

MAY 12-13, 2015

BEG

2015 ENU

MARIACHI WORKSHOP

FACILITATED BY



WWW.MUSICEDUCATIONCONSULTANTS.NET



JOSE HERNANDEZ



MARCIA NEEL



NOTES PAGE

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CONTACT INFORMATION

We are here for YOU!

Marcia Neel and Jose Hernandez

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www.musicedconsultants.net



National Mariachi Workshops for Educators[®]

www.musicedconsultants.net/2015-mariachi-workshops



La Tradición Music –a Division of West Music

lcalkin@westmusic.com

http://bit.ly/JHernandezInstruments



NOTES PAGE

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Eastern Washington University
2015 Beginning Mariachi Workshop/Clinic
May 12-13, 2015

Name: _____

Local Address/Hotel, etc.: _____

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? _____

NOTES PAGE

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President
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Las Vegas, NV 89120
v. (702) 361-3553
f. (702) 492-0318

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

NOTES PAGE

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The Armonia Section

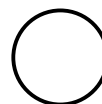
Guitar

Vihuela

Guitarron

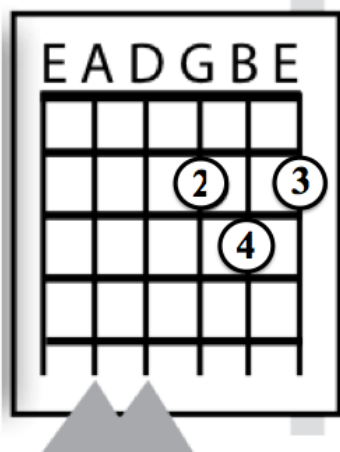
View all Hernandez Instruments & Accessories Online at
<http://www.musicedconsultants.net/instruments--accessories>

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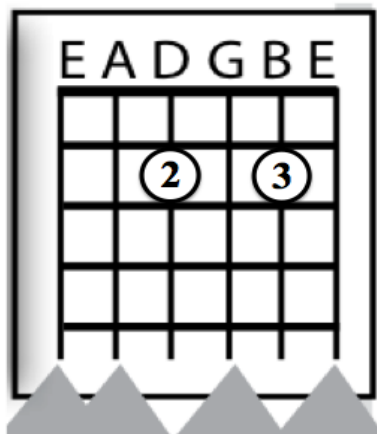
= *Play Open String*= *Press Down Firmly*

CHORDS: GUITAR

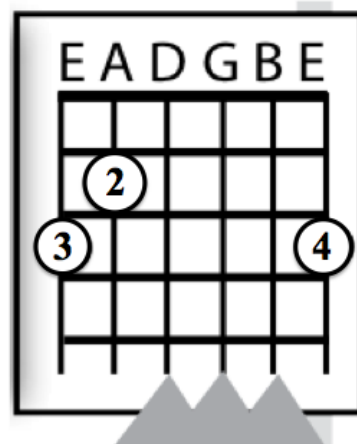
Primera

D Major
Lesson 9

Segunda

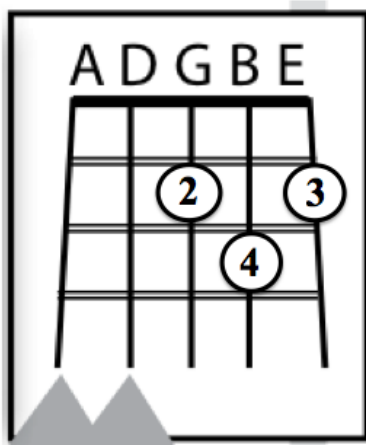
A7
Lesson 9

Tercera

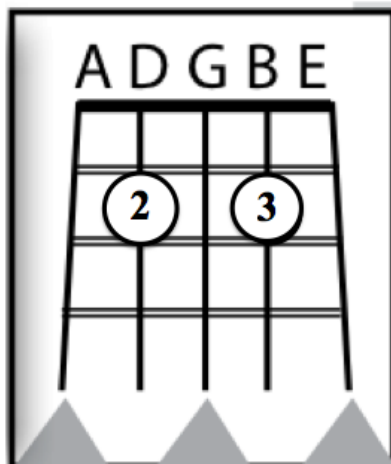
G Major
Lesson 11

CHORDS: VIHUELA

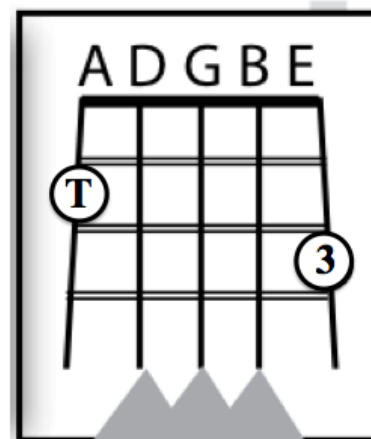
Primera

D Major
Lesson 9

Segunda

A7
Lesson 9

Tercera

G Major
Lesson 11



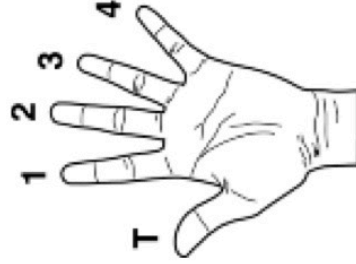
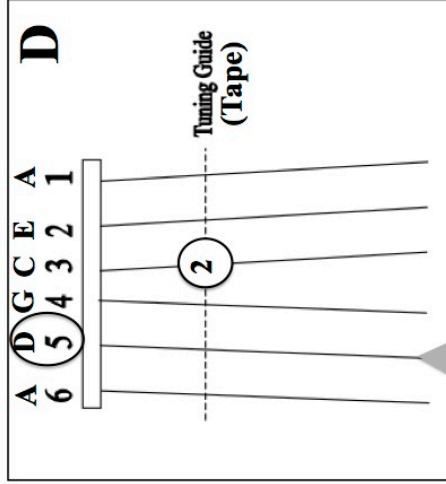
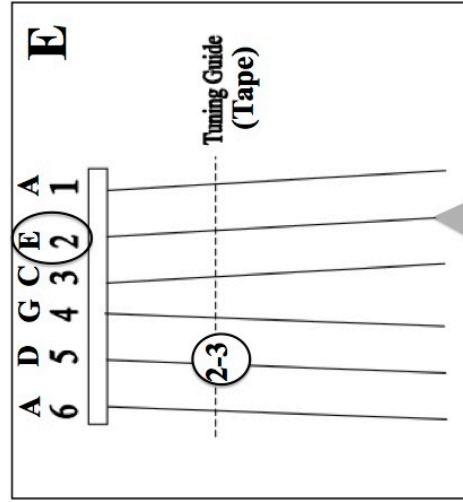
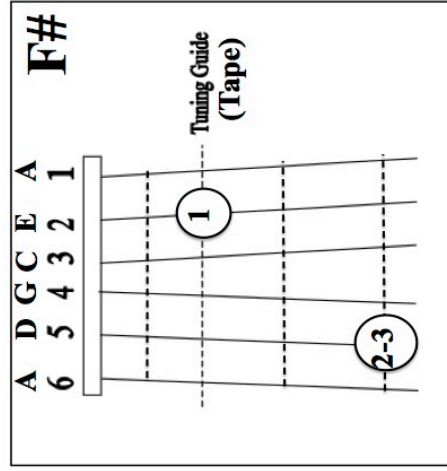
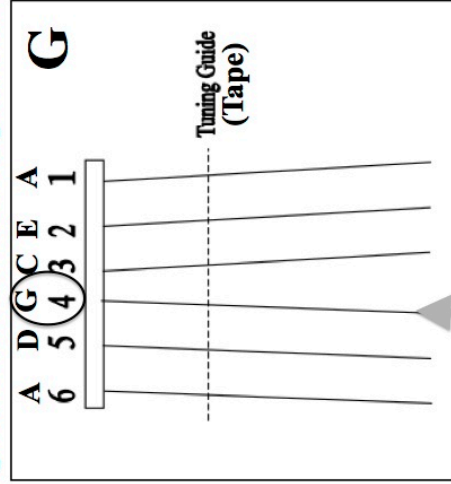
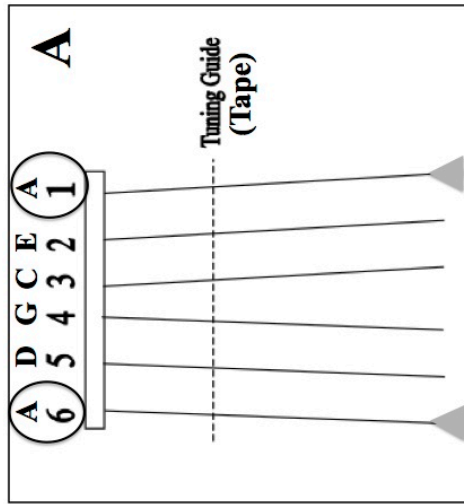
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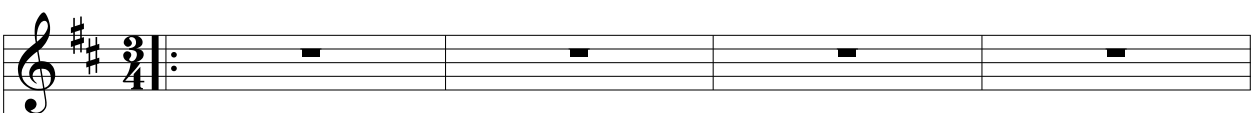


= Press Down Firmly

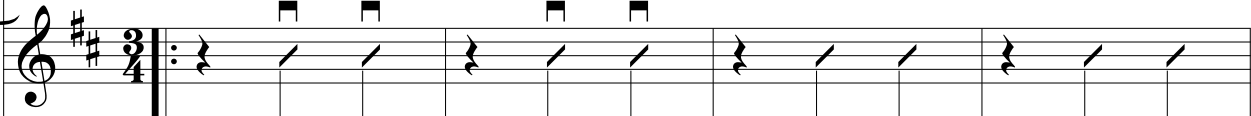
NOTES: GUITARRON
(Tape Should be a Whole Step From Nut)

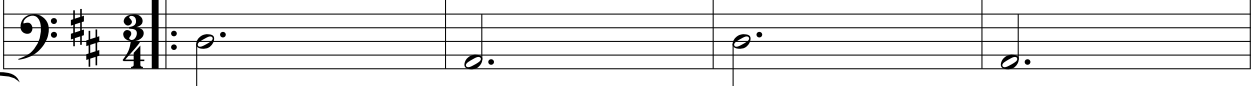


Ranchera Valseada Form

Voice: 

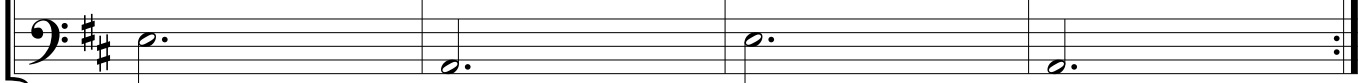
Bass: **Play Play Bass Play Play**

Armonia: 

Guitarron: 

5

arm.: 

Gtrr.: 

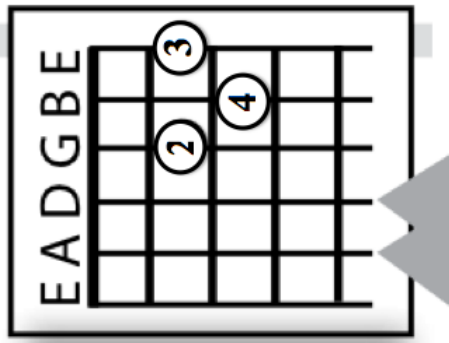
KEY OF RE

= Play Open String

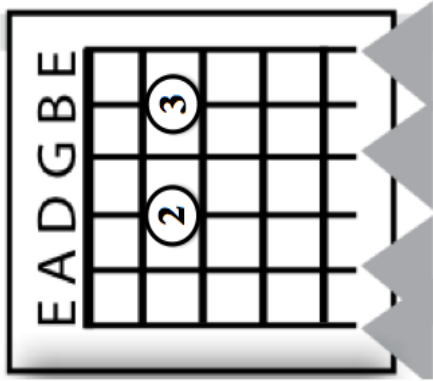
DE COLORES WARM-UPS: PROGRESSIONS

○ = Press Down Firmly

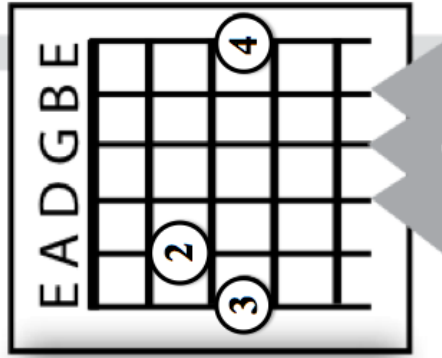
D Major
Lesson 9



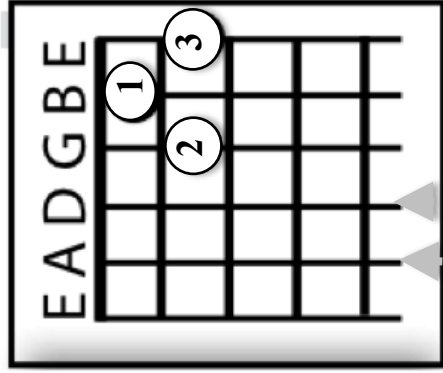
A7
Lesson 9



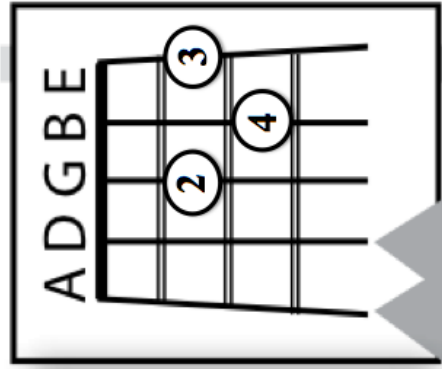
G Major
Lesson 11



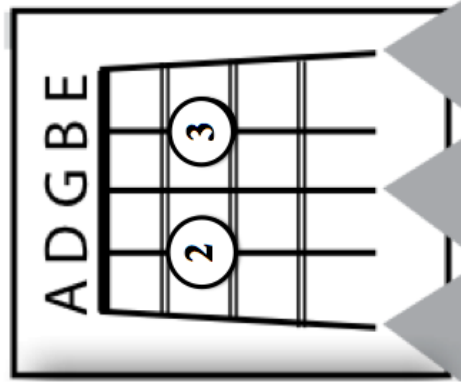
D7
Lesson 11



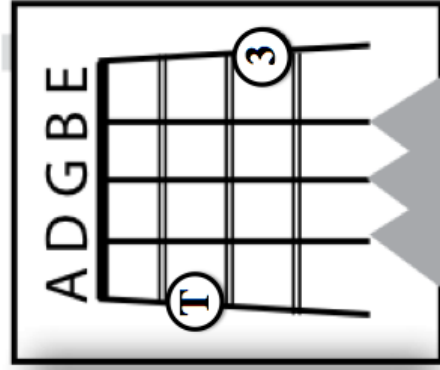
D Major
Lesson 9



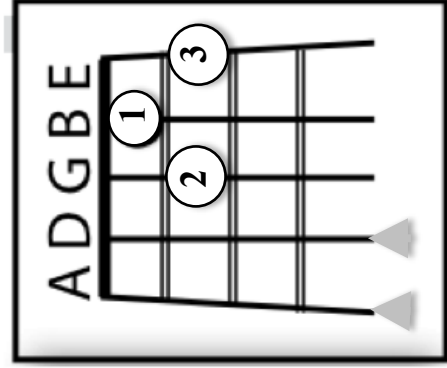
A7
Lesson 9



G Major
Lesson 11



D7
Lesson 11



Rehearse the chord progressions as indicated just below.

De Colores

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

21.

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

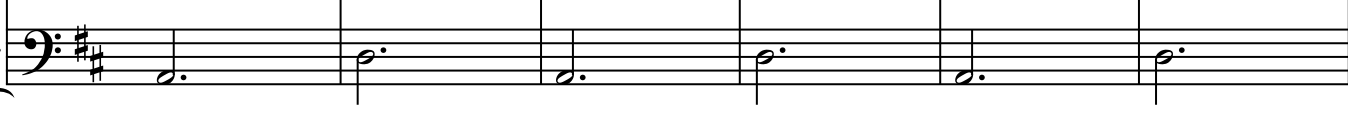
Vln. 

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

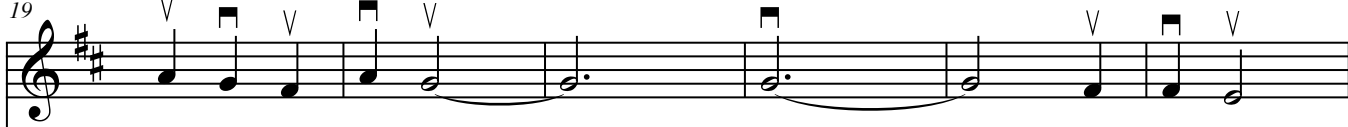
Tpt. 

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

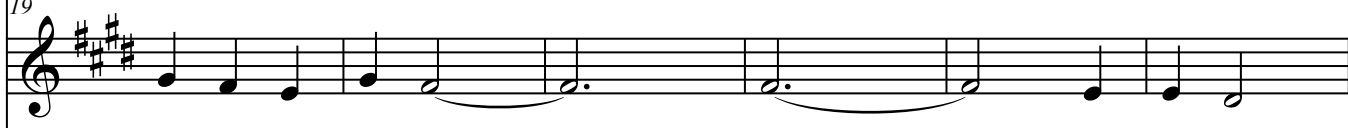
Gtr. Vhl. 

Gtrn. 

19

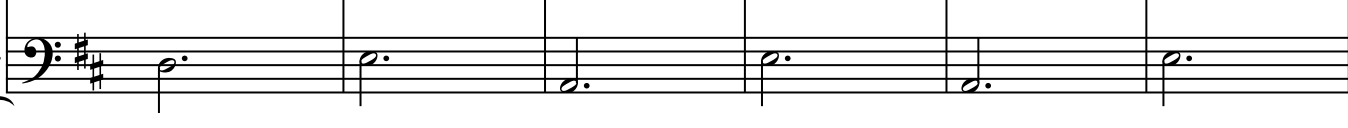
Vln. 

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

Tpt. 

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

Gtr. Vhl. 

Gtrn. 

25

Vln. 

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

25

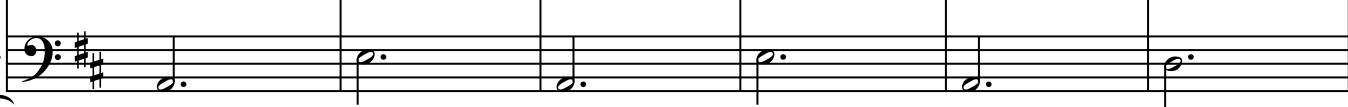
Tpt. 

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

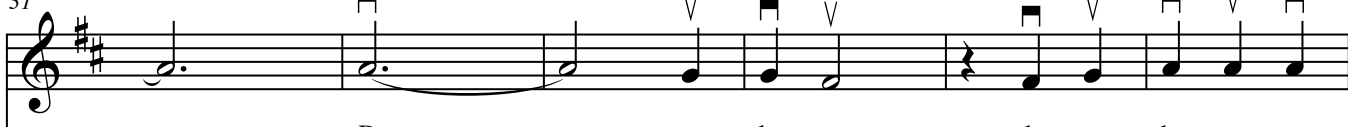
25

Gtr. Vhl. 

A7 A7 A7 A7 A7 D

Gtrn. 

31

Vln. 

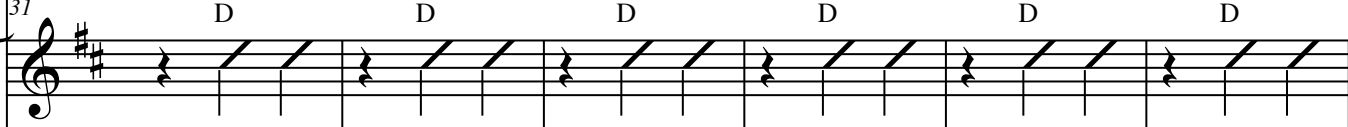
De co - lo - res, de co - lo - res es

31

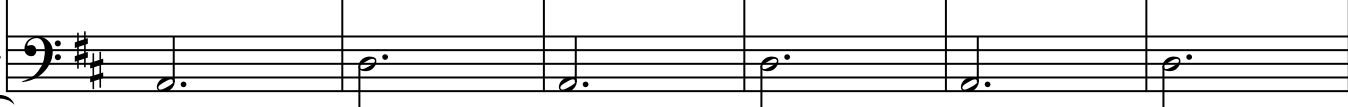
Tpt. 

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

31

Gtr. Vhl. 

D D D D D D

Gtrn. 

37

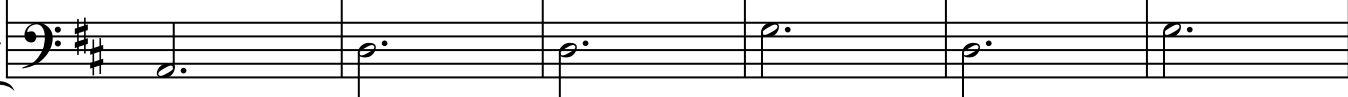
Vln. 

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. 

Gtr. 

D D D7 G G G

43

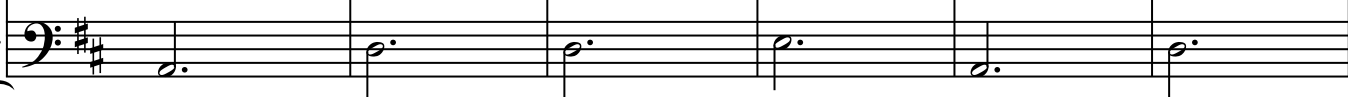
Vln. 

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. 

Gtr. 

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

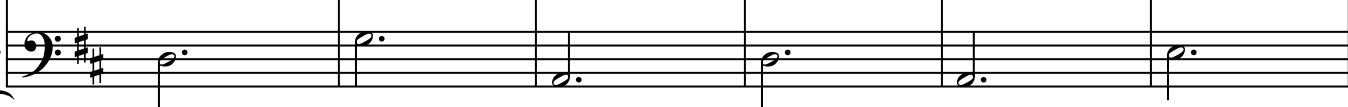
Tpt. 

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 Form

1 2 3 4 5

Voice

Armonia

Guitarron

6 7 8 9 10

arm.

Gtrr.

D A7 D

A7 D D

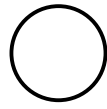


= Play Open String

KEY OF RE

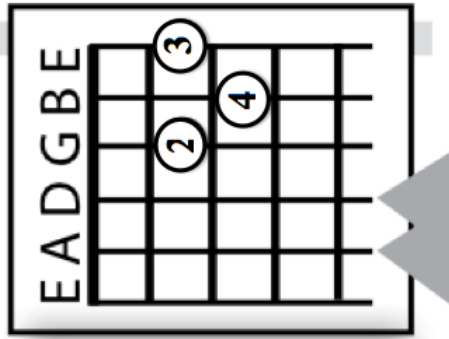
Ojos Españoles

WARM-UPS: PROGRESSIONS

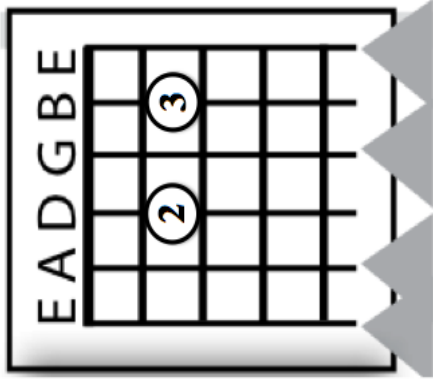


= Press Down Firmly

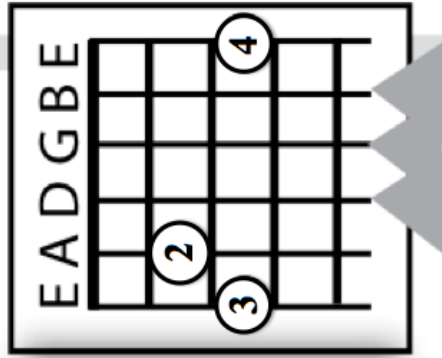
D Major
Lesson 9



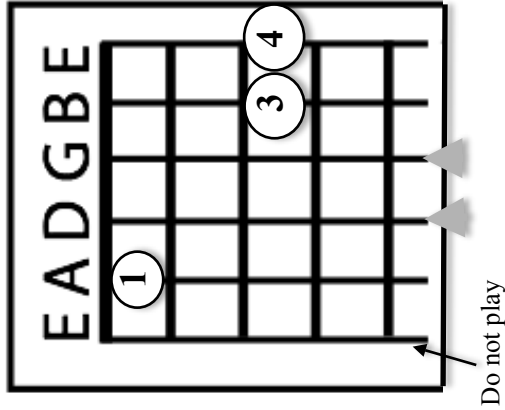
A7
Lesson 9



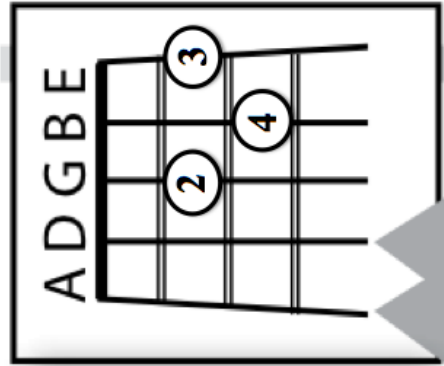
G Major
Lesson 11



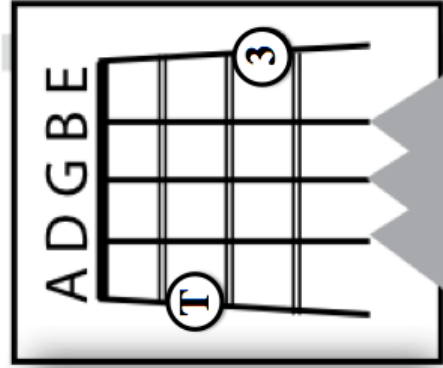
Gm



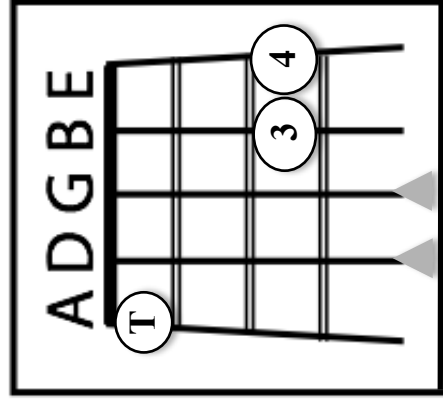
D Major
Lesson 9



G Major
Lesson 11



Gm



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

C

25 26 27 28

Please _____ say, "si si." _____ Say

arm. G m D

Gtrr.

29 30 31 32

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

arm. A 7 D

Gtrr.

D

33 34 35 36 37

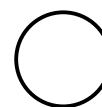
arm. A 7 D rit. D

Gtrr.



= *Play Open String*

KEY OF SOL

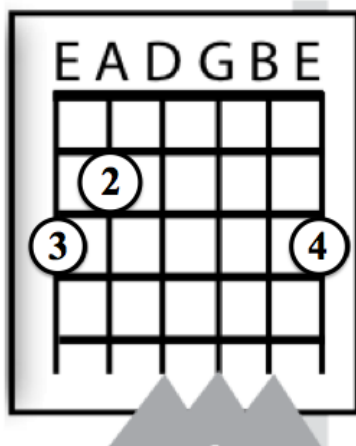


= *Press Down Firmly*

CHORDS: GUITAR

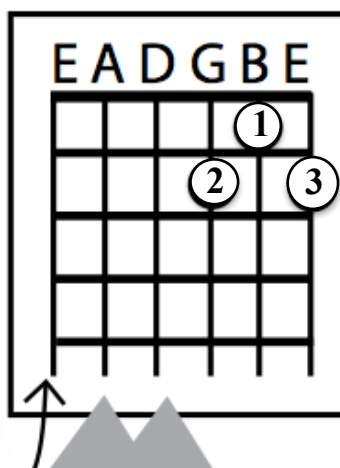
Primera

G Major
Lesson 11



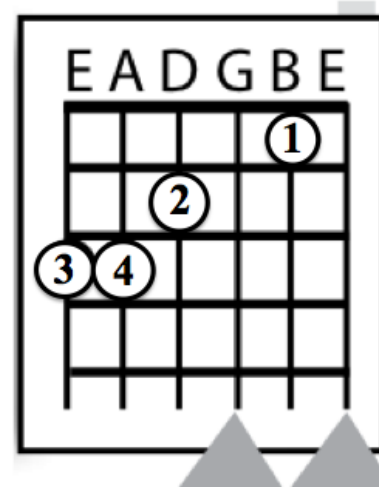
Segunda

D7
Lesson 11



Tercera

C Major
Lesson 17

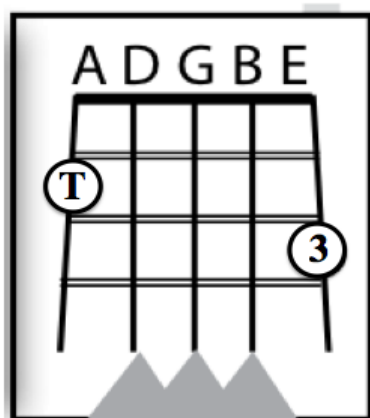


Do not play

CHORDS: VIHUELA

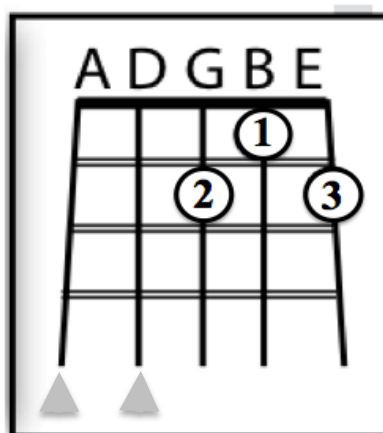
Primera

G Major
Lesson 11



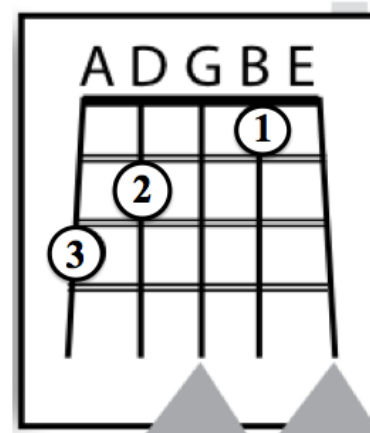
Segunda

D7
Lesson 11



Tercera

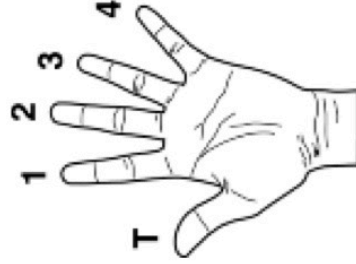
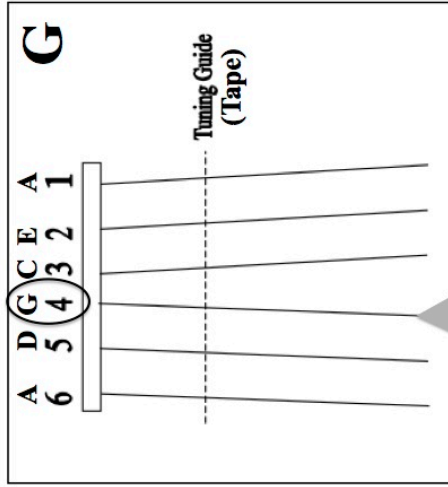
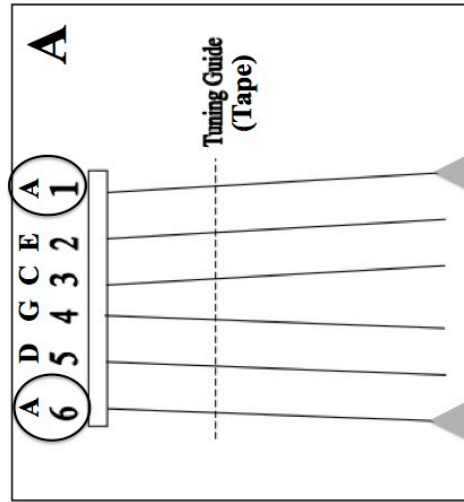
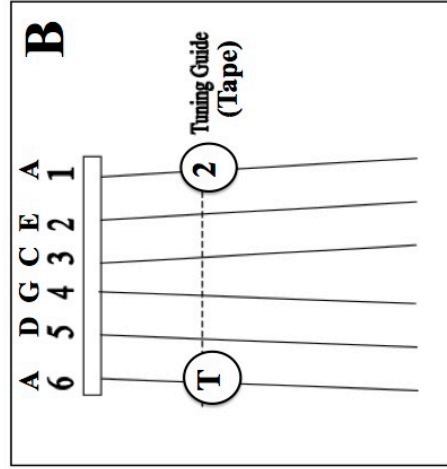
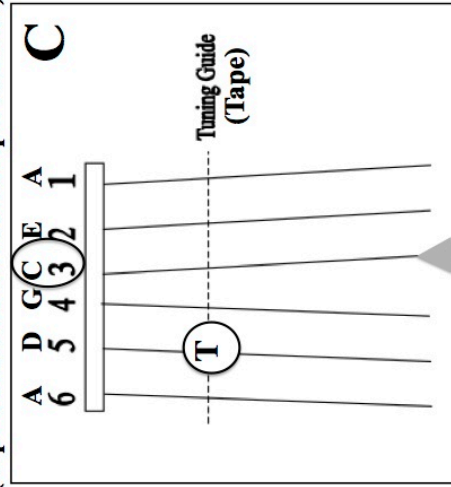
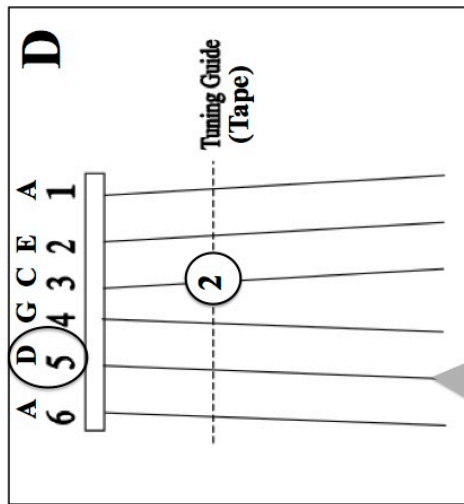
C Major
Lesson 17

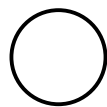


KEY OF SOL



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





= Press Down Firmly



= Play Open String

KEY OF SOL

Cariño WARM-UPS: PROGRESSIONS

G Major
Lesson 11

E minor 7

A minor 7

D7
Lesson 11

Do not play

G Major
Lesson 11

E minor 7

A minor 7

D7
Lesson 11

Rehearse the chord progressions as indicated just below.

Cariño

Bolero Romantico

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 (**Bolero Circulo**)

Traditional

Introduction

Guitar Vihuela

Guitar

Chord progression for Introduction:

G Em7 Am7 D7 G Em7 Am7 D7 G Em7

Gtr. Vhl.

Gtr.

Chord progression for the main section:

6 Am7 D7 1. G G 2. G G

Cariño

35.

Arr.by: Jose Hernandez

Bolero Romantico

♩ = 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

Vln. 1

Vln. 2

V/G

Guitn.

Ca ri_ño que na cio de la na_da sin sa ber se con

G G G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷

11

Tpt. 1

Tpt. 2

Voice

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

Vln. 1

Vln. 2

G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G Em⁷

V/G

Guitn.

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

Guitn.

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

Guittn.



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

Guittn.



Ranchera Lenta Form

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: D4, E4, F#4, G4.

Guitarron: Bass clef, key of D major, 4/4 time. Four measures of half notes: D3, A2.

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

arm.: Treble clef, key of D major, 4/4 time. Four measures of eighth notes: D4, E4, F#4, G4.

Gtrr.: Bass clef, key of D major, 4/4 time. Four measures of half notes: D3, A2.

The Son Pattern

Armonia Exercise

Violin

Armonia

Guitarron

Vln.

arm.

Gtrr.

5

5

A7

A7

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
 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

44.

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

45.

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

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Some Additional Selections to Practice

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

Los Barandales Del Puente

Rondalla

Arr.By: Jose Hernandez

♩ = 156

ranchera valseada

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.

A7

D

31

Choir

que es - ta ca - yen - do
mo - re - na mi - a
a - qui ter - mi - nan

la nie - ve fri - a
luz de la lu - na

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

Rondalla

53.

Arr.By:Jose Hernandez

$\text{♩} = 152$

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 fá - 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

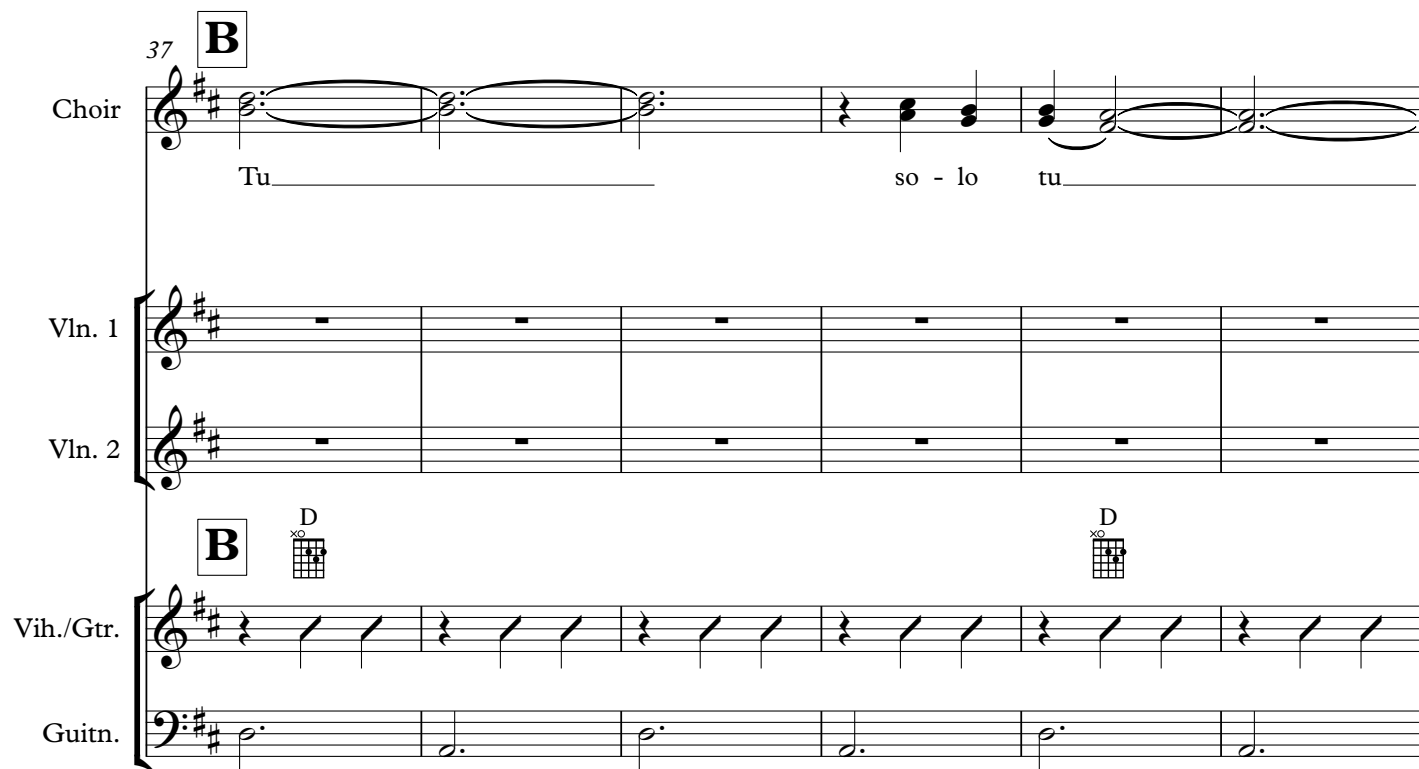
Tu so - lo tu

Vln. 1

Vln. 2

Vih./Gtr. **B**  

Guitn.



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

55

Choir

Tu so - lo tu

Vln. 1

Vln. 2

Vih./Gtr.

Guitn.

A7

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: The musical score is for measures 73 to 76. The Choir part starts with a treble clef and two sharps (F# and C#). The lyrics 'ses - pe - ra - cio n' are written below the notes. The first two measures have notes for 'ses', 'pe', and 'ra'. The third measure has a note for 'cio' followed by a long horizontal line. The fourth measure has a note for 'n' followed by a long horizontal line. The Violins 1 and 2 parts are staves with two sharps, each containing a whole rest in every measure. The Violoncello/Double Bass part is a staff with two sharps, containing a whole rest in the first measure, followed by eighth notes in the next three measures. The Guitar part is a staff with two sharps, containing a whole rest in the first measure, followed by eighth notes in the next three measures. The guitar part includes two 'D' (D major) chord diagrams, one in the second measure and one in the fourth measure. The tempo/mood is marked 'rit.' (ritardando) with a dotted line extending across the top of the page.

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Rubric for Mariachi Performance Assessment

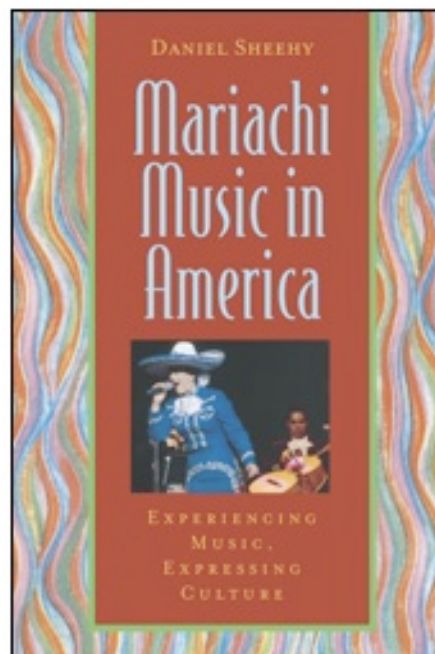
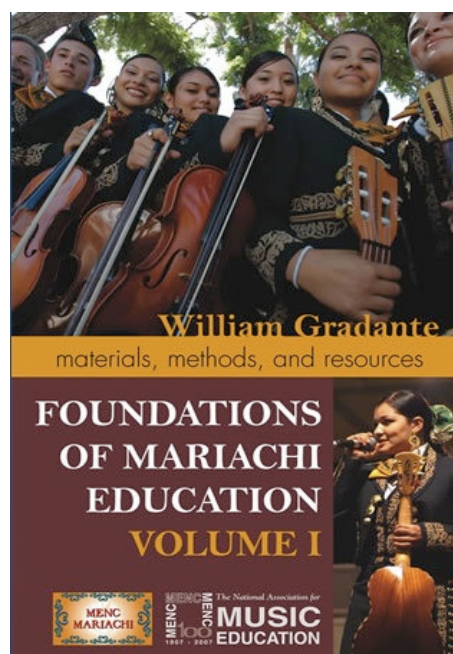
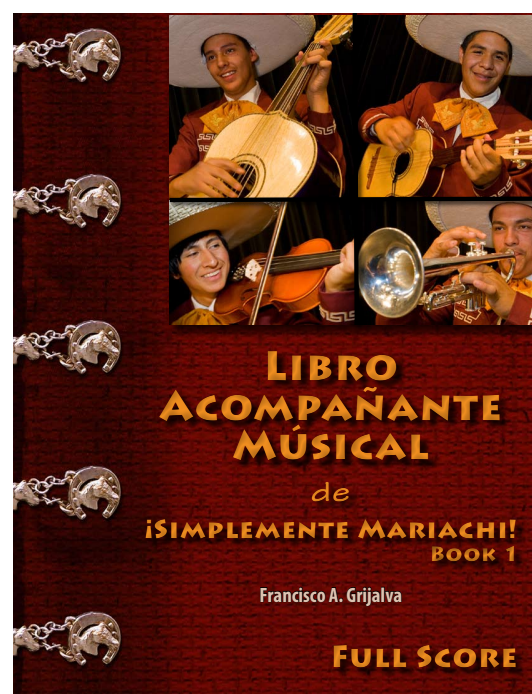
CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	BELOW AVERAGE	POOR
INTONATION - Instrument Tuning - Ensemble Intonation - Pitch Control - Listening/Adjusting	- Instruments are well-tuned. - Melodic and harmonic intonation demonstrated consistently. - Control of pitch in all registers and dynamic levels is apparent. - 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 inconsistently. - When used, shifting, vibrato and use of 4th finger are sometimes 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.
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 demonstrated inconsistently. - Diction is clear inconsistently. - Consonants, attacks, and releases are clear and precise only in simple passages. - Uniform vowel sound is demonstrated inconsistently. - 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

MUSIC • 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
INTERPRETATION • 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.
BLEND/BALANCE • 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.
GENERAL EFFECT • 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 an 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.

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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.	



67.



MARIACHI WORKSHOP: A RETROSPECTIVE

June 22-26, 2015

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

Special room rates start at \$42/night!

\$250 Resorts Discount Book included!

3 graduate credits

Tuition: \$930, due in full with registration.

Non-credit option: \$325, due in full with registration.

A \$190 conference facilities fee 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 DANIEL VALDEZ.

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HAL • LEONARD

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

**REGISTRATION CLOSES JUNE 16, 2015
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 the Director of Professional and Continuing Education.

**For more information or to make hotel reservations, please visit
www.musicedconsultants.net/2015-mariachi-workshops.**

Earn graduate credit through VanderCook College of Music by attending the 2015 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 in your music program 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 using with students who are advancing into their second year of mariachi study. Emphasis will be placed on ensemble playing and singing with opportunities for attendees 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 Trumpet Master Class with Maestro José Hernández, and a two-hour Guitar Master Class with Jesus "Chuy" Hernández will be made available. Participation is limited so sign up early!

WHAT TO BRING:

Those with band background are asked to bring a trumpet to the workshop; those with string background are asked to bring a violin. Guitar teachers may choose to bring their own instrument, however a number of guitars will be available. All mariachi instruments and some trumpets and violins will be available for sale on site.



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VANDERCOOK 2015 MARIACHI WORKSHOP: A RETROSPECTIVE

COURSE REGISTRATION FORM

68.

LEGAL NAME (FIRST, MIDDLE INITIAL, LAST)		SS#	
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 Continuing Education. Please call 312.788.1133 for further information. A degree in music or music education is not required for non-credit participation.

RETROSPECTIVE ENROLLMENT I wish to enroll in the following course (check one): Beginning Mariachi ☐ 7135 A – graduate credit tuition: \$930 ☐ 7135 B – non-credit fee: \$325 Intermediate Mariachi ☐ 7145 A – graduate credit tuition: \$930 ☐ 7145 B – non-credit fee: \$325 Advanced Mariachi ☐ 7155 A – graduate credit tuition: \$930 ☐ 7155 B – non-credit fee: \$325	OPTIONAL MASTER CLASSES - LIMITED ENROLLMENT! * I wish to register for the following master class(es): ☐ Trumpet Master Class with Maestro José Hernández ☐ Guitar Master Class with Jesus "Chuy" Hernández * Enrollment is \$50 for each master class, payable on site.
--	--

For hotel reservations, please visit www.musicedconsultants.net/2015-mariachi-workshops.

COURSE TUITION: \$190.00

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

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) CREDIT CARD NUMBER _____ EXP. DATE _____ CCV _____

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

PARTICIPANT SIGNATURE _____

DATE _____

CANCELLATIONS: Refunds of tuition, less a non-refundable \$75 processing fee, may be requested up to 12:00 p.m. CST on Friday, June 19. The \$190 conference facilities fee is non-refundable after 12:00 p.m. CST on Friday, June 12. 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.

FOR OFFICE USE ONLY

Tuition/Fee _____

Wenger Scholarship _____

 Total _____

NOTES PAGE

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MAY 12-13, 2015

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EASTERN WASHINGTON

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MARIACHI RESIDENCY

SPECIAL THANKS TO

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