

APRIL 29-30. 2016

LEVEL 2

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!

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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

Son Exercise

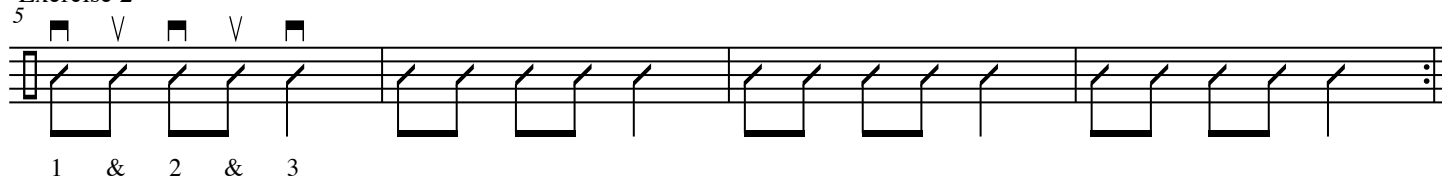
Guitar

Mariachi Style

Exercise 1



Exercise 2



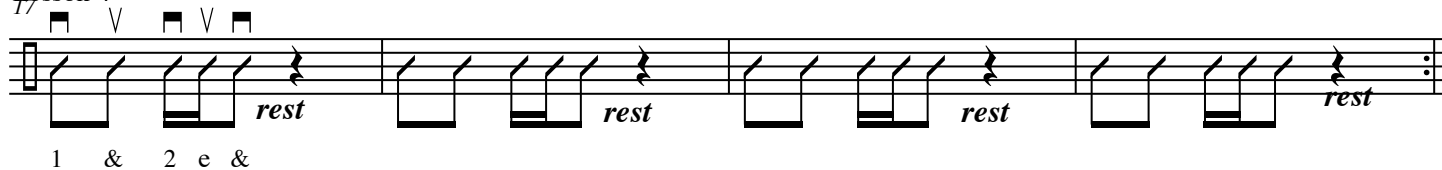
Exercise 3



Review



Lesson 4



Lesson 5



Lesson 6



Lesson 7



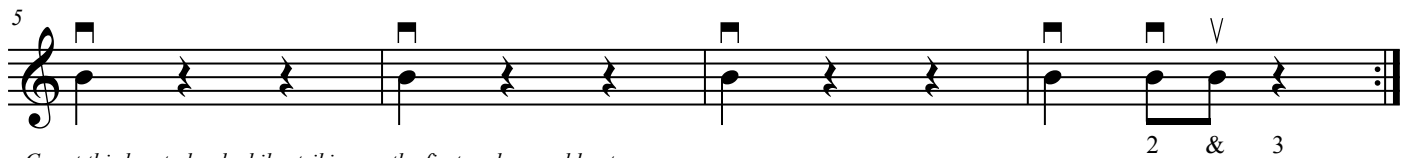
8.

Mariachi Son Jalisciense

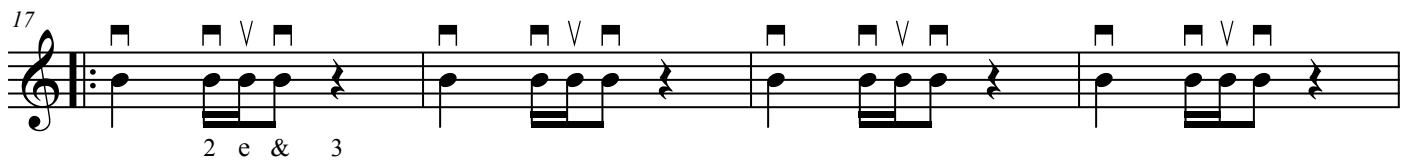
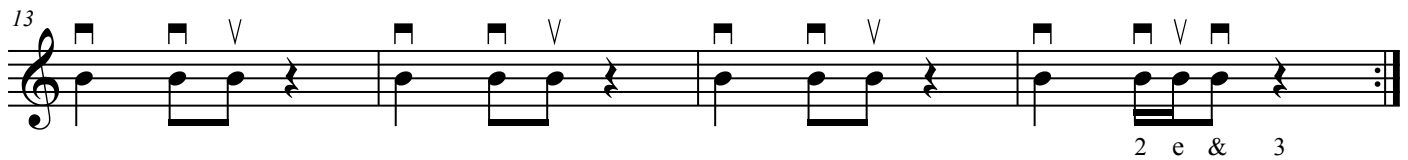
Style Description

GUITAR/VIHUELA

Count out the rest while striking on the first beat



Count third rest aloud while striking on the first and second beat.



While striking on the first and second beat count the "3 &" rest aloud.



Make sure that each part of the son pattern is equally divided between the 3 count. (ex. 1&2&3&)



Fundamental Techniques & Practices for Mariachi Ensemble

Key of G (Sol)

Son Jalisciense

♩ = 144

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Armonia

Guitarron

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Arm.

Gtrn.

G D7 G7 C G C

G D7 G G D7 G

Son Jarocho Style #1

"El Tilingo Lingo"

Score

Moderato (♩ = c. 108)

Violin

Viola

Cello

Double Bass

5

9

13

C

G7

F

C

G7

C

F

C

G7

C

11.

Allegro (M.M. ♩ = c. 120)

11.

Violin

Flute

Piano

Es - te es un son jaro-cho, es - te es un son jaro-cho, es - te es un son jaro-cho, es - te es un son!

bam - ba, bam-ba bam - ba, bam-ba bam - ba, bam-ba

C F G7 C F G7 C F G7 C

Son Jarocho Style #3

"Sones de Veracruz"

Score

Violin

5

5

9

13

5

9

13

dmin amin E7 amin

dmin amin E7 amin

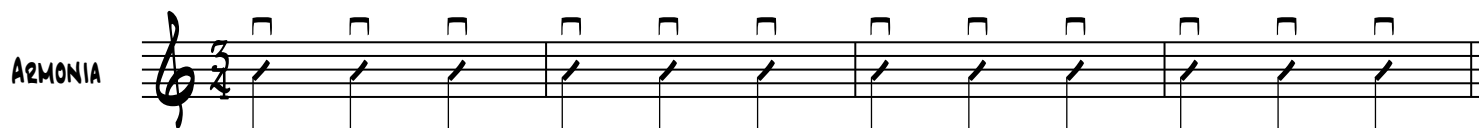
E7 amin E7 amin

dmin amin E7 amin E7 amin

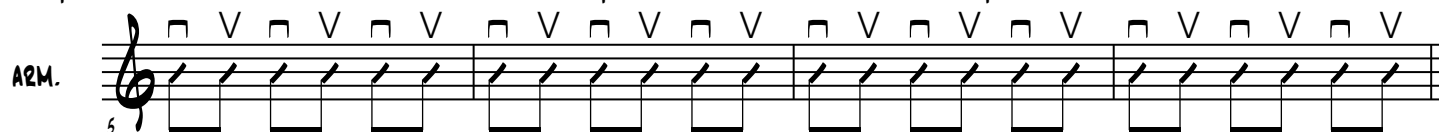
ADVANCED LEVEL

#1. **QUARTER NOTE EXERCISE:** PLAY EACH QUARTER NOTE WITH AN ACCENTED FEEL.

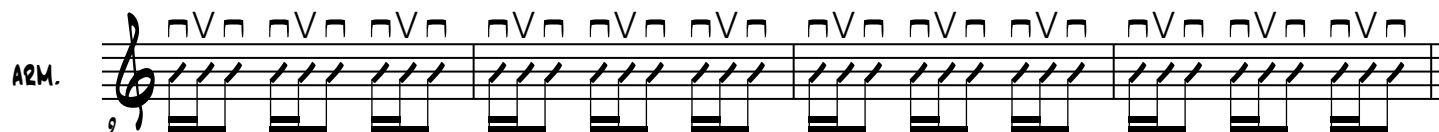
STAY IN TEMPO AND KEEP YOUR WRIST RELAXED THROUGH THE ENTIRE EXERCISE.



#2. **EIGHTH NOTE EXERCISE:** PLAY EACH PAIR OF EIGHTH NOTES EVENLY BY KEEPING A RELAXED WRIST.



#3. **"REDOBLE" (SIXTEENTH/ EIGHTH NOTE) EXERCISE:** PLAY EACH REDOBLE WHILE EMPHASIZING THE FIRST SIXTEENTH NOTE OF EVERY "REDOBLE."

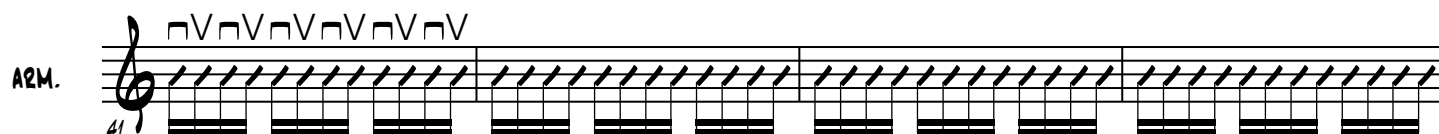
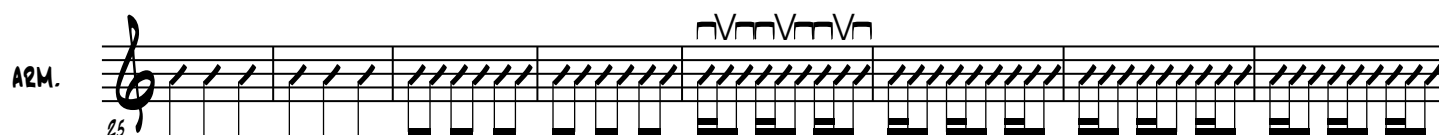


#4. **SIXTEENTH NOTE "ROLL EXERCISE":** PLAY EACH GROUPING OF SIXTEENTH NOTES EVENLY AND IN TEMPO.



#5. **4-3-2-1 EXERCISE:** PLAY THE FOLLOWING EXERCISE AND REMAIN IN TEMPO.

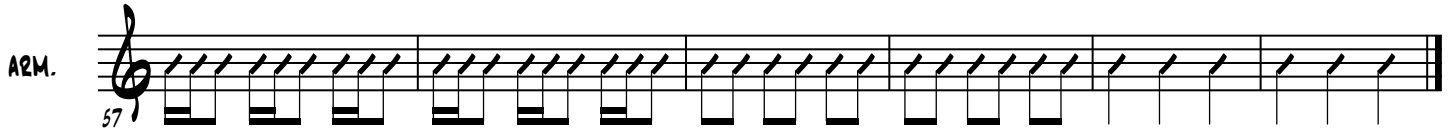
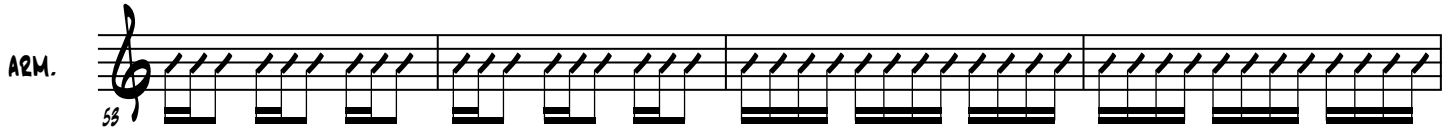
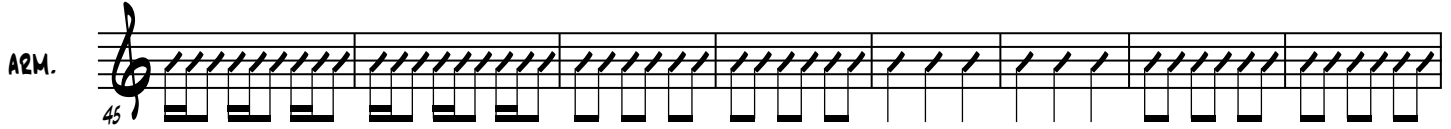
GIVE EACH NOTE ITS PROPER VALUE AND DO NOT FORGET TO ACCENT ON NECESSARY NOTES.



14.

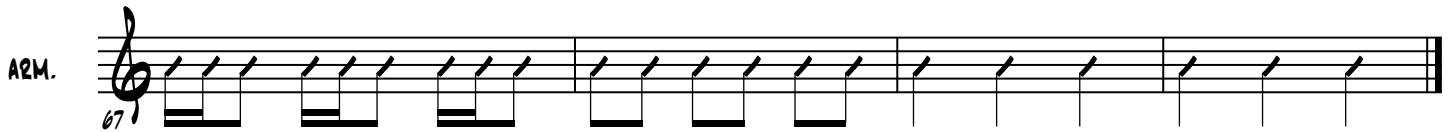
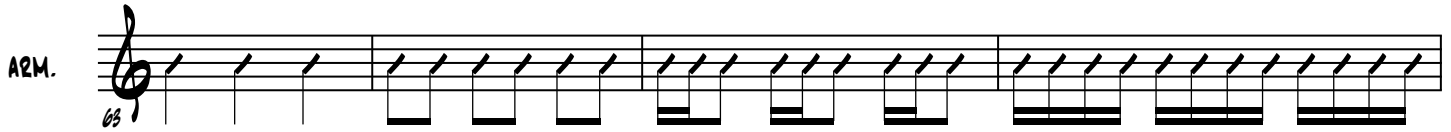
MARIACHI RHYTHM WARM-UP

#5. 4-3-2-1 CONT...

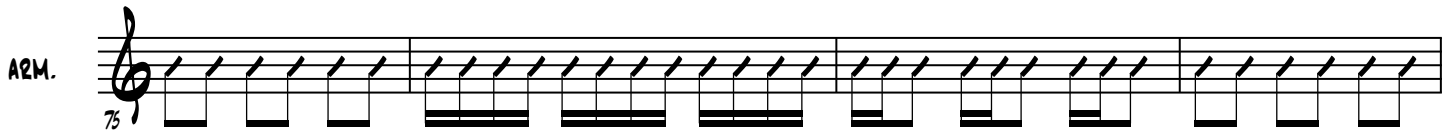


#6. REVIEW OF RHYTHM PATTERNS: ON THE NOTES BELOW LABEL THE "HAND DIRECTION" FOR EACH PATTERN.

HINT: USE (∟) FOR DOWN AND (∨) FOR UP.



#7. MIXED EXERCISE: PLAY ALL PATTERNS IN A MIXED FORM.



El Enamorado

Mariachi Sol de Mexico

Comp.and Arr.By:Jose Hernandez

♩ = 174
Son Jaliscience

Score for the first system of "El Enamorado" (Mariachi Sol de Mexico). The tempo is marked as 174 beats per minute (♩ = 174) and the style is Son Jaliscience. The key signature is one sharp (F#) and the time signature is 3/4. The instruments listed are Voice, Trumpet 1, Trumpet 2, Violin 1, Violin 2, Violin 3, Vih./Gtr., and Guitarrón. The music features a complex arrangement with multiple staves and a double bar line indicating a section change.

Chord progression: G, G⁷, C

Score for the second system of "El Enamorado" (Mariachi Sol de Mexico). The tempo is marked as 174 beats per minute (♩ = 174) and the style is Son Jaliscience. The key signature is one sharp (F#) and the time signature is 3/4. The instruments listed are Voice, Tpt. 1, Tpt. 2, Vln. 1, Vln. 2, Vln. 3, Vih./Gtr., and Guitn. The music features a complex arrangement with multiple staves and a double bar line indicating a section change.

Chord progression: G, G⁷, C, C, F, G, G⁷

13

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

C C F G G⁷ C C G⁷

19

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

A play 3x

Me di-cen e-na-mo-ra-do y que no me im-por-ta na-da que con-quis-to co-ra-

las fies-tas mas bo-ni-tas son las fies-tas de co-cu-la y pa'mu-je-res bo-

me can-so de can-tar-les a mis rei-nas de ja-lis-co que nun-ca me a-le-je

A C G⁷ C

Tacet 1x

Tacet 1x

Tacet 1x

25

Voice

zo - nes por las tar - des y ma - ña - nas es lo que me gus - ta ha - cer
ni - tas son las de mi ta - ma - zu - la e - llas son la ins - pi - ra - cion
de e - llas e - so so - lo a - dios le pi - do de e - sas de teo - cui - ta - tlan

Tpt. 1

Tacet 1x

Tpt. 2

Tacet 1x

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

G⁷ C C F G⁷

Guittn.

Es es - cla - vo del - pla -
De las le - tra de es - te
y las de cui - dad guz -

Es es - cla - vo del - pla -
De las le - tra de es - te
y las de cui - dad guz -

Es es - cla - vo del - pla -
De las le - tra de es - te
y las de cui - dad guz -

31

To Coda

Voice

En el jue - go del a - mor Me di - cen e - na - mo -
pa - ra que pue - dan bai - lar
y de mi te - pa - ti - tlan

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guittn.

cer son no sa - be lo que es per - der
man al - rit - mo de es - ta can - cion
cer son teo - cal - ti - che y pon - ci
man no sa - be lo que es per - der
cer son al - rit - mo de es - ta can - cion
man teo - cal - ti - che y pon - ci

C C F G⁷ **To Coda** C C G⁷

37

Voice

ra - do

Tpt. 1

play

Tpt. 2

play

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

C C⁷ F C

Guitn.

43

Voice

Tpt. 1

Tpt. 2

Vln. 1

play

Vln. 2

play

Vln. 3

play

Vih./Gtr.

G⁷ C F

Guitn.

49

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guin.

C G⁷ C

54

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guin.

C G⁷ C C G⁷

Me gus-tan las cha-pa - rri - tas las hue - ras y mo - re -
De e - sas lin - das me - xi - ca - nas no hay en to-do el mun-do en -

59

Voice

ni - tas pe - ro lo que mas me gus - ta es cuan - do las ten - go so -
te - ro pe - ro las de mi ja - lis - co son do las que yo mas pre -

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

C G7

Guitn.

63

Voice

li - tas yo no en - tien-do de ra - zo - nes _____ me gus - ta vi - vir la
fie-ro mo - re - nas de ci - hua - tlan _____ di mas - co - tay o - co -

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

So - lo rom-pe co - ra - zo - nes
Hue - ras de ja - los - ti - tlan _____

So - lo rom-pe co - ra - zo - nes
Hue - ras de ja - los - ti - tlan

So - lo rom-pe co - ra - zo - nes
Hue - ras de ja - las - ti - tlan

Vih./Gtr.

C C F G7 C C F

Guitn.

69

B

Voice

vi - da
tlan

Me di - cen e - na - mo - ra - do

Tpt. 1

Tpt. 2

Vln. 1

bus - can - do nue - vos a - mo - res
y has - ta de te - ca - li - tlan

Vln. 2

bus - can - do nue - vos a - mo - res
y has - ta de te - ca - li - tlan

Vln. 3

bus - can - do nue - vos a - mo - res
y has - ta de te - ca - li - tlan

Vih./Gtr.

G⁷ C **B** C G⁷ C E⁷

Guitn.



75

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Am E⁷ Am D⁷ G D⁷

Guitn.

81 **D.S 2xs and to Coda**

Voice: De De e No

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr. **D.S 2xs and to Coda**

Guitn.

por mis rei-nas de cha - pala

tlan pa - sa -

tlan pa - sa -

tlan pa - sa -

C C F G⁷

87

Voice: por la tar - de lle - ga - re

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

Vih./Gtr.

Guitn.

ra por la ma - ñana por las

ra por la ma - ñana por las

ra por la ma - ñana por las

C C F G⁷ G⁷

93

Voice

Me di-cen e - na - mo - ra - do ay ay ay

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

de gua-da - la - ja - ra

de gua-da - la - ja - ra

de gua-da - la - ja - ra

C C G⁷ A^b6 A^b B^b C

Vih./Gtr.

Guitn.

99

Voice

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vln. 3

C G⁷ C C

Vih./Gtr.

Guitn.

24.
Voice

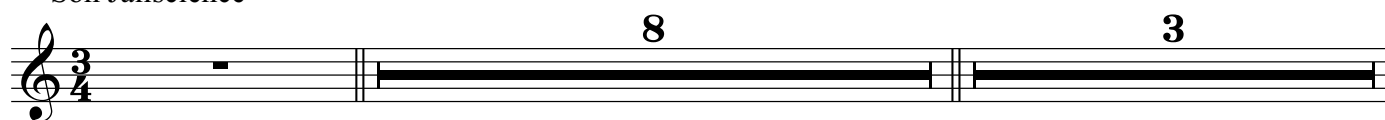
El Enamorado

Mariachi Sol de Mexico

Comp.and Arr.By:Jose Hernandez

♩ = 174

Son Jaliscience



13 **6** **A** play 3x

Me di-cen e - na - mo - ra - do y que no me im - por - ta na - da que
las fies - tas mas bo - ni - tas son las fies - tas de co - cu - la y
me can - so de can - tar - les a mis rei - nas de ja - lis - co que

24

con - quis - to co - ra - zo - nes por las tar - des y ma - ña - nas es lo que me gus - ta ha - cer
pa' mu - je - res bo - ni - tas son las de mi ta - ma - zu - la e - llas son la ins - pi - ra - cion
nun - ca me a - le - je de e - llas e - so so - lo a - dios le pi - do de e - sas de teo - cui - ta - tlan

30 **To Coda**

En el jue - go del a - mor
pa - ra que pue - dan bai - lar
y de mi te - pa - ti - tlan

Me

36 **10**

di - cen e - na - mo - ra - do

49 **6**

Me gus - tan las cha - pa - rri - tas las hue -
De e - sas lin - das me - xi - ca - nas no hay en

58

ras y mo - re - ni - tas pe - ro lo que mas me gus - ta es cuan - do las ten - go so -
to - do el mun - do en - te - ro pe - ro las de mi ja - lis - co son las que yo mas pre -

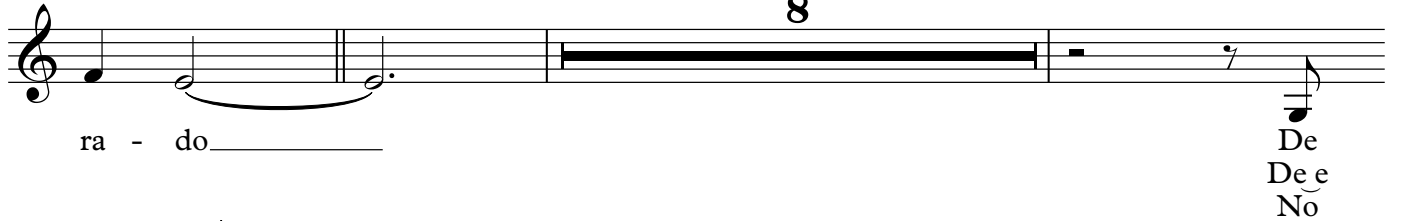
63



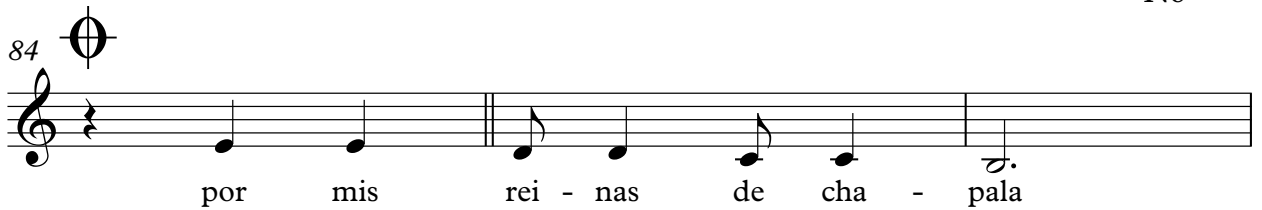
67



73



84



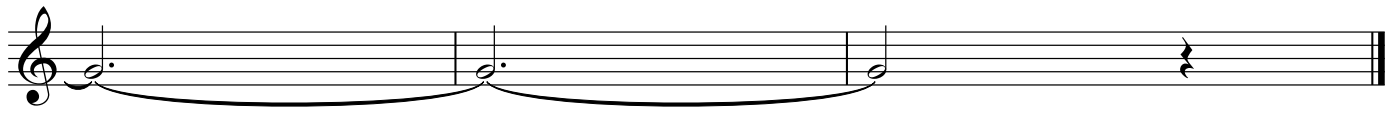
87



95



100



Juan Colorado Ex.

Full Selection on p. 49

Arr.By:Jose Hernandez

♩ = 176
son

Score for Voice, Vihuela, Guitarra, and Guitarrón. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as 176 beats per minute.

Voice: The melody begins with a half note on G4, followed by a half note on A4, and a half note on Bb4. The phrase concludes with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4.

Vihuela: The accompaniment features a rhythmic pattern of eighth notes, starting on F4 and ascending to A4. The pattern is marked with an 'F' above the first measure.

Guitarra: The guitar part plays a rhythmic pattern of eighth notes, starting on F4 and ascending to A4. The pattern is marked with 'n V n V n V' above the first measure.

Guitarrón: The double bass part plays a simple bass line, starting on F3 and ascending to A3.

Continuation of the score for Voice, Vihuela, Guitarra, and Guitarrón. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as 176 beats per minute.

Voice: The melody continues with eighth notes G4, A4, Bb4, and A4, followed by a half note on G4. The phrase concludes with a half note on F4.

Vih.: The Vihuela accompaniment continues with the same rhythmic pattern of eighth notes, starting on F4 and ascending to A4. The pattern is marked with a 'C7' above the first measure.

Guit.: The guitar part continues with the same rhythmic pattern of eighth notes, starting on F4 and ascending to A4.

Guitn.: The double bass part continues with the same bass line, starting on F3 and ascending to A3.

11

Voice

Vih.

Guit.

Guitn.

This musical score is for the song 'The Sound of Silence' by Simon & Garfunkel. It is written for four parts: Voice, Vibraphone (Vih.), Guitar (Guit.), and Guitar Neck (Guitn.). The score is in the key of B-flat major (two flats) and 4/4 time. The voice part begins with a treble clef and a key signature of two flats. The vibraphone part uses a treble clef and features a series of eighth-note chords with accents. The guitar part uses a treble clef and features a series of eighth-note chords with accents. The guitar neck part uses a bass clef and features a series of eighth-note chords. The score is divided into five measures. The first measure is marked with a '11' above the voice staff. The second measure is marked with a 'C7' above the vibraphone staff. The third measure is marked with 'V' above the guitar staff. The fourth measure is marked with 'V' above the guitar staff. The fifth measure is marked with 'V' above the guitar staff. The score is written in a standard musical notation style with a key signature of two flats and a 4/4 time signature.

16

Voice

Vih.

Guit.

Guitn.

F

Las Abajeñas

Arr.-Jose Hernandez

$\text{♩} = 153$
son

Trumpet 1-2

Vih./Gtr.

Guitarrón

G D7

6

Tpt.

Vih./Gtr.

Guitn.

caballito

G

3 3 3

10

Tpt.

Vih./Gtr.

Guitn.

D⁷

Measures 10-13. Tpt. (Trumpet) plays a melodic line with eighth and sixteenth notes, including a grace note. Vih./Gtr. (Vibraphone/Guitar) plays a rhythmic pattern of eighth notes with accents (V) and slurs. Guitn. (Guitar) plays a bass line with eighth and quarter notes. The key signature is D major (two sharps). A D⁷ chord is indicated above the Vibraphone/Guitar staff in measure 13.

14

Tpt.

Vih./Gtr.

Guitn.

G

Measures 14-17. Tpt. (Trumpet) continues the melodic line. Vih./Gtr. (Vibraphone/Guitar) continues the rhythmic pattern, with triplets of eighth notes in measures 15 and 16, and a G chord indicated above the staff in measure 17. Guitn. (Guitar) continues the bass line. The key signature is D major (two sharps).

30.

NOTES PAGE

LEAVE BLANK

Reverse side of last page of “Las Abajeñas”

Some Additional Selections to Practice

NOTES PAGE

LEAVE BLANK

Reverse side of “Additional Selection to Practice”

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	Violin B$\flat$ Trumpet Vihuela/ Guitar Guitarrón
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	



34.

Planning for Success Additional Notes

[illegible]

Aires Del Mayab

Pepe Dominguez

Violín 1 arco

Violín 2 arco

Violín 3 arco

Trompeta 1

Trompeta 2

Armonia C7 F C7 F C7

Guitarrón

Voz

Vln. 1 1 pizz.

Vln. 2 pizz.

Vln. 3 pizz.

Tpta. 1

Tpta. 2

Arm. F C7 F F F

Gtron.

Voz

Re - bo - zo, re - bo - zo,

12

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 F F7 B $\flat$ B $\flat$

Gtron.

Voz

de San - ta Ma - ri - a mes - ti - zas que bai - lan,

17

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. B $\flat$ C7 F F C7 C7

Gtron.

Voz

lle - nas de, al - bo - ro - so. En - tre los en - can - tos mil de mi va - que -

22

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

2 arco

arco

arco

F F B $\flat$ F C7

ri - a. al - ba - rra - das blan - cas, bro - cal de los po - zos, ca - si - tas de pa - ja

27

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

C7 F B $\flat$ F

de la tie - rra mi - a. al - ba - rra - das blan - cas, bro - cal de los po - zos,

31

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 C7 F F F

Gtron.

Voz

ca - si - tas de pa - ja de la tie - rra mi - a.

36

Vln. 1 3

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. F F F F F F

Gtron.

Voz

Mu - cha - - - - -

42

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

cha bo - ni - ta,

47

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

za - pa - - - tos de ra - zo bor - da - dos de

52

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

se - da te voy a com - prar.

57

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

Se - ras mas gra - cio - sa, mas lin - do tu pa - so.

62

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

Y se - ras mas a - gil pa - ra za - pa - tear.

1 4

p

1

D7 G7 C7 ¹F C7

p

1

p

67

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

F C7 F B^b F

83

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 C7 F F

Gtron.

Voz

ra - na, va - mos a ga - nar lu - gar. Que, hoy en la no - che, y ma -

87

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 C7 F F C7

Gtron.

Voz

na - na te - ne - mos que za - pa - tear. Pon - te tu ter - no bo - ni - to

92

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 F F C7

Gtron.

Voz

y tu cin - ta co - lo - ra - da. Quie - ro que, es - tes bien pei - na - da cuan - do

96

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm. C7 F F

Gtron.

Voz

6

O - le!

O - le!

O - le!

bai - les "El To - ri - to."

103

7

O - le!

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

109

109

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

114

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

119

Vln. 1

Vln. 2

Vln. 3

Tpta. 1

Tpta. 2

Arm.

Gtron.

Voz

tear.

130

Vln. 1

Vln. 2

Vln. 3

130

Tpta. 1

Tpta. 2

130

Arm.

Gtron.

130

Voz

Ay!

Ay!

NOTES PAGE

LEAVE BLANK

Reverse side of Aires del Mayab

Juan Colorado

J. Mendoza / arr. J. Hernandez

The musical score is arranged in eight staves. The first three staves are for Violins 1, 2, and 3, all in treble clef with a key signature of one flat and a 3/4 time signature. They begin with a 'V' (Violin) marking and a repeat sign. The next two staves are for Trumpets 1 and 2, both in treble clef with a key signature of one sharp and a 3/4 time signature. The fifth staff is for the Arm (likely a horn or trumpet) in treble clef with a key signature of one flat and a 3/4 time signature, featuring a 'F' (Fingering) marking and a 'C7' (Chord 7) marking. The sixth staff is for the Bajo (Bass) in bass clef with a key signature of one flat and a 3/4 time signature. The seventh staff is for the Voice in treble clef with a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, repeat signs, and dynamic markings.

50.

6

V1

V2

V3

T1

T2

A

B

6

C7 F C7 F F F

The musical score for rehearsal mark 50, measures 6-11, is written for a large ensemble. The staves are arranged vertically: V1, V2, V3, T1, T2, A, B, and a piano part. The key signature is B-flat major. The piano part features a sequence of chords: C7, F, C7, F, F, F. The bass line (B) has a fermata over measure 11. The strings (V1, V2, V3) and voices (T1, T2) have melodic lines with various articulations and dynamics.

12

V1

V2

V3

T1

T2

A

B

12

1

F F F F F F

1. Juan

2. Por

3.

52.

18

V1

V2

V3

18

T1

T2

18

A

B

18

Co lo ra do me lla man soy se ñor es de Mi choa can
 las mon ta nas y va lles en mi cua co cru zo ve loz

23

V1

V2

V3

23

T1

T2

23

A

C7 C7 C7 C7 C7 C7

B

23

Y'has _____
Y'en _____

54.

29

V1

V2

V3

29

T1

T2

29

A

C7 C7 C7 F F

B

29

— ta los mas sa li do res al mi rar — me mus tios se van
 — ca da pue blo que pa so de jo siem — pre vi vo'un a mor

34 2

V1

V2

V3

T1

T2

A

B

34

Trai _____
Cuan _____
Ya _____

39

V1

V2

V3

39

T1

T2

39

A

B

39

_____ go'en mi cua co'u na si lla que'es de cue
 _____ do me'en cuen tro'un va lien te que de de fren
 _____ se va Juan Co lo ra do ya los vi__

43

V1

V2

V3

T1

T2

A

B

43

F C7 C7 C7 C7

— ro pla ta'y mar fil
te quie ra pē le ar
— no a sa lu dar

58.

48

V1

V2

V3

48

T1

T2

48

A

C7 C7 C7 C7 C7 B $\flat$

B

48

Y dos pis to las al cin to pa ra'a quel
 Con mi pis to la'y ma che te por mi suer
 Y'el que me bus que me'en cuen tre por el rum

53

V1

V2

V3

60.

T1

T2

A

B

53

am gm F F C7

— que no'en tre'al re dir Que vi va mi tie rra Mi choa can que trai gan cha
 — te yo'he de ga nar.
 — bo de'A pat zin gar.

60.61.

57 *2X to Coda*

V1

V2 *2X to Coda*

V3 *2X to Coda*

T1 *2X to Coda*

T2 *2X to Coda*

57 C7 F F *2X to Coda* C7

A

B *2X to Coda*

57 *2X to Coda*

ra na pa brin dar____ que Juan Co lo ra do'a qui'es ta ya mon ta do'en su

61

V1 *D.S. al Coda* Φ

V2 *D.S. al Coda* Φ

V3 *D.S. al Coda* Φ

T1 *D.S. al Coda* Φ

T2 *D.S. al Coda* Φ

A *D.S. al Coda* Φ

B *D.S. al Coda* Φ

61

C7 F C7 C7

cua co'el hu ra can _____ mon ta do'en su cua co'el hu ra can

62.

(Coro)

66

V1

(Coro)

V2

(Coro)

V3

66

T1

T2

66

A

F F C7 C7 F

B

66

— Que Vi va mi tie rra Mi choa can — que trai gan cha ra na pa brin dar — que Juan co lo

71

V1

V2

V3

T1

T2

A

B

71

F C7 C7 F F

ra do'a qui'es ta ya____ mon ta do'en su cua co'el hu ra can_____

64.

76

V1

V2

V3

T1

T2

A

B

76

F F C7 F



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 on the development of pedagogy to assist educators in teaching a variety of levels. Each course will focus on the development of playing 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

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66. 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 ☐ NoIf 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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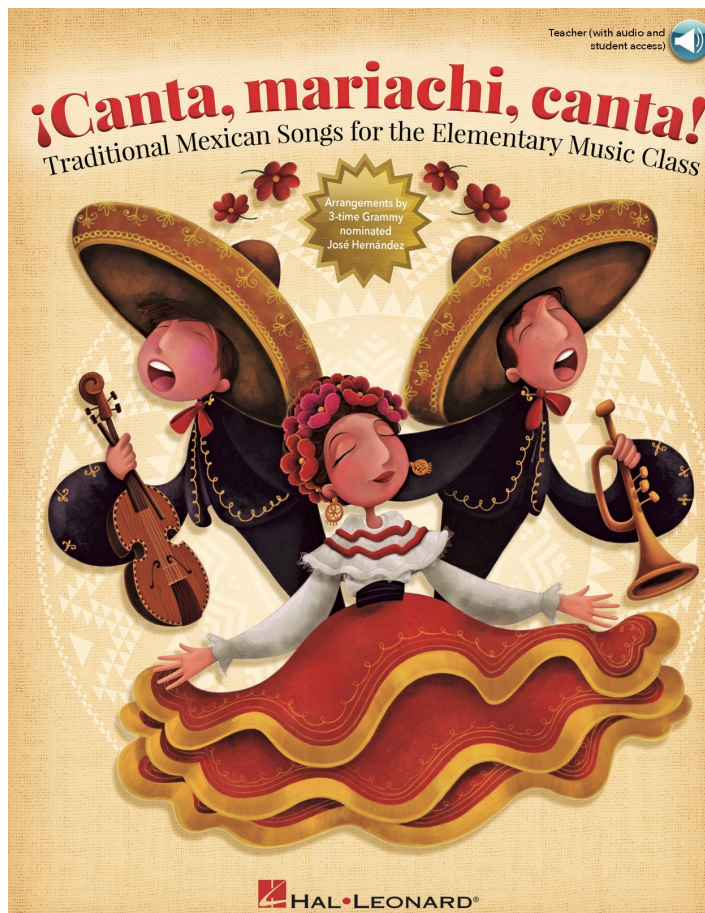
Tuition/Fee _____

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.