mexico, where the learning is primarily aural.¹⁰² Aparicio provides practice strategies such as analyzing the nuances of the *sones*, practicing the *manicos* slowly and gradually working up to

⁹⁸ Cruz, *The Art of Mariachi: A Curriculum Guide*, 110.

⁹⁹ Marcus H. Royo, "The History and Evolution of Mariachi in Las Cruces," *Las Cruces Sun-News*, November 10, 2010, 5.

¹⁰⁰ Hernandez, "Trumpet Techniques Masterclass."

¹⁰¹ "Mariachi Huenachi on Capitol Hill," NAFME, December 19, 2017, <https://nafme.org/mariachi-huenachi-on-capitol-hill/>.

¹⁰² Cristina Schreil, "Slow and Steady," *Acoustic Guitar*, October 2017, 48-49.

performance tempo, choosing guitar accessories that will enhance the performance, and focusing on the wrist and finger placement posturing.¹⁰³ Implementing the analysis of the song's form, harmonic progression, and the poetic idea of the text in the classroom rehearsal aids in teaching expressive performance.¹⁰⁴ Since mariachi comprises instrumental and vocal genres, diction and song interpretation are often neglected. Therefore, understanding the nuances of various mariachi genres is critical for proper genre interpretation.

Mariachi education in the curriculum among Latin American communities became popular due to the positive academic and social effects of embracing cultural studies. Garibay explored formal, informal, and hybrid pedagogical approaches in the United States public schools.¹⁰⁵ One of the model secondary mariachi programs includes Nevada's Clark County School District, which began in 2002 with approximately two hundred and fifty students and now boasts over three thousand since its inception.¹⁰⁶ Garibay's study contributes to validating a hybrid approach to teaching mariachi, incorporating traditional music fundamentals with developing aural skill sets specifically for mariachi, leading to prescribed repertoire studies. Hilliard validates Garibay's analysis of embracing both Western European and Indigenous music and cultural pedagogical practices.¹⁰⁷

Neel states, "Texas State University in San Marcos offers a Mariachi Teaching Certificate within the music education program, but in general, mariachi programs at universities

¹⁰³ Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," 208-219.

¹⁰⁴ James L. Byo, "Applying Score Analysis to a Rehearsal Pedagogy of Expressive Performance," *Music Educators Journal* 101, no. 2 (2014): 76-82.

¹⁰⁵ Garibay, "Towards A Hybrid Approach to Mariachi Education-Bridging the Gap Between Formal and Informal Transmission of Musical Culture," ii.

¹⁰⁶ Ibid.

¹⁰⁷ Gloria Hillard, "Mariachi Gives Students Hope for Future," NPR (NPR, February 1, 2009).

exist as clubs rather than as curriculum.”¹⁰⁸ She provides insights in filling the gaps of preparing pre-service and in-service music educators to teach mariachi and publishers providing materials for the curriculum.¹⁰⁹ Lechuga and Schmidt recount the double life Lechuga experienced as a mariachi musician and music education student under Schmidt.¹¹⁰ Lechuga’s unique cultural and musical background of classical and mariachi assimilates the best of both worlds for diversified instruction.¹¹¹ Lechuga came full-circle, beginning as a music student and mariachi, then college music major, and finally a mariachi music educator and musician.

Mariachi music can serve as a pathway incorporating more Latin American students into higher education. Salazar describes the advancement mariachi music made in the United States higher education system through the Bilingual Education Act, Chicano Civil Rights Movement, and promotion of ethnomusicology.¹¹² As more Latinos serve on K-12 school boards, the demand for mariachi education increased, increasing the demand for higher education for mariachi programs offering teacher certification opportunities in degree plans.¹¹³ Universities such as the University of North Texas, Texas State University, and the University of Texas-Rio Grande Valley have mariachi certification programs. With the collaboration of music educators, ethnomusicologists, and professional mariachi artists, the fruition of expanding comprehensive collegiate mariachi degree plans to other institutions is possible.¹¹⁴

¹⁰⁸ Neel, “Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy,” 208-219.

¹⁰⁹ Ibid.

¹¹⁰ Lechuga and Schmidt, “Cultural Straddling: The Double Life as a Mariachi Educator,” in *Marginal Voices in Music Education*, ed. Brent C. Talbot, 80-98.

¹¹¹ Ibid.

¹¹² Salazar, “Mariachi Music as a Pathway to Higher Education in the United States.”

¹¹³ Ibid., 2.

¹¹⁴ Ibid., 3.

Smith explores the relationship between mariachi education and student achievement, engagement, and academic outcomes in Texas, Oregon, and California secondary schools. Her study established a foundation for continued research on how mariachi education influences positive student outcomes.¹¹⁵ Mariachi studies connect schools and communities among the expanding Latino populations.¹¹⁶ Liu shares similar views that participation in mariachi programs enhances overall academic performance through cultural and community relationships.¹¹⁷ Mariachi education included in the school curriculum provides a pathway for Mexican American students to feel they belong in their educational environment.

Torres-Ramos describes the shift towards a formal virtuoso performance away from the cultural and folk aspects of university mariachi ensembles for the sake of recognition as a legitimate music curriculum.¹¹⁸ As a result, Mariachi education in schools and higher education developed over the past four decades. The aesthetics and philosophy of mariachi are equally critical in further developing the future of mariachi education.¹¹⁹ Torres-Ramos writes:

Mariachi's traditional forms of transmission and performance practice are altered as formal curricula shift it from an oral tradition to written, marginalizing its defining socio-cultural, historical, and musical constructs to conform with the dominant paradigm.¹²⁰

¹¹⁵ Victoria Lynn Smith, "The Influences of a Mariachi Education on Student Perceptions of Academic Achievement, Academic Attainment, and Student Engagement" (dissertation, University of the Pacific, 2018), 6.

¹¹⁶ *Ibid.*, 7-8.

¹¹⁷ Liu, "The Impact of Mariachi Education on Academic Achievement in Tucson High Magnet School and Pueblo Magnet High School," 8.

¹¹⁸ Torres-Ramos, "The University Mariachi Ensemble – Teaching Ethnomusicology Through Applied Performance."

¹¹⁹ *Ibid.*

¹²⁰ Jose Torres-Ramos, "Conceptualizing Mariachi Within Post Modern Music Education," Academia.edu, 2014, https://www.academia.edu/6735575/Conceptualizing_Mariachi_within_Post_Modern_Music_Education.

Torres-Ramos further explores the challenges of formal mariachi education imagined in music education.¹²¹ Without knowing the cultural elements of mariachi, American mariachi educators can miss the authentic mannerisms of proper song interpretation.¹²²

Ricketts's study entails program status, pedagogical practices, and activities of mariachi as a musical genre from fourteen mariachi educators throughout Texas.¹²³ The participating mariachi educators elaborated on cultural importance and awareness embedded in the musical studies. One of the many implications from Rickett's study suggests higher education should offer teacher preparation in mariachi as they enter the workforce, where future music educators may be assigned to teach mariachi.¹²⁴ Munguia's study examines the frequency of educational programs incorporating the *son jaliscience* mariachi genre in performance and competition and the performance techniques incorporated.¹²⁵ Mungia concluded the relationship between the *son jaliscience* taught's low frequency and the son jaliscience played in concert and competition with school mariachi ensembles.¹²⁶

Limited Publications of Printed Mariachi Music

Established music publishers such as Alfred, Hal Leonard, Kjos, and West, provide printed sheet music and many other music education resources. However, sheet music and other

¹²¹ Jose Torres-Ramos, "Conceptualizing Mariachi Within Post Modern Music Education," Academia.edu, 2014, https://www.academia.edu/6735575/Conceptualizing_Mariachi_within_Post_Modern_Music_Education.

¹²² Torres-Ramos, "Cultural Cognition: Teaching Mariachi Performance Practice."

¹²³ William Kenneth Ricketts, "Mariachi as a Music Education Genre: A Study of Program Status, Pedagogical Practices, and Activities" (dissertation, Boston University, 2013), iv.

¹²⁴ Ibid., 112.

¹²⁵ Munguia Ricardo Daniel, "The Impact of Mariachi Instructional Programs on the Son De Mariachi Among Student Mariachi Ensembles" (dissertation, California State University, 2018), 104.

¹²⁶ Ricketts, "Mariachi as a Music Education Genre: A Study of Program Status, Pedagogical Practices, and Activities," iv.

educational resources for mariachi from the preceding companies are limited. Therefore, many directors score arrangements for their mariachi ensembles or hire an arranger familiar with the mariachi style and customize the sheet music to meet the needs of their current students. Customizations may include key signatures to compliment the vocalists singing ranges, simplifying or augmenting melodic passages for the trumpet and violin sections. Other mariachi arrangement customization considerations include *manicos* for their *armonia* section and the level of musical proficiency of their *guitarronero*.

Another consideration of mariachi sheet music is the availability of a complete director's score with all parts transcribed, including the vocal line accurately notated with text. Resources such as Mariachi Unlimited, Virtuoso Mariachi, and Mariachi Education Press, provide printed directors scores, individual instrumental and vocal parts. John Vela, the owner of Mariachi Unlimited, states:

Quality sheet music for the school mariachi since 1990. At Mariachi Unlimited, we take pride in what we have to offer. Each arrangement is graded and arranged with the student in mind. Our selections vary from original pieces to arrangements of traditional songs.¹²⁷

Listed in the digital catalog are the song title, type, key signature, level of difficulty, and pricing. A song sample is displayed when clicking on the hyperlink.¹²⁸

Dr. Jeff Nevin demonstrates his expertise in music composition and arranging with the Mariachi Mastery collection in his Virtuoso Mariachi website under the Mariachi Education tab:

¹²⁷ "Mariachi Unlimited," Mariachi Unlimited, accessed December 4, 2021, <https://www.mariachiunlimited.com/>.

¹²⁸ Ibid.

Each of the twelve chapters features warm-ups, melodic and rhythmic exercises designed to teach aspects of the unique mariachi style-from *rancheras* to *boleros*, through *sones* and *huapangos*...through this fully bilingual method.¹²⁹

The other collection, *Mariachi Mastery Songbook*, can be used with the Mariachi Mastery or as a separate repertoire collection of thirty-six songs to include instrumental, vocal, Christmas, and accompany Ballet Folklórico. Nevin also arranges music upon contact request.

Elliot and Alejandra Johnston founded Mariachi Education Press and the International Journal of Mariachi Education in 2021. Mariachi Education Press collection includes 50 *Mariachi Etudes for Violin* in two volumes, *Milanov Method* for violin and viola in three volumes, and the *Mariachi Trumpet Method* in three volumes. Vocal strategies are incorporated within the Milanov and trumpet method books.¹³⁰ Despite these resources, state and local school mariachi competition rules regarding providing authentic original scores, and a defined PML list for the director to select music from, are not as concrete as the Texas UIL band, orchestra, and choir competitions. In addition, vocal assignments and the difficulty level of specified repertoire genres for competitions are subjective per the arrangement.

Literature Review Summary

Four main themes emerged from the literature: the Mexican cultural elements; diversity, equity, and inclusion in mariachi and education; the state of mariachi education; and limited publications of mariachi music and resources. Mexican cultural factors include the history and development of the mariachi, pioneering women creating a pathway for future opportunities for female mariachi students and artists that previously were not provided the same professional

¹²⁹ “Mariachi Educational Resources,” Virtuoso Mariachi, accessed December 4, 2021, <https://virtuosomariachi.com/mariachi-educational-resources/>.

¹³⁰ “Mariachi Education Press LLC,” Mariachi Education Press LLC, accessed December 4, 2021, <https://mariachieducationpress.com/>.

courtesies as their male counterparts, and the institutionalization of mariachi education. Diversity, equity, and inclusion elements include diversity in demographics and music backgrounds, equitable access to quality education for all students, and inclusion of cultural studies in the school curriculum. Developments of music coalitions and support from organizations such as TAME, TMEA, others provide valuable resources for mariachi educators at all instructional levels, in addition to collaborations with higher education, the community, and national education initiatives.

Within the past ten years, more music majors incorporated a segment of mariachi repertoire into their undergraduate and graduate recitals.¹³¹ Collegiate mariachi students may face institutional credit issues when transferring to other institutions that may not have a mariachi program. Colleges often consider core ensembles the band, choir, and orchestral ensembles, while mariachi, jazz band, chamber, and other auxiliary ensembles are considered secondary. Increasing mariachi music score and method book publications helped define mariachi technique and nuances in performance. For example, Cruz's curriculum guide provides the grade-level Texas Essential Knowledge and Skills (TEKS), sample lessons, a history of Mexican music, mariachi music theory with fingering charts of authentic instruments, and a glossary of mariachi terms.¹³²

Gradante provides another resource with diverse contributors sharing their specialties on developing a new mariachi program, mariachi advocacy, and performance preparations.¹³³ The contributing mariachi educators and professional artists providing their knowledge and expertise

¹³¹ Prudence L. Carter, "Straddling Boundaries: Identity, Culture, and School," *Sociology of Education* 79, no. 4 (2006): 85.

¹³² Cruz, *The Art of Mariachi: A Curriculum Guide*, 14-115.

¹³³ Alonzo, "Preparing for a Performance," in *Foundations of Mariachi Education*, ed. William Gradante, 25.

include Dr. Noe Sanchez, curriculum development and planning; Mark Fogelquist, repertoire arranging and selection; Sergio “Checo” Alonso, performance preparations and harp methods; John Vela, beginning *guitarron* methods; William Gradante, *armonia* masterclass; Mack Ruiz, violin methods; Steve Carrillo, trumpet methods; Javier Trujillo and Marcia Neel, district initiatives; Richard Carranza, music literacy, advocacy, and active learning strategies.

None of these sources adequately addressed a standard repertoire or what genres should be included in mariachi education programs. Limited publications of printed mariachi music place the mariachi director to decide on hiring an arranger to customize the music scores to the student’s needs, arrange the music themselves, utilize printed music available, or teach the students to learn the music by ear. Furthermore, there is a distinct gap in vocal pedagogical material written for the mariachi directors with instrumental backgrounds.

CHAPTER THREE: METHODS

The following chapter includes the methods design, research plan, questions, hypotheses, and procedures for identifying common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum, and specific tools and strategies that can incorporate vocal techniques for instrumentalists singing in the mariachi ensemble.

Design

The study used an explanatory sequential mixed methods design.¹³⁴ Qualitative research addressed the primary research question. The findings from the primary research question were explored by qualitative methods to address the second research question. The study began with a qualitative research phase that explained existing literature for compilation. The data were then analyzed and the results were used in the second quantitative phase.¹³⁵

The primary and secondary research questions entailed the compilation of existing literature from seven Texas collegiate mariachi programs and related literature. The primary research question investigated standard teaching and performing repertoire and implemented modifications in collegiate mariachi ensembles' music per student needs. The fields for each piece included genre, song title, type, and college institution. Secondary considerations included composer, key signature, meter, tempo indications, musical and cultural concepts, and poetic ideas. The secondary research question further addressed commonalities and differences amongst the mariachi directors in addressing vocal strategies for instrumentalists.

¹³⁴ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publications, Inc, 2018), 15.

¹³⁵ Ibid.

Research Plan

There is a gap in the scholarly literature pertaining to standard repertoire and implementing vocal strategies for instrumentalists in Texas collegiate mariachi programs. Creswell described explanatory sequential mixed methods as conducting quantitative research, analyzing the data, then building on the results to further explain with qualitative research.¹³⁶ Repertoire lists, syllabi, and other existing literature were analyzed for commonalities and differences in curriculum, recommended repertoire study, and vocal strategies for instrumentalists.¹³⁷ This study contributes to the community and educational institutions' collaboration and advocacy efforts by analyzing data for implementing and improving mariachi curricula and celebrating the Mexican heritage.¹³⁸

Research Questions and Hypothesis

The primary research question asked: What are common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum? The secondary research question asked: What specific tools and strategies can incorporate vocal techniques for instrumentalists singing in the mariachi ensemble? This study assumed that collegiate mariachi directors understand the different genres of mariachi, articulations for each instrumental section and vocals, the interpretation of the song for non-native Spanish speakers, and repertoire appropriate for the performance occasion.

The primary hypothesis was: Common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum include varied literature

¹³⁶ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 15.

¹³⁷ Ibid.

¹³⁸ Marcus H. Royo, "The History and Evolution of Mariachi in Las Cruces," *Las Cruces Sun-News*, November 10, 2010, 1-5.

genres, broad skill set development, and Mexican cultural engagement. The secondary hypothesis was: Specific tools and strategies that can incorporate vocal techniques for instrumentalists singing in the mariachi ensemble include vocal training, singing demonstrations, and vocal diction.

Procedure

Printed programs from public performances or YouTube video clips were reviewed from the seven collegiate mariachi ensembles to gather song titles and genre information. In addition, printed conference materials, scholarly articles, and books were also collected for vocal strategies for instrumentalists singing in the mariachi. Composers, key signatures, and meters were observed. Data from the initial compilation were further studied to determine the frequency of specific songs, various genres, and the occurrence of vocal solos, trios, or *coros*. Syllabi and other curricular materials were reviewed for common course objectives and student learning outcomes.

CHAPTER FOUR: RESEARCH FINDINGS

To understand the findings of repertoire specifications, the following description and figures of the various repertoire genres aid the reader in understanding the nuances of said repertoire genres. Mariachi repertoire genres included in this study are *polca*, *rancheras valseada* and *lentas*; *sones jalisciense*, *jarabe*, *huapango*, *jarocho*, and *joropo*; *bolero danzon*, *guapachoso*, *standard bolero*, and *habanera*; *paso doble*; *cumbia*; and *popurri*. Figure 1 provides an example of standardized *armonia* markings provided by the Mariachi Advisory Council.



Figure 1. *Armonia Standardization Markings*. Noe Sanchez, "MENC Standardization of Armonia and Guitarron Notation," (pamphlet presented at the Texas Music Educators Association clinic and convention, San Antonio, Texas, February 2009).

Characteristics of *polcas* include meter in 2/4, *guitarron* playing on the downbeat, and the *armonia* playing on the upbeats shown in figure 2.



Figure 2. Typical polka rhythm. Noe Sanchez, "MENC Standardization of Armonia and Guitarron Notation," (pamphlet presented at the Texas Music Educators Association clinic and convention, San Antonio, Texas, February 2009).

Characteristics of the *ranchera valseada* include meter in 3/4, guitarron playing on the downbeat, and the *armonia* playing on beats two and three, while the *lenta* is in a meter of 4/4 with the *guitarron* playing on beats one and three, *armonia* playing on beats two and four:



Figure 3. Examples of the *ranchera valseada* in 3/4 meter and *ranchera lenta* in 4/4 meter. Noe Sanchez, "MENC Standardization of Armonia and Guitarron Notation," (pamphlet presented at Texas Music Educators Association clinic and convention, San Antonio, Texas, February 2009).

The various *sones* such as *Jaliscience*, *Jarabe*, *Huapango*, *Jarocho*, and *Joropo* are in a meter in 3/4 and vary in the *manicos* as indicated in figure 4. Notice in the *son jaliscience* and *son huapango* a sense of 6/8 meter in the second measure of both examples. With the *son jaliscience* in a meter of 3/4, the rhythmic feeling of 6/8 is implied due to the guitarron notation.

Figure 4 displays five examples of musical notation for different genres: Son Jalisciense, Jarabe, Huapango, Son Jarocho, and Joropo. Each example consists of a guitar staff (treble clef) and a bass staff (bass clef). The notation includes various rhythmic markings, accidentals, and specific instructions like 'redoble', 'notice notation', and 'contra'.

Figure 4. Examples of the various sones: Jalisciense, Jarabe, Huapango, Jarocho, and Joropo. Noe Sanchez, "MENC Standardization of Armonia and Guitarron Notation," (pamphlet presented at Texas Music Educators Association clinic and convention, San Antonio, Texas, February 2009).

Boleros are in 4/4 meter and tell romantic stories evoking nostalgic emotions. Figure 5 includes examples of the *danzon*, *bolero guapachoso*, and *danza habanera* variations.

Figure 5 displays three examples of musical notation for different genres: Danzón, Bolero guapachoso, and Danza habanera. Each example consists of a guitar staff (treble clef) and a bass staff (bass clef). The notation includes various rhythmic markings, accidentals, and specific instructions like 'single string', 'double string', and 'All notation inside staff'.

All guitarrón notation should be written inside the staff / between 1st space and 4th space except when playing single strings. Octave displacement will be understood to be single string. In case of confusion, use the abbreviations above.

Figure 5. Examples of Boleros Danzon, Guapachoso, and Habanera. Noe Sanchez, "MENC Standardization of Armonia and Guitarron Notation," (pamphlet presented at Texas Music Educators Association clinic and convention, San Antonio, Texas, February 2009).

For simplicity in documenting the various genres of the *rancheras*, *sones*, and *boleros*, the following abbreviations are assigned in figure 6, differentiating *rancheras*, *sones*, and *boleros*.

Table 1: *Ranchera, Sones, and Boleros Abbreviations*

| <i>Ranchera</i> | <i>Son</i> | <i>Bolero</i> |
|-------------------|------------------------|--------------------------|
| <i>Lenta-L</i> | <i>Huapango-HUA</i> | <i>Bolero Standard-S</i> |
| <i>Valseada-V</i> | <i>Jaliscience-JAL</i> | <i>Danzon-DAN</i> |
| | <i>Jarabe-JAR</i> | <i>Habanera-HAB</i> |
| | <i>Jarocho-JARO</i> | |
| | <i>Joropo-JOR</i> | |

Findings of Teaching and Performing Repertoire

Data availability, such as printed programs, pamphlets, or YouTube videos and audio recordings, varied among the seven institutions sampled over the past three years. To maintain anonymity, colleges in the sample were assigned letters to represent them as A, B, C, D, E, F, and G in figures 7-13. Due to the limited availability of dated material, this compilation does not reflect each institution's complete teaching and performed repertoire list.

Table 2: Repertoire List of "College A"

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|----------------------------------|--------------------------------|-------------------------|-----------------------------------|----------------------|-----------------------------------|
| <i>El Garabato</i> | <i>Amor De Los Dos-L</i> | <i>La Negra-JAL</i> | <i>La Gloria Eres Tu-S</i> | <i>Mariachi Loco</i> | <i>Marcha de Zacatecas-Marcha</i> |
| <i>Viva Mexico</i> | <i>Los Laureles-V</i> | <i>La Bikina-JOR</i> | <i>Cerca Del Mar-S</i> | | <i>Espana Cañi-Paso Doble</i> |
| <i>Un Rinconcito En El Cielo</i> | <i>Corrido de Chihuahua-V</i> | <i>La Bamba-JARO</i> | <i>Sabor A Mi-S</i> | | <i>Popurri Lucha Villa</i> |
| <i>Ay Jalisco No Te Rajes</i> | <i>Se Me Olvido Otra Vez-L</i> | <i>El Cascabel-JARO</i> | <i>El Milagro De Tus Ojos-GUA</i> | | <i>Popurri Sones</i> |
| | <i>Las Mananitas-V</i> | <i>La Malagueña-HUA</i> | <i>Amor Eterno-S</i> | | |
| | | <i>Los Abajeños-JAL</i> | <i>Como Fue-S</i> | | |
| | | <i>La Gruta-JOR</i> | | | |
| | | <i>Las Alazanas-JAL</i> | | | |
| | | <i>Guadalajara-JAR</i> | | | |

Table 3: Repertoire List of “College B”

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|------------------------------|-------------------------------|--------------------------|---|--------------------------|-----------------------|
| <i>El Garabato</i> | <i>El Rey-V</i> | <i>La Culebra-JAL</i> | <i>El Milagro De Tus Ojos-GUA</i> | <i>Bidi Bidi Bom Bom</i> | <i>Cumbia Popurri</i> |
| <i>Jesucita En Chihuahua</i> | <i>Corrido De Chihuahua-V</i> | <i>El Cascabel-JARO</i> | <i>No Me Queda Mas-S</i> | | |
| <i>Cuando Decidas Volver</i> | <i>Volver, Volver-V</i> | <i>La Bamba-JARO</i> | <i>Como Quien Pierde Una Estrella-GUA</i> | | |
| <i>Viva Mexico</i> | <i>La Bruja-V</i> | <i>La Madrugada-JAL</i> | <i>Gema-S</i> | | |
| | <i>La Hija De Nadie-V</i> | <i>La Llorona-HUA</i> | <i>Amor Eterno-S</i> | | |
| | <i>Amor De Los Dos-L</i> | <i>Dos Arbolitos-HUA</i> | <i>Costumbres-S</i> | | |
| | <i>Cruz de Olvido-L</i> | <i>El Gavilan-JAL</i> | | | |
| | <i>Los Laureles-V</i> | <i>La Negra-JAL</i> | | | |
| | <i>Las Mananitas-V</i> | | | | |

Table 4: Repertoire List of “College C”

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|-------------------------------|-------------------------------|----------------------------------|-----------------------------------|----------------------|----------------------|
| <i>Jesucita En Chihuahua</i> | <i>La Reina Es El Rey-V</i> | <i>La Bikina-JOR</i> | <i>Sabor A Mi-S</i> | <i>Mariachi Loco</i> | <i>Popurri Sones</i> |
| <i>Ay Jalisco No Te Rajes</i> | <i>Los Laureles-V</i> | <i>Aires Del Mayab-JAL</i> | <i>Amor Eterno-S</i> | | |
| <i>La Ley Del Monte</i> | <i>El Rey-V</i> | <i>La Negra-JAL</i> | <i>Costumbres-S</i> | | |
| | <i>Volver, Volver-L</i> | <i>El Caporal de Jalisco-JAL</i> | <i>El Milagro De Tus Ojos-GUA</i> | | |
| | <i>Por Tu Maldito Amor-L</i> | <i>El Relampago-JAL</i> | <i>De Que Manera-S</i> | | |
| | <i>Cuando Destino-L</i> | <i>Las Alazanas-JAL</i> | | | |
| | <i>Las Mananitas-V</i> | <i>Asi Son Los Hombres-JAL</i> | | | |
| | <i>Corrido De Chihuahua-V</i> | | | | |
| | <i>Ella-V</i> | | | | |

Table 5: Repertoire List of “College D”

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|------------------------------|------------------------|------------------------------------|------------------------|---------------|----------------------|
| <i>Viva Mexico</i> | <i>Los Laureles-V</i> | <i>La Charreada-JAL</i> | <i>Mucho Corazon-S</i> | | |
| <i>Jesucita En Chihuahua</i> | <i>Las Mananitas-V</i> | <i>Cielo Rojo-HUA</i> | | | |
| | <i>Paloma Negra-V</i> | <i>El Relampago-JAL</i> | | | |
| | | <i>El Gusto-JAL</i> | | | |
| | | <i>Mal de Amores-HUA</i> | | | |
| | | <i>El Pastor-JOR</i> | | | |
| | | <i>A La Luz de Los Cocuyos-JAL</i> | | | |
| | | <i>La Malagueña-HUA</i> | | | |
| | | <i>Tres Consejos-JOR</i> | | | |

Table 6: Repertoire List of “College E”

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|----------------------------|------------------------------|-------------------------------|----------------------------|---------------|----------------------|
| <i>La Ley Del Monte</i> | <i>Volver, Volver-L</i> | <i>El Relampago-JAL</i> | <i>Gema-S</i> | | |
| <i>Camino de Michoacan</i> | <i>Hermoso Carino-V</i> | <i>La Madrugada-JAL</i> | <i>Sin Ti-S</i> | | |
| <i>Matalas</i> | <i>Por Un Amor-L</i> | <i>El Gusto-JAL</i> | <i>Sabor A Mi-S</i> | | |
| | <i>Amor De Los Dos-L</i> | <i>Cucurrucucu Paloma-HUA</i> | <i>Si Nos Dejan-S</i> | | |
| | <i>Por Tu Maldito Amor-L</i> | <i>La Cecilia-HUA</i> | <i>Solamente Una Vez-S</i> | | |
| | <i>Paloma Negra-V</i> | <i>La Malagueña-HUA</i> | <i>Reloj-S</i> | | |
| | <i>Ella-V</i> | <i>La Negra-JAL</i> | <i>Como Fue-S</i> | | |
| | <i>Mujeres Divinas-V</i> | | <i>Motivos-S</i> | | |
| | | | <i>Tres Regalos-S</i> | | |

Table 7: Repertoire List of “College F”

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|-----------------------------------|------------------------|----------------------------------|---|---------------|---|
| <i>Un Rincito En El Cielo</i> | <i>Los Laureles-V</i> | <i>La Negra-JAL</i> | <i>Como Quien Pierde Una Estrella-GUA</i> | | <i>Jose Alfredo Jimenez Popurri</i> |
| <i>Jesucita En Chihuahua</i> | <i>Tu Solo Tu-V</i> | <i>La Madrugada- JAL</i> | <i>Amor Eterno-S</i> | | |
| | <i>Las Mananitas-V</i> | <i>Las Alazanas- JAL</i> | <i>Besame Mucho-S</i> | | |
| | | <i>El Relampago- JAL</i> | | | |

Table 8: Repertoire List of “College G”

| <i>Polca</i> | <i>Ranchera</i> | <i>Sones</i> | <i>Bolero</i> | <i>Cumbia</i> | <i>Popurri/Other</i> |
|-----------------------------------|------------------------|------------------------------|----------------------|---------------|----------------------|
| <i>Jesucita En Chihuahua</i> | <i>Los Laureles-V</i> | <i>La Negra-JAL</i> | <i>Amor Eterno-S</i> | | |
| <i>Un Rincito En El Cielo</i> | <i>Ella-V</i> | <i>El Relampago- JAL</i> | <i>Sabor A Mi-S</i> | | |
| <i>Ay Jalisco No Te Rajes</i> | <i>Las Mananitas-V</i> | <i>Las Abajeñas-JAL</i> | <i>Gema</i> | | |
| <i>Las Perlitas</i> | | | | | |

Findings of Repertoire Frequency

The following figures entail the repertoire list by genre and college, with an X indicating the specific song included in the curriculum:

Table 9: *Polca* repertoire compilation

| Song | College | | | | | | |
|----------------------------------|---------|---|---|---|---|---|---|
| | A | B | C | D | E | F | G |
| <i>Ay Jalisco No Te Rajes</i> | x | | x | | | | x |
| <i>Caminos de Michoacan</i> | | | | | x | | |
| <i>Cuando Decidas Volver</i> | | x | | | | | |
| <i>El Garabato</i> | x | x | | | | | |
| <i>Jesucita En Chihuahua</i> | | x | x | x | | x | x |
| <i>La Ley Del Monte</i> | | | x | | x | | |
| <i>Las Perlitas</i> | | | | | | | x |
| <i>Matalas</i> | | | | | x | | |
| <i>Un Rinconcito En El Cielo</i> | x | | | | | x | x |
| <i>Viva Mexico</i> | x | x | | x | | | |

Out of ten *polcas*, “*Jesucita En Chihuahua*” was the most frequently included repertoire, followed by “*Ay Jalisco Ne Te Rajes*,” “*Un Riconcito En El Cielo*,” and “*Viva Mexico*.” “*La Ley Del Monte*” and “*El Garabato*” are other common *polcas* in teaching and performing repertoire.

Table 10: *Ranchera* repertoire compilation

| Genre | Song | Type | College | A | B | C | D | E | F | G |
|-----------------|------------------------------|------|---------|---|---|---|---|---|---|---|
| <i>Ranchera</i> | <i>Amor De Los Dos</i> | L | x | | x | | | x | | |
| <i>Ranchera</i> | <i>Corrido de Chihuahua</i> | V | x | | x | x | | | | |
| <i>Ranchera</i> | <i>Cruz de Olvido</i> | L | | | x | | | | | |
| <i>Ranchera</i> | <i>Cuando Destino</i> | L | | | | x | | | | |
| <i>Ranchera</i> | <i>El Rey</i> | V | | | x | x | | | | |
| <i>Ranchera</i> | <i>Ella</i> | V | | | | x | | x | | x |
| <i>Ranchera</i> | <i>Hermoso Carino</i> | V | | | | | | x | | |
| <i>Ranchera</i> | <i>La Bruja</i> | V | | | x | | | | | |
| <i>Ranchera</i> | <i>La Hija De Nadie</i> | V | | | x | | | | | |
| <i>Ranchera</i> | <i>La Reina Es El Rey</i> | V | | | | x | | | | |
| <i>Ranchera</i> | <i>Las Mananitas</i> | V | x | | x | x | x | | | x |
| <i>Ranchera</i> | <i>Los Laureles</i> | V | x | | x | x | x | | x | x |
| <i>Ranchera</i> | <i>Mujeres Divinas</i> | V | | | | | | x | | |
| <i>Ranchera</i> | <i>Paloma Negra</i> | V | | | | | x | x | | |
| <i>Ranchera</i> | <i>Por Tu Maldito Amor</i> | L | | | | x | | x | | |
| <i>Ranchera</i> | <i>Por Un Amor</i> | L | | | | | | x | | |
| <i>Ranchera</i> | <i>Se Me Olvido Otra Vez</i> | L | x | | | | | | | |
| <i>Ranchera</i> | <i>Tu Solo Tu</i> | V | | | | | | | x | |
| <i>Ranchera</i> | <i>Volver, Volver</i> | V | | | x | x | | x | | |

Out of the nineteen documented for this study, “*Las Mañanitas*” and “*Los Laureles*” were the most frequently included rancheras (combining the *lenta* and *valseada* ranchera styles).

“*Amor De Los Dos*,” “*Corrido de Chihuahua*,” “*Ella*,” and “*Volver, Volver*” were common teaching and performing repertoires. Other collegiate mariachi ensembles also included “*El Rey*,” “*Paloma Negra*,” and “*Por Tu Maldito Amor*” in their curricula for repertoire study, followed by “*Cruz De Olvido*,” “*Cuando Destino*,” “*Hermoso Carino*,” “*La Bruja*,” “*La Hija de Nadie*,” “*La Reina Es El Rey*,” “*Mujeres Divinas*,” “*Por Un Amor*,” “*Se Me Olvido Otra Vez*,” and “*Tu Solo Tu*.”

Table 11: *Sones* repertoire compilation

| Genre | Song | Type | College A | B | C | D | E | F | G |
|-------|--------------------------------|------|-----------|---|---|---|---|---|---|
| Sones | <i>A La Luz de Los Cocuyos</i> | JAL | | | | x | | | |
| Sones | <i>Aires Del Mayaab</i> | JAL | | | x | | | | |
| Sones | <i>Asi Son Los Hombres</i> | JAL | | | x | | | | |
| Sones | <i>Cucurrucucu Paloma</i> | HUA | | | | | x | | |
| Sones | <i>Dos Arbolitos</i> | HUA | | x | | | | | |
| Sones | <i>El Balaju</i> | JAL | x | | | | | | |
| Sones | <i>El Caporal de Jalisco</i> | JAL | | | x | | | | |
| Sones | <i>El Cascabel</i> | JARO | x | x | | | | | |
| Sones | <i>El Cielo Rojo</i> | HUA | | | | x | | | |
| Sones | <i>El Gavilan</i> | JAL | | x | | | | | |
| Sones | <i>El Gusto</i> | JAL | | | | x | x | | |
| Sones | <i>El Pastor</i> | JOR | | | | x | | | |
| Sones | <i>El Relampago</i> | JAL | | | x | x | x | x | x |
| Sones | <i>Guadalajar</i> | JAR | x | | | | | | |
| Sones | <i>La Bamba</i> | JOR | x | x | | | | | |
| Sones | <i>La Bikina</i> | JOR | x | | x | | | | |
| Sones | <i>La Cecilia</i> | HUA | | | | | x | | |
| Sones | <i>La Charreada</i> | JAL | | | | x | | | |
| Sones | <i>La Gruta</i> | JOR | x | | | | | | |
| Sones | <i>La Llorona</i> | HUA | | x | | | | | |
| Sones | <i>La Madrugada</i> | JAL | | x | | | x | x | |
| Sones | <i>La Malagueña</i> | HUA | x | | | x | x | | |
| Sones | <i>La Negra</i> | JAL | x | x | x | | x | x | x |
| Sones | <i>Las Abajeñas</i> | JAL | x | | | | | | x |
| Sones | <i>Las Alazanas</i> | JAL | x | | x | | | x | |
| Sones | <i>Las Culebra</i> | JAL | | x | | | | | |
| Sones | <i>Mal de Amores</i> | HUA | | | | x | | | |
| Sones | <i>Tres Consejos</i> | JOR | | | | x | | | |

In this study, “*La Negra*” and “*El Relampago*” are the top two sones included in the twenty-nine combined sones observed curriculum. Other frequent *sones jaliscienses* include

“Las Abajeñas,” “Las Alazanas,” “La Madrugada,” “La Malagueña,” and “El Gusto.” “La Bamba” and “La Bikina” were the most frequent *son joropos* performed, and “El Cascabel” as the frequent *son jarocho*.

Table 12: *Boleros* repertoire compilation

| Genre | Song | Type | College A | B | C | D | E | F | G |
|---------------|---------------------------------------|------|-----------|---|---|---|---|---|---|
| <i>Bolero</i> | <i>Amor Eterno</i> | S | x | x | x | | | x | x |
| <i>Bolero</i> | <i>Besame Mucho</i> | S | | | | | | x | |
| <i>Bolero</i> | <i>Cerca Del Mar</i> | S | x | | | | | | |
| <i>Bolero</i> | <i>Como Fue</i> | S | x | | | | x | | |
| <i>Bolero</i> | <i>Como Quien Pierde Una Estrella</i> | GUA | | | | | | x | |
| <i>Bolero</i> | <i>Costumbres</i> | S | | x | x | | | | |
| <i>Bolero</i> | <i>De Que Manera</i> | S | | | x | | | | |
| <i>Bolero</i> | <i>El Milagro De Tus Ojos</i> | GUA | x | x | x | | | | |
| <i>Bolero</i> | <i>Gema</i> | S | | x | | | x | | x |
| <i>Bolero</i> | <i>La Gloria Eres Tu</i> | S | x | | | | | | |
| <i>Bolero</i> | <i>Montivos</i> | S | | | | | x | | |
| <i>Bolero</i> | <i>Mucho Corazon</i> | S | | | | x | | | |
| <i>Bolero</i> | <i>No Me Queda Mas</i> | S | | x | | | | | |
| <i>Bolero</i> | <i>Reloj</i> | S | | | | | x | | |
| <i>Bolero</i> | <i>Sabor A Mi</i> | S | x | | x | | x | | x |
| <i>Bolero</i> | <i>Si No Dejan</i> | S | | | | | x | | |
| <i>Bolero</i> | <i>Sin Ti</i> | S | | | | | x | | |
| <i>Bolero</i> | <i>Solamente Una Vez</i> | S | | | | | x | | |
| <i>Bolero</i> | <i>Tres Regalos</i> | S | | | | | x | | |

“Amor Eterno” and “Sabor a Mi” were the most frequent *boleros* out of nineteen included in this study. Other *boleros* included in the repertoire list include “El Milagro De Tu Ojos,” “Gema,” “Como Fue,” and “Costumbres.”

Table 13: *Cumbia*, *Popurri*, and other repertoire compilation

| Genre | Song | College A | B | C | D | E | F | G |
|----------------------|-------------------------------------|-----------|---|---|---|---|---|---|
| <i>Cumbia</i> | <i>Bidi Bidi Bom Bom</i> | | x | x | | | | |
| <i>Cumbia</i> | <i>Mariachi Loco</i> | | x | | x | | | |
| <i>Popurri/Other</i> | <i>Cumbia Popurri</i> | | | x | | | | |
| <i>Popurri/Other</i> | <i>Jose Alfredo Jimenez Popurri</i> | | | | | | x | |
| <i>Popurri/Other</i> | <i>Popurri Sones</i> | | | | x | | | |

Although *cumbias* are not considered a traditional mariachi genre, directors make the artistic decision to include *cumbias* and *popurris*-arranged collection of songs. These genres are

scored for the traditional mariachi instrumentation and possibly have auxiliary instruments such as flute, piano, and percussion.

Findings by Common Course Objectives and Student Learning Outcomes

Mariachi syllabi were available for five of the seven colleges in this study. The syllabi contained the following sections: instructor information; required materials and performance apparel; course requirements and evaluation; academic integrity; attendance, grading, and communication policies; Americans with Disabilities Act statement; and semester calendar. One college mariachi ensemble in the sample is structured as a club instead of a class. Therefore, the director drafted policies and procedures instead of a course syllabus. Another ensemble uses a course guide instead of a syllabus. Figures 19 through 25 include course descriptions and objectives of the sampled colleges.

Table 14: Course Description and Objectives of “College A”

| Course Description | Course Objectives |
|--|---|
| Study of traditional and contemporary repertoire. | Develop awareness of the functions of music in culture. |
| Focus on socio-cultural and stylistic aspects of the mariachi. | Develop an understanding of diverse mariachi cultural expressions in the US and Mexico. |
| Opportunities to perform on and off-campus. | Develop characteristic interpretations of mariachi music and language. |
| | Develop effective aural and oral modalities for performance practice. |
| | Develop Spanish Language terminology and language in mariachi cultural expression. |
| | Develop instrumental and vocal techniques characteristic of the mariachi. |
| | Develop transpositional and improvisatory skills. |

Table 15: Course Description and Objectives of “College B”

| Course Description | Course Objectives |
|---|---|
| Study of string and brass ensemble performing traditional and modern Mexican folk music. | Perform in public traditional and modern mariachi music. |
| Membership is open to musicians with proficiency in traditional mariachi instruments and voice. | Study a variety of mariachi genres representing the different regions in Mexico. |
| Performances are on and off-campus. | Implement the applications of staging and showmanship specifically for mariachi. |
| | Implement the proper mariachi instrumental and vocal technique (diction, articulations, interpretations). |
| | Develop the Spanish language in cultural contexts. |

Table 16: Course Description and Objectives of “College C”

| Course Description | Course Objective |
|--|--|
| Open to all students by audition. | Develop comprehension of mariachi tradition and cultural significance. |
| Study the mariachi tradition through applied performance. | Develop critical thinking, listening, and teamwork skills. |
| Perform in collegiate and cultural events on and off-campus. | Demonstrate application of musical and vocal fundamentals through applied performance. |
| | Develop an understanding of Spanish language terminology and song interpretation as applied in mariachi. |

Table 17: Course Description and Objectives of “College D”

| Course Description | Course Objective |
|---|------------------|
| Performing ensemble specializing in Mexican folk music. | Not available. |

Table 18: Course Description and Objectives of “College E”

| Course Description | Course Objective |
|--|--|
| This program is currently a non-credit, non-degree granting program. | Therefore, no course description or course objectives were provided. |

Table 19: Course Description and Objectives of “College F”

| Course Description | Course Objectives |
|--|--|
| Perform standard and modern mariachi repertoire. | Basic comprehension of the mariachi tradition and cultural significance. |
| Open enrollment to all students. | Develop critical thinking, listening, and teamwork skills through applied performance. |
| | Develop fundamental music skills, song interpretation, and Spanish language development. |
| | Develop instrumental and vocal techniques of the mariachi style. |
| | Apply the principles and techniques of showmanship. |

Table 20: Course Description and Objectives of “College G”

| Course Description | Course Objectives |
|--|--|
| Students will demonstrate proficiency in music fundamentals. | Learn and develop an appreciation of the origin and history of mariachi music development. |
| Students will learn about Mexican cultural references in mariachi. | Develop proficiency in identifying and performing various mariachi genres. |
| Students will study and perform a variety of mariachi styles. | Develop music, critical thinking, teamwork, aural, and Spanish language skills. |
| | Perform various genres of mariachi music. |

Summary of Findings

The examination of the data confirms the primary hypothesis that common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum include varied literature genres, broad facilitation of skill development, and Mexican cultural engagement. Each genre has various levels of difficulty. For example, if one requirement for a music competition is to perform a *son jalisco*, then criteria for each instrumentation and vocal part should be considered. Violinists must consider positions and bowings; trumpet players must consider ranges and articulations; *armonia* players must consider triads, *manicos*, and chords. The vocal criteria should include the ensemble’s range, interpretation, and voice

classification composition. All instrumentation and vocals should also consider the difficulty of rhythms.

The various mariachi genres include Mexican cultural elements and promote engagement between the mariachi and audience. Mariachi preserves the Mexican heritage through song and dance. For example, the *son Jalisco* originates from the Jalisco region of Mexico. *Sones Jaliscos* such as “*La Negra*,” “*El Relampago*,” “*La Culebra*,” and “*Las Abajeñas*” are often performed with mariachi ensembles accompanying the Ballet Folklórico. Each genre, especially the *son Jalisco*, embeds the preserved stories of Mexico’s people, places, and historical events. Therefore, each collegiate mariachi ensemble included at least five varied genres with broad facilitation of skill development and Mexican cultural engagement.

The course descriptions, syllabi, and repertoire lists confirm the second hypothesis. Tools and strategies to help mariachi singing instrumentalists in the mariachi ensemble include vocal training, singing demonstrations, and vocal diction instruction. Aural skills are just as essential for a successful mariachi as the development of instrumental techniques and music fundamentals. Each institution embedded vocal training to include proper breathing, placement, and harmonization of the *coros* within the ensemble. Good voice training incorporates various vocalizations to work the different aspects of the voice, such as head, chest, range, flexibility, and vowel unification.

Specific vocalizations taught in rehearsals varied week to week based on the repertoire. Examples include singing head voice and scale vocalizes to prepare singing “*El Pastor*” while dividing up the ensemble to sing assigned parts of the triad to prepare the *coros* for “*La Negra*” on a neutral syllable for vowel unification and refining diction.

CHAPTER FIVE: CONCLUSION

This chapter summarizes the research, findings, and suggestions for inclusion in the curricula. The study's limitations suggest the lack of accessibility of data through online analysis, profound effects from the pandemic health emergency, and program restructure. Recommendations for future research supporting mariachi education overall include student understanding of mariachi repertoire and differentiating various genres. Implications for the practice of implementing a well-rounded collegiate mariachi teaching and performing repertoire include the incorporation of music and vocal fundamentals with cultural and language contexts.

Summary of the Study

This study analyzed Texas collegiate mariachi ensembles' standard repertoire and genres. In addition, it explored the typical characteristics of standard teaching and performing repertoire and specific tools and strategies incorporated vocal strategies for instrumentalists singing in the mariachi ensemble. Printed concert programs, course guides or syllabi, and YouTube videos from seven collegiate institutions throughout Texas, conference materials, scholarly articles, and books provided the data.

Summary of the Purpose

Data from this study contribute to filling the existing gap in compiling a standard mariachi teaching and performing repertoire list and vocal strategies in guiding other community colleges in initially implementing a mariachi ensemble. This compilation may serve as a reference to guide mariachi directors in implementing a balanced genre of repertoire. The

collection of vocal strategies may assist mariachi directors with exclusive instrumental backgrounds.

Summary of the Prior Research

Primary themes in the scholarly literature included cultural elements; diversity, equity, and inclusion in education; and the state of mariachi education. Mexican cultural elements embedded in mariachi music include stories of people, places, and historical events. Mariachi is an aural tradition that is rich in folklore.¹³⁹ Mariachi is the epitome of Mexican nationalistic music. In the United States, an early manifestation of this nationalism of the Chicano movement occurred during the 1960s and 1970s. Like the fine arts, cultural institutions further preserve and accept cultural diversity, equity, and inclusion in education, especially the performing arts.¹⁴⁰ Music generally includes healing, identity, and creative expressive properties that contain aesthetic and social values.¹⁴¹

Embracing mariachi in music education benefitted students, the community, and colleges.¹⁴² With students enrolled in collegiate mariachi programs, students were able to improve academic achievement through musical studies, build stronger relationships between schools and the community, increase enrollment at the colleges, and expand educational services.¹⁴³ The curriculum guides and references contributed by Nevin, Sanchez, Gradante, and Cruz provide a strong beginning for mariachi education. Organizations such as community

¹³⁹ Clark, "Mariachi Music as A Symbol of Mexican Culture in the United States," 227-237.

¹⁴⁰ Ibid.

¹⁴¹ Perez, "Transgressing the Taboo: A Chicana's Voice in the Mariachi World," in *Chicana Traditions: Continuity and Change*, ed. Olga Najera-Chavez and Norma E. Cantu, 143-161.

¹⁴² Alekna, "Moving from Inclusion to Equity: Counterstories of Collegiate Music Students and Their Institution's Stories in Dialogue," i.

¹⁴³ Neel, "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy," 208-219.

music coalitions, TAME, and TMEA offer educational resources for the music educator in curricular development. Incorporating a hybrid approach to teaching mariachi aids the students in developing the necessary aural skills while reinforcing music and vocal fundamentals, cultural aspects, and Spanish language acquisition.

The literature revealed that few higher education institutions offer mariachi ensemble courses and teacher education programs in mariachi methods. Most school mariachi directors in the United States received formal training in other music disciplines than in mariachi. While some mariachi directors have had formal vocal training, others learned vocal pedagogy exclusively from conferences and workshops. Understanding mariachi methods and teaching them is as critical as choosing repertoire incorporating essential skills, including vocal pedagogy. Mariachi directors must choose repertoire that compliments their ensemble's instrumentation and voice ranges and harmonies for the singer's voice.

The University Interscholastic League (UIL) maintains Texas Prescribed Music List (PML) for secondary band, orchestra, and choir programs.¹⁴⁴ Although mariachi was recently added as a UIL category, no PML exists for mariachi. The only UIL repertoire requirement for mariachi is that the ensemble performs a *son jaliscience*.¹⁴⁵ Because of the disparity of *sones* and difficulty levels variations, Sanchez created a recommended list of popular *sones jaliscienses* graded by difficulty level to guide teaching and performance for events like TAME and UIL.¹⁴⁶ The proposed repertoire list was created after *sones* with considerable disparities of difficulty

¹⁴⁴ "State Mariachi Festival - Uiltexas.org." University Interscholastic League, 2019, https://www.uiltexas.org/files/music/State_Mariachi_Festival.pdf.

¹⁴⁵ Ibid.

¹⁴⁶ Noe Sanchez, "TAME Prescribed Music List for Mariachi (Sones Jaliscienses) Most Popular Sones," (pamphlet presented at the Texas Association of Mariachi Educators meeting, San Antonio, Texas, February 14, 2011).

were performed in competitions. Many of these were not appropriate for high school mariachi competitions.

The teaching and performing mariachi repertoire findings include all collegiate mariachi ensembles learned various genres with a broad skill set facilitation and Mexican cultural engagement. Results from a secondary repertoire list compilation by genre quantified the frequency of specific mariachi repertoire. Therefore, the qualitative and quantitative methods validated the first hypothesis. Quantitative data from the course description and course objectives quantified standard vocal pedagogical practices across all seven collegiate mariachi ensembles. Thus, the second hypothesis is also validated.

Summary of the Procedure

In summary, the study's procedure included gathering the following qualitative data of existing literature to examine concert programs, YouTube recordings, and course syllabi or guides. Data from seven collegiate mariachi ensembles were recorded on spreadsheets included the genre to answer the first research question. The second step comprised compiling repertoire lists by genre to determine the repertoire frequency findings for the study's quantitative phase. Course syllabi or guides, conference materials, scholarly articles, and books provided qualitative data to answer the second research question that identified specific tools and strategies for incorporating vocal techniques for a singing instrumentalist in the mariachi. The objective of the quantitative data examination was to determine commonality and differences amongst each collegiate mariachi ensemble's course descriptions and student learning outcomes.

Summary of Findings

The text of seven collegiate mariachi ensembles course descriptions, syllabi, concert programs, and YouTube video recordings was analyzed for commonalities and differentiation.

Unfortunately, limited available data did not reflect the complete teaching and performing repertoire list, curricula, and student learning outcomes. Commonalities were found in the frequency of repertoire performance in each genre. Differences were found in repertoire lists based on assumptions of repertoire familiarity and limited available data. Other considerable differences include access to sheet music, arranging skills and resources available to the director, and students' aural skills. Therefore, the first hypothesis was confirmed varied repertoire genres, broad skill set development, and Mexican cultural engagement are common characteristics of standard teaching and performing repertoire in a well-rounded collegiate mariachi curriculum.

Five of the seven collegiate course syllabi were available in this study. Commonalities with the course objectives include cultural elements, language and musical development, and applied performance. One college mariachi is structured as a club instead of a course, while the other college utilizes a course guide instead of a syllabus. Each institution embedded vocal training to include proper breathing, placement, diction, and harmonization. The second hypothesis was confirmed specific tools and strategies incorporating vocal techniques for instrumentalists singing in the mariachi ensemble include vocal training, singing demonstrations, and vocal diction.

Limitations

Due to the pandemic in the spring of 2020 to the present, all face-to-face courses were restructured as online or hybrid. Therefore, only data from 2019 to the current academic year, with some YouTube virtual concerts as compilation projects, were included. With limited access to professional technological resources, most collegiate mariachi ensembles elected to continue refining and recording previously studied and performed repertoire. The health emergency placed collegiate mariachi directors in an unenviable position to restructure their programs

overnight. This negatively affected completion of course objectives with in-person concerts and events canceled and fairly evaluating students' work with limited access to technology. These factors contributed to the limitation in obtaining accurate data and the results of this study.

Other limitations of this study include accessibility to course syllabi, course descriptions, and course materials. Each Texas collegiate institution requires instructors to upload their course syllabi on their institutional page as per Texas House Bill 2504. The bill requires all public universities to make online course syllabi, including faculty curriculum vitae. With mariachi ensembles structured as a lab course, most college lab courses syllabi are not uploaded onto the college's website HB 2504 section. Mariachi course descriptions are posted on the colleges' websites.

On the other hand, syllabi are often considered proprietary and only provided by the course instructors or academic offices, contributing to the limitations. In addition, a few course descriptions were too brief, thus inadequately describing the courses. Several mariachi directors provided supplemental materials in class to students, including sheet music, and inaccessible online.

Recommendations for Future Study

Future research on this topic should include investigating student understanding of mariachi repertoire and discerning the various genres. Additionally, future research may identify the significance and differentiation of the *sones*, especially in concert planning. Replicating this study with a larger sample, including more significant regions, may contribute to more profound conditions for analysis, thus refining the results. Future research could duplicate the same research questions with colleges in other areas for comparison results.

Implications for Practice

This research provides practical implications for providing college mariachi ensemble directors standard teaching and performing repertoire and vocal strategies for instrumentalists singing in the mariachi. Compiling an ideal mariachi repertoire includes the following criteria: appropriate difficulty levels, various genres, fosters musical and aural skills development, cultural contexts.¹⁴⁷ New college mariachi ensemble directors may take advantage of the resources included in this study to customize their curriculum to meet their student's needs. Mariachi directors with little formal vocal instruction can incorporate strategies addressing the voice shared in this study, such as proper warm-ups and vocal hygiene in preventing injury and development. Other implications include language development and cultural study in preserving the mariachi tradition.

Summary

Mariachi music is one of the most lively and popular Mexican musical art forms.¹⁴⁸ The acceptance of mariachi in music education in the United States has grown over the past fifty years, resulting in program development in K-12 and higher education. As a result, the need to establish a standard repertoire with diverse genres and reinforce various skill sets and vocal strategies for instrumentalists singing in the mariachi exists. Song interpretation, showmanship, understanding Mexican cultural references, and executing proper mariachi techniques on the instruments and vocals are also essential issues to address. The findings from this study also confirm mariachi as a high art form because of Western European, Indigenous, and Caribbean cultural and complex rhythmic properties.

¹⁴⁷ Mark Fogelquist, "Choosing Appropriate Repertoire," in *Foundations of Mariachi Education*, ed. William Gradante (Lanham, MD: Rowman & Littlefield Education, 2008), 15-23.

¹⁴⁸ Sheehy, *Mariachi Music in America: Experiencing Music, Expressing Culture*, 83-84.

With mariachi as an aural tradition, music scores were not available. Sometimes, the arrangements available were not suitable for the level of difficulty or voice ranges for the students involved. Curricular resources and scholarly writings have significantly increased since I wrote my master's thesis in 2003 on high school mariachi program development.¹⁴⁹ The following bibliography includes educational resources for mariachi educators and musicians. These resources are not absolute. They are a beginning for future growth.

This study proved common characteristics of standard teaching and performing repertoire in well-rounded collegiate mariachi curricula include diverse genres, broad skill sets, and Mexican culture engagement. This study also confirmed specific tools and strategies incorporating vocal techniques for instrumentalists singing in the mariachi ensemble, including vocal training, singing demonstrations, and vocal diction. This study can serve as a reference for collegiate mariachi directors compiling teaching and performing repertoire and vocal strategies for instrumentalists singing in the mariachi for their ensemble.

The study revealed a lack of a standard mariachi curriculum in every collegiate institution, including a teaching and performing definitive repertoire list based on students' needs and initial skill sets. Additionally, the study suggests that some mariachi directors' inadequate teaching styles and vocal pedagogy background limit their abilities to teach vocal techniques. The future of collegiate mariachi education looks robust with continued K-12 program development, community collaborations, college administration, and legislation support.

¹⁴⁹ Angela Michelle Morgan-Thornton, "A Selected Study of High School Mariachi Programs in the Southwest" (thesis, New Mexico State University, 2003).

BIBLIOGRAPHY

- Alekna, Mallory Afton. "Moving from Inclusion to Equity: Counterstories of Collegiate Music Students and Their Institution's Stories in Dialogue." Ph.D. diss., Arizona State University, 2021.
- Alonzo, Sergio "Checo." "Preparing for a Performance," in *Foundations of Mariachi Education*, edited by William Gradante, 25–34. Lanham, MD: Rowman & Littlefield Education, 2008.
- Byo, James L. "Applying Score Analysis to a Rehearsal Pedagogy of Expressive Performance." *Music Educators Journal* 101, no. 2 (2014): 76–82.
<https://doi.org/10.1177/0027432114554015>.
- Campbell, Patricia Shehan. "At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion." *Arts Education Policy Review* 121, no. 3 (2020): 106–10. <https://doi.org/10.1080/10632913.2019.1709936>.
- Carter, Prudence L. "Straddling Boundaries: Identity, Culture, and School." *Sociology of Education* 79, no. 4 (2006): 304–28. <https://doi.org/10.1177/003804070607900402>.
- Clark, Sylvia. "Mariachi Music as A Symbol of Mexican Culture in the United States." *International Journal of Music Education* 23, no. 3 (2005): 227–37.
<https://doi.org/10.1177/0255761405058237>.
- "Contest & Festival Music." Alfred Music: Method Books, Sheet Music, Instructional Resources, & More. Accessed December 4, 2021. <https://www.alfred.com/>.
- Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks, CA: SAGE Publications, Inc, 2018.
- Cruz, Rachel Yvonne. *The Art of Mariachi: a Curriculum Guide*. San Antonio, TX: Conocimientos Press, 2017.
- "Every Student Succeeds Act of 2015, S. 1177, 114th Cong., Pub. L. No. 114–95, § 114, Stat 1802," 2015. <https://www.congress.gov/114/plaws/publ95/PLAW-114publ95.pdf>.
- Fogelquist, Mark. "Choosing Appropriate Repertoire." Essay. In *Foundations of Mariachi Education*, edited by William Gradante, 15–23. Lanham, MD: Rowman & Littlefield Education, 2008.
- Garibay, Oscar. "Toward A Hybrid Approach to Mariachi Education-Bridging the Gap Between Formal and Informal Transmission of Musical Culture." Thesis, California State University, 2017.
- Gradante, William. *Foundations of Mariachi Education*. Lanham, MD: Rowman & Littlefield Education, 2008.

Hal Leonard Online. Accessed December 4, 2021. <https://www.halleonard.com/>.

Hernandez, Jose. "Trumpet Techniques Masterclass." Presented at the National Mariachi Workshop for Educators." Las Vegas, NV, 2015.

Hillard, Gloria. "Mariachi Gives Students Hope for Future." NPR, February 1, 2009. <https://www.npr.org/templates/story/story.php?storyId=99798089>.

"Linda Ronstadt." Encyclopedia Britannica. Encyclopedia Britannica, Inc. Accessed June 6, 2021. <https://www.britannica.com/biography/Linda-Ronstadt>.

Lechuga, Carlos Castaneda, and Margaret Schmidt. "Cultural Straddling: The Double Life as a Mariachi Educator." Essay. In *Marginal Voices in Music Education*, edited by Brent C. Talbot, 1st ed., 80–98. New York, NY: Routledge, 2017.

Liu, FangYuan. "The Impact of Mariachi Education on Academic Achievement in Tucson High Magnet School and Pueblo Magnet High School." Thesis, The University of Arizona, 2017.

"Mariachi Huenachi on Capitol Hill." NAFME, December 19, 2017. <https://nafme.org/mariachi-huenachi-on-capitol-hill/>.

"Mariachi Education Press LLC." Accessed December 4, 2021. <https://mariachieducationpress.com>.

"Mariachi Educational Resources." Virtuoso Mariachi. Accessed December 4, 2021. <https://virtuosomariachi.com/mariachi-educational-resources/>.

"Mariachi Unlimited." Accessed December 4, 2021. <https://www.mariachiunlimited.com>.

Mendoza, Sylvia. "Women in Mariachi Music: An Untamed Spirit." *The Hispanic Outlook in Higher Education* 24, no. 10 (February 24, 2014): 15–17.

Morgan-Thornton, Angela Michelle. "A Study of Selected High School Mariachi Programs in the Southwest," Thesis, New Mexico State University, 2003.

Munguia, Daniel Ricardo. "The Impact of Mariachi Instructional Programs on the Son De Mariachi Among Student Mariachi Ensembles." Dissertation, California State University, 2018.

"Music Education Publications, Sheet Music." Neil A Kjos Music Company. Accessed December 4, 2021. <https://kjos.com>.

Neel, Marcia MacCagno. "Mariachi and Spanish Speaking English Learners: District Initiatives, Models, and Education Policy." *Arts Education Policy Review* 118, no. 4 (2017): 208–19. <https://doi.org/10.1080/10632913.2017.1291457>.

Nevin, Jeff. *Virtuoso Mariachi*. Lanham, MD: University Press of America, 2002.

Perez, Leonor Xochil. "Transgressing the Taboo: A Chicana's Voice in the Mariachi World." Essay. In *Chicana Traditions: Continuity and Change*, edited by Olga Najera-Chavez and Norma E. Cantu, 143–61. Chicago, Illinois: University of Illinois Press, 2002.

"Press Release - Music Teachers Can Expand the Borders of Their Classrooms with New Guide to Teaching Mariachi." NAFME, April 17, 2008. <https://nafme.org/press-release-music-teachers-can-expand-the-borders-of-their-classrooms-with-new-guide-to-teaching-mariachi/>.

Reifler Flores, Cynthia. "Women Pioneers of Mariachi in California. The Cultural and Transnational Implications." *Journal of Theatricalities and Visual Culture*, 2017. <https://doi.org/https://www.calstatela.edu/sites/default/files/users/u1801/cyndthia.pdf>.

Ricketts, William Kenneth. "Mariachi as a music education genre: A study of program status, pedagogical practices, and activities." Ph.D. diss., Boston University, 2013.

Royo, Marcus H. "The History and Evolution of Mariachi in Las Cruces." *Las Cruces Sun-News*. November 10, 2010.

Salazar, Amador. "Mariachi Music in San Antonio: The Construction of Cultural and Ethnic Identity In A Hybridized City." Thesis, University of Texas at San Antonio, 2017.

Salazar, Lauryn. "Mariachi Music as a Pathway to Higher Education in the United States." *Journal of the Vernacular Music Center*, September 26, 2015. <https://journals.tdl.org/jovmc/index.php/jovmc/article/view/4>.

Sanchez, Noe. "*MENC Standardization of Armonia and Guitarron Notation*." Pamphlet presented at the annual Texas Music Educators Association clinic and convention, San Antonio, Texas, February 2009.

Sanchez, Noe. "TAME Prescribed Music List for Mariachi (Sones Jaliscienses) Most Popular Sones." Pamphlet presented at the Texas Association of Mariachi Educators meeting, San Antonio, Texas, February 14, 2011.

Sanchez, Noe. "Teaching Vocal Technique To Mariachi Students" in *Foundations of Mariachi Education*, edited by William Gradante, 145–56. Lanham, MD: Rowman and Littlefield Education, 2008.

Schreil, Cristina. "Slow and Steady." *Acoustic Guitar* 28, no. 4, October 2017.

Sheehy, Daniel Edward. *Mariachi Music in America: Experiencing Music, Expressing Culture*. New York, NY: Oxford University Press, 2006.

- Smith, Victoria Lynn. "The Influences of a Mariachi Education on Student Perceptions of Academic Achievement, Academic Attainment, and Student Engagement." Ph.D. diss., University of the Pacific, 2018.
- Soto, Amanda C. "Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students." *Texas Music Education Research* (2018): 32-57.
- Soveranes, Erika J. "'La Reyna Es El Rey': Expressions of Gender Identity by Female Mariachis in the Southwest." Thesis, University of Texas Rio Grande Valley, 2017.
- "State Mariachi Festival - Uiltexas.org." University Interscholastic League, 2019.
https://www.uiltexas.org/files/music/State_Mariachi_Festival.pdf.
- Sturman, Janet L. *The Course of Mexican Music*. New York, NY: Routledge, Taylor et Francis Group, 2015.
- Suarez, Jessica. "Fina Estampa: A Musical Journey Through Mexico." Thesis, California State University, Northridge, 2018.
- Texas Association of Mariachi Educators. Accessed October 3, 2021.
<https://www.tamemariachi.com>.
- Texas Association of Music Educators. Accessed October 3, 2021. <https://www.tmea.org/>.
- Torres-Ramos, Jose R. "Cultural Cognition: Teaching Mariachi Performance Practice." *Society for Ethnomusicology Student Newsletter* Vol. 9, 2014.
- Torres-Ramos, Jose R. "Conceptualizing Mariachi Within Post Modern Music Education." *Academia.edu*, 2014.
https://www.academia.edu/6735575/Conceptualizing_Mariachi_within_Post_Modern_Music_Education.
- Torres-Ramos, Jose R. "The University Mariachi Ensemble – Teaching Ethnomusicology Through Applied Performance." *Academia.edu*, November 11, 2016.
<https://hram.academia.edu/Jos%C3%A9RTorresRamos>.
- "West Music Is Your One-Stop Music Instruments Shop!" West Music. Accessed December 4, 2021. <https://www.westmusic.com>.
- Wilkane, Christian John. "Back to Blue Bayou: An Interview with Linda Ronstadt." *PopMatters*, September 15, 2017.
- Williamson, Emily J. *The Son Jarocho Revival: Reinvention and Community Building in a Mexican Music Scene in New York City*. City University of New York, 2018.

“¡Que Viva El Mariachi! Music, Meaning, and Movimiento.” Smithsonian Folkways Recordings. Accessed October 3, 2021. <https://folkways.si.edu/que-viva-mariachi-meaning-movimiento/latin-world/music/article/smithsonian>.

APPENDIX

Copyright Permission

From: Noe Sanchez
Sent: Friday, December 10, 2021 8:53 PM
To: Morgan-Thornton, Anji Michelle
Subject: [External] Permission

Hello, this is Noe Sanchez. I give permission to Angie Thornton to use my Armonia MENC “manicos” standardization notation page. I own copyright of it.