

## PREFACE

The course syllabus reflects the philosophical position stated in the Elements of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. **Teachers will use this syllabus in all Beginning Mariachi Violin classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **benchmarks** provide a correlation of the syllabus objectives to Nevada State Content and Performance Standards. They also provide scope and instructional timeline for each quarter of the school year.

The **course structure** is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the thinking level and the number of the course goal(s) to which the objective relates.

The **suggestions** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested resources** section lists materials which may be useful in achieving the performance objectives.

This Curriculum and Professional Development Division, using a teacher task force, developed this syllabus. Syllabi are in continuous revision. Teachers should recommend additions or revisions to the appropriate department of the Curriculum and Professional Development Division.

### SYLLABUS KEY: (EXAMPLE)

Concept one .....>>1.

**THE VIOLIN**

Concept one, objective one ...>>1.1

**THE STUDENT WILL IDENTIFY THE PARTS OF THE VIOLIN.**

Correlates to course goals.....>>

**(2)**

Concept one, objective one,

Suggestion one.....>>1.1.A  
violin.

**SUGGESTION: Have students memorize and identify the parts of the**

## THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of questions follows.

	LEVEL	DEFINITION
1.	MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2.	TRANSLATION	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3.	INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4.	APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills on his/her own. Application call for the transfer of learning to new situations.
5.	ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between parts, such as tracing a statement made early in a novel to an event that occurs later in the novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion.
6.	SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7.	EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

From Classroom Questions - What kind? By Norris M. Sanders. Copyright © 1966 by Harper & Row, Publishers Inc. Used with permission from Harper & Row Publishers, Inc., San Francisco, CA.

## GRADUATE PROFILE CORRELATIONS

### GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals represent learning outcomes expected in all courses for all Clark County School District students. These goals will be integrated in context with instruction within each content area in order for students to understand and apply the fundamentals of English, mathematics, science, civics and government, history, geography, economics, arts, and health and fitness.

- |                          |  |
|--------------------------|--|
| 1. COMMUNICATION         |  |
| READING                  | The student will locate, comprehend, and interpret written information. This will include, but not be limited to books, papers, manuals, graphs, and schedules.  |
| WRITING                  | The student will organize, compose, proof, and edit written material appropriate to the course.  |
| SPEAKING                 | The student will organize, compose, and present material orally.   |
| LISTENING                | The student will receive, interpret, and respond to oral communications, taking into account both verbal and nonverbal clues.  |
| 2. RESOURCES/INFORMATION | The student will acquire, organize, interpret, and process information to make the maximum use of time, money, material, and personnel resources.  |
| 3. SYSTEMS/TECHNOLOGY    | The student will use appropriate technology to function effectively in various organizational systems.   |
| 4. INTERPERSONAL SKILLS  | The student will demonstrate effective interpersonal skills by cooperating in team situations; asserting leadership when appropriate; negotiating differences and appreciating diversity; and being willing to share skills, knowledge, and material with peers. |
| 5. PROBLEM SOLVING       | The student will use analytical, logical, and creative thinking skills to solve problems, make decisions, make reasonable judgments, and generate new ideas.   |
| 6. PERSONAL INVENTORY    | The student will evaluate career choices and long-term options based on personal criteria.   |
| WHERE AM I?              | The student will assess his/her existing interests, aptitudes, knowledge, and skills. Personal qualities such as self-confidence, responsibility, integrity, and honesty will be a part of the self-assessment.  |
| WHERE DO I WANT TO GO?   | The student will explore a wide array of career options at all levels to formulate long-term goals.  |
| HOW DO I GET THERE?      | The student will interrelate his/her present status with personal long-term goals to determine the best course of action to achieve the long-term goals.   |

## GRADUATE PROFILE SYLLABUS CORRELATION

### BEGINNING MARIACHI VIOLIN

The following correlation shows a sampling of objectives that meet the various goals of the Graduate Profile.

GRADUATE PROFILE GOAL	SYLLABUS OBJECTIVE MEETING THE GOAL
1. COMMUNICATION	1.1, 2.1, 2.2, 3.1, 3.2
2. RESOURCES/INFORMATION	1.4, 6.1, 7.1
3. SYSTEMS/TECHNOLOGY	1.1, 2.1, 2.2, 3.1, 5.1
4. INTERPERSONAL SKILLS	5.1, 6.1, 7.1
5. PROBLEM SOLVING	1.3, 3.9, 4.1, 4.2, 4.3, 5.1, 6.1, 7.1
6. PERSONAL INVENTORY	6.1, 7.1

The above listing is not intended to be in exhaustive correlation for every objective within the syllabus. There are many other objectives within the syllabus that fulfill one or more of the Graduate Profile Goals. In addition to the specific objective correlations, the Graduate Profile Goals can be met through using a variety of teaching strategies that reinforce communication skills, encourage the gathering and utilization of resources and information, acquire the use of various systems and technologies, and enhance the development of interpersonal skills and problem-solving skills. Personal inventories should be an integral aspect of the teaching strategies regularly employed by the teacher.

## BEGINNING MARIACHI VIOLIN - 2002

### Course Scope:

This one-year course is designed for the middle school student who is interested in learning to play Mariachi violin. It includes the development of skills necessary to become independent as a musician. This course emphasizes the place of Mariachi music in the Mexican musical heritage. It concentrates on the development of note-reading skills, aural skills, rhythmic patterns, intonation, and tonality inherent to Mariachi music. The importance of sustained group and individual effort is stressed. A progression of fundamental and technical proficiency is expected. Emphasis will be placed on having a variety of performing experiences. This elective course may be repeated.

### Course Goals:

1. To develop performance skills necessary for independence as a string player in Mariachi music.
2. To develop performance skills necessary to create an ensemble sound.
3. To demonstrate a knowledge of music fundamentals.
4. To recognize form in Mariachi music (i.e. ranchera, son, bolero, polka).
5. To develop a broad knowledge and appreciation of Mariachi music and the Mexican culture.
6. To develop skills necessary to improvise melodies, variations, and accompaniments.
7. To develop an awareness of position playing, movable scales, and transposition.
8. To demonstrate an awareness of the relationship between music and other disciplines.
9. To discriminate with regard to the quality of composition and performance of music.
10. To demonstrate an awareness of the regional and historical variations of Mariachi music.
11. To develop attitudes that encourage lifelong musical participation.

There is no intended order for the following goals. The teacher is encouraged to integrate these goals throughout this course to provide all students with a foundation in Mariachi music skills.

## BEGINNING MARIACHI VIOLIN

COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. THE VIOLIN AND BOW	1.1 - 1.4
Identification of Parts String Designation Care and Maintenance History of the Violin	
2. REQUIRED DAILY PROCEDURES	2.1 - 2.2
Posture Guitar/Shoulder Positions	
3. MUSICAL FUNDAMENTALS	3.1 - 3.12
Musical Notation Time Signatures Key Signatures Note Reading Scales Improvisation Sight Singing Intonation	
4. STYLES	4.1 - 4.3
Pizzicato Bowing	
5. MUSICAL FORM IN MARIACHI MUSIC	5.1 - 5.4
Bolero Ranchera Polka Son Jalisciense	
6. CAREERS IN MUSIC	6.1
Opportunities	
7. MARIACHI MUSIC AND RELATED DISCIPLINES	7.1
Similarities between the arts and other subjects	
Appendix	

**1. THE VIOLIN AND BOW**

**1.1 THE STUDENT WILL IDENTIFY THE PARTS OF THE VIOLIN AND BOW.  
(1) (NS 2)**

1.1.A SUGGESTION: Have students memorize and identify the parts of the violin and bow.

1.1.B SUGGESTION: Have students label the various parts of the violin and bow on a picture.

1.1.C SUGGESTION: Have students review this information frequently.

**1.2 THE STUDENT WILL IDENTIFY THE OPEN STRINGS OF THE VIOLIN BY  
LETTER NAME.  
(1) (NS 2)**

1.2.A SUGGESTION: Have students memorize the open strings by letter name.

1.2.B SUGGESTION: Have students select a partner. One student calls out a letter name and the other student pluck that string.

1.2.C SUGGESTION: Have students label the open strings with letter names on a picture.

**1.3 THE STUDENT WILL DEMONSTRATE PROPER CARE AND MAINTENANCE OF  
THE INSTRUMENT.  
(1) (NS 2)**

1.3.A SUGGESTION: Provide a handout for the students demonstrating the elements of proper care and maintenance of the instrument.

1.3.B SUGGESTION: Check instruments often to see if students are using proper care.

1.4.C SUGGESTION: Have students keep the bow hair free from any bodily contact or other oily or soiled surfaces.

1.5.D SUGGESTION: Have students provide a soft, non-abrasive cloth for the cleaning of the instrument and bow.

**1.4 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE  
HISTORY OF THE VIOLIN AND ITS ORIGIN.  
(1) (NS 9)**

1.4.A SUGGESTION: Have students trace the origin of the instrument from Europe to the New World.

1.4.B SUGGESTION: Have students play and sing examples of their historical findings that are within the skill level of the class.

1.4.C SUGGESTION: Have students listen to a variety of historical periods and cultures.

## **2. REQUIRED DAILY PROCEDURES**

### **2.1 THE STUDENT WILL DEMONSTRATE AND PRACTICE CORRECT POSTURE AND BOW GRIP.**

**(1) (NS 2)**

2.1.A SUGGESTION: Demonstrate and have students practice correct posture by sitting erect and feet flat on the floor.

2.1.B SUGGESTION: Demonstrate and have students move the instrument from rest to playing position and back.

2.1 C SUGGESTION: Demonstrate and have students practice correct posture and stance.

2.1.D SUGGESTION: Demonstrate and have students place the tip of curved thumb on the bow between the frog and the grip. Have the students hold the bow with all fingers (except fourth) draped over the stick to the first knuckle or a little beyond. Have the students keep the middle finger opposite the thumb and the tip of the curved fourth finger placed on top of the stick.

2.1.E SUGGESTION: Have students perform selected exercises with the bow to develop strength and coordination.

### **2.2 THE STUDENT WILL DEVELOP AND DEMONSTRATE CORRECT GUITAR AND SHOULDER POSITION.**

**(1) (NS 2)**

2.2.A SUGGESTION: Demonstrate and have students move the left hand out towards the neck and support the instrument on the pad of the thumb and bottom joint of the forefinger.

2.2.B SUGGESTION: Encourage students to relax their wrists while keeping their elbows fairly close to their sides.

2.2.C SUGGESTION: Encourage students to play the violin without watching the finger board.

## **3. MUSIC FUNDAMENTALS**

### **3.1 THE STUDENT WILL RECOGNIZE AND PLAY WHOLE, HALF, QUARTER, AND EIGHTH NOTES AND THEIR CORRESPONDING RESTS IN 4/4, 3/4, AND 2/4 TIME SIGNATURES. (3) (NS 2, 3, 4, 5)**

3.1.A SUGGESTION: Have students simultaneously clap various rhythmic patterns in selected time signatures as notated.

3.1.B SUGGESTION: Have students count out loud various rhythmic patterns in selected time signatures as notated.

3.1.C SUGGESTION: Have students play various rhythmic patterns on their open strings, using one string at a time.



**3.2 THE STUDENT WILL IDENTIFY THE TREBLE CLEF SIGN.**  
**(3) (NS 5)**

3.2.A SUGGESTION: Have students write the clef sign on staff paper.

3.2.B SUGGESTION: Have students identify the clef sign through the use of flash cards.

**3.3 THE STUDENT WILL EMPLOY THE TERMS: STAFF, MEASURE, BAR LINE, DOUBLE BAR LINE AND LEDGER LINES.**  
**(3) (NS 5)**

3.3.A SUGGESTION: Draw examples of each musical notation term on the board and have the students copy the material on staff paper.

3.3.B SUGGESTION: Have the students identify examples of each musical notation term from actual written music.

**3.4 THE STUDENT WILL IDENTIFY THE COMMON TIME SIGNATURES OF 4/4, 3/4, AND 2/4.**  
**(3) (NS 4, 5)**

3.4.A SUGGESTION: Explain the function of the top number in the time signature.

3.4.B SUGGESTION: Explain the function of the bottom number in a time signature.

3.4.C SUGGESTION: Have students compose two bar rhythms on the board in given time signatures.

3.4.D SUGGESTION: Have students label the beats in each bar and clap or play the above measures.

**3.5 THE STUDENT WILL IDENTIFY THE KEY SIGNATURES OF C, G, D, A.**  
**(3) (NS 5)**

3.5.A SUGGESTION: Illustrate each new key signature on the board.

3.5.B SUGGESTION: Have students identify the number of sharps present in the G, D, and A Major key signatures.

3.5.C SUGGESTION: Have students copy the key signatures on staff paper.

**3.6 THE STUDENT WILL RECOGNIZE, IDENTIFY, AND PLAY NOTES OF THE TREBLE CLEF IN FIRST POSITION.**  
**(1, 3) (NS 1, 2, 3, 4, 5, 6, 7)**

3.6.A SUGGESTION: Have students memorize and identify the names of the lines and spaces of the treble clef.

3.6.B SUGGESTION: Using flash cards, have students practice identifying notes.

3.6.C SUGGESTION: Begin teaching students the notes found in the first position using the correct fingering for each string. Introduce this concept one string at a time.

- 3.6.D SUGGESTION: The teacher should sing the notes on each individual string and have the students sing them back and then play them. Have students then practice simple written melodic phrases on each individual string using the correct fingering.
- 3.6.E SUGGESTION: Have students practice simple to complex melodic phrases utilizing various rhythmic patterns.
- 3.6.F SUGGESTION: Have students play short melodies for each other. Have the other students evaluate each performance with a strict set of guidelines provided by the teacher.

**3.7 THE STUDENT WILL PLAY SCALES IN THE KEYS OF C, G, D, AND A IN THE FIRST POSITION.  
(1, 3) (NS 2, 3, 4, 5)**

- 3.7.A SUGGESTION: Draw and explain the development of key signatures through the use of scales and the circle of fifths.

- 3.7.B SUGGESTION: Explain the composition of Major scales showing the use of whole steps and half steps.

Example:

- a. W W H W W W H

- 3.7.C SUGGESTION: Have students play each scale one at a time concentrating on the whole and half step motion between each note. Emphasize how scales should be played with correct fingering.
- 3.7.D SUGGESTION: Have students play scales for each other. Have the other students evaluate each performance with a strict set of guidelines provided by the teacher. Have the evaluators focus on hand position, correct fingering, and tone quality.

**3.8 THE STUDENT WILL PERFORM WITH PROPER INTONATION.  
(1, 3) (NS 1, 2, 5, 6, 7)**

- 3.8.A SUGGESTION: Have the students distinguish between high and low pitches. Gradually reduce intervals for finer discrimination.
- 3.8.B SUGGESTION: Have students sing a pitch which has been played on the A or D string of the violin.
- 3.8.C SUGGESTION: Have students listen and adjust finger position up or down the string until they have correctly matched a given pitch.

**3.9 THE STUDENT WILL IDENTIFY TEMPO MARKINGS.  
(1, 3) (NS 1, 2, 5, 6, 7)**

- 3.9.A SUGGESTION: Have students identify and define the following tempo markings:
  - a. Adagio
  - b. Andante
  - c. Moderato
  - d. Allegro
  - e. Presto

- 3.9.B SUGGESTION: Have students play a musical selection at different tempi.
- 3.9.C SUGGESTION: Have students perform literature with the designated tempo markings.

**3.10 THE STUDENT WILL IDENTIFY ARTICULATION MARKINGS.**  
**(1, 3) (NS 1, 2, 5, 6, 7)**

- 3.10.A SUGGESTION: Demonstrate and have students perform the proper technique for the following articulations:

- a. Arco
- b. Pizzicato
- c. Up bow
- d. Down bow
- e. Detache
- f. Slurs
- g. Accents
- h. Staccato
- i. Legato

- 3.10.B SUGGESTION: Demonstrate and have students practice the specific articulation on open strings or in scale patterns.

- 3.10.C SUGGESTION: Have students play literature which utilizes the articulations.

**3.11 STUDENTS WILL IDENTIFY NOTATION SYMBOLS.**  
**(1, 3) (NS 1, 2, 5, 6, 7)**

- 3.11.A SUGGESTION: Have students explain the notation symbols as they are introduced.

- a. Down bow
- b. Up bow
- c. Repeat sign
- d. First and second endings
- e. Fermata
- f. Da Capo
- g. Arco
- h. Pizzicato
- i. Lift bow
- j. Double bar
- k. Repeat previous measure
- l. Left hand pizzicato

- 3.11.B SUGGESTION: Have students perform literature utilizing notation symbols.

- 3.11.C SUGGESTION: Have students write each term and add them to their vocabulary list.

**3.12 STUDENTS WILL IDENTIFY EXPRESSIVE INDICATIONS IN MUSIC NOTATION.**  
**(1, 3) (NS 1, 2, 5, 6, 7)**

3.12.A SUGGESTION: Have students demonstrate expressive indications.

Examples

- a. Forte
- b. Piano
- c. Crescendo
- d. Diminuendo
- e. Decrescendo
- f. Ritardando
- g. Rallentando

3.12.B SUGGESTION: Have students demonstrate the appropriate response on open strings.

3.12.C SUGGESTION: Have students perform literature utilizing expressive indications.

3.12.D SUGGESTION: Discuss the three methods of dynamic control.

- a. Bow location in reference to the bridge
- b. Bow speed
- c. Bow pressure on the string

**4. STYLES**

**4.1 THE STUDENT WILL PRODUCE AN ACCEPTABLE PIZZICATO AND ARCO TONE USING A VARIETY OF RHYTHMIC PATTERNS.**

**(1, 2, 7, 9) (NS 2, 3, 4, 5, 6)**

4.1.A SUGGESTION: Demonstrate and have students place the middle of the bow on the string parallel to the bridge, halfway between the bridge and the fingerboard.

4.1.B SUGGESTION: Demonstrate and have students execute the bow stroke, varying the length and speed.

4.1.C SUGGESTION: Demonstrate proper pizzicato technique, placing the right thumb at the end of the fingerboard.

4.1.D SUGGESTION: Demonstrate and have students pluck with the forefinger on all strings, keeping the thumb in proper position.

4.1.E SUGGESTION: Demonstrate and have the students pluck an open string in a variety of rhythm patterns.

**4.2 THE STUDENT WILL PERFORM VARIOUS BOW ARTICULATIONS AT VARIOUS PARTS OF THE BOW.**

**(1, 2, 7, 9) (NS 2, 3, 4, 5, 6)**

4.2.A SUGGESTION: Have students define major bowing terms.

Examples

- a. Legato
- b. Detache
- c. Staccato
- d. Martele
- e. Tremolo
- f. Spiccato
- g. Col Legno

4.2.B SUGGESTION: Demonstrate and have students perform the bowing articulations listed in 4.2.A.

4.2.B SUGGESTION: Have students choose the appropriate bowing articulation from literature markings.

**4.3 STUDENTS WILL EMPLOY BOW TECHNIQUES TO ALTER DYNAMICS.  
(1, 2, 7, 9) (NS 2, 3, 4, 5, 6)**

4.3.A SUGGESTION: Demonstrate and have students identify the symbols that deal with dynamics.

Examples

- a. *ff*
- b. *f*
- c. *mf*
- d. *mp*
- e. *p*
- f. *pp*

4.3.B SUGGESTION: Have students transfer and define the proper Italian name of a dynamic to its symbol, i.e. *mp*, *mezzo piano*.

4.3C SUGGESTION: Have students interpret the Italian names of dynamic modifiers.

Examples

- a. Calando
- b. Crescendo
- c. Diminuendo
- d. Morendo
- e. Decrescendo

4.3.D SUGGESTION: Have students demonstrate the factors of bowing.

Examples

- a. Speed
- b. Sounding Point
- c. Pressure
- d. Weight
- e. Tremolo
- f. Spiccato
- g. Con Legno

## **5. MUSICAL FORM**

### **5.1 THE STUDENT WILL ASSESS *BOLERO* FORM (4, 10) (NS 1, 2, 4, 5, 6, 9)**

- 5.1.A SUGGESTION: Explain and show examples of literature using Bolero form. Relate the musical examples to history and culture.
- 5.1.B SUGGESTION: Have students play and sing selected literature that is written in Bolero form.
- 5.1.C SUGGESTION: Have students identify the different sections of a Bolero in music literature.
- 5.1.D SUGGESTION: Have students listen to literature written in Bolero form.
- 5.1.E SUGGESTION: Have students evaluate recorded performances in Bolero form by analyzing and describing the music in their own words.

### **5.2 THE STUDENT WILL ASSESS *RANCHERA* FORM (4, 10) (NS 1, 2, 4, 5, 6, 9)**

- 5.2.A SUGGESTION: Explain and show examples of literature using the Ranchera form. Relate the musical examples to history and culture.
- 5.2.B SUGGESTION: Have students play and sing selected literature that is written in the Ranchera form.
- 5.2.C SUGGESTION: Have students identify the different sections of the Ranchera form.
- 5.2.D SUGGESTION: Have students listen to literature written in the Ranchera form.
- 5.2.E SUGGESTION: Have students evaluate recorded performances in the Ranchera form by analyzing and describing the music in their own words.

### **5.3 THE STUDENT WILL ASSESS *POLKA* FORM (4, 10) (NS 1, 2, 4, 5, 6, 9)**

- 5.3.A SUGGESTION: Explain and show examples of literature using Polka form. Relate the musical examples to history and culture.
- 5.3.B SUGGESTION: Have students play and sing selected literature that is written in Polka form.
- 5.3.C SUGGESTION: Have students identify the different sections of the Polka form.
- 5.3.D SUGGESTION: Have students listen to literature written in Polka form.
- 5.3.E SUGGESTION: Have students evaluate recorded performances in Polka form by analyzing and describing the music in their own words.

### **5.4 THE STUDENT WILL ASSESS *SON JALISCIENSE* FORM (4, 10) (NS 1, 2, 4, 5, 6, 9)**

- 5.4.A SUGGESTION: Explain and show examples of literature using Son Jalisciense form. Relate the musical examples to history and culture.

- 5.4.B SUGGESTION: Have students play and sing selected literature that is written in Son Jalisciense form.
- 5.4.C SUGGESTION: Have students identify the different sections of the Son Jalisciense form.
- 5.4.D SUGGESTION: Have students listen to literature written in Son Jalisciense form.
- 5.4.E SUGGESTION: Have students evaluate recorded performances in Son Jalisciense form by analyzing and describing the music in their own words.

## **6. CAREERS**

### **6.1 THE STUDENT WILL NAME THREE CAREER OPPORTUNITIES AVAILABLE FOR THE VIOLIN PLAYER IN THE FIELD OF MUSIC. (8) (NS 8)**

- 6.1.A SUGGESTION: Provide students with brochures from professional associations, music unions, or the music industry which describe career opportunities in music.
- 6.1.B SUGGESTION: Discuss employment opportunities, skills, training, rewards, and salary ranges of various jobs in music. Have students explain how music jobs are similar and/or different from jobs outside the arts.

#### Examples

- a. Composer
- b. Teacher
- c. Music Therapist
- d. Music Librarian
- e. Music Technician
- f. Professional Musician
- g. Studio Musician

- 6.1.C SUGGESTION: Have students do a research project where they go into the community to discover how many people they can identify as “working musicians.” Have them complete a job description form provided by the teacher where they can list some of the responsibilities, requirements, and qualifications needed for each music job found.

## **7. MARIACHI MUSIC AND RELATED DISCIPLINES**

### **7.1 THE STUDENT WILL DESCRIBE WAYS IN WHICH MARIACHI MUSIC IS RELATED TO THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS. (8) (NS 8)**

- 7.1.A SUGGESTION: Have students listen to a recording of Ravel’s “Pictures and an Exhibition” and identify similarities in the music and the artistic paintings for which the music was written.
- 7.1.B SUGGESTION: Have students view a video tape of renowned violinists, i.e. Mark O’Connor and Itzhak Perlman. Have students describe similarities and differences in these two violinists’ forms of artistic expression.
- 7.1.C SUGGESTION: Have students observe reproductions of Picasso (especially) and other artists who depict musicians in their paintings.

7.1.D SUGGESTION: Have students compare and contrast the violin luthier and the violinist. Have them research how a violin is made and describe the common goals of both professions with regard to choice of woods, sound production, playability, shape, size, color, and overall quality.



**MARIACHI CURRICULUM BENCHMARKS**

**BEGINNING MARIACHI VIOLIN**

**Quarter One**

<b>CONTENT – TOPICS</b>	<b>SYLLABUS OBJECTIVE</b>	<b>STATE STANDARDS</b>	<b>TEACHING RESOURCES</b>
THE VIOLIN AND BOW Identification of Parts String Designation Care and Maintenance History of the Violin	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Allen et al Dillon et al Anderson et al Gazda
REQUIRED DAILY PROCEDURES Posture Guitar/Shoulder Position	2.1 – 2.2	Music – 2.8.1	
MUSIC FUNDAMENTALS Musical Notation Time Signatures Key Signatures Note Reading Scales Improvisation Sight Singing Intonation	3.1 – 3.12	Music – 2.8.1 Music – 3.8.1 Music – 4.8.2 Music – 5.8.1 Music – 6.8.1 Music – 7.8.2	Feldstein

**MARIACHI CURRICULUM BENCHMARKS**

**BEGINNING MARIACHI VIOLIN**

**Quarter Two**

<b>CONTENT - TOPICS</b>	<b>SYLLABUS OBJECTIVE</b>	<b>STATE STANDARDS</b>	<b>TEACHING RESOURCES</b>
THE VIOLIN AND BOW Identification of Parts String Designation Care and Maintenance History of the Violin	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Allen et al Dillon et al Anderson et al Gazda
REQUIRED DAILY PROCEDURES Posture Guitar/Shoulder Position	2.1 – 2.2	Music – 2.8.1	
MUSIC FUNDAMENTALS Musical Notation Time Signatures Key Signatures Note Reading Scales Improvisation Sight Singing Intonation	3.1 – 3.12	Music – 2.8.1 Music – 3.8.1 Music – 4.8.2 Music – 5.8.1 Music – 6.8.1 Music – 7.8.2	Feldstein
STYLES Pizzicato Bowling	4.1 – 4.3	Music – 2.8.1 Music – 3.8.1 Music – 5.8.1 Music – 6.8.2 Music – 7.8.2	

**MARIACHI CURRICULUM BENCHMARKS**

**BEGINNING MARIACHI VIOLIN**

**Quarter Three**

<b>CONTENT - TOPICS</b>	<b>SYLLABUS OBJECTIVE</b>	<b>STATE STANDARDS</b>	<b>TEACHING RESOURCES</b>
THE VIOLIN AND BOW Identification of Parts String Designation Care and Maintenance History of the Violin	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Allen et al Dillon et al Anderson et al Gazda
REQUIRED DAILY PROCEDURES Posture Guitar/Shoulder Position	2.1 – 2.2	Music – 2.8.1	
MUSIC FUNDAMENTALS Musical Notation Time Signatures Key Signatures Note Reading Scales Improvisation Sight Singing Intonation	3.1 – 3.12	Music – 2.8.1 Music – 3.8.1 Music – 4.8.2 Music – 5.8.1 Music – 6.8.1 Music – 7.8.2	Feldstein
STYLES Pizzicato Bowling	4.1 – 4.3	Music – 2.8.1 Music – 3.8.1 Music – 5.8.1 Music – 6.8.2 Music – 7.8.2	
MUSICAL FORM Bolero Ranchera Polka Son Jalisciense	5.1 – 5.4	Music – 1.8.1 Music – 2.8.1 Music – 5.8.1 Music – 6.8.2 Music – 9.8.1 Music – 9.8.2	

**MARIACHI CURRICULUM BENCHMARKS**

**BEGINNING MARIACHI VIOLIN**

**Quarter Four**

<b>CONTENT - TOPICS</b>	<b>SYLLABUS OBJECTIVE</b>	<b>STATE STANDARDS</b>	<b>TEACHING RESOURCES</b>
THE VIOLIN AND BOW Identification of Parts String Designation Care and Maintenance History of the Violin	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Allen et al Dillon et al Anderson et al Gazda
REQUIRED DAILY PROCEDURES Posture Guitar/Shoulder Position	2.1 – 2.2	Music – 2.8.1	
MUSIC FUNDAMENTALS Musical Notation Time Signatures Key Signatures Note Reading Scales Improvisation Sight Singing Intonation	3.1 – 3.12	Music – 2.8.1 Music – 3.8.1 Music – 4.8.2 Music – 5.8.1 Music – 6.8.1 Music – 7.8.2	Feldstein
STYLES Pizzicato Bowing	4.1 – 4.3	Music – 2.8.1 Music – 3.8.1 Music – 5.8.1 Music – 6.8.2 Music – 7.8.2	
MUSICAL FORM Bolero Ranchera Polka Son Jalisciense	5.1 – 5.4	Music – 1.8.1 Music – 2.8.1 Music – 5.8.1 Music – 6.8.2 Music – 9.8.1 Music – 9.8.2	
CAREERS	6.1	Music – 8.8.1	
MARIACHI MUSIC AND RELATED DISCIPLINES	7.1	Music - 8.8.2	

**BACKWARD ASSESSMENT MODEL**  
**Beginning Mariachi Violin**

**YEAR ONE** - At the completion of year one, students will be able to:

1. identify and name the parts of the violin and bow
2. perform using correct sitting posture and appropriate guitar/shoulder positions
3. play on all four strings in first position
4. play melodies in 4/4, 3/4, and 2/4 time signatures
5. play melodies in the keys C, G, D, and A
6. have a tonal range which extends to the B above the staff
7. identify basic musical symbols
8. play scales in first position in the keys of C, G, D, and A
9. play rhythms to include whole, half, quarter and eighth notes including simple syncopation
10. read and understand symbols indicating bowing articulation
11. properly care for instrument
12. perform in an ensemble setting
13. play a sixteen measure melody composed with eighth notes at a moderate tempo using pizzicato and arco

## BEGINNING MARIACHI VIOLIN SUGGESTED RESOURCES

- Allen, M., Gillespie, R., & Hayes, P.T. Essential Elements for Strings 2000, (2002). Milwaukee, WI: Hal Leonard Corporation.
- Allen, M., Gillespie, R., & Hayes, P.T. Essential Elements for Strings, (1995) Books I, II, and the Teacher Resource Kit, and Essential Techniques for Strings. Milwaukee, WI: Hal Leonard Corporation.
- Anderson, G. & Frost, R. (1986). All for Strings. Kjos. Supplementary materials available.
- Applebaum, S. Applebaum String Method. Books I, II, III. New York, NY: Belwin-Mills. Books I – III. Supplementary Applebaum materials include the following: Etudes for Technique and Musicianship, Chamber Music for Two String Instruments, Chamber Music for String Orchestra, and Solos with Piano Accompaniment.
- Dabczynski, A., Meyer, R., & Phillips, B. (2002). String Explorer. Books I and II. Highland/Etling Pub. (a division of Alfred Music Publishing).
- Dillon, J., Kjelland, J. & O’Rielly, J. Strictly Strings. Books I, II, and III. Highland/Etling Pub. (a division of Alfred Music Publishing). Supplementary materials available.
- Etling, F. String Method Books I and II; Intermediate String Techniques; Solo Time for Strings, Books I, II, III, IV, and V; Workbook for Strings, Books I and II.
- Froseth & Johnson (1981). Introducing the Strings, G.I.A. Publications.
- Frost, R., & Fischbach, G. (2002). Artistry in Strings. Books I and II. San Diego, CA: Neil A. Kjos Music Company.
- Gazda, D. & Stoutamire, A. (1997). Spotlight on Strings. San Diego, CA: Neil A. Kjos Music Company.
- Grijalva, F. Libro Acompañante Musical de ¡Simplemente Mariachi! Teacher Edition, Violin, Trumpet, Guitar/Vihuela, Guitarron Editions
- Isaac, M. (1997). String Class Method. Chicago, IL: M. M. Cole. Books I and II.
- Matesky, R. & Womack, A. (1971). Learn to Play a Stringed Instrument. New York, NY: Alfred Music Co. Books I,II and III.
- Matesky, R. Learn to Play in the Orchestra. (1971). New York, NY: Alfred Music Co. Volumes I and II
- Muller, F. & Rusch, H. Muller-Rusch String Method. (1961). Books I-V plus supplementary materials: ensembles, solos, etc. San Diego, CA: Neil A. Kjos Music Co.
- Neel, M. & Grijalva, F. ¡Simplemente Mariachi! for the Beginning Student: Teacher Edition, Violin, Trumpet, Guitar/Vihuela, Guitarron Editions