

APRIL 29-30. 2016

BEG

FROM ZERO TO
MARIACHI
A WORKSHOP



DANIEL VALDEZ



MARCIA NEEL

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Inside Front Cover

Welcome to the Wonderful World of

¡Mariachi!

**This entire workbook, videos and
Powerpoint will be
posted online at:**

www.musicedconsultants.net/conference-materials

CONTACT INFORMATION

We are here for YOU!

Saied Music

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www.musicedconsultants.net



National Mariachi Workshops for Educators[®]

www.musicedconsultants.net/2016-mariachi-workshops



Benefits of a Standards-based Mariachi Program

Involves more students in music

Provides an entry-level music experience at anytime

Helps keep some of our most at-risk students in school

Increases student self-esteem and self-confidence

Provides an effective bridge to parental involvement

Celebrates/recognizes this specific culture and heritage

— — — — —

Latino students rose from 52% (no music) to 68% (less than one year of music) to 89% (more than one year of music).

**Prelude Music Makes Us
Baseline Research Report, p. 23**

<http://musicmakesus.org/resources/research>



Sign up for MariachiLink

Saied Music
2016 Mariachi Workshop/Clinics
April 29-30, 2016

Name: _____

Cell Phone (Include Area Code): _____

Email: _____

Permanent (home) Address (Number/Street): _____

City/State/ZIP: _____

Name of School: _____

Street Address: _____

City/State/ZIP: _____

Please complete the appropriate section just below:

I AM AN EDUCATOR:

Grade(s) and Subject(s) Taught: _____

Are you planning on starting a mariachi program at your school?

☐ Yes ☐ No ☐ Unsure

If "Yes," when? _____

I AM A MUSIC MAJOR:

Anticipated Date of Graduation: _____

☐ Applied Music and/or ☐ Music Education ☐ _____ Other

Would you be interested in a Teaching Position that would include a Beginning Mariachi component?

☐ Yes ☐ No ☐ Unsure

If "Yes," would you be willing to relocate for a Teaching Position of this type? _____

Reverse of Participant Info Form

The Armonia Section

Guitar

Vihuela

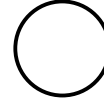
Guitarron

Arpa (Harp)

KEY OF RE



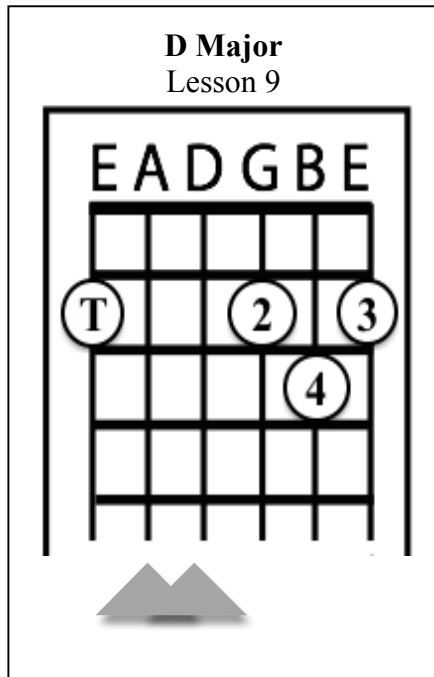
= *Play Open String*



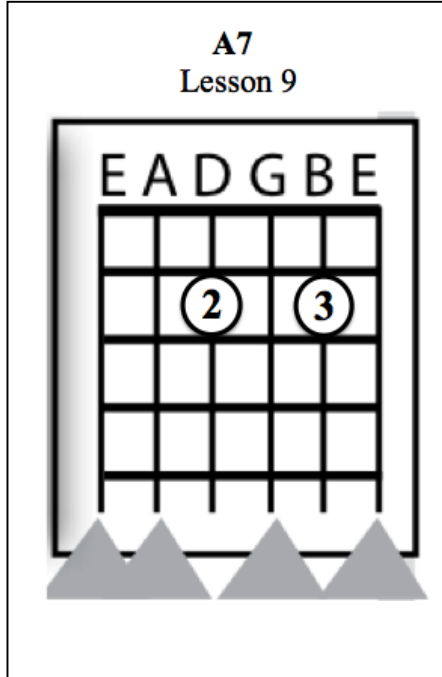
= *Press Down Firmly*

GUITAR

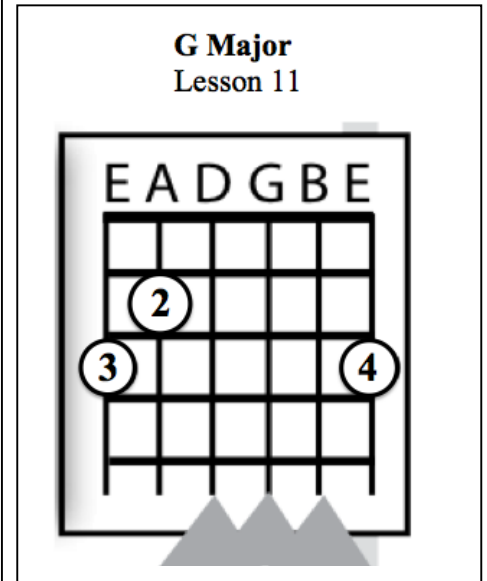
Primera



Segunda



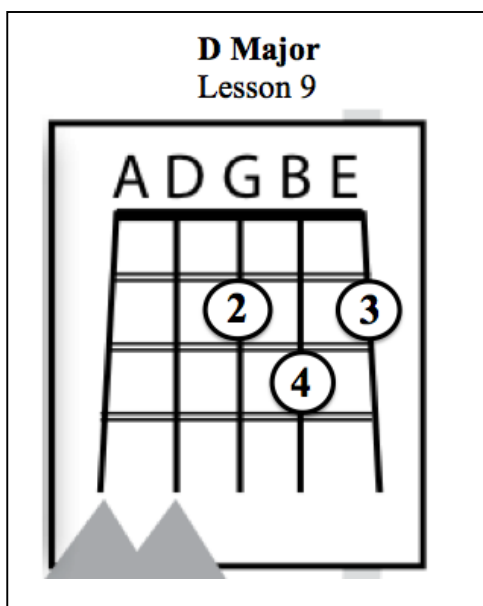
Tercera



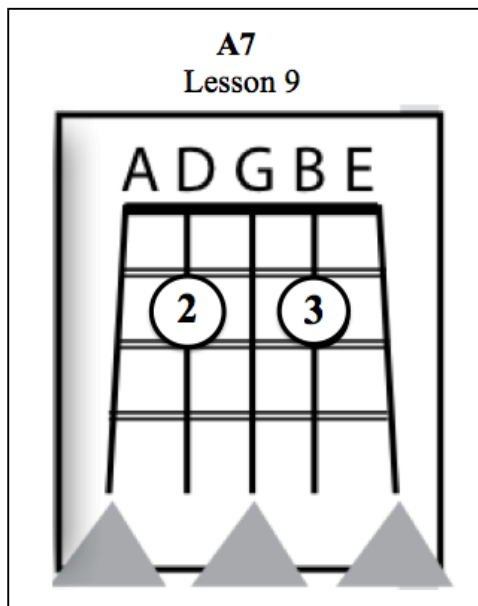
*Only use "T" if hand is large enough.
If not, do not play E String

VIHUELA

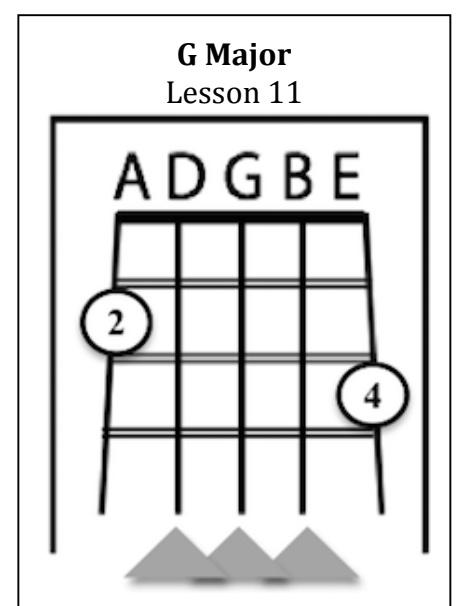
Primera



Segunda



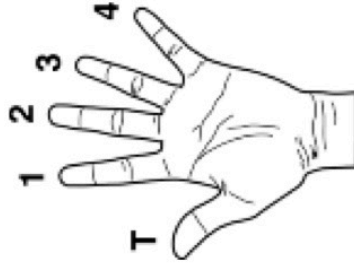
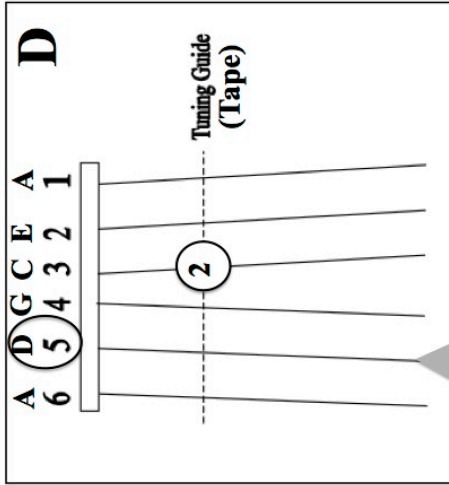
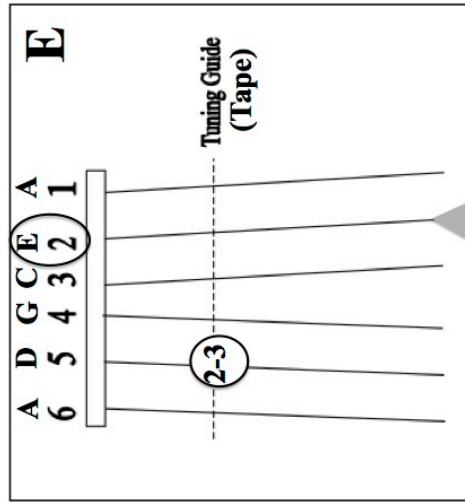
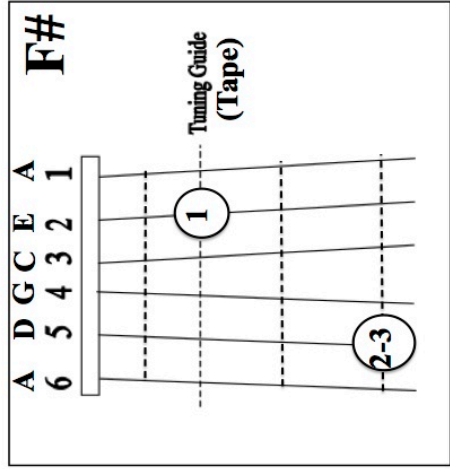
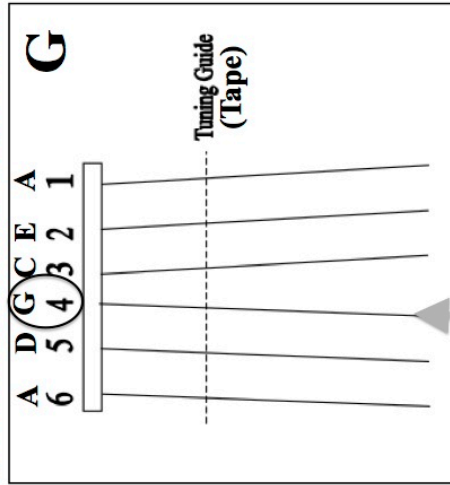
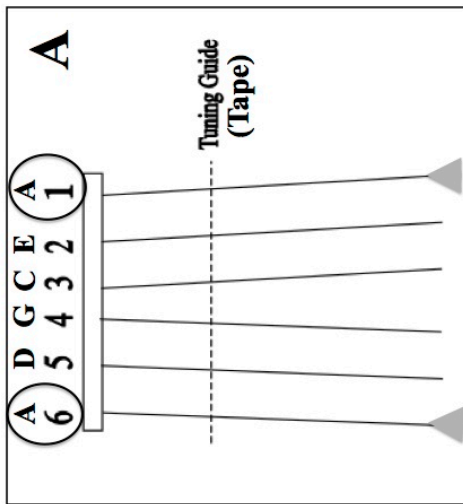
Tercera



KEY OF RE



NOTES: GUITARRON
(Tape Should be a Whole Step From Nut)



Ranchera Valseada Style

Voice: Treble clef, key of D major (two sharps), 3/4 time signature. Four measures of whole rests.

Armonia: Treble clef, key of D major, 3/4 time signature. Four measures of eighth-note chords. Chords are D major in measures 1, 2, 3, and 4. Above the staff, the text "Bass Play Play Bass Play Play" is written, with "D" above the first and third measures.

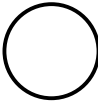
Guitarron: Bass clef, key of D major, 3/4 time signature. Four measures of half notes. Notes are D2, A2, D2, and A2.

5
 arm.: Treble clef, key of D major, 3/4 time signature. Four measures of eighth-note chords. Chords are A7 in measures 1, 2, 3, and 4.

Gtrr.: Bass clef, key of D major, 3/4 time signature. Four measures of half notes. Notes are D2, A2, D2, and A2.

KEY OF RE

 = Play Open String

 = Press Down Firmly

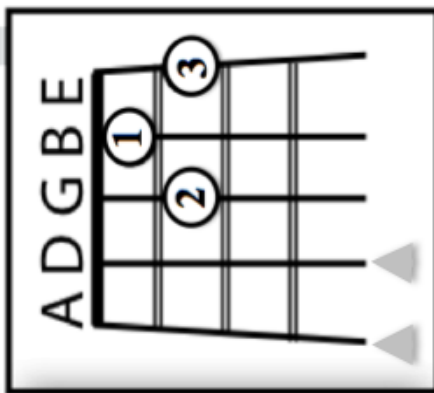
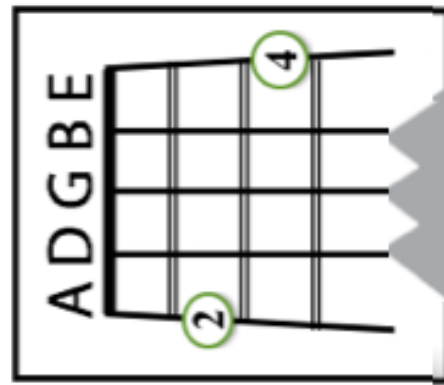
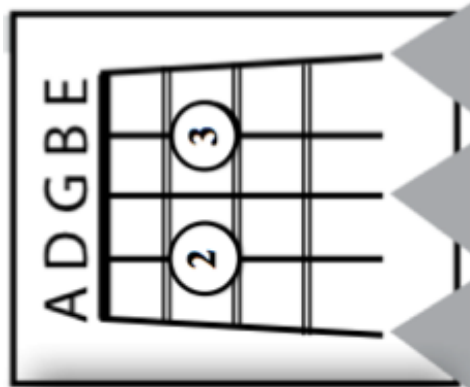
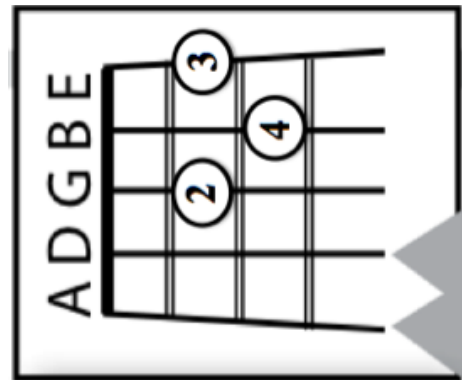
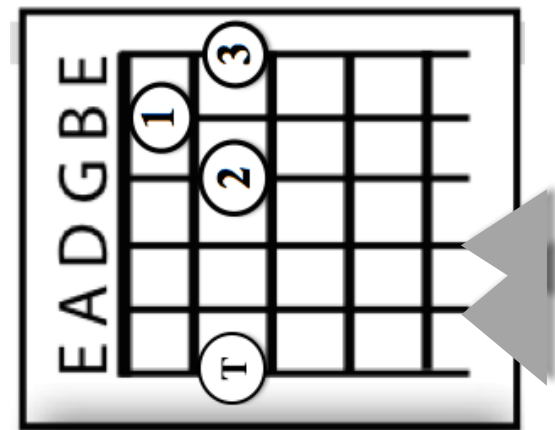
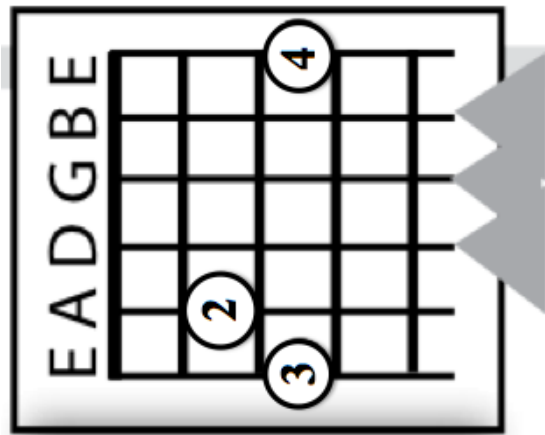
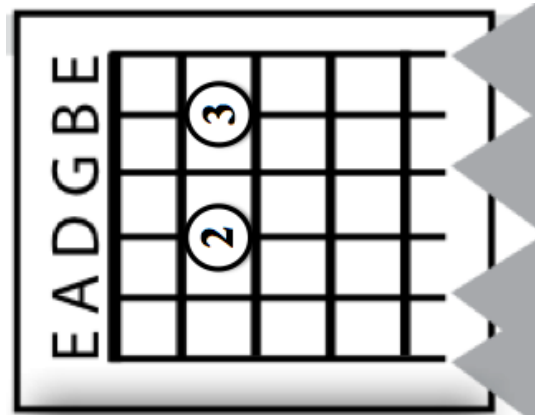
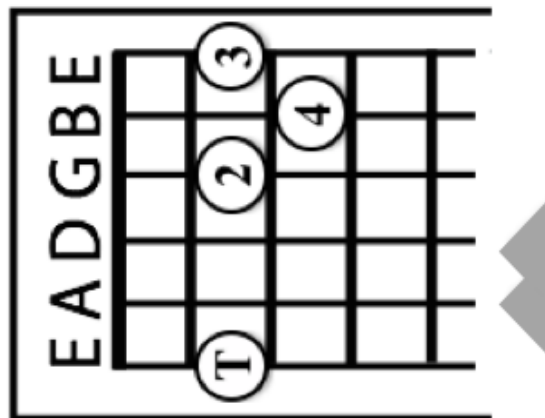
DE COLORES WARM-UPS: PROGRESSIONS

D Major
Lesson 9

A7
Lesson 9

G Major
Lesson 11

D7
Lesson 11



De Colores

Ranchera Valseada

Rehearse the chord progressions indicated just below.

Encourage students to improvise with the vocal parts allowing them to determine which section (or soloists) get to sing or play the melody.

Chords: D, A7, G, D7

Traditional

Introduction

Guitar
Vihuela

Guitarron

Gtr.
Vhl.

Gtrn.

De Colores

19

Encourage students to improvise with the vocal parts allowing them to determine which section (or soloists) get to sing or play the melody.

Chords: D, A7, G, D7

Traditional

Introduction

Violin

Trumpet

Guitar
Vihuela

Guitarron

Vln.

Tpt.

Gtr.
Vhl.

Gtrn.

13

Vln. 

— co - lo - res, de co - lo - res se vis - ten los cam - pos en

13

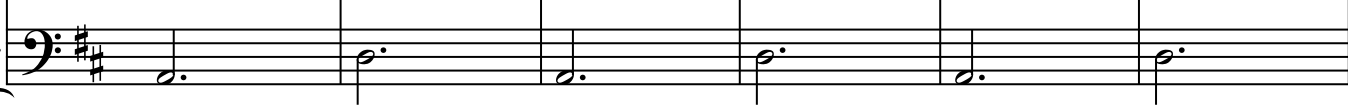
Tpt. 

— co - lo - res, de co - lo - res se vis - ten los cam - pos en

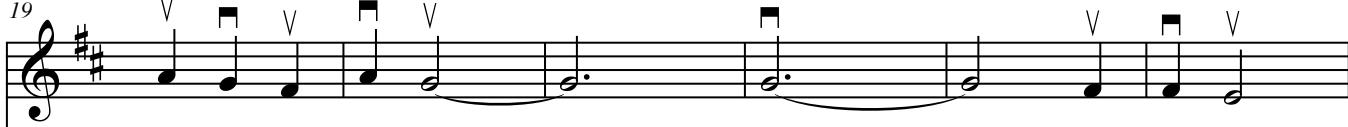
13

Gtr. Vhl. 

D D D D D D

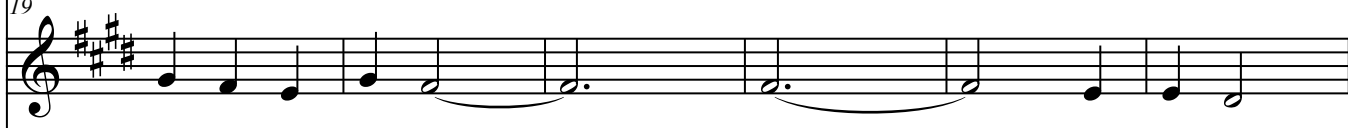
Gtrn. 

19

Vln. 

la pri - ma - ve - ra. De co - lo - res,

19

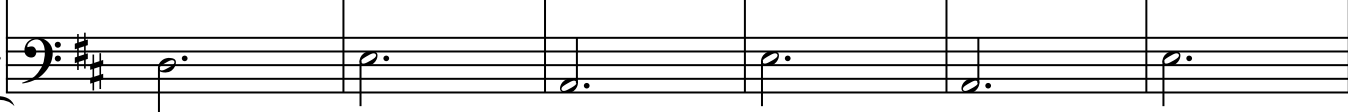
Tpt. 

la pri - ma - ve - ra. De co - lo - res,

19

Gtr. Vhl. 

D A7 A7 A7 A7 A7

Gtrn. 

25

Vln. 

de co - lo - res son los pa - ja - ri - llos que vie - nen de afue - ra. _____

25

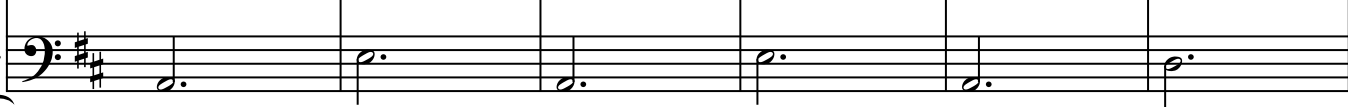
Tpt. 

de co - lo - res son los pa - ja - ri - llos que vie - nen de afue - ra. _____

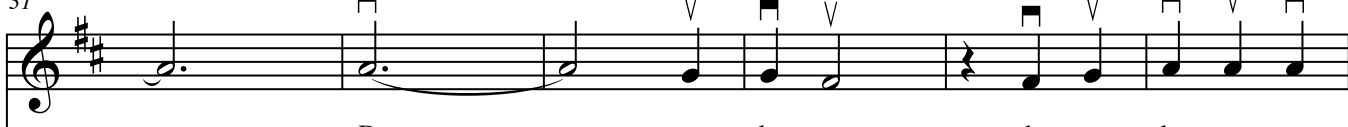
25

Gtr. Vhl. 

A7 A7 A7 A7 A7 D

Gtrn. 

31

Vln. 

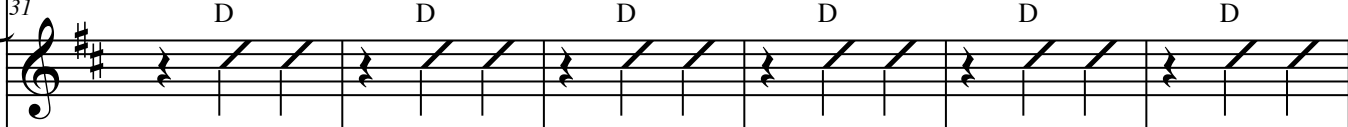
De co - lo - res, de co - lo - res es

31

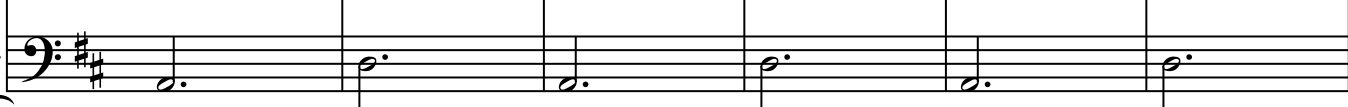
Tpt. 

De co - lo - res, de co - lo - res es

31

Gtr. Vhl. 

D D D D D D

Gtrn. 

37

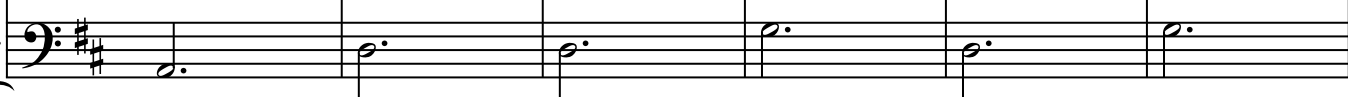
Vln. 

el ar - co í - ris que ve - mos lu - cir, y por e - so los

Tpt. 

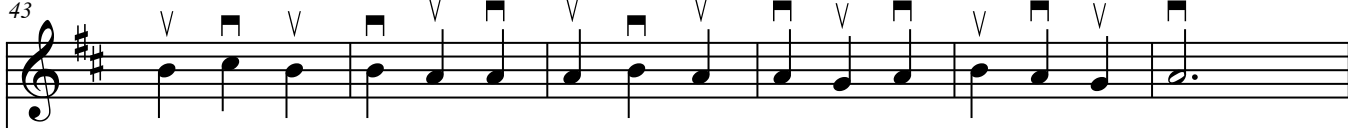
el ar - co í - ris que ve - mos lu cir, y por e - so los

Gtr. Vhl. 

Gtrn. 

D D D7 G G G

43

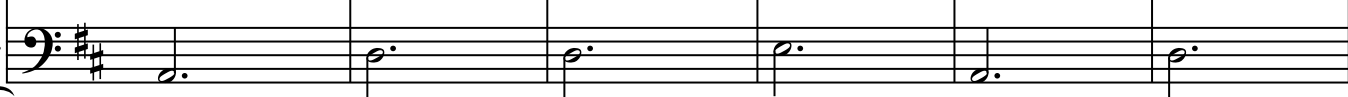
Vln. 

gran - des a - mo - res de mu - chos co - lo - res me gus - tan a mí,

Tpt. 

gran - des a - mo - res de mu - chos co - lo - res me gus - tan a mí,

Gtr. Vhl. 

Gtrn. 

A7 D D A7 A7 D

49

Vln. 

y por e - so los gran - des a - mo - res de mu - chos co - lo - res me

49

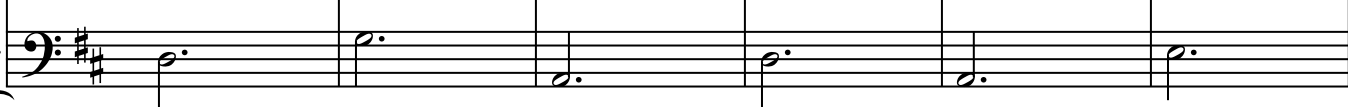
Tpt. 

y por e - so los gran - des a - mo - res de mu - chos co - lo - res me

49

Gtr. Vhl. 

D7 G A7 D D A7

Gtr. 

55

Vln. 

gus - tan a mí. _____

55

Tpt. 

gus - tan a mí. _____

55

Gtr. Vhl. 

A7 D D D A7 D

Gtr. 

Bolero Style

1 2 3 4 5

Voice

Armonia

Guitarron

6 7 8 9 10

arm.

Gtrr.

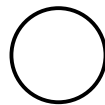
D A7 D

A7 D D

KEY OF RE

▲ = Play Open String

SPANISH EYES WARM-UPS: PROGRESSIONS



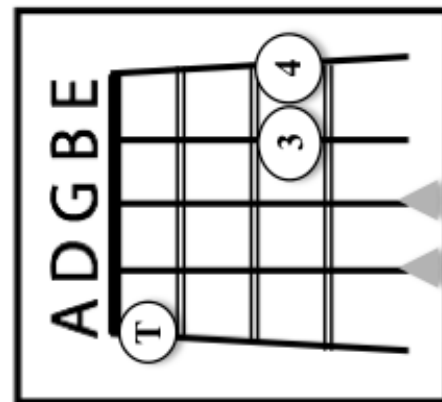
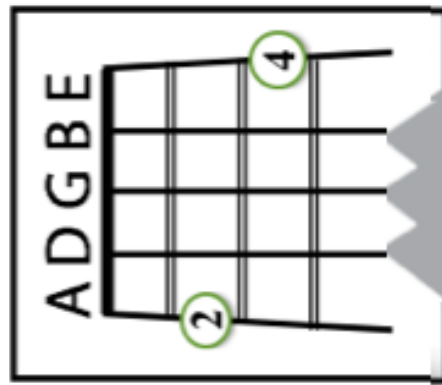
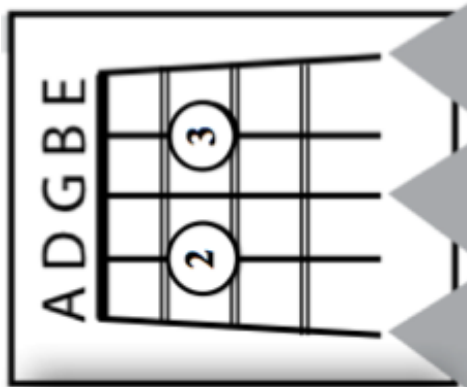
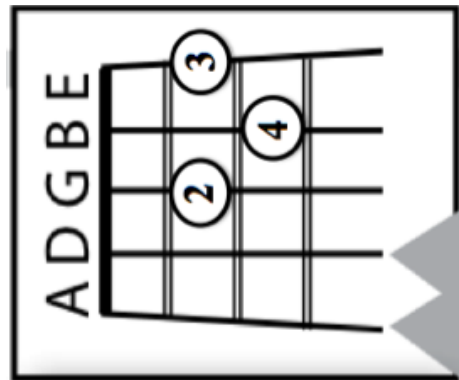
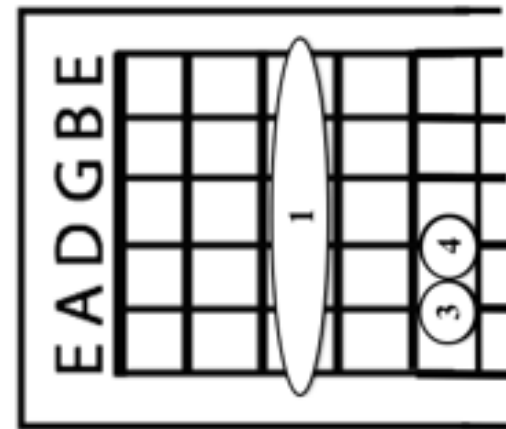
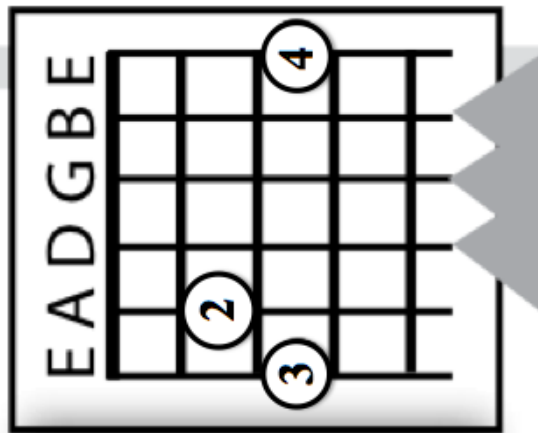
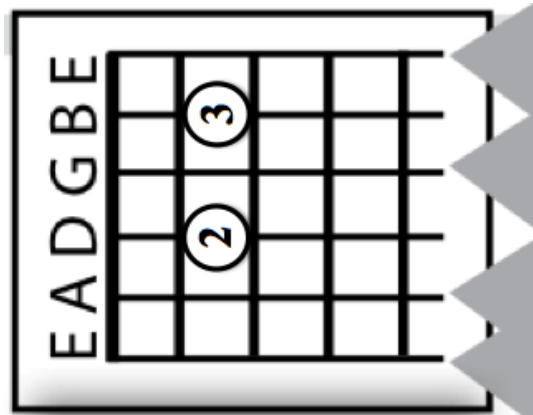
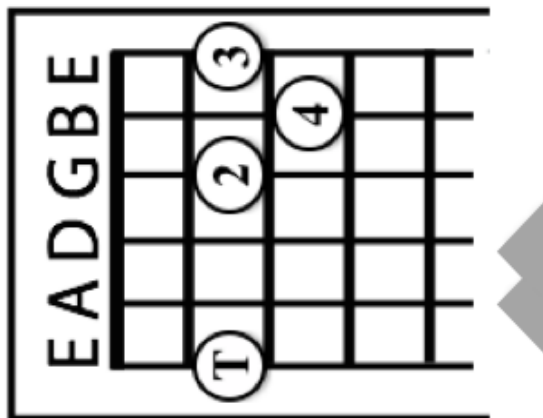
○ = Press Down Firmly

D Major
Lesson 9

A7
Lesson 9

G Major
Lesson 11

G minor



Ojos Españoles

Spanish Eyes

Chords: D, A7, G, Gm

Bolero
Traditional

1 2 3 4

Voice

Blue _____ Span - ish eyes. _____

Armonia

D D

Guitarron

5 6 7 8

Tear - drops are fall - ing from your Span - ish eyes. _____

arm.

D A7

Gtrr.

A

9 10 11 12

Please _____ please don't cry _____

arm.

A7 A7

Gtrr.

13 14 15 16

This is just a - dios and not good - bye.

arm. A7 D A7

Gtrr.

B

17 18 19 20

Soon I'll re - turn

arm. D D

Gtrr.

21 22 23 24

Bring - ing you all the love your heart can hold.

arm. G

Gtrr.

Ojos Españoles

28

C

25 26 27 28

Please _____ say, "si si." _____ Say

arm. Gm D

Gtrr.

29 30 31 32

you and your Span - ish eyes will wait for me. _____

arm. A7 D

Gtrr.

D

33 34 35 36 37

arm. A7 D *rit.* D

Gtrr.

Ranchera Lenta Style

Also known as Ranchera Romantica

Voice: Treble clef, key of D major (two sharps), 4/4 time. Four measures of whole rests.

Bass Play Bass Play Bass Play Bass Play
 D D D D A7 A7 A7 A7

Armonia: Treble clef, key of D major, 4/4 time. Four measures of eighth notes with stems.

Guitarron: Bass clef, key of D major, 4/4 time. Four measures of half notes.

Voice: Treble clef, key of D major, 4/4 time. Four measures of whole rests.

D D A7 A7 D A7 D A7 D

arm.: Treble clef, key of D major, 4/4 time. Four measures of eighth notes with stems.

Gtrr.: Bass clef, key of D major, 4/4 time. Four measures of half notes.

“Volver Volver”

Ranchera Lenta (Romantica)

30

$\text{♩} = 84$

Trumpet 1

Trumpet 2

Voice

Violín 1

Violín 2

$\text{♩} = 84$

Armonía

Guitarrón

5

Tpt. 1

Tpt. 2

2nd time: Instrumental through meas 12

Voice

Es te/a mor a pa cio_na do an da to do/al bo ro ta do_ por vol ver

Vln. 1

Vln. 2

Víh.

Guitn.

A^7

D

A

D

D

A^7

9

Tpt. 1

Tpt. 2

Voice

voy ca mí no/a la lo cu ra y/aun que to do me tor tu ra__ se per der

Vln. 1

Vln. 2

Viñ.

Guítn.

A⁷ A⁷ A⁷ D

13

Tpt. 1

Tpt. 2

Voice

2nd time: Vocals enter

nos de ja mos ha ce tien po pe ro se lle go/el mo men to__ de per der

Vln. 1

Vln. 2

Viñ.

Guítn.

D B D D D⁷ G

17

Tpt. 1

Tpt. 2

Voice

tu tení as mu cha rra zon le/ha go ca so/haí co ra zon y me mue ro por vol ver

Vln. 1

Vln. 2

Viñ.

G A⁷ D A⁷ A⁷ D

Guítn.

C

22

Tpt. 1

Tpt. 2

Voice

// y vol ver vol ver vol ver a tus bra zos o tra vez lle ga re/has ta don dee

Vln. 1

Vln. 2

Viñ.

D G // C A⁷ D D

Guítn.

//

a tempo

27

1.

Tpt. 1

Tpt. 2

Voice

3

stes yo se per der yo se per der quie ro vol ver vol ver vol ver

Vln. 1

Vln. 2

Vib.

A⁷

1. A⁷ D D A⁷

Guítn.

32

2.

Tpt. 1

Tpt. 2

Voice

3

der quie ro vol ver vol ver vol ver

Vln. 1

Vln. 2

Vib.

D

2. D A⁷ A⁷ D D D D

Guítn.

Polka Style

26 D A7

Viñ. 

Guít. 

42 D G D A7

Viñ. 

Guít. 

“Polkitas” Warm-up

Rehearse the chord progressions indicated just below.

D A7

Viñ. 

Guít. 

D G D A7

Viñ. 

Guít. 

D G D A7

Viñ. 

Guít. 

Polkitas

Arr: *Felipe Díaz, Jr.*

10

This musical score segment covers measures 10 through 18. It features five staves: two for Trp. 1 and Trp. 2, two for Vln. 1 and Vln. 2, and one for Viñ. and Guitrn. The key signature is D major (two sharps). The Trp. parts play a melodic line starting on G4. The Vln. parts play a rhythmic accompaniment of eighth notes. The Viñ. part plays a steady eighth-note pulse. The Guitrn. part plays a bass line of eighth notes. The score includes chord markings D, A7, and D above the Viñ. staff.

Trp. 1

Trp. 2

Vln. 1

Vln. 2

Viñ.

Guitrn.

D A⁷ D A⁷ D

19 **A**

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vib.

Guïtn.

A D A⁷

26

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vib.

Guïtn.

arco *arco* D A⁷

34 **B**

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vib.

Guittn.

D **B** G D A⁷

42

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vib.

Guittn.

D G D A⁷

50

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vib.

Guittn.

D A⁷ D

56

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vib.

Guittn.

A⁷ D A⁷

accel.

62

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Viñ.

Guítn.

D A⁷ D D D D

The musical score for measures 62-68 is as follows:

- Measure 62:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.
- Measure 63:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.
- Measure 64:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.
- Measure 65:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.
- Measure 66:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.
- Measure 67:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.
- Measure 68:** Trumpets 1 and 2 play a quarter note G4, followed by a quarter note A4. Violins 1 and 2 play a quarter note G4, followed by a quarter note A4. The vibraphone plays a quarter note G4, followed by a quarter note A4. The guitar plays a quarter note G4, followed by a quarter note A4.

START HERE NOTES PAGE

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Reverse side of last page of “Polkitas”

Son Jalisciense Style

Violin

Armonia

Guitarron

Vln.

arm.

Gtrr.

The musical score is for a piece in Son Jalisciense style, measures 1 through 4. It features three staves: Violin, Armonia, and Guitarron. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Violin part consists of whole rests in all four measures. The Armonia part is written in treble clef and features a rhythmic pattern of eighth notes with accents, starting on D4 and moving up stepwise. Chord markings 'D' are placed above the first and third measures. The Guitarron part is written in bass clef and features a rhythmic pattern of eighth notes, starting on B2 and moving up stepwise. The score concludes with a double bar line and repeat dots in all three staves.

El Gatito

(Son)

Score

John A. Vela

Violin 1

Violin 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Armonia

Guitarron

Chord symbols: D, A7

Violin 1 and 2, Trumpet in B♭ 1 and 2, and Armonia play a rhythmic melody in 3/4 time. The Guitarron provides a bass line with a mix of eighth and quarter notes. The key signature is one sharp (F#).

Vln. 1

Vln. 2

B♭ Tpt. 1

B♭ Tpt.

Arm.

Gtrr.

Chord symbols: D, G, D7

Violin 1 and 2, B♭ Trumpet 1 and 2, and Arm. play a rhythmic melody in 3/4 time. The Guitarron provides a bass line with a mix of eighth and quarter notes. The key signature is one sharp (F#).

El Gatito

15

Vln. 1

Vln. 2

B♭ Tpt. 1

B♭ Tpt.

Arm.

Gtrr.

D7 G D A7

21

Vln. 1

Vln. 2

B♭ Tpt. 1

B♭ Tpt.

Arm.

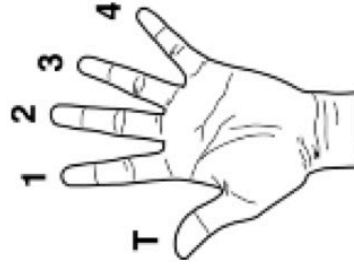
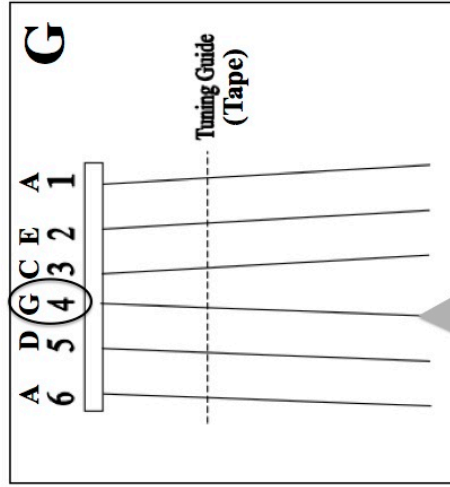
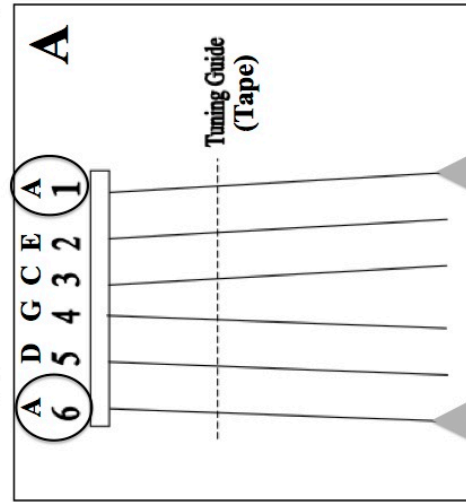
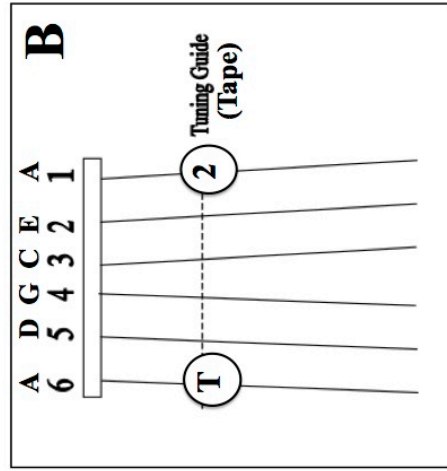
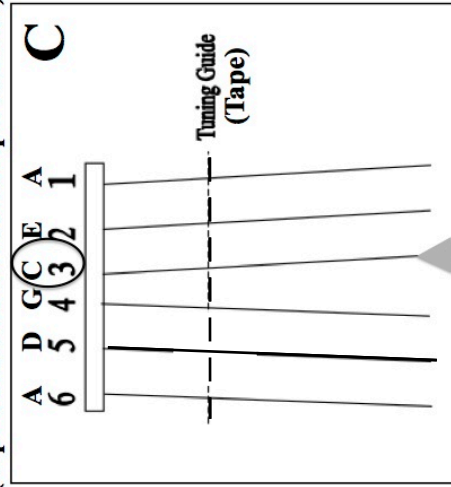
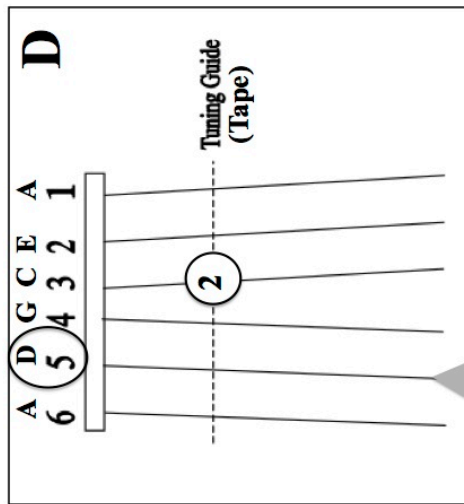
Gtrr.

A7 D A7 D

KEY OF SOL



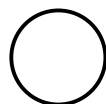
NOTES: GUITARRON
(Tape Should be a Whole Step From Nut)



KEY OF SOL



= Play Open String



= Press Down Firmly

GUITAR

Primera

Segunda

Tercera

G Major Lesson 11	D7 Lesson 11	C Major Lesson 17

VIHUELA

Primera

Segunda

Tercera

G Major Lesson 11	D7 Lesson 11	C Major Lesson 17



= Play Open String



= Press Down Firmly

KEY OF SOL

Cariño WARM-UPS: PROGRESSIONS

G Major
Lesson 11

E minor 7

A minor 7

D7
Lesson 11

G Major
Lesson 11

E minor 7

A minor 7

D7
Lesson 11

Cariño

Bolero Circulo

Rehearse the chord progressions indicated just below.

Encourage students to improvise with the vocal parts allowing them to determine which section (or soloists) get to sing or play the melody.

Chords: G, Em7, Am7, D7

Traditional

Introduction

Guitar Vihuela

Guitar

Em7 Am7 D7 G Em7 Am7 D7 G Em7

The introduction consists of two staves. The top staff, labeled 'Guitar Vihuela', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth-note chords: G, Em7, Am7, D7, G, Em7, Am7, D7, G, and Em7. The bottom staff, labeled 'Guitar', is in bass clef with the same key signature and time signature. It provides a bass line for the chords, starting with a half note G in the first measure, followed by eighth-note patterns for the subsequent measures.

Gtr. Vhl.

Gtr.

6 Am7 D7 1. G G 2. G G

This section continues the musical piece. The top staff, labeled 'Gtr. Vhl.', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth-note chords: Am7, D7, G, G, G, and G. The bottom staff, labeled 'Gtr.', is in bass clef with the same key signature and time signature. It provides a bass line for the chords, starting with a half note G in the first measure, followed by eighth-note patterns for the subsequent measures. The section is divided into two parts, labeled '1.' and '2.', with a repeat sign at the end of the first part.

Cariño

48

Arr.by: Jose Hernandez

Bolero Circulo

$\text{♩} = 88$

Trumpet 1

Trumpet 2

Voice

Violin 1

Violin 2

Vihuela/Guitar

Guitarrón

Bolero

G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷

5

Tpt. 1

Tpt. 2

Voice

Ca ri ño que na cio de la na da sin sa ber se con

Vln. 1

Vln. 2

G G G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷

V/G

Guitn.

L'

Tpt. 1

Tpt. 2

Voice

vie r te en su bli me obsesi o tu e ras

Vln. 1

Vln. 2

G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G Em⁷

V/G

Guitrn.

16

Tpt. 1

Tpt. 2

Voice

pa ra miin di fe re n te sin pen sar que algun di a tu se ri as mia

Vln. 1

Vln. 2

Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷

V/G

Guitrn.

21

§

Tpt. 1

Tpt. 2

Voice

mo___ r el tiem po te di ra la rea li dad y yo tea do ra re

Vln. 1

Vln. 2

G Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G Em⁷

V/G

Guitn.

26

Tpt. 1

Tpt. 2

Voice

unae ter ni dad te quie___ ro y no pue do ne ga r lo sies pre ci so gri

Vln. 1

Vln. 2

Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷

V/G

Guitn.

31

Φ

Tpt. 1

Tpt. 2

Voice

ta r lo gri ta re sin ce sa r

Vln. 1

Vln. 2

G Em⁷ Am⁷ D⁷ G Am⁷ D⁷ G Em⁷

V/G

Guitn.

36

D.S to Coda

Tpt. 1

Tpt. 2

Voice

El

Vln. 1

Vln. 2

Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G G

V/G

Guitn.

41

Tpt. 1

Tpt. 2

Voice

sar gri ta re sin ce sar

Vln. 1

Vln. 2

G Em⁷ Am⁷ D⁷ G Em⁷

V/G

Guitn.

44

Tpt. 1

Tpt. 2

Voice

gri ta re sin ce

Vln. 1

Vln. 2

Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G G

V/G

Guitn.

Vocal Exercises

Marcia Neel

Voice 1

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce

Voice 2

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

Voice 3

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

Voice 4

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

V1

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

V2

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

V3

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

V4

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

(Two and Three-part Intonation)

Use selected text from a song that you might be rehearsing and vary rhythm as needed.

Start unison:



Progress to two parts:



Progress to three parts then transpose and repeat:



(Major and Minor)

Remember to support the whole notes and sing all the way to the rest.

Start unison and progress to three parts: *What text might you be able to use that would work?*



Vocal Exercises

55

Marcia Neel

17

V1

Do Mi Re Fa

V2

Do Do Mi Mi Re Re Fa Fa

V3

Do Do Do Do Mi Mi Mi Mi Re Re Re Re Fa Fa Fa Fa

V4

Do Do Do Do Do Do Mi Mi Mi Mi Mi Mi Re Re Re Re Re Re Fa Fa Fa Fa Fa Fa

19

V1

Mi Sol Fa La

V2

Mi Mi Sol Sol Fa Fa La La

V3

Mi Mi Mi Mi Sol Sol Sol Sol Fa Fa Fa Fa La La La La

V4

Mi Mi Mi Mi Mi Mi Sol Sol Sol Sol Sol Sol Fa Fa Fa Fa Fa Fa La La La La La La

Vocal Exercises

56

Marcia Neel

21

V1 Sol Ti La Do

V2 Sol Sol Ti Ti La La Do Do

V3 Sol Sol Sol Sol Ti Ti Ti Ti La La La La Do Do Do Do

V4 Sol Sol Sol Sol Sol Sol Ti Ti Ti Ti Ti Ti La La La La La La Do Do Do Do Do Do

3 3 3 3 3 3 3 3 3 3 3 3

23

V1 Ti Re Do.

V2 Ti Ti Re Re Do Do

V3 Ti Ti Ti Ti Re Re Re Re Do Do Do Do Do

V4 Ti Ti Ti Ti Ti Ti Re Re Re Re Re Re Do Do Do Do Do Do Do.

3 3 3 3 3 3 3 3 3 3 3 3

Some Additional Selections to Practice

1. *Los Barandales Del Puente*
2. *Tu Solo Tu*

Simple Rondallas

Los Barandales Del Puente

Rondalla

♩ = 156
ranchera valseada

Arr.By: Jose Hernandez

Choir

Violin 1

Violin 2

Guitarra

Guitarrón

A7

D

7

A

Choir

Vln. 1

Vln. 2

Gtr.

Guitn.

D

A7

Los ba - ran - da - les del puen - te se es - tre - me -
Si es - ta ca - yen - do que cai - ga que cai - ga
De to - das a ti te quie - ro de las de -

13

Choir

cen - cuan - do pa - so mo - re - na mi - a da - me un a -
 po - co a po - qui - to mo - re - na mi - a da - me un be -
 mas no ha gas ca - so mo - re - na mi - a da - me un a -

Vln. 1

Vln. 2

Gtr.

Guitn.

D

A⁷

19

Choir

bra - zo si - to bra zo Da - me tu ma - no mo -
 De to - das - a ti te Ya con es - ta me des -

Vln. 1

Vln. 2

Gtr.

Guitn.

D

D

25

Choir

re - na -
quie - ro
pi - do

pa - ra su - bir
de las de - mas
cor - tan - do flo - res

al - tran - vi - a
a - nin - gu - na
de a - za - res

Vln. 1

Vln. 2

Gtr.

Guitn.

31

Choir

que es - ta ca - yen - do la nie - ve fri - a
mo - re - na mi - a luz de la lu - na
a - qui ter - mi - nan

Vln. 1

Vln. 2

Gtr.

Guitn.

A7

D

D

37 **B**

Choir

Vln. 1

Vln. 2

Gtr. **B** **A⁷** **D**

Guitn.

42 1.2.

Choir

Vln. 1

Vln. 2

Gtr. 1.2.

Guitn.

los ba - ran - da - le

47

Choir

— s

Vln. 1

Vln. 2

Gtr.

Guitn.

D

A⁷

D

D

A⁷

D

Rondalla

63

Arr.By:Jose Hernandez

$\bullet = 152$

ranchera valseada

Choir

Violin 1

Violin 2

Gtr.

Guitarrón

7

A

Choir

Mi - ra co - mo an - do mi a - mor por tu que - re r
So - lo tu som - bra fa - tal som - bra del ma l

Vln. 1

Vln. 2

A **D** **A7** **D**

Vih./Gtr.

Guitn.

13

Choir

Bo - rra-cho y a - pa - sio - na - do no - mas por tu a -
 Me si - gue po - r don - de quie - ra con - ob - sti - na -

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

D

19

Choir

mo r
 cio n

Mi - ra co - mo an-do mi
 Y por que - rer-te ol - vi -

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A7

A7

25

Choir

bie _____ n
da _____ r

Muy da - do a la bo - rra -
Me ti - ro a la bo - rra -

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A7

31

Choir

che - ra ya la per - di - cio _____ n
che - ra ya la per - di - cio _____ n

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

D A7 D

37 **B**

Choir

Tu so - lo tu

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

B  

43

Choir

Has lle - na - do de lu - to mi vi - da a - brien-do un he -

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.



49

Choir

ri - da en mi co - ra - zo _____ n

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A7

Detailed description: This block contains the musical notation for measures 49 through 54. The choir part is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'ri - da en mi co - ra - zo _____ n'. The violin parts (Vln. 1 and Vln. 2) are in treble clef and are silent. The vihuela/guitar part (Vih./Gtr.) is in treble clef and has a rhythmic pattern of eighth notes. The guitar part (Guitn.) is in bass clef and has a bass line with a half note and a dotted half note. An A7 chord diagram is shown above the vihuela/guitar staff.

55

Choir

Tu _____ so - lo tu _____

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A7

Detailed description: This block contains the musical notation for measures 55 through 60. The choir part is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'Tu _____ so - lo tu _____'. The violin parts (Vln. 1 and Vln. 2) are in treble clef and are silent. The vihuela/guitar part (Vih./Gtr.) is in treble clef and has a rhythmic pattern of eighth notes. The guitar part (Guitn.) is in bass clef and has a bass line with a half note and a dotted half note. An A7 chord diagram is shown above the vihuela/guitar staff.

61

Choir

E - res cau - sa de to - do mi llan - to de

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A⁷

1. **D.C to Fine** 2. *subito* *lento*

66

Choir

mi des-en - can-to y de - ses-pe - ra - cio n can-to y de

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A⁷ D A⁷

subito

subito

73 **rit.**

Choir

ses - pe - ra - cio n

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

D

D

Detailed description: This is a musical score for measures 73 through 76. The score is written for five parts: Choir, Violin 1, Violin 2, Violoncello/Double Bass (Vih./Gtr.), and Guitar (Guitn.). The key signature consists of two sharps (F# and C#). The tempo is marked 'rit.' (ritardando) with a dotted line indicating a gradual slowing down. The lyrics 'ses - pe - ra - cio n' are written under the choir part. The choir part features a melodic line with a long note in measure 74 and 75, and a final note in measure 76. The violin parts are mostly rests. The violoncello and guitar parts have a rhythmic pattern of eighth notes. The guitar part has two 'D' (D major) chord diagrams indicated above it.

CURRICULUM MATERIALS



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MARIACHI IMPLEMENTATION PROPOSAL THREE-YEAR PLAN

RATIONALE

It is the goal of the Amadeus Public Schools to implement a Mariachi Education Program with the objective of providing students of various ethnicities with an exceptional educational experience that would expand their cultural awareness and promote a lifelong appreciation for music. The program would offer students, many of them from lower socioeconomic backgrounds, a high-quality musical experience of a multigenerational tradition rooted in a sound, sequential, standards-based curriculum. Additionally, students would develop sensitivity, understanding, and respect for peoples from a broad spectrum of ethnic-cultural backgrounds.

Program Goals

- Students will gain an understanding of the historical development of mariachi music.
- Students will explore and experiment with different musical styles and techniques to further their understanding of improvisation and musical interpretation.
- Students will gain confidence in their abilities as individual musicians and as members of a group.
- Students will participate in high-quality musical experiences from an established musical tradition.
- Students will gain an understanding of musical form.
- Students will gain and develop a lifelong appreciation of and interest in music.
- Students will develop critical thinking and problem solving skills, and a sense of personal responsibility as they increase their performance skills.

Objectives

- To develop an appreciation for musical form and its development
- To understand regional and historical variations of mariachi music
- To develop the ability to successfully demonstrate a variety of mariachi skills and techniques using appropriate instruments
- To incorporate traditional rhythms used in mariachi music into musical performances
- To increase awareness of the literal and emotional content of music

MARIACHI: ARMONIA COURSE STRUCTURE

KEY CONCEPTS	PERFORMANCE OBJECTIVES		
1. VOCAL PRODUCTION	1.1	-	1.6
Posture			
Breathing			
Tone			
Diction			
Vocal Placement			
Sight-reading			
2. THE GUITAR, VIHUELA AND GUITARRON	2.1	-	2.4
The Parts of the Instruments			
String Designation			
Care and Maintenance			
History of the Guitar and Vihuela			
3. REQUIRED DAILY PROCEDURES	3.1	-	3.3
Posture			
Hand Position			
Tuning			
4. MUSIC FUNDAMENTALS	4.1	-	4.11
Musical Notation			
Use of Clefs			
Terminology			
Time Signatures			
Key Signatures			
Chords (Tablature as appropriate)			
Note Reading			
Playing Scales			
Singing Scales			
Rudiments of Bass Playing			
Barre Chords			
5. MARIACHI STYLES (FORM)	5.1	-	5.5
Ranchera Valseada			
Ranchera Lenta (Romantica)			
Bolero			
Polka			
Son Jalisciense			

- | | | | | |
|----|---|-----|---|-----|
| 6. | MARIACHI MUSIC AND RELATED DISCIPLINES
AND TRADITIONS
Relationships Among the Arts and Other Disciplines
Cultural Traditions | 6.1 | - | 6.2 |
| 7. | MARIACHI HISTORY
Origin of Mariachi
Historical and Geographical Significance | 7.1 | - | 7.2 |
| 8. | CAREERS IN MUSIC
Career Fields
Opportunities within the Community | 8.1 | - | 8.2 |

SYLLABUS KEY

Key Concept one	1.	VOCAL PRODUCTION
Key Concept one, Performance Objective one	1.1	THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING (IG 1, 2) (Pr)
Correlates to Instructional Goal(s), Artistic Process		
Key Concept one, Performance Objective one Assessment Strategy one.....	1.1.A	STRATEGY: Have students demonstrate correct posture sitting forward in the chair with back erect, head in line with body, and feet placed flatly on the floor.

There is no intended order for the Instructional Goals in this syllabus. The teacher is encouraged to integrate these goals throughout this course to provide all students with a foundation to develop their skills while playing instruments of the armonia section (guitar, vihuela, and guitarron).

MARIACHI: ARMONIA

Course Scope:

This one-year course is designed for students with no previous guitar, vihuela or guitarron experience. Students will receive guidance and direction in solving problems related to playing these instruments on a beginning level. Students will be able to demonstrate a variety of the basic Mariachi styles, vocal and instrumental techniques and basic note-reading skills required to become a successful musician. Areas of concentration include correct posture, aural skills, intonation, rhythmic patterns, chord study, melody construction, tonality inherent to Mariachi music, musical forms, tablature notation, improvisation and limited performing experience. The importance of sustained group and individual effort is stressed. A progression of fundamental and technical proficiency is expected. When taken at the high school level, this course fulfills the one year of Performing Arts required for graduation under the California Education Code (EC).

Instructional Goals:

1. To develop correct vocal production technique.
2. To develop basic listening skills
3. To develop correct posture, hand and instrument position.
4. To identify the parts of the guitar, vihuela and guitarron and appropriate string designations.
5. To demonstrate proper care and maintenance of the guitar, vihuela and guitarron.
6. To develop an awareness of correct tuning of the open strings.
7. To develop the ability to play with accurate intonation.
8. To understand the history and origin of the guitar, vihuela and guitarron and the role each plays within the Mariachi ensemble.
9. To demonstrate a knowledge of music fundamentals.
10. To recognize form in simple Mariachi styles through listening to recordings and live performances.
11. To demonstrate basic chords, simple chord progressions, scales and bass lines in first position.
12. To demonstrate proper strumming, finger style flat-picking techniques used in simple Mariachi styles.
13. To incorporate the traditional mánicos used in simple Mariachi styles into musical performances.
14. To demonstrate the ability to play basic scales and perform simple transpositions.
15. To demonstrate an awareness of the function of tablature as it relates to the guitar.
16. To improvise using short melodic phrases, variations, and basic chord progressions.
17. To demonstrate an awareness of the relationship between music and other arts disciplines.
18. To demonstrate an awareness of the role music plays in society and culture.
19. To demonstrate and awareness of the regional and historical significance and variations of Mariachi music.

Rubric for Mariachi Performance Assessment

CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	BELOW AVERAGE	POOR
INTONATION - Instrument Tuning - Ensemble Intonation - Pitch Control - Listening/Adjusting	- Instruments are well-tuned. - Melodic and harmonic intonation demonstrated consistently. - Control of pitch in all registers and dynamic levels is apparent. - Listening/adjusting skills are demonstrated consistently.	- Instruments are well-tuned. - Melodic and harmonic intonation is very good. - Minor problems sometimes occur in range and/or volume extremes or difficult passages. - Listening skills are apparent and students display ability to correct most problems.	- Instruments are tuned relatively well. - Less demanding melodies, intervals and harmonic structures are performed successfully. - More complex intervals, octaves and unisons performed with partial success. - Listening skills are demonstrated and attempts are made to correct obvious problems.	- Instruments are somewhat in tune. - Difficult intervals/harmonic structure are the major intonation weaknesses. - Individual and sectional intonation problems are seldom corrected. - Listening and attentiveness are inconsistent and often neglected.	- Instruments are out of tune consistently. - Simple intervals and harmonic structure show lack of intonation. - Individual and sectional intonation are not corrected. - Listening and attentiveness is not demonstrated.
TONE - Color - Texture - Sonority	- Well-focused full, rich tone is produced consistently. - Uniform color, texture and sonority is demonstrated consistently during the entire performance.	- Appropriate tone quality is achieved most of the time with some problems occurring during the most demanding passages. - Uniform color, texture and sonority is well-controlled.	- A basic approach to appropriate tone production is demonstrated in less demanding passages with problems evident in passages of extremes in volumes and/or registers. - Uniform color and texture is apparent in less demanding passages.	- A basic understanding of tone quality concepts is lacking. - Volume and register extremes are not controlled. - Uniform color and texture is inconsistent.	Basic elements of color, texture, and sonority are rarely evident.
TECHNIQUE: Ensemble - Uniformity/ Cohesiveness - Articulation - Style/Technique - Flexibility/Dexterity - Posture/Instrument Position	- Ensemble cohesiveness is outstanding. - Comprehensive knowledge of correct articulation style and technique is demonstrated during the entire performance. - The entire ensemble exhibits flexibility and dexterity consistently. - All students exhibit correct posture and instrument position consistently.	- Ensemble cohesiveness is apparent most of the time. - A working knowledge of articulation styles is evident. - Manual dexterity is exhibited with flexibility being evident for the majority of the performance. - Most students exhibit correct posture and instrument position consistently.	- Ensemble cohesiveness is demonstrated inconsistently. - Articulation technique and style are appropriate most of the time. Styles are often performed uniformly but consistency and accuracy are lacking with more complex articulations. - Players demonstrate a degree of flexibility and dexterity inconsistently. - Some students exhibit correct posture and instrument position inconsistently.	- Uniformity is achieved in some simple passages but overall cohesiveness is not evident. - Articulation technique, styles and accuracy are appropriate some of the time but often cause severe problems. - Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. - Students exhibit correct posture and/or instrument position at times.	- Uniformity and attention to articulation are rarely demonstrated. - Flexibility and dexterity present challenges consistently. - Students do not exhibit correct posture and/or instrument position.
TECHNIQUE: Strings - Bow - Left Hand	- Uniformity in bow direction, contact points and distribution demonstrated consistently. - Hand positions are correct. - When used, shifting, vibrato and use of 4th finger are accurate and effective consistently.	- Uniformity in bow direction, contact points and distribution often demonstrated. - When used, most shifting, vibrato and use of 4th finger are accurate and effective.	- Uniformity in bow direction, contact points and distribution rarely demonstrated. - When used, shifting, vibrato and use of 4th finger are not accurate or effective.	- Uniformity in bow direction, contact points and distribution not evident. - Correct hand position is not demonstrated.	- Uniformity in bow direction, contact points and distribution not evident. - Correct hand position is not demonstrated.
TECHNIQUE: Vocal - Clarity of Text - Begin/End Consonants - Vowel Uniformity - Attention to Attacks/Releases	- Language is pronounced correctly. - Precise diction enhances rhythmic accuracy. - Consonants are clearly articulated consistently. - Vowels are uniform across the sections and the ensemble and modified appropriately when required. - Attacks and releases are precise across the sections and the ensemble.	- Language is pronounced correctly. - Diction is clear with lapses in faster passages or in extreme ranges. - Consonants are clearly articulated most of the time. - Vowels are uniform across the sections and the ensemble with lapses in faster passages or where modification is required. - Attacks and releases are precise across the sections and the ensemble.	- Language is pronounced correctly most of the time. - Efforts are made to achieve accurate diction. - Consonants are clearly articulated some of the time. - Efforts are made to achieve a uniform vowel sound most of the time. - Attacks and releases are precise some of the time.	- Mastery of language is not demonstrated. - Diction is not clear. - Consonants, attacks, and releases are not clear and precise. - Uniform vowel sound is not demonstrated. - Attacks are releases are imprecise.	- Mastery of language is not demonstrated. - Diction is not clear. - Consonants, attacks, and releases are not clear and precise. - Uniform vowel sound is not demonstrated. - Attacks are releases are imprecise.

Rubric for Mariachi Performance Assessment

<i>MUSIC</i> • Appropriate Level • Pulse Accuracy • Rhythmic Accuracy • Note Accuracy	-Music is well chosen/suitable. -Precise steady and well-controlled pulse demonstrated. -Rhythmic accuracy is demonstrated consistently. -Notes and note values are performed correctly.	-Music is suitable for most players. -Generally precise pulse demonstrated. -Minor rhythmic mishaps occur. -Very few incorrect notes/note values evident.	-Music is suitable for most players. -A lack of rhythmic precision and control is evident. -Some rhythms are performed inaccurately. -Incorrect notes and/or note values evident.	-Music is inappropriate. -Erratic and uncontrolled pulse is evident. -Incorrect rhythms are evident -Incorrect notes and note values demonstrated over the course of the entire performance.	-Music is inappropriate. -Consistent pulse is not demonstrated. -Incorrect rhythms are evident consistently. -Inattention to note accuracy is demonstrated consistently
<i>INTERPRETATION</i> • Expression • Nuance • Phrasing • Dynamics	-Interpretation is communicated through expression. -Exceptional use of nuance. -Exceptional phrasing. -Dynamics are well executed.	-Expression is often evident. -Frequent use of nuance. -Very good phrasing. -Most dynamics are well executed.	-Expression is evident inconsistently. -Use of nuance demonstrated inconsistently. -Some phrasing demonstrated. -Some dynamics are well executed.	-Expression is rarely evident. -Nuance rarely evident. -No attempt at phrasing. -Use of dynamics not evident.	-Expression is not evident. -Understanding of nuance, phrasing and dynamics not demonstrated.
<i>BLEND/BALANCE</i> • Individuals/Sections • Listening • Melody/Harmony	-Individuals within the sections are not distinguishable. -Listening is evident consistently. -Melody and harmony are balanced accurately.	-Individuals within the sections are sometimes distinguishable. -Evidence of well-developed listening skills is apparent. -Melody and harmony are often balanced accurately.	-Individuals within the sections often distinguishable. -Listening skills are often demonstrated. -Balance of melody and harmony is inconsistent.	-Individuals within the sections perform without regard to blend or balance. -Listening is inconsistent and often neglected. -Balance of melody and harmony is sometimes achieved during less demanding passages but faster, louder and higher passages are not balanced. Individual players and/or sections tend to dominate.	-Individuals within the sections perform without regard to blend or balance. -Understanding of blend or balance is not demonstrated. -Listening is neglected consistently.
<i>GENERAL EFFECT</i> • Stage Etiquette • Ensemble Appearance (The <i>uniformity</i> of appearance is being adjudicated—not the uniform itself.) • Audience Appeal	-Confidence and discipline are exhibited during the entire presentation. -All performers demonstrate attention to uniform appearance. -Performance is inspiring.	-Confidence and discipline are often exhibited during the presentation. -Uniform appearance is evident by the majority of the performers. -Performance is inspiring most of the time.	-Discipline is exhibited but a lack of confidence is evident. -Attention to uniformity of appearance is lacking by the majority of the performers. -Performance is inspiring some of the time.	-Confidence and discipline are not evident. -Uniformity of appearance is not evident. -Performance is not inspiring.	-Confidence and discipline are not evident. -Attention to appearance is not evident. -Players demonstrate apathy.

MUST-HAVE RESOURCES

Recently Released from Hal Leonard



PLANNING FOR SUCCESS

Title	CIELITO LINDO
Composer	Folk Song
Style	Ranchera Valseada
Key Signature	Key of Sol (G Major Concert)
Time Signature	3 = How many beats per measure? 3 4 = What kind of note gets one beat? Quarter Note
Scales/ Exercises to Practice	
Chords	G G7 C E7 Ami D7
Vocabulary	Ranchera Valseada – A song form in $\frac{3}{4}$ time. The guitarrón keeps the steady beat by playing primarily on beat 1 while the vihuela and guitar play on beats 2 and 3. Allegro – A tempo indicating a fast (lit. cheerful) pace. Marcato – An articulation marking indicating that the note is played somewhat louder or more forcefully than a note with a regular accent mark. D.S. (Abbreviation for dal segno lit. “from the sign”) – This direction tells the performer to repeat the music starting at the segno. This is followed by <i>al fine</i> or <i>al coda</i>. Segno – A mark used with dal segno Coda – A sign that indicates a forward jump in the music to its ending passage marked with the same sign. Only used after playing through a <i>D.S. al Coda</i> or <i>D.C. al Coda</i> Fermata – A mark indicating a pause.
Notes	One of the most well-known Mexican songs, “Cielito Lindo” is attributed to Quirino Mendoza Y Cortes. This is an example of an old folk tune to which new lyrics have been attached. One of his most well-known original compositions is the famous “Jesusita en Chihuahua.”
Suggested Activities to Promote Literacy and Cultural Awareness: Ask students to research various performances of “Cielito Lindo”, then have students provide mini-reports, listening examples and YouTube videos of these performances for the rest of the class. Consider leading a discussion on the diverse interpretations that various artists have used in their recordings of this selection.	

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature. _____ _____ _____ _____
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	



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MARIACHI WORKSHOP: A RETROSPECTIVE

Featuring special guests Mariachi Sol de México de José Hernández

JUST ANNOUNCED! West Music Mariachi is offering a total of 20 \$100 scholarships to the first 10 to register for the Intermediate Song Styles Course and the first 10 to register for the Advanced Song Styles Course! The sooner you register, the better your chances!

June 20-24, 2016

**Golden Nugget Hotel and Casino,
Las Vegas, NV**

Special workshop room rates start at \$45/night (plus 12% tax and \$5 daily resort fee) *

Graduate credit option:

3 graduate credits

\$960, due in full with registration.

Non-credit option:

\$350, due in full with registration.

A \$235 conference facilities fee (includes materials and daily lunch) is due with full tuition at the time of registration for both options. *

INSTRUCTORS: MARCIA NEEL, JOSÉ HERNÁNDEZ, JESUS "CHUY" HERNÁNDEZ, RAMIRO BENAVIDES, ROBERT LOPEZ, ERIK RAMIREZ, YVETTE SITAL and special guests MARIACHI SOL DE MÉXICO!

* Reservations must be made through www.musicedconsultants.net/2016-mariachi-workshops prior to May 27, 2016. Special workshop room rates expire May 27.

Wenger Corporation is providing scholarships in the amount of \$100 for the first 20 participants who register for *Mariachi Pedagogy: Beginning Song Styles* with VanderCook College of Music.

REGISTRATION CLOSES JUNE 10, 2016

at 12:00 p.m. CST

By phone: 312.788.1133

By fax: 312.225.5211

Online: www.vandercook.edu

By mail: Completed registration form to:
**VanderCook College of Music
MECA Summer Registration
3140 S. Federal Street
Chicago, IL 60616**

Students must have a degree in music or music education to earn credit. Exceptions must be approved by VanderCook's Director of Professional and Online Education.

Earn graduate credit through VanderCook College of Music by attending the 2016 Mariachi Workshop.

Each of the three mariachi courses will focus on the development of pedagogical strategies to assist educators in teaching mariachi at a variety of levels. Each course will concentrate on the development of playing skills on secondary and tertiary instruments. More specific information is below. Attendees will also be treated to a performance by a local school mariachi ensemble.

MARIACHI PEDAGOGY: BEGINNING SONG STYLES

Expand enrollment and provide additional opportunities for music-making by offering mariachi at your school. Participants will learn to play the guitarrón, vihuela and guitar in authentic style through study and playing of the ranchera valseada, ranchera lenta, bolero and polka song styles. In addition, sample materials will be provided that can be used in presentations to district administrators, principals, parents and fellow educators. Resources include curriculum documents, beginning level musical arrangements for the various mariachi song forms, recordings, historical material and information on procuring instruments, uniforms, and clinicians. Emphasis will be placed on ensemble playing and singing. Participants will acquire new skills and a full year's worth of materials so that a mariachi program can be successfully introduced into a school's comprehensive music program. Teachers will also extend their network to include professional mariachi resource consultants who will be available to assist as the subsequent school year progresses.

**MARIACHI PEDAGOGY:
INTERMEDIATE SONG STYLES**

Participants will enhance their playing skills on guitarrón, vihuela and guitar in authentic style through study of intermediate-level playing techniques and song styles including, but not limited to, bolero moruno, a variety of sones, basic joropo, jarabe and cumbia. Participants should have already completed Mariachi I or have previous experience teaching or playing mariachi. The musical and curricular material presented will be appropriate for use with students who are advancing into their second year of mariachi study. Emphasis will be placed on ensemble playing and singing with

opportunities to study each of the secondary instruments to assist with the development of individual playing and teaching skills.

MARIACHI PEDAGOGY: ADVANCED SONG STYLES

Participants will advance their playing skills on guitarrón, vihuela, and guitar in authentic style through study and playing of the more complex playing techniques and song styles including, but not limited to, advanced joropo, son jarocho and huapango. Participants will be provided with an array of musical material representative of the more advanced song styles as well as advanced curricular materials that are appropriate for students/ensembles moving into their third year of study. Emphasis will be placed on ensemble singing and playing with opportunities for attendees to study each of the secondary instruments to assist with the development of individual playing skills.

OPTIONAL MASTER CLASSES: \$50 each

A two-hour Vocal Interpretation Master Class with Maestro José Hernández, and a two-hour Guitar/Vihuela Master Class with Jesus "Chuy" Hernández will be made available. Participation is limited so sign up early!

WHAT'S INCLUDED:

- One full year of teaching materials for your Beginning, Intermediate or Advanced Mariachi Ensembles
- Hands-on instruction on all mariachi instruments
- One VIP ticket to the Mariachi Sol de México concert
- Daily plated lunch

Westmusic
Mariachi

YAMAHA

Wenger



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VANDERCOOK 2016 MARIACHI WORKSHOP: A RETROSPECTIVE

COURSE REGISTRATION FORM

LEGAL NAME (FIRST, MIDDLE INITIAL, LAST)		SOC.SEC. #	
HOME ADDRESS	CITY	STATE	ZIP
HOME PHONE	WORK PHONE	BIRTHDATE	
SCHOOL NAME		SCHOOL ADDRESS	
MAJOR INSTRUMENT OR VOICE		FIRST NAME AS YOU WOULD LIKE IT TO APPEAR ON YOUR NAME TAG	
PREFERRED EMAIL ADDRESS (COURSE CORRESPONDENCE WILL BE SENT TO THIS ADDRESS)			

Have you earned credit through VanderCook before? ☐ Yes ☐ No

If **YES**, are you currently enrolled in the VanderCook M.M.Ed. program? ☐ Yes ☐ No

If **NO**, complete the following:

Degrees earned: ☐ B.M.Ed. or equivalent ☐ M.M.Ed. or equivalent ☐ Doctoral degree

NAME(S) OF GRADUATING COLLEGE(S)	DEGREE(S) EARNED
----------------------------------	------------------

A degree in music or music education is required in order to earn graduate credit at VanderCook College of Music. Any exceptions must be approved by VanderCook's Director of Professional and Online Education. Please call 312.788.1133 for further information.
A degree in music or music education is not required for non-credit participation.

I wish to enroll in the following course (check one):

- Beginning Mariachi** ☐ **7156 A** – graduate credit tuition: \$960
☐ **7156 B** – non-credit fee: \$350
- Intermediate Mariachi** ☐ **7166 A** – graduate credit tuition: \$960
☐ **7166 B** – non-credit fee: \$350
- Advanced Mariachi** ☐ **7176 A** – graduate credit tuition: \$960
☐ **7176 B** – non-credit fee: \$350

OPTIONAL MASTER CLASSES - LIMITED ENROLLMENT! *

I wish to register for the following master class(es):

- ☐ **Vocal Interpretation Master Class**
with Maestro José Hernández
- ☐ **Guitar/Vihuela Master Class**
with Jesus "Chuy" Hernández

* Enrollment is \$50 for each master class, payable on site.

Mariachi Sol de Mexico Concert: One VIP ticket is included for each registered participant. Additional tickets are available. Please visit www.musicedconsultants.net/2016-mariachi-workshops for details.

For hotel reservations and additional information, please visit www.musicedconsultants.net/2016-mariachi-workshops.

SCHOLARSHIPS FOR BEGINNING MARIACHI SONG STYLES PARTICIPANTS:

Wenger Corporation is offering \$100 scholarships for the first 20 registrants.

COURSE TUITION:

CONFERENCE FACILITIES FEE (INCLUDES DAILY LUNCH) REQUIRED OF ALL ATTENDEES:

\$235.00

SCHOLARSHIPS FOR INTERMEDIATE/ADVANCED MARIACHI SONG STYLES PARTICIPANTS:

West Music Mariachi is offering \$100 scholarships for the first 10 registrants in each.

TOTAL:

PAYMENT

☐ Check or Money Order payable to VanderCook College of Music

CHECK #

PLEASE REFERENCE "MECA SUMMER MARIACHI REGISTRATION" ON YOUR CHECK

☐ Visa, Discover or MasterCard (circle one)

CARD NUMBER

EXP. DATE

CCV

NOTE: Full course tuition and conference facilities fee will be charged at the time of registration.

PARTICIPANT SIGNATURE

DATE

More information at: www.musicedconsultants.net

CANCELLATIONS: Refunds of tuition, less a non-refundable \$75 processing fee, may be requested up to 12:00 p.m. CST on Friday, June 17. The \$235 conference facilities fee is non-refundable after 12:00 p.m. CST on Friday, June 10.

VanderCook reserves the right to cancel any course due to insufficient enrollment, in which case all deposits will be refunded.

ACCREDITATION: VanderCook College of Music is an independent, not-for-profit, degree-granting institution, fully accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools and the National Association of Schools of Music. VanderCook's teacher certification programs are approved by the Illinois State Board of Education. Graduate credit earned in the MECA program can be applied toward a master's degree at VanderCook College of Music.

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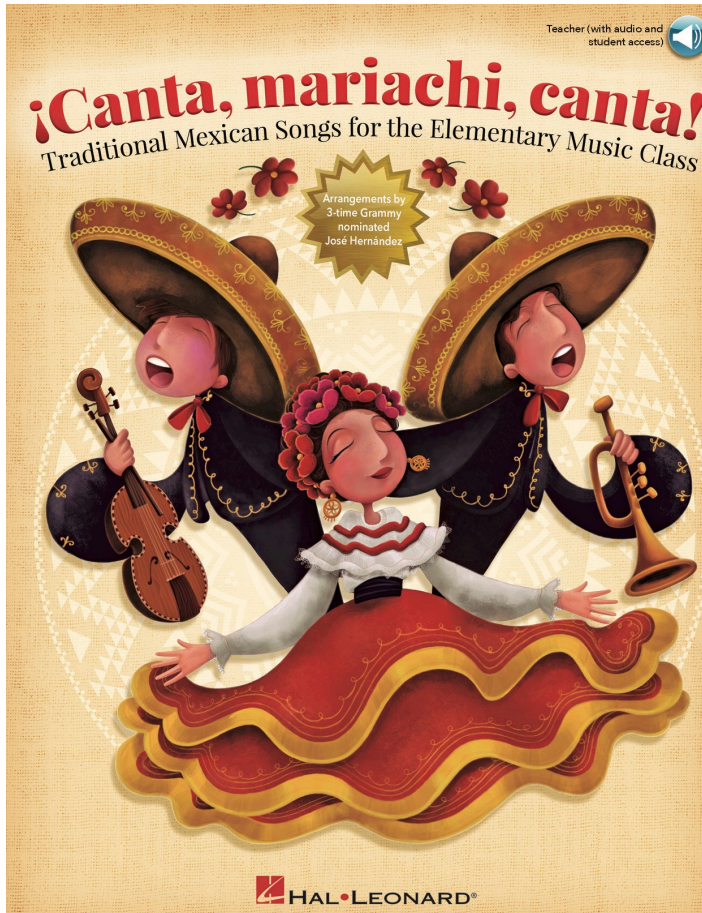
Tuition/Fee _____

Wenger Scholarship _____



Total _____

Coming in June, 2016!



¡Canta, mariachi, canta!

Traditional Mexican Songs for the Elementary Music Class

Arranged by José Hernández

Experience authentic mariachi styles and rhythms in your general music class! Eight traditional Mexican songs transport you and your students to a place rich with harmony and ensemble camaraderie. These arrangements by world-renowned mariachi composer and performer, José Hernández, work well with piano or guitar accompaniment. Add pitched Orff instruments for even more fun!

The Teacher Edition offers vocal parts with Spanish lyrics, piano and guitar accompaniment, Orff parts, brief song translations and history. This all-in-one collection also includes **digital access** to authentic recordings produced by Maestro Hernández with age-appropriate vocals and professionally-recorded accompaniment performed on traditional mariachi instruments for added authenticity! Students can model the singing and perform with the full-sounding accompaniment recordings. You will also receive digital access to PDFs of vocal and instrumental parts when you purchase the *Teacher Edition*.

Songs include: *Cielito lindo, El venadito, La golondrina, La llorona, La sandunga, Las mañanitas, Los barandales del puente*, and a beautiful arrangement of *Noche de paz (Silent Night)* for the holidays featuring both English and Spanish lyrics. Suggested for grades 3-6.



Join us in Las Vegas on June 25, 2016, as we premiere ¡Canta Mariachi Canta! with renowned presenter, **Lynn Brinckmeyer**.

Additional information on the reverse.



¡CANTA MARIACHI CANTA!

A Workshop for Elementary Music Educators

Saturday, June 25, 2016* 9:00 AM – 3:00 PM
Golden Nugget Hotel and Casino in Las Vegas, NV

***Check into the Golden Nugget on Thursday to receive a complimentary VIP seat to the Mariachi Sol de Mexico 10th Anniversary Celebration Concert**

Whether used to celebrate Hispanic Heritage Month or as songs for your chorus or general music class to sing throughout the year, these age-appropriate, traditional Mexican songs will work in any elementary school setting and will resonate with the members of your community.

These original arrangements by world-renowned mariachi composer and performer, **Jose Hernandez**, work well with piano or guitar accompaniment. Clark County School District's Ballet Folklórico Educator, **Jacquelyn Guzman** will teach how to incorporate appropriate movement into the musical material plus **Lynn Brinckmeyer** and **Tom Anderson** will provide instruction on the Orff instruments provided by **West Music Mariachi** as well as best practices for implementation into **YOUR** Elementary Music Program!

Each attendee will receive a copy of the brand new publication, ¡Canta Mariachi Canta! published by our friends at



Workshop Fee of \$125 also includes a plated Fiesta Luncheon

For additional information and to register online, please visit:

www.musicedconsultants.net/2016-mariachi-workshops-canta-registration

or contact us via phone at 702.361.3553

RESOURCES FROM TODAY'S SESSION

Method Series for the Beginning Mariachi Program

Grijalva, Francisco A. *Libro Acompañante Musical de ¡Simplemente Mariachi!* Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Neel, Marcia, Francisco A. Grijalva. *¡Simplemente Mariachi! for the Beginning Student.* Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Reference Books

Gradante, William, Editor. *Foundations of Mariachi Education, Volume I.* New York, NY: Rowman & Littlefield Education, 2008.

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

Jose Hernandez Publications for Beginning Mariachi Ensembles

“Cielito Lindo,” Ranchera Valseada, arranged by Jose Hernandez. Milwaukee, WI: Hal Leonard Corporation. Level 2.5.

“Las Ciudades,” Ranchera Lenta (Romantica) arranged by Jose Hernandez. Glenmoore, PA: Northeastern Music Publications, Inc. 2010.

“Marieta,” Polka, arranged by Jose Hernandez. Milwaukee, WI: Hal Leonard Corporation. Level 3.

“Me He De Comer Esa Túna,” Ranchera Valseada, arranged by Jose Hernandez. Milwaukee, WI: Hal Leonard Corporation. Level 2.5.

“Por Un Amor,” Ranchera Lenta (Romantica) arranged by Jose Hernandez. Milwaukee, WI: Hal Leonard Corporation. Level 2.5.

Jose Hernandez Recommended Publications for Intermediate/Advanced Mariachi Ensembles

“El Son De La Negra,” arranged by Jose Hernandez. Milwaukee, WI: Hal Leonard Corporation. Level 4.

“El Rey De La Huasteca,” Huapango by Jose Hernandez. Glenmoore, PA: Northeastern Music Publications, Inc. Level 6.

SBO Articles

Bryant, Kerry “Engaging Students Through Mariachi.” *School Band and Orchestra Magazine.* November, 2010

Newell, Ruben “¡Mariachi.” *School Band and Orchestra Magazine.* March, 2013.

Up Close “Spicing Up Music Education Through Mariachi” *School Band and Orchestra Magazine.* October, 2006.



Why Mariachi?

A standards-based, comprehensive mariachi education program can work toward making social justice a reality. It not only lessens disparities with regard to access, but through active engagement, mariachi provides many more students with an equal opportunity to reach their maximum potential by contributing to their intellectual growth, creativity, self-discipline, cultural and linguistic sensitivity, democratic responsibility, economic competence, and physical and mental health.