



Instituto Mazatlán Bellas Artes  
de Sacramento presents  
**Posada Navideña**  
School Show Study Guide

Wells Fargo Center for the Arts  
Friday, December 11, 2009



# Ballet Folklórico Instituto Mazatlan Bellas Artes De Sacramento

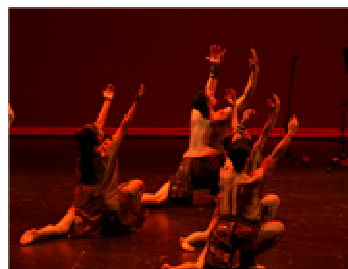
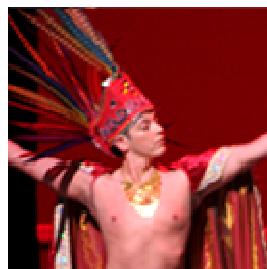
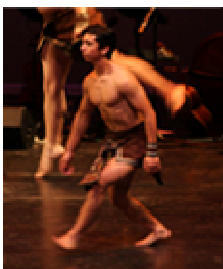
## Lecture Demonstration Curriculum Guide for Educators

**Genre:** Dance  
**Style:** Ballet Folklórico/Traditional Cultural Arts  
**Culture:** Mexican

### **Artist: Compania Mazatlan Bellas Artes de Sacramento (Ballet Folklórico IMBA)**

Compania Mazatlan Bellas Artes de Sacramento (Ballet Folklórico CMBA), is one of California's principal Mexican folk dance companies, IMBA is unique in US/Mexican artistic history in many ways; solely responsible for training its own artists and creating many of its own works CMBA is rich in company history, repertoire of choreographies, and world-class dancers.

Founded in 1994 under the general direction of Yolanda Colosio (Founder) IMBA (formally, Grupo Folklórico Mazatlan) quickly became one of Sacramento's finest Mexican folk ensembles, having forged relationships with many of Sacramento's most respected organization and institutions. Artistic Director Steven Valencia joined G.F Mazatlan's staff in 1998 and helped change the format of Mexican dance in Sacramento as well as how G.F Mazatlan would continue in the future. Instituto Mazatlan Bellas Artes de Sacramento was created in 1998 under the direction of Yolanda Colosio and Steven Valencia, their goal was to train dancers in the art of Mexican folk dance and contemporary ballet. In 2000 IMBA formally established a performing company because of a great demand for talented artistry in the Northern California region.



Today CMBA is regarded as one of California's leading Mexican folk dance companies having traveled nationally and internationally (China, Mexico, Throughout California and Pacific southwest), in addition, CMBA has won various international and national competitions (Folklorico Festival 2006/Gran Competencia, Esencia de Mexico) , and has performed in many of California's most prestigious venues (Sacramento Community Center Theater, Sacramento Memorial Auditorium, Stockton Civic Auditorium, San Francisco Palace of Fine Arts, Luckman Center for Performing Arts/ Los Angeles, Wells Fargo Center for Performing Arts/Santa Rosa, UC Davis Mondavi Center/Davis, Gallo Center for Performing Arts/Modesto, Laxson Auditorium/ Chico and many others) and had performed with many well known Mexican recording artist (Mariachi Vargas, Mariachi Los Camperos, Nydia Rojas, Pablo Montero, Yolanda del Rio, Gerardo Fernandez, Mercedes Castro etc..).

Ballet Folklorico CMBA continues to set standards in Mexican folk dance and music and will continue to offer our audience the best in Artistic vision, choreographies and the most talented dancers in this region and beyond.

#### **Recent Reviews:**

##### ***Peoples Daily, Beijing China:***

...Fresh, Exuberant and wonderfully performed.

##### ***AllenUlrich:Voiceofdance.com:***

...IMBA proved a sensation in the precision of ensemble work.

#### **The Show:**

Instituto Mazatlan Bellas Artes de Sacramento (IMBA) will illustrate the rich cultural heritage of native Mexico in a lively and energetic performance titled "Posada Navidena," This California Company hails from Sacramento, the state's great capital. The show will be similar to that of a visual fairytale with vivid characters in lavishly colorful costumes flowing from one folk dance to the next in a single choreographic symphony. Posada Navidena dances are crafted like a large choreographic canvas featuring many episodes and contrasting rhythms. While paying tribute to their remote homeland, this is no mere presentation of peasant dance as it infuses village ritual with modern technique. IMBA's host musician, Mariachi Zacatecas utilizes folk instruments to interweave regional music within the dance pieces. The resulting performance showcases tradition through the eyes of skillful choreographers and a host of disciplined artist.

Wonderfully costumed, this performance is filled with exhilarating dancing, music and history.

The first part of the show will represent dances from the State of Veracruz, the

Huasteca region. The region Huasteca encompasses many different states including Tamaulipas, San Luis Potosi, Hidalgo, Queretaro and Veracruz, this area represents a large section of the eastern part of Mexico. The music and dance style is known as Huapangos, the music is characterized by the use of jarana, guitarra, quinta o huapanguera, and violin. The traditional Huapanguera or "fiesta" in the Huasteca region will consist of a couple dancing on a "tarima" or wood platform marking the rhythm of the music. In this ceremony a traditional wedding in the Huasteca is represented followed by a "son de mujer" (all women dance), baile de la pareja (couples dance) ending with the final wedding celebration.

\* Serenata Huasteca \* La Toltaneca (wedding) \* La Presumida \* El Caima \* La Huasanga.

From Veracruz abasco we will travel to the beautiful state of Michoacan. Sones Antiguos are influenced by the Spanish Jota and Sarabanda. They begin with the Sonajas, or rattle dances, and they continue with Jarabes and the Diana. The inspiration for the Sonaja dances came to Amalia Hernandez from watching children playing happily with the rattle. She combined this early concept with formal ballet techniques and created her first choreography for the Ballet Folklórico de Mexico. The movements in these pieces are joyful and carefree, presented here in a theatrical style.

**Primera Sonaja \* Tercer Sonaja \* Primer Jarabe \* Segundo Jarabe \* Tercer Jarabe \* La Diana**

From Michoacan we will return to Veracruz, this time to the Sotavento region. The Sotavento region in the state of Veracruz, possesses a rich animal and vegetation life that distinguishes itself from all the regions in Mexico. Its principal cultivation inspires traditional fiestas to commemorate their most abundant fruit.

This rich vegetation is represented by some of the most known animals and vegetation such as the Guacamaya, iguanas, and coconuts. Typically towards the end of a fandango, traditional fiestas, the classic *sones*, like *El Zapateado Jarocho* and *La Bamba* are the most performed pieces by local musicians and dancers, for these *sones* are highly representative of the state of Veracruz.

\*Noche en Xalapa (Pescadores) \* La Bruja \* Coco \* Zapateado \* Cascabel \* Zapateado

From Veracruz we will end our journey in Nayarit. Nayarit. The result of the cross-culture between the native and the Spaniard brought the adaptation of European instruments to nayarit's music and therefore, songs such as el San Pedreno and El Viejo were born. During these dances the men demonstrate their bravery and ability to handle the machetes in their dance form, as well as

the women showing their arrogant dance style. The Sones Meztisos from Nayarit are believed to have developed from the great variety of native groups that formed Confederacion Chimalvacan, whose groups are very rich in autochthonous dances.

El Buey \* Limoncito \* Colmacate \* Jarabe Nayarita

The second half of the program is dedicated to what Christmas celebrations are like in Mexico. The first piece is the "Pastorela" this is usually done as a play and combines comedy with the story represents the pilgrimage made by Joseph and Mary to Bethlehem for the birth of baby Jesus. In this piece, *los pastores* are informed of the birth of baby Jesus by the arc angel, *los pastores*, on their way to Bethlehem are tempted by the devil with sins and temptations, *los pastores*, (with the help of the arc angel) fight off the temptations and ultimately make it to Bethlehem and join the 3 kings to greet baby Jesus. Also parts of this tale, Joseph and Mary, upon their arrival to Bethlehem, seek *posada* (Place to stay) and are often turned away. Finally, Joseph and Mary are given *posada* and the celebration of the birth of Jesus begins with the arrival of the *Pastores* and the 3 kings.

Finally, Navidad en Jalisco. This piece takes us through a young boys memory of Christmas in Jalisco. Javier remembers when he was a little boy growing up in Ocotlán, Jalisco, every year for Christmas he and his family would attend a very special Christmas mass at midnight on Christmas eve. The community always had a great celebration where the most beautiful costumes of past times were adorned and he would awe at the most beautiful dances performed by the town's people. Although he loved to take part in the festivities around Christmas Eve and Christmas day, Javier's favorite day was Dia de los Reyes Mago, celebrated every 6<sup>th</sup> of January. Javier would prepare a letter the night before, to the 3 kings letting them know he had been a good boy all year and he would give them his wish, leaving his note in his shoes, placed outside. In the morning Javier would wake up to find his cherished gifts outside where he placed his shoes, brought from the 3 kings from baby Jesus! The town once again would get together and celebrate baby Jesus and communal spirit. In Javier's town mariachi would play and all the towns' people would dance, listening to the music that connects their daily lives to the outside world.

\*Misa Mariachi (padre nuestro) \* La Pinata \*Las Alazanas \* Noche de Paz \* Son del Burro \* El Gavilan \* Jarabe Tapatio \* Merry Christmas

**Preparing for the Show:**

Mexico, which shares the southern boundary of the United States and extends to Central America, has snow-capped mountains, humid plains, hostile deserts, thick jungles, lush farmland and some of the world's most beautiful coastlines. These geological features have influenced

### **Discussion Questions:**

- What stood out for you in this performance and why?
- Did you see any similarities in the dances you saw performed and the dances you and your friends do? If so, what similarities did you see? How were they different?
- Describe the costumes that you remember. Can you name the dance they went with? The region or state of Mexico?
- Which two dances contrasted the most? In what ways were they different? What cultures influenced each of them?
- What did you learn about the Mexican culture from watching and listening to the performance?
- What most surprised you or interested you about the performance?

### **History Vs The Arts (Framework)**

Diego Rivera is considered to be one of the most popular and well-known Mexican artists of his time (1886-1957). He painted the Mexican people, their traditions, the political conflicts, and the life surrounding them. Diego created an art form that was specifically Mexican, drawing strong, simple, expressive images that were painted with bold strokes and strong colors. As a young man, he visited Italy and was greatly impressed by the church murals that showed various scenes, visions and stories. When he returned to Mexico, he made murals instead of painting on canvas, for it was a way to share Mexico's history and stories with all of the people.

Go to the library or Internet and research the art of Diego Rivera. Bring pictures of his paintings and murals to share. Select and discuss specific paintings, noting the mood, colors, use of space, shapes and subject matter. What words, images, ideas and feelings does each painting evoke in the students?

(Legend)

√ Artistic Perception

∞ Creative Expression

◇ Historical or Cultural Context

△ Aesthetic Value

€ Connection, Relations, Applications

√ Select two pieces of Mexican music, one traditional and one more modern. Listen to each of them and find ways that you would move naturally to each one. Possible choices could include "Jarabe Tapatio" (Mexican Hat Dance) and a mambo by Perez Prado. You will probably find that the traditional music has a stronger, driving underlying beat, while the mambo is a little freer. You might begin by moving one part of your body, such as shoulders, head, feet, etc. Exchange ideas with others.

∞ Select two of the dances you saw in the performance and write a paragraph describing each one. Then, see if you can make contrasts and comparisons between them in a third paragraph.

◇ Find a map and locate Mexico. Notice where it is in relation to the United States. Locate the states of Michoacan, Nayarit, Veracruz and Jalisco.

◇ Ballet Folklorico CMBA strives to maintain the integrity of the art form of Mexican folkloric dance, while creating new works that incorporate modern dance. Talk about what it is like to be an American and also to have traditions from another culture. How do you combine two cultures? Give examples from your own life or from people you have observed.

△/€ Can you find costumes in the pieces that have natural earth tones or earth like patterns (i.e flowers). How could those earthy patterns relate to the state or region the dances come from?

\*Additional video footage can be seen on youtube.com under imbasac