

JARABE



FIESTA EN FAMILIA

Home Is Where The Heart Is

STUDY GUIDE



JARABE has captivated audiences across the United States through their magnetic performances that blend traditional and contemporary musical genres. Born in the American Southwest, the band draws inspiration from their Mexican roots as well as the Chicano rock, Tejano, and Brown-eyed Soul movements of the 1960s, 70s, and 80s. Well-known for their ability to connect with student audiences, their year-round show, “Fiesta en Familia: Home Is Where the Heart Is” highlights Hispanic heritage as experienced by Americans throughout the country!

This study guide will provide a brief overview of their outreach programs as well as the geographical regions JARABE represents, the band’s instrumentation, and the musical genres they perform.



EDUCATIONAL OUTREACH PROGRAMS



ALL-SCHOOL CONCERT ASSEMBLIES

JARABE's 45 to 60-min interactive concert for K-12 schools is formatted to introduce students to Hispanic culture and global influences through music, dance, singalong, anecdote, Q&A, and eurythmic participation.

- Once students are seated, music will begin with musical selections reflecting various aspects of Jarabe Mexicano's experiences living on the border.
- Band members will describe each of the instruments and encourage student participation.
- A short Q&A will be included at the end of the presentation.

COLLABORATIVE OPPORTUNITIES

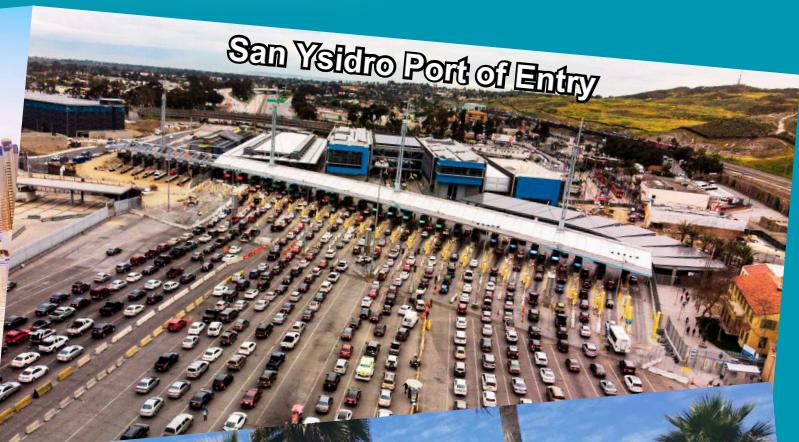
- JARABE offers programs that can be adapted to include beginning, intermediate, advanced, or community Ballet Folklorico groups with a focus on Son Jarocho and Norteño styles, especially apt for Cinco de Mayo and Hispanic Heritage Month.
- Musical collaborations with intermediate and advanced student ensembles that include workshops on performance technique and professional development as well as vocal and percussion masterclasses.
- A full collaborative concert program designed for university, community, or professional orchestras called "Fiesta En Sinfonía," which features symphonic arrangements of genres that JARABE performs such as Huapango, Cumbia, Bolero, and Ranchera.

GEOGRAPHICAL REGIONS

Downtown, San Diego



San Ysidro Port of Entry



Zona Río, Tijuana



Playas de Tijuana



SAN DIEGO, CALIFORNIA, USA—TIJUANA, BAJA CALIFORNIA NORTE, MX

The Kumeyaay tribe has called this region home for the last 10,000 years. In the early 1500s, Portuguese explorers working for Spain arrived in this area and, in 1769, the first California mission was created in San Diego, making it known as the “birthplace of California.” In the early 1800s, a parcel of land named Rancho Tía Juana was established three miles south of San Diego’s bay, but the Mexican-American War (1846-48) placed the border just north of the ranch. Tijuana was formally founded on this parcel in 1889 and began to develop due to tourism from San Diego and beyond during the Prohibition Era of the 1920s.

This transborder region is now made up of more than 5.5 million people and is the largest binational metro area between the U.S. and Mexico. Each year, more than 68 million people cross the border between these cities, making it the busiest land-border crossing in the Western Hemisphere. And Tijuana is now the 2nd most-populated municipality in Mexico, only after the capital, Mexico City.

The population of the region includes many cultures and ethnic groups from all over the world due to migration/immigration. Tourism plays a large role in the economies on both sides of the border. San Diego is home to the largest naval fleet in the world and Tijuana has been hailed as the “cradle of Mexican Rock music.” Both sister cities are known for their vibrant arts scenes and renowned cuisine.

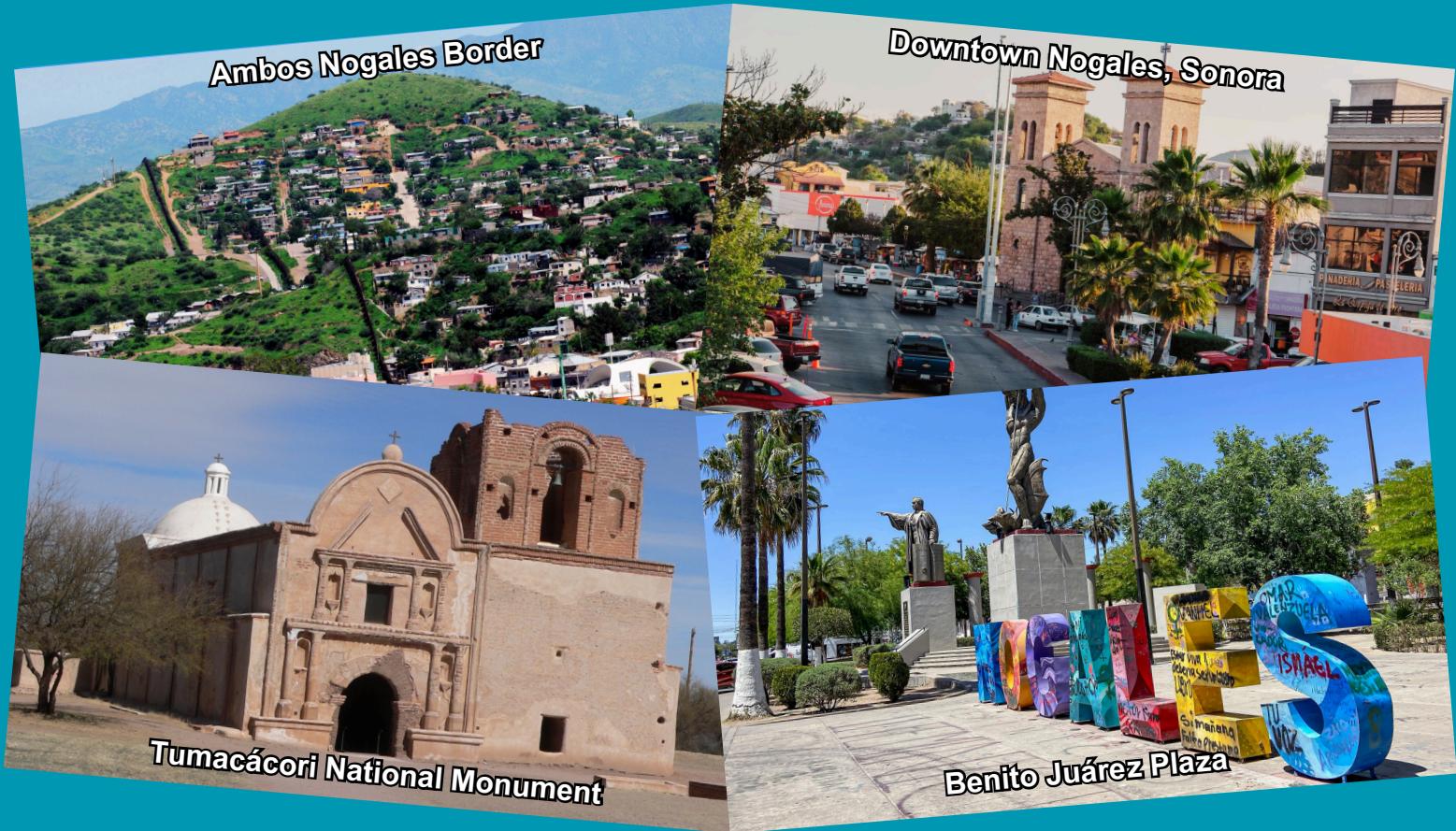
GEOGRAPHICAL REGIONS

NOGALES, ARIZONA, USA—NOGALES, SONORA, MX (AMBOS NOGALES)

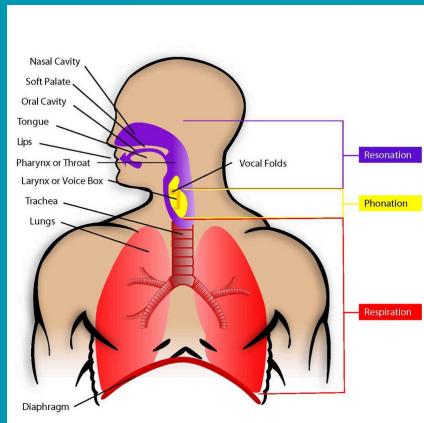
Many Native tribes have inhabited this region for thousands of years including the Anasazi, and later the Hohokam, the Apache, and the Yaqui. Nogales (walnut) is the Spanish word used to describe the walnut groves that used to cover the region. In the late 1600s, Jesuit priests arrived and established the Mission Los Santos Ángeles de Guevavi. After the Mexican-American War (1846-48), the United States purchased part of the region from Mexico. And when the first railroad connecting the two countries was opened in Nogales in 1882, many more Anglo-Americans began to migrate and settle there. A border wall was first built by Mexico during the Mexican Revolution of 1910. Later, tensions between both countries erupted into a firefight now known as the Battle of Ambos Nogales (1918).

These sister cities now have a combined population of approximately 320,000 people, with the majority living in the much larger Nogales south of the border. Currently, 95 percent of the population of Nogales, Arizona is considered Hispanic and its economy centers largely around agriculture while Nogales, Sonora's economy depends mostly on manufacturing and trade with the United States.

The region offers many tourist attractions including the Tumacácori National Monument and the Tubac Presidio north of the border as well as the Benito Juárez Plaza and the Nogales Mall south of the border.



BAND INSTRUMENTATION



VOZ HUMANA (HUMAN VOICE)

Considered one of, if not, the earliest musical instrument, the human voice is both an aerophone (wind) and a chordophone (string) instrument. The wind elements include the trachea, the bronchi, the lungs, the diaphragm, the rib cage, and the intercostal muscles, which work in conjunction to move air in and out of the body. The string elements are the vocal folds (cords), where the actual sound is generated as the air passes through the glottis (the space between the folds). Depending on the amount of pressure exerted, this causes the folds to vibrate at different frequencies. Sound resonance and articulation are created by the facial cavities, the larynx, the soft palate, the tongue, the teeth, and the lips. The voice is also in charge of expressing the feelings of a song and conveying its story.



GUITARRA CLÁSICA MODERNA (MODERN CLASSICAL GUITAR)

Classified as a chordophone (meaning sound is produced by vibrating strings), this acoustic instrument is usually made from wood with nylon strings and descends from the lute and the baroque guitar. It was introduced by the Spanish to the Americas and has become a core instrument in various genres of music such as Mariachi, Jazz, Country, and Rock & Roll.



GUITARRÓN (BASS GUITAR)

Used as the bass in mariachi ensembles, this chordophone instrument was invented in Mexico to replace the harp for its portability. As such, instead of being strummed, the guitarrón is traditionally played by plucking two strings at a time which are an octave apart. Working in conjunction with the vihuela, it provides the fundamental sound of mariachi music.



VIHUELA MEXICANA (RHYTHM GUITAR)

This chordophone instrument was invented by Mexican mariachi ensembles in the 17th century and is used as part of the rhythm section alongside the guitarrón and the guitarra. Its high-pitched sound and the way it is strummed provides a percussive quality to the music. Like the guitarrón, the vihuela has a vaulted (convex) back that helps project its sound.

BAND INSTRUMENTATION



TAROLA (SNARE DRUM)

Also known as the “Caja” in Northern Mexico, this sensitive membranophone was developed in Europe throughout the 13th century and usually consists of two heads (membranes) made from Mylar plastic (which are held in place with tension rods and rims) and beaded rattles called ‘snares’ on the bottom membrane, which vibrate when the drum is played. Most modern Tarolas also have a lever called the ‘strainer’ that moves the snares toward, or away from, the head which changes the sound being produced.



MARACAS (SHAKERS)

The Maracas are idiophones originally made of dried gourds filled with pebbles, dried fruits, or similar objects. The most popular form of these instruments comes from the island of Cuba, although you can also find many Indigenous North American, South American, and African cultures that have something resembling them. These instruments were often used for healing rituals. Modern versions are also made of leather, wood, and/or plastic.



CENCERRO (COWBELL)

The cowbell is an idiophone made of thick metal that is now used as a percussion instrument. It originated in Europe to help protect livestock from predators. Eventually, they were brought to the Americas where they were modified and became an important element of Afro-Caribbean music. The cowbell is commonly played by striking it with a wooden stick.



CONTRATIEMPOS/PLATILLOS (HI-HAT & CRASH/RIDE CYMBAL)

These metal percussion instruments are also idiophones and variations of them were used by many ancient civilizations. The hi-hat cymbals are a combination of two medium-sized cymbals and a pedal that moves the top cymbal down when it is pressed. The hi-hat can also be played by striking the top cymbal with wooden sticks. The crash and ride cymbals are mounted on stands and are also commonly played by striking them with wooden sticks.

MUSICAL GENRES, STYLES, AND INFLUENCES

BOLERO

Originating in Cuba in the late 1800s, this ballad style was made popular by traveling troubadours and, later, by ensembles known as Tríos Románticos. These groups became very popular during Mexico's Golden Age of Cinema and Music. Important contributions to the genre, such as lyrical compositions and the creation of the lead guitar called the Requinto, were made by Mexicans and Puerto Ricans. The Bolero's quadruple meter made it flexible and was adapted into a variety of other sub-genres throughout Latin America and Spain. Jarabe repertoire reflecting this style includes "CUANDO CALIENTA EL SOL" and "CIEN AÑOS (FOREVER)."



CHA-CHA-CHÁ

A popular dance style originating in Cuba and made popular throughout Latin America in the 1950s. Its accompanying dance shuffle gave it its name and its predecessors were the danzón and the mambo. Eventually, the Cha-Cha-Chá also became popular in the United States and influenced other genres such as Jazz and Rock & Roll. Jarabe repertoire reflecting this style includes "¿QUIÉN SERÁ? (SWAY)".

CUMBIA

Cumbia is a folk dance style that originated on the Caribbean coast of Colombia as far back as the 1600s. It initially combined Indigenous melodies on flutes and African rhythms on drums with sung calls and responses. Its duple meter made it flexible and popular throughout Latin America in the 20th century with many countries adapting it to fit their regional tendencies. Jarabe combines the Colombian approach to percussion coupled with Mexican Norteño and Mariachi guitar stylings in songs such as "CUMBIA DEL SOL" and "SUAVECITO, SUAVECITO."



DANZÓN

Originating in Cuba in the mid 1800s, this dance style has European and African influences and is typically written in duple meter while also incorporating complex rhythmic sequences. Mexican musicians adapted this style for the string instruments used by Mariachi ensembles. Jarabe repertoire reflecting this style includes "COMO QUIEN PIERDE UNA ESTRELLA."

JOROPO

Better known as Música Llanera (music of the plains), this style originated in the South American country of Venezuela as folk party music and is now considered its national dance and music. It incorporates rich polyrhythmic patterns in an alternating ternary form (3 beats, 6 beats). Joropo is commonly played by the arpa llanera (the harp of the plains), the cuatro (a 4-stringed guitar), and the maracas (shakers) and greatly influenced Mexican mariachi music. Jarabe repertoire reflecting this style includes "LA BIKINA."



MUSICAL GENRES, STYLES, AND INFLUENCES

NORTEÑO/A



During the short-lived reign of Mexico by the Austrian Empire in the late 1860s, Emperor Maximilian I created marching bands for his entertainment. After his demise, many of these European musicians fled to northern Mexico, where they blended their traditions with that of the locals. Later on, immigrants from Germany, Poland, and Czechoslovakia brought the accordion to the U.S.-Mexico borderlands. This reinforced the influence of European folk dance styles such as the Polka and the Waltz, which had been incorporated into a Mexican ballad song form known as the Corrido.

Norteño music also adopted Cumbia and Huapangos and even Country music and is often performed by mobile street ensembles known as “Taca-Tacas”, “Chirrines”, or “Conjuntos” with the following instrumentation: Tololoche (an upright bass guitar with Guitarrón strings), the Accordion, the Bajo Sexto (a guitar with double strings and an extended range), and the Tarola (snare drum). Alternative instrumentation can include the Tuba and/or Saxophone. Jarabe repertoire reflecting this genre includes “EL AUSENTE” and “ÁRBOLES DE LA BARRANCA.”

REGGAE

Originating on the island of Jamaica in the late 1960s, Reggae music developed from earlier styles like Mento, Ska, Calypso, and Rocksteady and incorporates American Jazz and Rhythm & Blues. This genre usually expresses current events and political commentary while also featuring a deeply spiritual message, leading to its use as a powerful tool for social change throughout the Americas and beyond. Jarabe repertoire reflecting this style includes “GET UP, STAND UP (SEMIILLAS)” and “NO LLORES MUJER (NO WOMAN, NO CRY)”.



ROCK & ROLL/CHICANO ROCK



This genre developed in the United States where the term “rock & roll” was coined by the radio disc jockey Alan Freed in the 1950s to describe the new style based on African-American music such as Jazz, Rhythm & Blues, Gospel, Boogie-Woogie, as well as Country music. The first wave of Chicano Rock (1950s-60s) included Mexican-American performers and bands such as Ritchie Valens and Cannibal & The Headhunters. The second wave of Chicano Rock (1960s-70s) brought groups such as Santana, Malo, and El Chicano. The third wave of Chicano Rock (1970s-80s) included singer Linda Ronstadt and the band Los Lobos. Jarabe repertoire reflecting this genre includes “O DONNA/WE BELONG TOGETHER” and “LA BAMBA/TWIST & SHOUT.”

ROCK EN ESPAÑOL

Rock & Roll music began to be translated into Spanish and performed in Mexico and Latin America since the 1950s. These songs largely reflected the musical trends happening in the United States and Great Britain. The 1970s saw the repression of Rock music in countries such as Mexico and Argentina, which forced artists to go underground. Nevertheless, in the 1980s-90s, a new wave of Rock bands began to emerge and gained popularity throughout Latin America such as Soda Estereo, Caifanes, Enanitos Verdes, El Trí, Los Prisioneros, and Maná. These bands often merged Rock music with folk styles from their distinctive countries, such as Ranchera, Cumbia, Reggae, Rumba, and Tango, to produce new sounds that distinguished them from their American and British counterparts. Jarabe repertoire reflecting this style includes “LAMENTO BOLIVIANO.”



MUSICAL GENRES, STYLES, AND INFLUENCES

RUMBA FLAMENCA



This popular dance style developed from the combination of Flamenco music from Spain and Rumba from Cuba. Flamenco dates back to the late 1700s in Spain where groups of Romani people from India settled and brought their folk dances and music with them. These were combined with the existing music in southern Spain which had strong Arabic, Northern African, and Jewish influences. In the 1800s, Flamenco music influenced Cuban musical theater songs called Guarachas, which then influenced Spanish music in the 1900s. From there, Spanish musicians incorporated Latin American instruments like the Cajón to complement the guitar, castanets, and 'palmas' (hand-clapping) that define this genre. Jarabe repertoire reflecting this style includes "COMO QUIEN PIERDE UNA ESTRELLA."

SON HUASTECO

A form of music from a region encompassing various states in Mexico known as "La Huasteca" including Tamaulipas, Veracruz, Puebla, Hidalgo, San Luis Potosí, Querétaro, and Guanajuato. With deep Indigenous roots, it incorporates both duple and triple meters that reflect its accompanying dance form called 'zapateado.' Typical instrumentation consists of the Violin, the Jarana Huasteca (a small, 5-string rhythm guitar), and the Quinta Huapanguera (an 8-string bass guitar). Jarabe repertoire in this style includes "SERENATA HUASTECA" and "BÉSAME MORENITA."



SON JAROCHO

A folkloric form of music from the Mexican state of Veracruz on the Caribbean coast with Spanish, African, and Indigenous influences that greatly influenced Mexican Mariachi music. It is closely related to the Cuban Son and the Venezuelan Joropo and features fast-paced dance music along with humorous lyrics. Common instrumentation includes the Jarana Jarocho (a small, double-stringed guitar), the Quinto Jarocho (a small, high-pitched lead guitar), the Arpa Jarocho (the harp), the Leona (an acoustic bass guitar), and also the Quijada (the donkey/horse jawbone). Its accompanying dance form, called 'zapateado,' also contributes to its soundscape. Jarabe repertoire in this style includes "EL TILINGO LINGO" and "LA BAMBA."



TEJANO/TEX-MEX

Greatly influenced by Norteño music from Northern Mexico, Tejano music is a combination of Mexican and American music styles that began as far back as the early 1900s. By the 1950s, the emphasis shifted from only featuring Spanish lyrical content to include English content as well, leading to the term 'Tex-Mex.' Over time, this genre has blended American Rock & Roll, Rhythm & Blues, Country, and Soul music with Mexican Ranchera, Cumbia, and Corridos to create a unique sound all its own. Instrumentation ranges from more traditional Norteño-style Conjuntos led by the accordion, to Big Band-style Orchestras and their horn-focused sound, as well as the more modern Pop-oriented Bandas featuring keyboards and the electric guitar. Jarabe repertoire in this style includes songs such as "HEY BABY, ¿QUÉ PASÓ?" and "SI UNA VEZ."



EDUCATIONAL STANDARDS

This study guide references the various musical, historical, and cultural aspects you'll find in a JARABE performance as reflected in the Visual and Performing Arts Content Standards for California Public Schools (pertinent details are listed below). For a full version of this resource, please visit the [California Department of Education online at www.cde.ca.gov](http://www.cde.ca.gov).

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

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

Role of Music

- 3.1:** Analyze how the roles of musicians and composers have changed or remain the same throughout history.
- 3.3:** Compare and contrast the social function of a variety of music forms in various cultures and time periods.

Diversity of Music

- 3.4:** Perform music from a variety of cultures and historical periods.
- 3.5:** Compare and contrast instruments from a variety of cultures and historical periods.
- 3.6:** Compare and contrast musical styles within various popular genres in North and South America.
- 3.7:** Analyze the stylist features of a given musical work that define its aesthetic traditions and its historical or cultural context.
- 3.8:** Compare and contrast musical genres or styles that show the influences of two or more cultural traditions.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgements About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

Analyze and Critically Assess

- 4.1:** Compare and contrast how a composer's intentions result in a work of music and how the music is used.

Derive Meaning

- 4.2:** Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.
- 4.3:** Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.

STUDENT ACTIVITIES

CONNECTING GENERATIONS (INDIVIDUAL)

- As part of a homework assignment, have students learn about their parents' favorite musical artists and what made them special.

WORKING TOGETHER (GROUP)

- Listen to our original song “Jarabe Mexicano”. Have students learn the call & responses of the chorus section as follows:

Jarabe Mexicano	<i>¡Si Señor!</i>	(Yes, sir!)
Jarabe Mexicano	<i>¡Báilalo!</i>	(Dance to it!)
Jarabe Mexicano	<i>¡Gózalo!</i>	(Enjoy it!)
Jarabe Mexicano	<i>¡Con sabor!</i>	(With flavor!)

- Have students practice the syncopated clapping after the chorus



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