

Instructionally Related Activities

Sponsor: Rafael Perez

Program/Department: School of Education

Activity Title: Mariachi CSUCItlan de CI

Date(s) of activities: Spring Semester, 2017

A.

1. Provide a description of the activity(s).

As detailed in our application, Mariachi music is played throughout the world. Several universities and colleges in the United States also provide resources to allow their students, and community members, to perform in Mariachi orchestras. Mariachi CSUCItlan de CI (MCdCI) has performed in CSUCI events, classes, clubs and various venues in our CSUCI community, since its founding in 2013.

We had hoped to advertise our presence on campus and present our music to the entire CSUCI community. Another goal was to impress upon our university the importance of developing a course for Mariachi instruction and performance to both our students and staff.

2. How did the activity(s) relate to a course?

Although a Mariachi class will not be on our CSUCI campus until the Spring, 2018 semester, our activities have “laid the groundwork” for the development of such a class.

Many faculty, staff and students were very positive and helpful in that regard.

Our class will discuss, and trace, the history of Mariachi, from Jalisco, Mexico, to its introduction in the United States; the Cultural and Social aspects, as it relates to our Hispanic Serving Institution. And, the acceptance of the Mariachi genre by our diverse student and staff population at CSUCI, as well as, our CSUCI community.

3. What did you see as the strengths of the activity(s)?

As MCdCI performed at various CSUCI campus events, we discovered that many students, and staff, had no idea that a Mariachi orchestra was on our campus.

We were able to slowly recruit several students to attend our evening practices.

Those that were not masters with a Mariachi instrument, were taught and trained in the use of the various instruments in a Mariachi orchestra.

Mariachi instruments include: *Guitarron, Vihuela, Guitarra de Golpe*, Guitar, Violin, and Trumpet. Many Mariachi orchestras have also included Harps, Keyboards and Cello into their groups. (MCdCI incorporated a Clarinet and a Ukulele into our group, during the semester.)

4. What would you say are the/were the activity(s) weaknesses?

Perhaps the most disenchanting of the group's activities was that several of our CSUCI population did not realize the existence of MCdCI. Although our group's students attended various tabling events on the CSUCI campus, it was difficult to gain student interest to join MCdCI. As we continued to practice and perform at various events, on and off campus, we were fortunate to gain a slow rise in membership.

5. How would you improve your activity(s) for next time?

As mentioned above, advertising is an area that we will continue to pursue, during tabling activities on campus. We will also work to gain our CSUCI community's support, throughout our tenure on the CSUCI campus. During our performances, it is always stated to our audiences that we are from, and represent the CSUCI!

6. What did you learn from the process?

"The larger the event, the more resources you need...!"

As a "club," it was an issue to gain enough members to participate at various performances.

As a "class," that should not be an issues, as performances will be a required activity.

During the preparation for our *Celebracion de la Musica Mexicana*, in April, 2017, we discovered that there are many phases in the production of a major performance on campus. Were it not for staff and students in various departments, it would have been extremely difficult for the performance of a major artist to have been a success!

5. What are student responses to the activity?

Included in these documents, you will see the "Farewell Address" of our president, Louis G. That, pretty much, explains the feelings of our members. Rarely did anyone

miss a practice/rehearsal, and we always seemed to have enough members for performances. Those performances that we cancelled, since 2013, amounted to two.

And, those due to members unable to attend because of class conflicts.

(In reference to question 4, I have continually allowed students to be excused from class, if the activity was CSUCI related. Of course, the student was responsible for any missed assignment. A few of our staff will not allow students to miss any portion of their class; THAT often made attendance/performances very stressful.)

Conjunto Hueyapan



Founded in 1973 by Professor Fermín Herrera, Conjunto Hueyapan emerged from the Department of Chicana/o Studies and during its 40 year history has represented the Department and the University in community events, conferences and concerts throughout the U.S. and Mexico. Its many performance credits include: Lincoln Center for the Performing Arts in New York City, the Kennedy Center in Washington, DC; the Center for World Music in New York City; the Dorothy Chandler Pavilion of the Los Angeles Music Center, the Filene Center of Wolf Trap Center for the Performing Arts in Vienna, Virginia; President Reagan's 1985 Inaugural Ball; the Hollywood Bowl; the Greek Theatre in Hollywood; the Tucson International Mariachi Conference; the "Encuentro de Jaraneros" in Tlacotalpan, Veracruz; the "Encuentro de Huapangueros" in Amatlán, Veracruz; the Festival of American Folklife in Washington, DC; "Siempre en Domingo" Television Program from Mexico City. Members have been guest performers in concert tours or CD recordings with Conjunto Medellín de Lino Chávez, Linda Ronstadt, Mariachi Los Camperos de Nati Cano, Mariachi Sol de México de José Hernández, Ixya Herrera, Los Lobos, the rock-en español group, Jaguares, and British vocalist, Thea Gilmore. Some of their music can be heard in feature films such as *La Bamba*, *The Lost World: Jurassic Park*, *Nacho Libre*. The groups's CD's , *Conjunto Hueyapan de la Familia Herrera*, Vols. 1-2 were released in 2003 and 2004.

Ixya Herrera



“I remember meeting Ixya for the first time, a young woman who was the vision of grace and charm, both offstage and on.”— Ruth Hellier, *Women Singers in Global Contexts*

“ . . . This classy Oxnard, CA siren displays astonishing power, range, and graceful maturity . . .” *Billboard Magazine*

“ . . . singing prodigy . . . remarkable strength and clarity . . .” *LA Times*

“Ixya’s is a voice that will be heard from one end of the continent to the other. She is nothing short of prodigious.” *Latin Style Magazine*

“ . . . blazing . . . vocal and inspirational diversity . . . her voice soars and dives . . . an ability to tell a story with authenticity as well as an alluring purr.” *Entertainment Weekly*

“ . . . an elegant singer . . . flawless intonation . . .” *Tucson Citizen*

Ixya Herrera

CSUN alumna (Chicana/o Studies) Ixya Herrera made her stage debut at the Tucson International Mariachi Conference singing duos with her idol, Linda Ronstadt. She has lectured on voice and

Mexican song at music conservatories such as the Schwob School of Music in Columbus, Georgia and also at California State University, Northridge as part of the Distinguished Speaker Series. Ixya is featured in a chapter of *Female Singers in Contemporary Global Context* by Ruth Helier-Tinoco, a book on notable female vocalists from across the world. Performance credits include the Lincoln Center for the Performing Arts in New York City, the Schwob School of Music River Center for the Performing Arts in Columbus, Georgia, the Conservatory of Music at the University of Missouri in Kansas City, Fiddler's Green Amphitheater in Denver, the Teatro de la Ciudad de la Paz in La Paz, Baja California, Televisa Foro 2 in Mexico City, Convento del Carmen in Mexico City, Royce Hall, the Tucson International Mariachi Conference (alongside the legendary Lola Beltrán), the Las Cruces International Mariachi Conference (also with Lola Beltrán), and the Los Angeles California Plaza. Ixya has released three CD's: *Primavera* (1996), *Cantares Mexicanos* (2004), and Grammy nominated *Voz Y Guitarra* (2014).







Mariachi Csucitlan updated his cover photo.

November 24 · 🌐

