

MARIACHI IN CHENEY

May 12-13, 2015

Jose Hernandez



Marcia Neel



start something **big**

start something **big**



GETTING STARTED

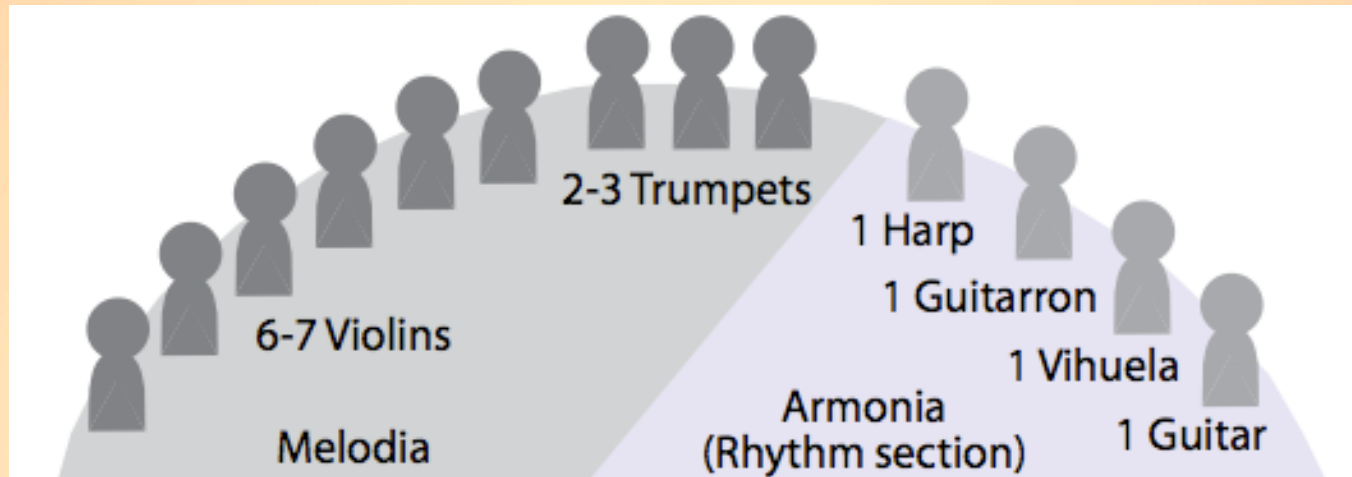
Write your name on the front cover.

Insert page numbers—top right hand of page

Complete and hand in form on page 5
at end of class.

Rationale: *Why Mariachi?*
Goals and Objectives

The Mariachi Ensemble



Instrumentation: Traditional Instruments

Erick Hernandez
Violin



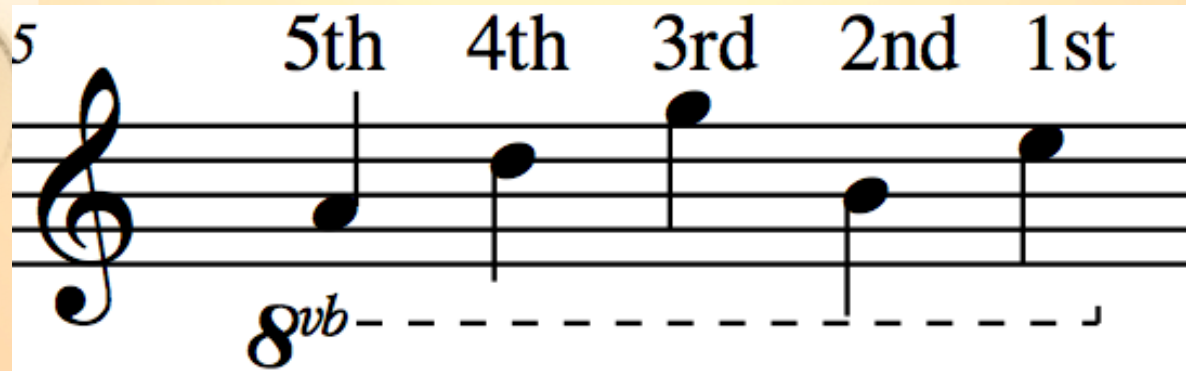
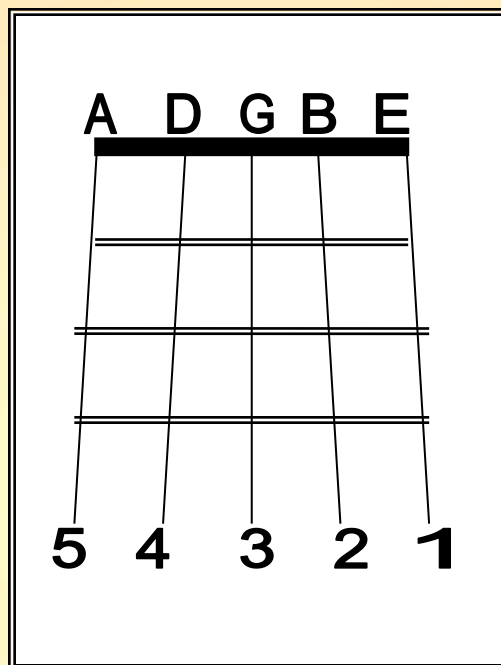
Jesus (Chuy) Hernandez
Guitarra



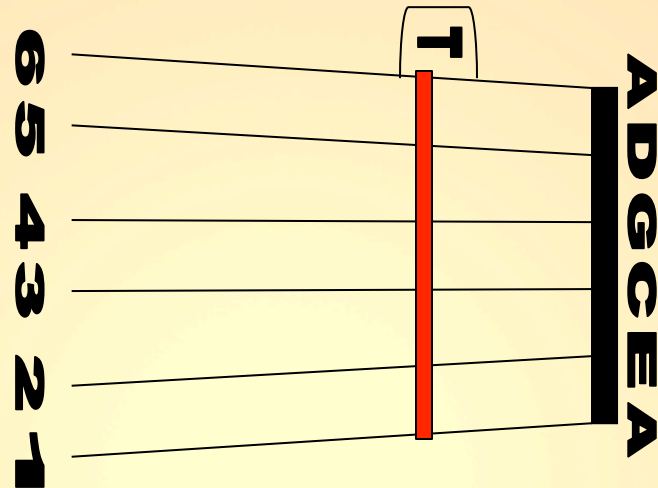
Roberto Diaz
Trompeta



Characteristic Instruments: The Vihuela



Characteristic Instruments: The Guitarron



**Tape: One Whole Step
From the Nut**



Written Range: Sounds Octave Lower





Some New Terms

1. Melodia

Violin, Trumpet
Vocal

2. Armonia: The Rhythm Section

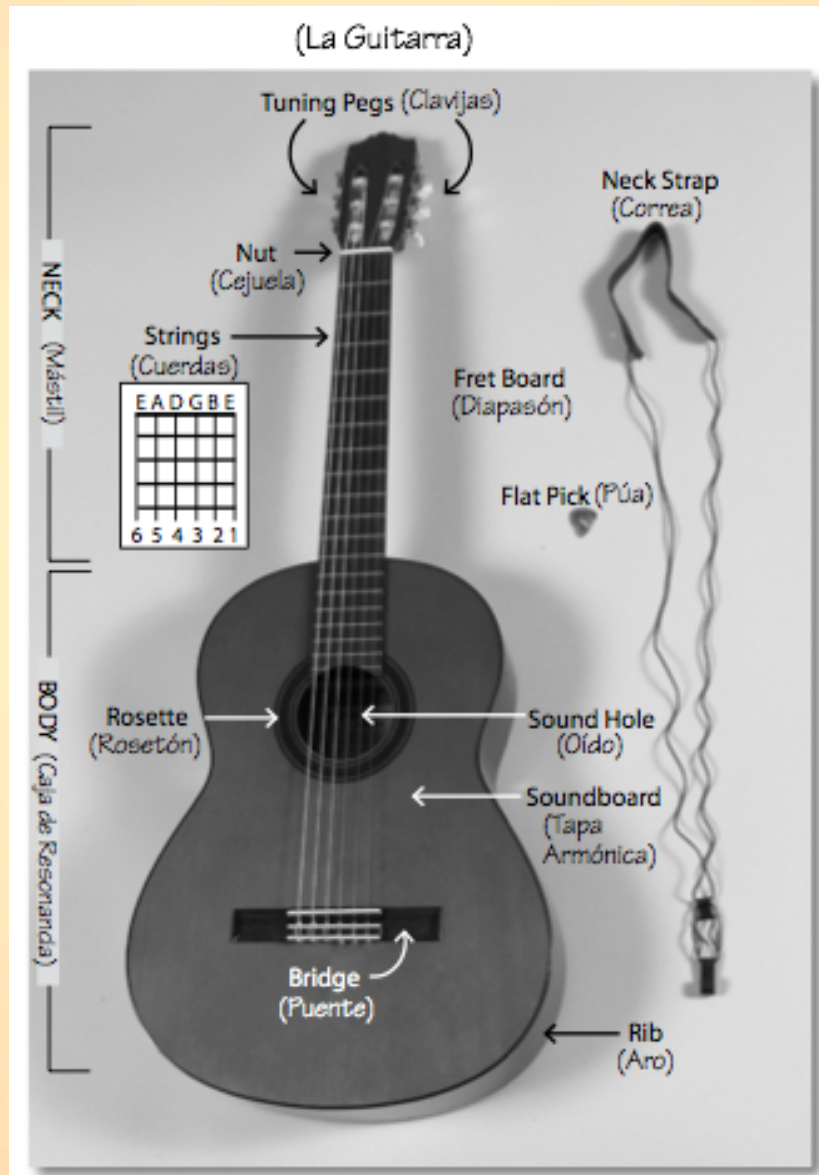
Guitar, Vihuela
Guitarron

3. Mánico

Strumming Pattern

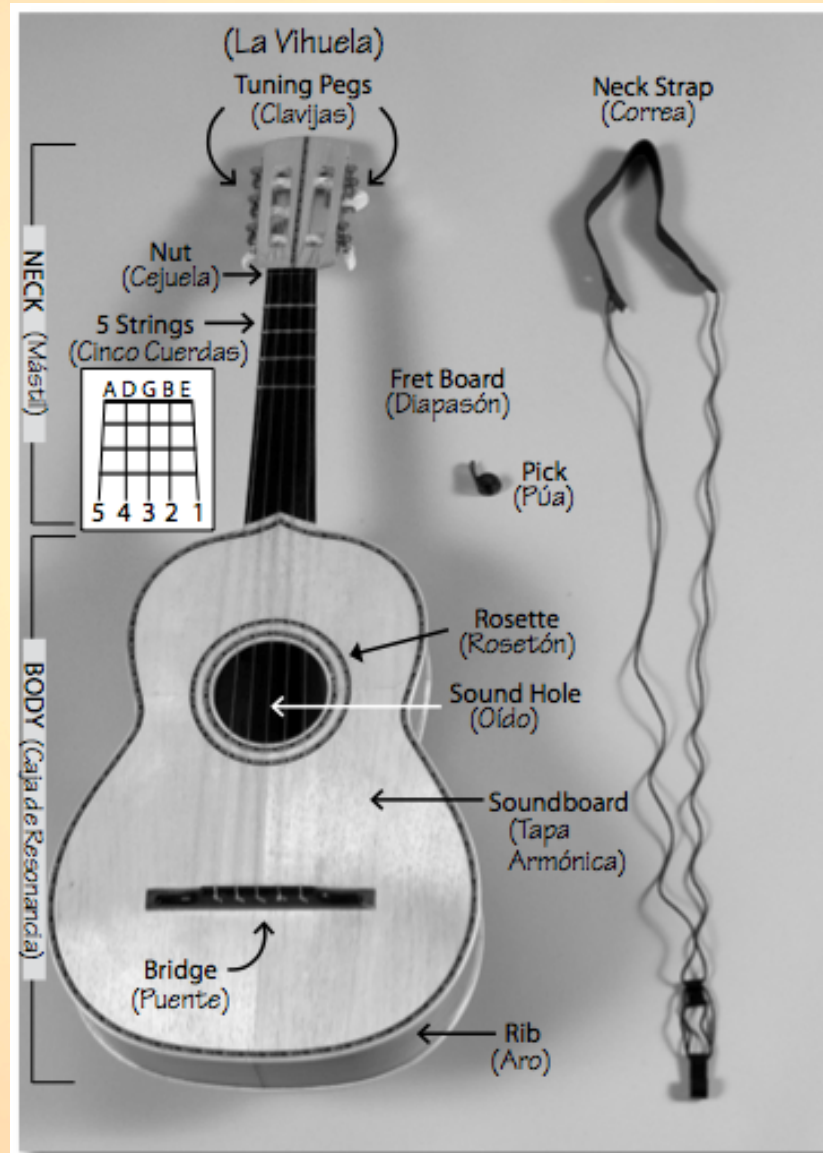
Getting to Know the Guitarra

(pp 10-11)



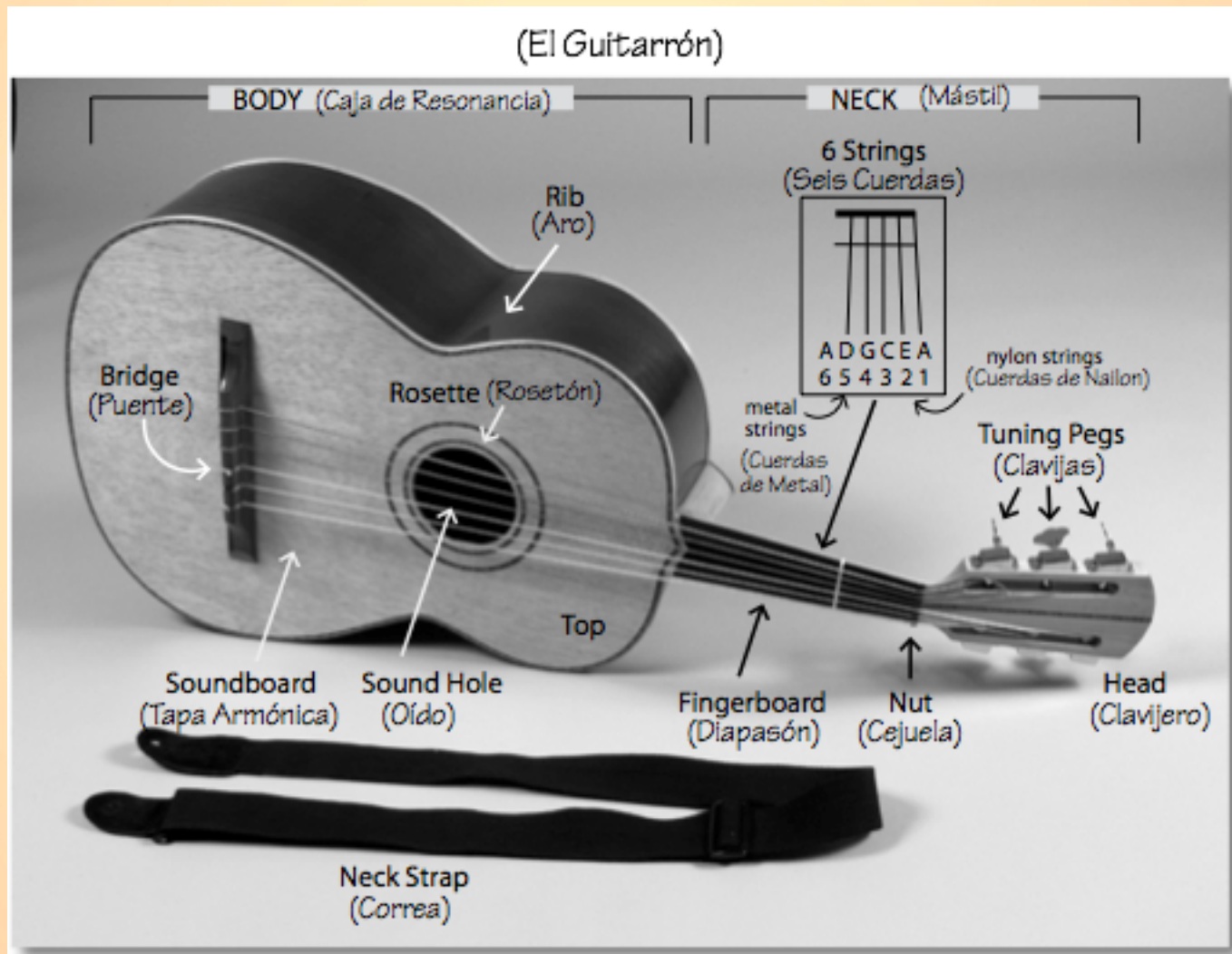
Getting to Know the Vihuela

(pp 12-13)



Getting to Know the Guitarron

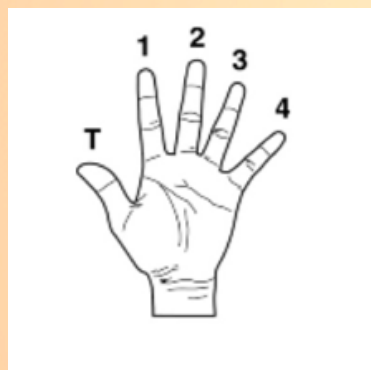
(pp 14-15)



Today's Chords: D Major, A7, G Major

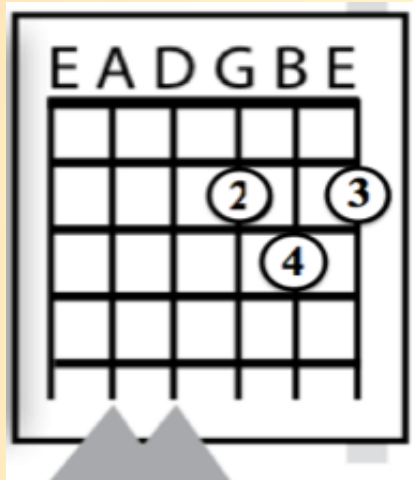
Key of "Re" (p 16)

Guitarra

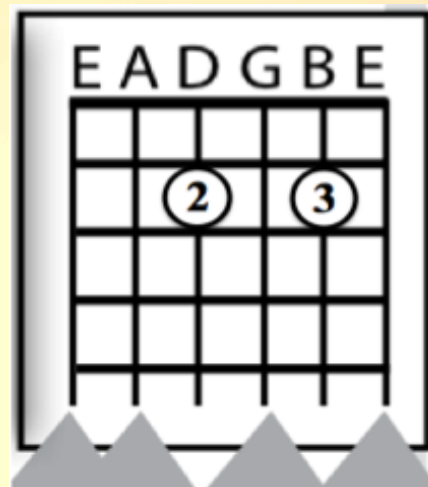


Vihuela

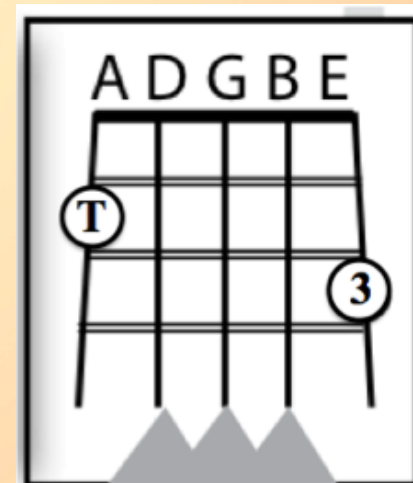
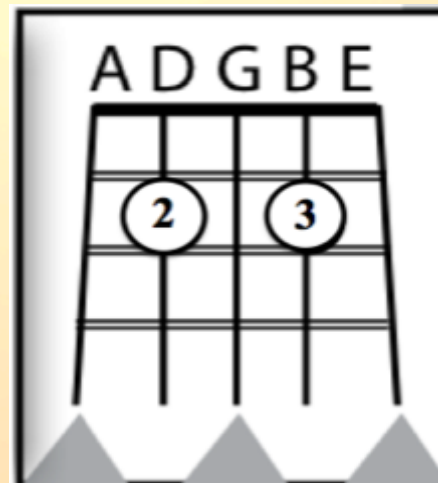
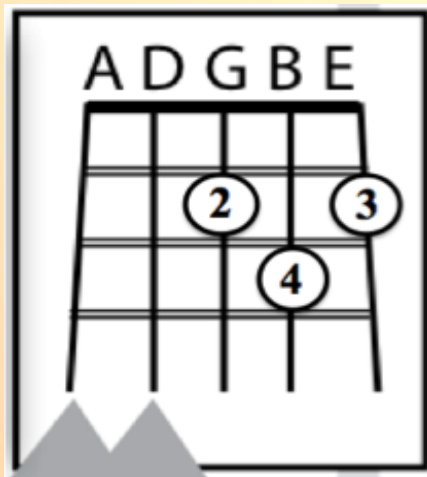
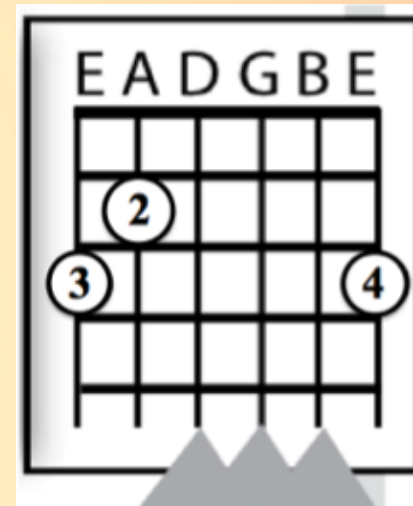
Primera
D Major



Segunda
A7

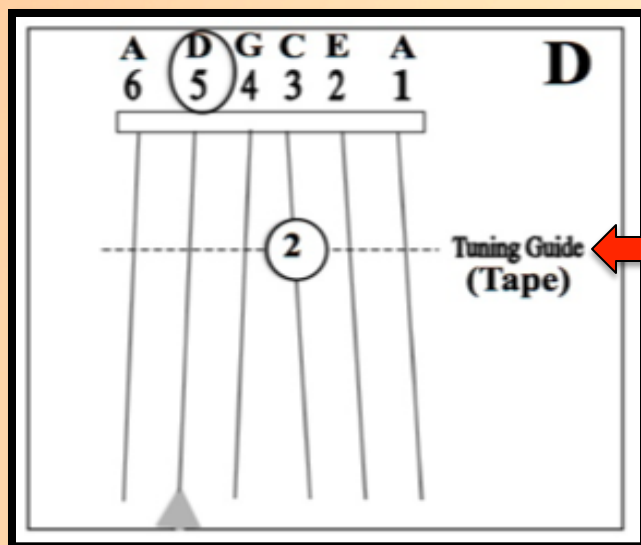


Tercera
G Major

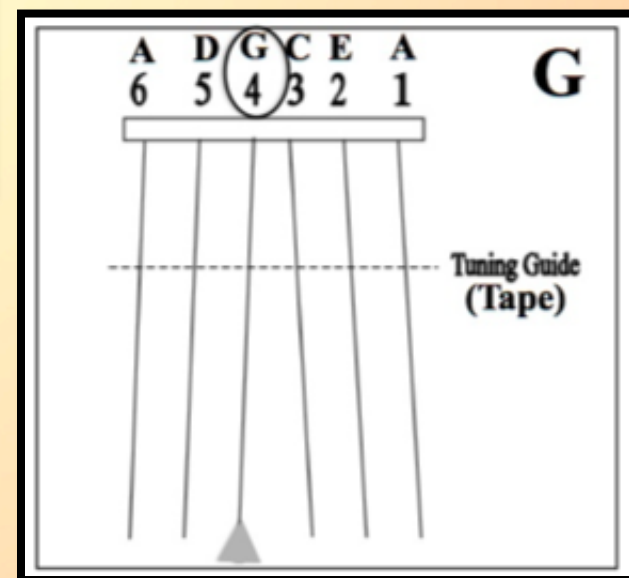
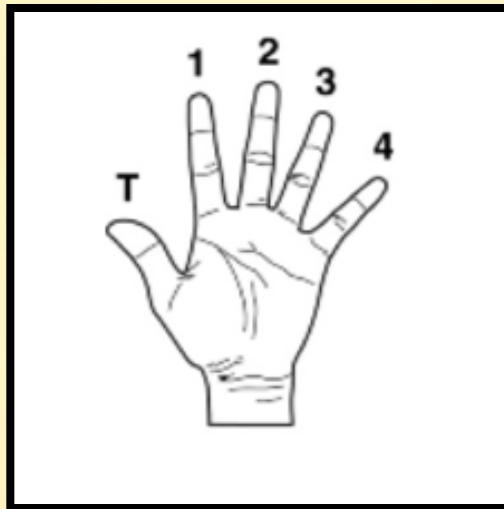
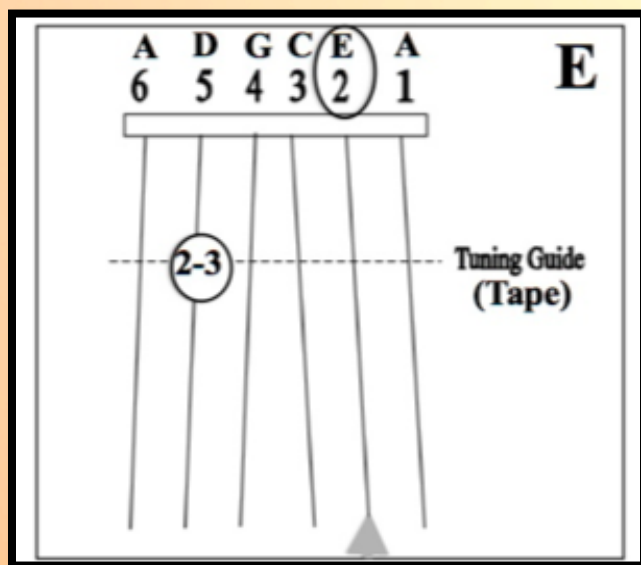
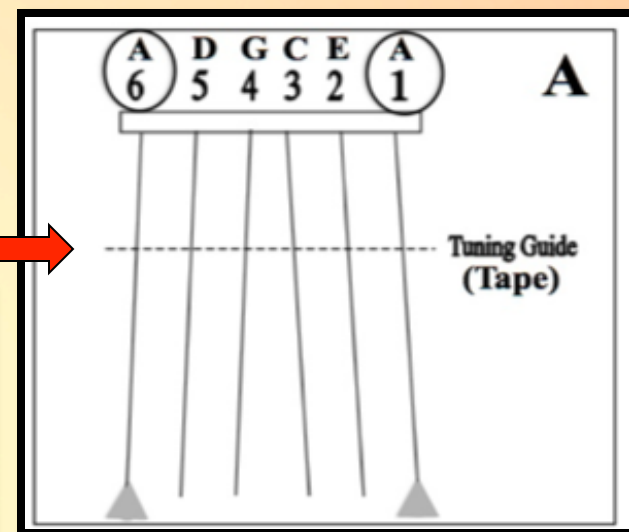


Guitarron Notes: D, A, E, G

Key of “Re” (pp 17)



Tape: One Whole Step from Nut



Ranchera Valseada Style (p 18)

3/4 Time Signature

Mánico: Down Strums

Mostly Major Keys

Golpe Strum

HINT: Have students speak text in rhythm before playing.

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is written for four parts: Voice, Armonia, Guitarron, and a combined arm/guitar part.

System 1 (Measures 1-4):

- Voice:** Four measures, each containing a single whole note rest.
- Armonia:** Four measures. Above the staff, the text "Bass Play Play Bass Play Play" is written, with "D" chords indicated above the second and fourth measures. The notation shows downbeats followed by eighth-note strums.
- Guitarron:** Four measures, each containing a single half note.

System 2 (Measures 5-8):

- Voice:** Four measures, each containing a single whole note rest.
- arm. (Armonia):** Four measures. Above the staff, the text "A7" is written above each measure. The notation shows downbeats followed by eighth-note strums.
- Gtrr. (Guitarron):** Four measures, each containing a single half note.

KEY OF RE

DE COLORES WARM-UPS: PROGRESSIONS



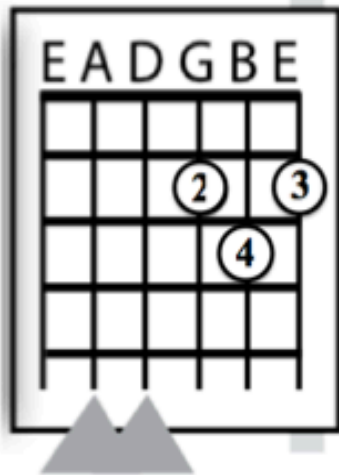
= Play Open String



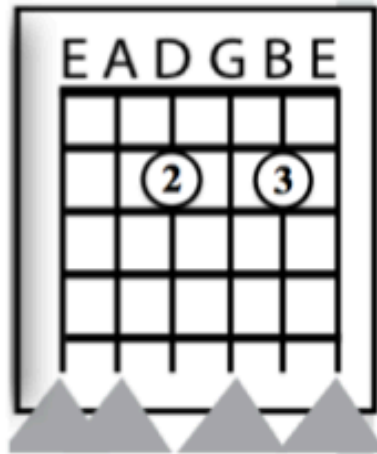
= Press Down Firmly

(p 19)

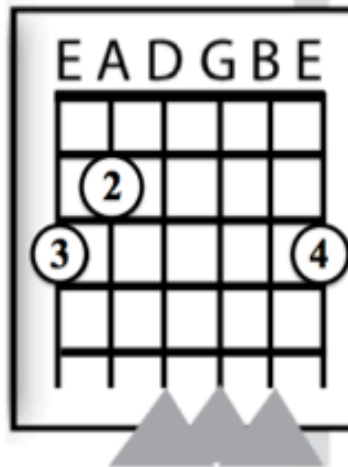
D Major
Lesson 9



A7
Lesson 9

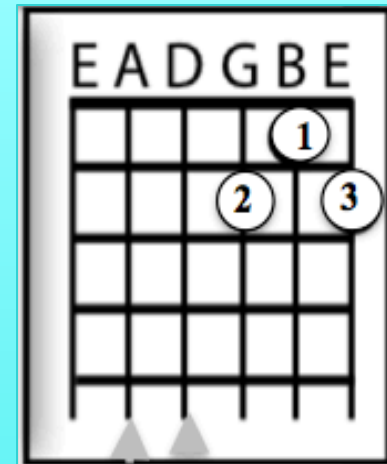


G Major
Lesson 11

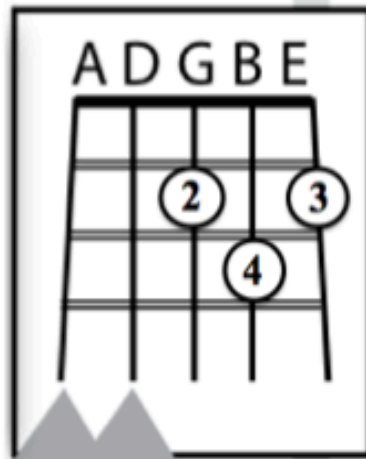


D7

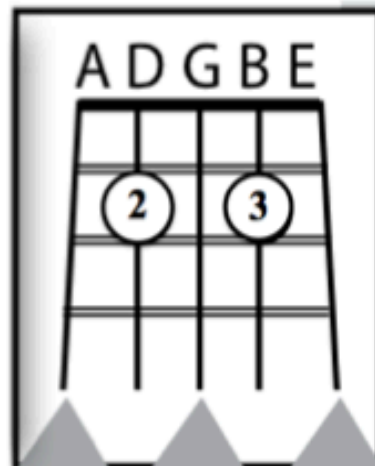
New Chord



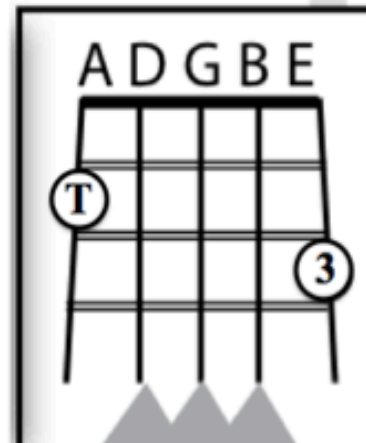
D Major
Lesson 9



A7
Lesson 9

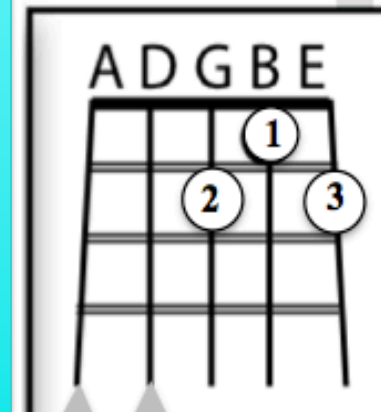


G Major
Lesson 11



New Chord

D7
Lesson 11



(p 20)

Chords: D, A7, G, D7

Rehearsing Chord Progressions

Guitar
Vihuela

Guitar Vihuela

Guitarron

The image shows a musical score for two instruments: Guitar Vihuela and Guitarron. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Guitar Vihuela part is written in treble clef and consists of a sequence of chords: G, A7, D, D, and A7. The Guitarron part is written in bass clef and consists of a sequence of notes: G, F#, E, D, C#, and B. The notes are written as eighth notes, and the chords are indicated by letters above the staff.

6 A7

1. D D7

2. D A7 D

Gtr. Vhl.

Gtrn.

The image shows a musical score for guitar and bass. The guitar part (Gtr. Vhl.) is in the treble clef with a key signature of two sharps (F# and C#). It starts with a measure containing a whole note chord A7, indicated by a slash and the text 'A7'. This is followed by a double bar line. The first ending (1.) consists of two measures, each with a whole note chord D and D7, indicated by slashes and the text 'D' and 'D7'. The second ending (2.) also consists of two measures, with whole note chords D, A7, and D, indicated by slashes and the text 'D', 'A7', and 'D'. The bass part (Gtrn.) is in the bass clef with the same key signature. It starts with a measure containing a whole note chord A7, indicated by a slash and the text 'A7'. This is followed by a double bar line. The first ending (1.) consists of two measures, each with a whole note chord D, indicated by slashes and the text 'D'. The second ending (2.) also consists of two measures, with whole note chords D, A7, and D, indicated by slashes and the text 'D', 'A7', and 'D'.

De Colores

p 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

Speak text first.

Traditional

Introduction

The musical score is written for four instruments: Violin, Trumpet, Guitar Vihuela, and Guitarron. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with an introduction marked 'Introduction' and 'Speak text first.' The introduction features a violin melody with eighth notes and a guitar/vihuela accompaniment with chords G, A7, D, D, and A7. The main body of the score consists of two systems. The first system has four staves: Violin (Vln.), Trumpet (Tpt.), Guitar Vihuela (Gtr. Vhl.), and Guitarron (Gtrn.). The second system has five staves: Violin (Vln.), Trumpet (Tpt.), Guitar Vihuela (Gtr. Vhl.), and Guitarron (Gtrn.). The first ending is marked with a double bar line and a first ending bracket. The second ending is marked with a double bar line and a second ending bracket. The text 'De' is written above the trumpet and guitar/vihuela staves in the second ending. Chords D, A7, G, and D7 are indicated above the guitar parts.

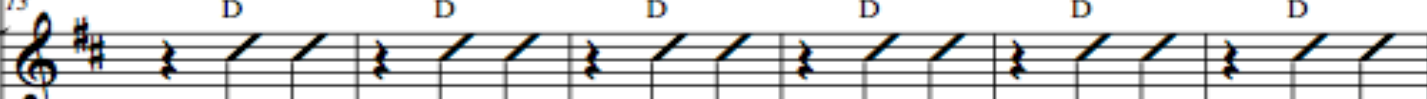
13

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. 

D D D D D D

Gtrn. 

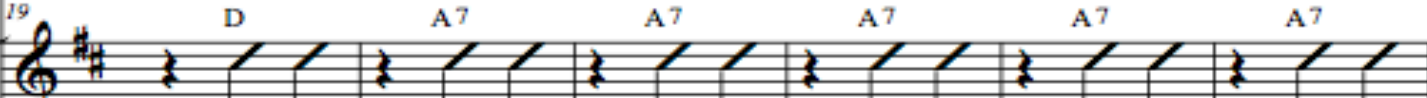
19

Vln. 

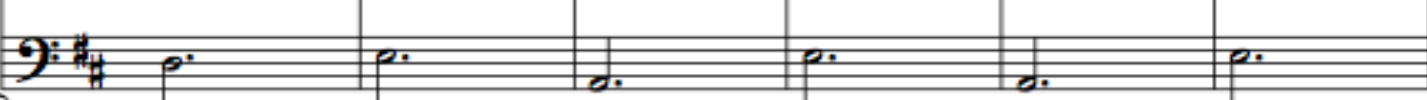
la pri - ma - ve - ra. De co - lo - res,

Tpt. 

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

Gtr. Vhl. 

D A7 A7 A7 A7 A7

Gtrn. 

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

A7 A7 A7 A7 A7 D

31

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

31

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

31

Gtr. D D D D D D

Vhl.

Gtrn.

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

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

43 Gtr. Vhl. A 7 D D A 7 A 7 D

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

49

Vln. 

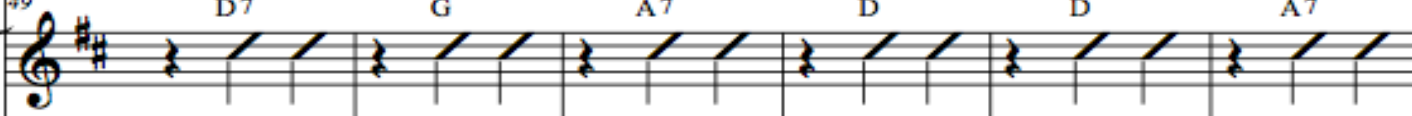
y por e - so los gran - des a - mo - res de mu - chos co - lo - res me

49

Tpt. 

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

49

Gtr. Vhl. 

Gtr. 

55

Vln. 

gus - tan a mf. _____

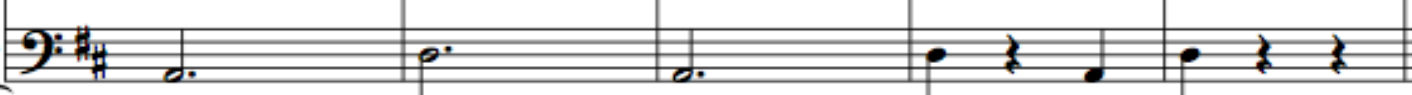
55

Tpt. 

gus - tan a mf. _____

55

Gtr. Vhl. 

Gtr. 

Bolero Style (p 26)

Mánico: Note Down Strums

Common Time

Note Guitarron Rhythm

Mostly Major Keys

Music notation for the first system, featuring Voice, Armonia, and Guitarron parts in 4/4 time, key of D major.

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

Armonia: Treble clef, 4/4 time. Four measures of eighth-note strums. Above the staff, the first two measures are labeled "Primera D" and the next two "Segunda A7".

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

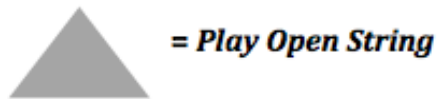
Music notation for the second system, featuring Voice, arm., and Gtrr. parts in 4/4 time, key of D major.

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

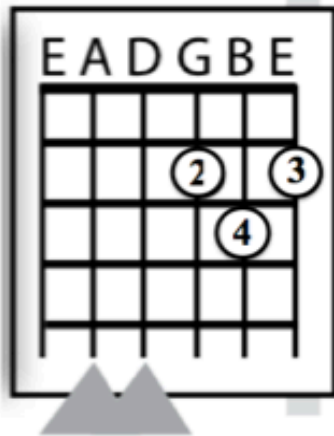
arm. (Armonia): Treble clef, 4/4 time. Four measures of eighth-note strums. Above the staff, the first two measures are labeled "Primera D" and the next two "Segunda A7".

Gtrr. (Guitarron): Bass clef, 4/4 time. Four measures of half notes: D, A, D, A.

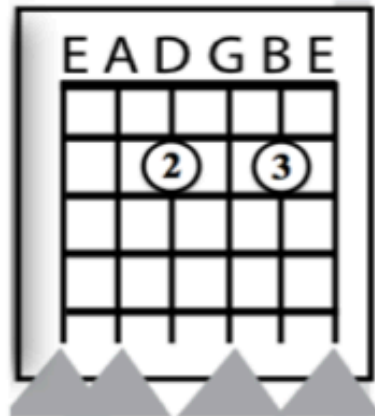
Ojos Españoles (p 28) (Spanish Eyes)



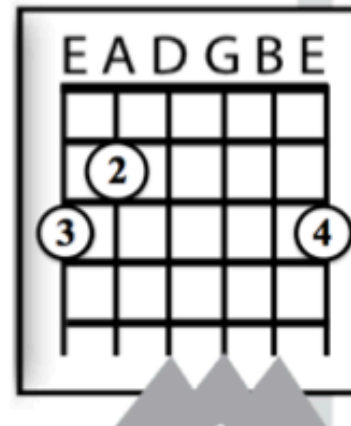
D Major
Lesson 9



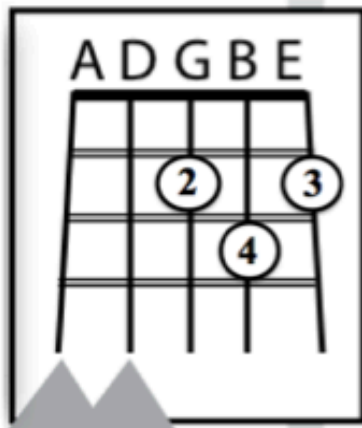
A7
Lesson 9



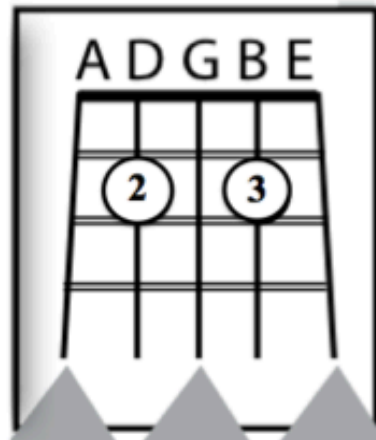
G Major
Lesson 11



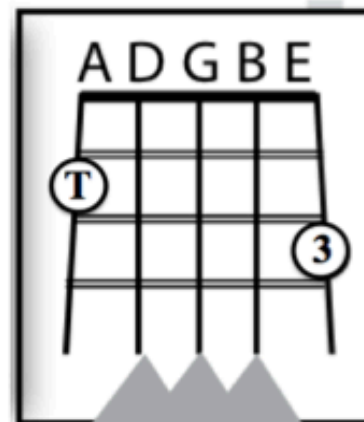
D Major
Lesson 9



A7
Lesson 9

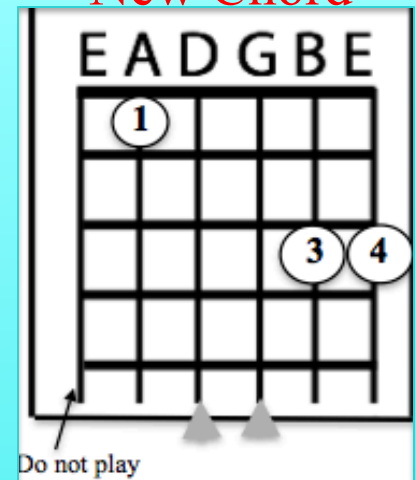


G Major
Lesson 11



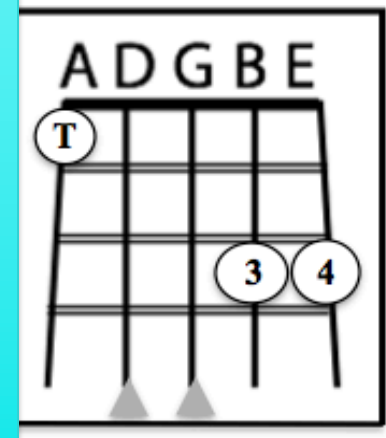
Gm

New Chord



Gm

New Chord



Ojos Españoles

Spanish Eyes

p. 28

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 _____

A7

A7

arm.



Gtrr.



13

14

15

16



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

A7

D

A7

arm.



Gtrr.



B

17 18 19 20

Soon _____ I'll re - turn _____

arm. D D

Gtrr.

21 22 23 24

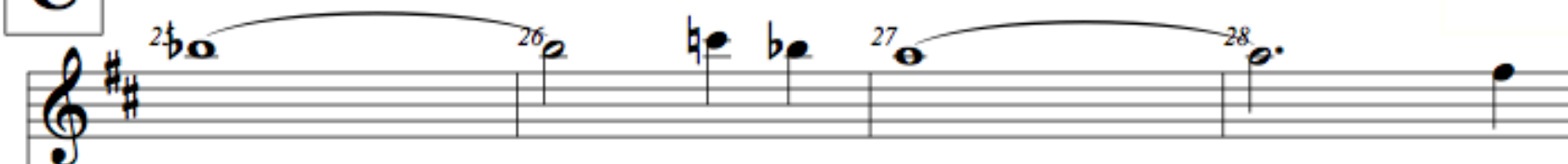
Bring - ing you all the love your heart can hold. _____

arm. G

Gtrr.

Gm Coming Up

C



Please _____ say, "si si." _____ Say



Gm

D

arm.



Gtrr.

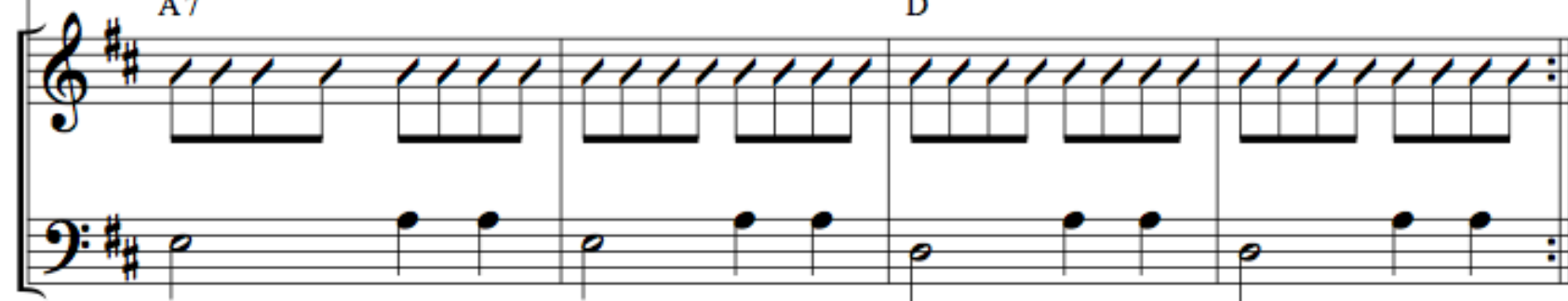


you and your Span - ish eyes will wait for me. _____ Skip Repeats

A7

D

arm.



Gtrr.

D

33 34 35 36 37

arm.

Gtrr.

A7 D *rit.* D

Detailed description: The musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains five measures of whole notes: D4 (measure 33), E4 (measure 34), F#4 (measure 35), G#4 (measure 36), and A4 (measure 37). The middle staff, labeled 'arm.', is in treble clef with the same key signature. It contains five measures of eighth-note chords: A7 (measure 33), D (measure 34), D (measure 35), D (measure 36), and D (measure 37). The bottom staff, labeled 'Gtrr.', is in bass clef with the same key signature. It contains five measures of quarter notes: D3 (measure 33), E3 (measure 34), F#3 (measure 35), G#3 (measure 36), and A3 (measure 37). The piece concludes with a double bar line at the end of measure 37.

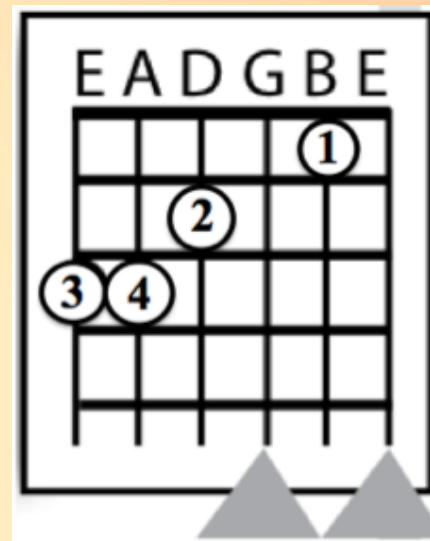
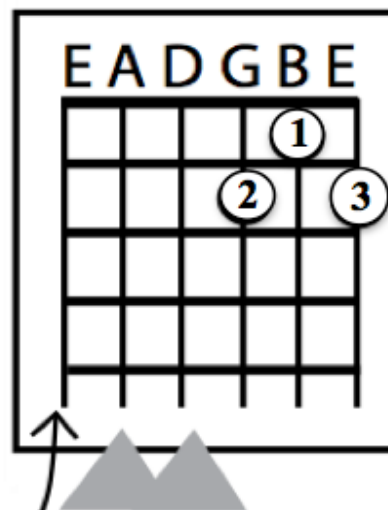
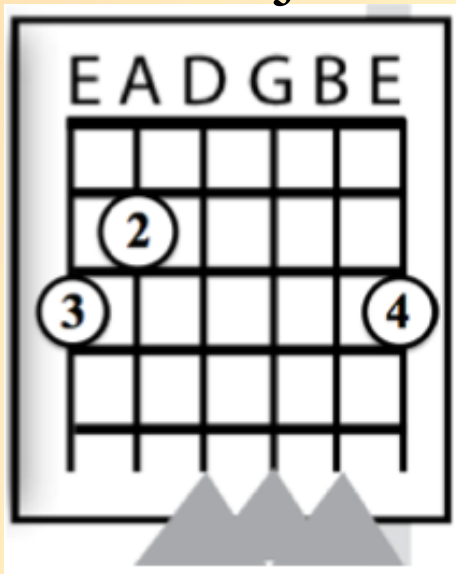
Key of “Sol” Chords: G Major, D7, C Major (p 31)

Primera
G Major

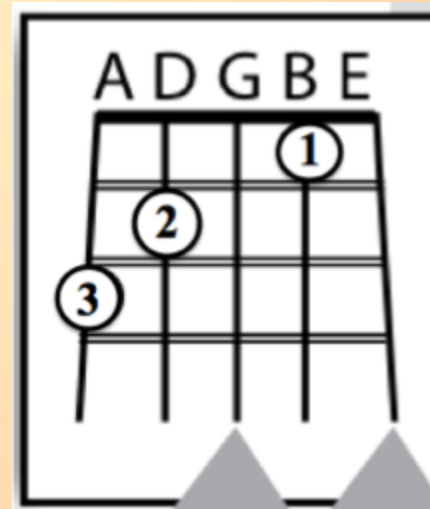
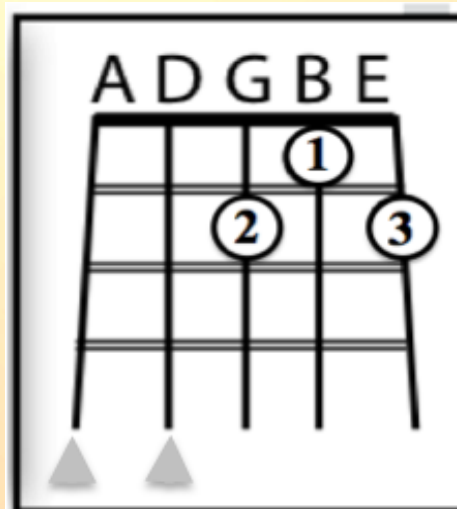
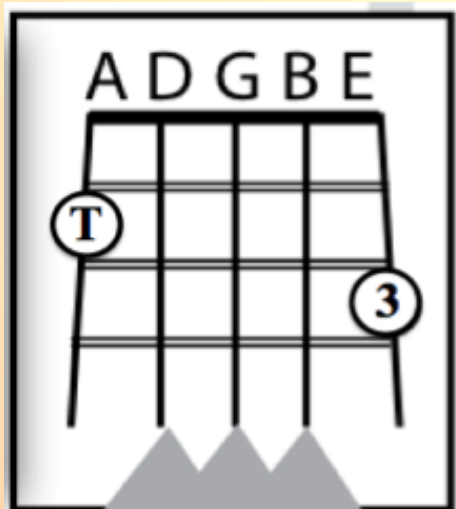
Segunda
D7

Tercera
C Major

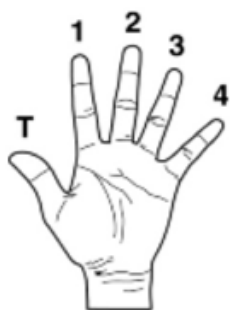
Guitarra



Do not play

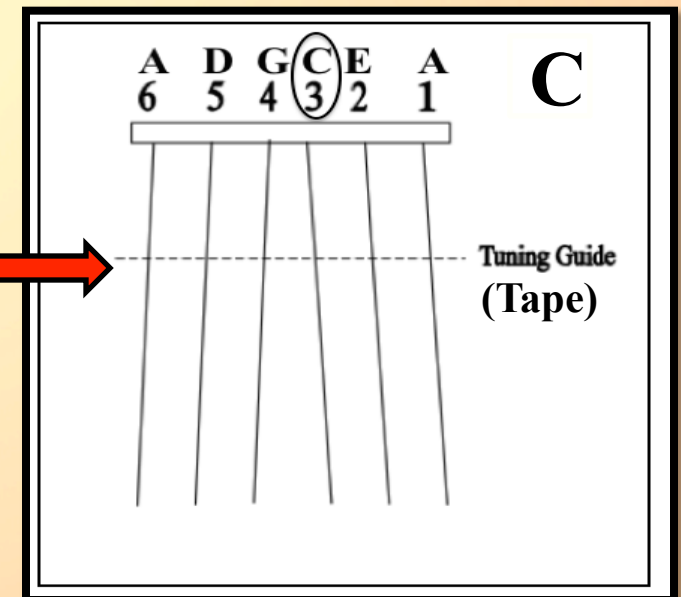
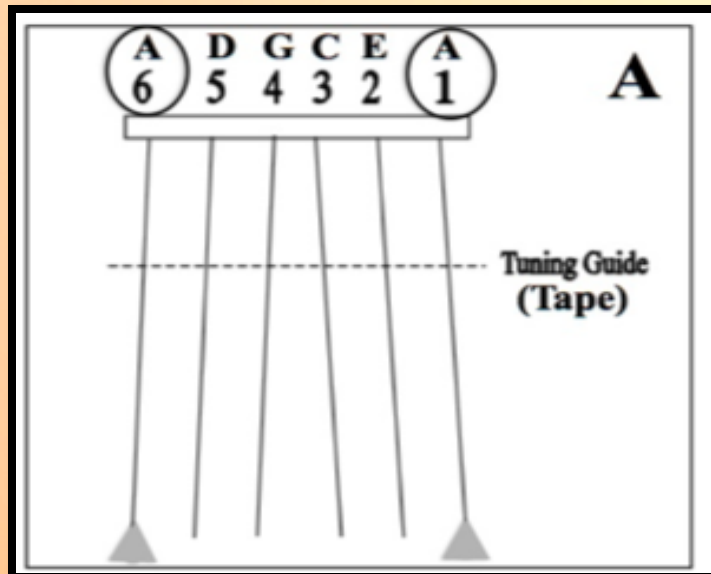
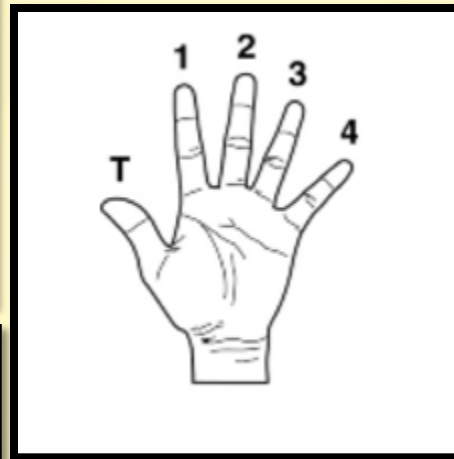
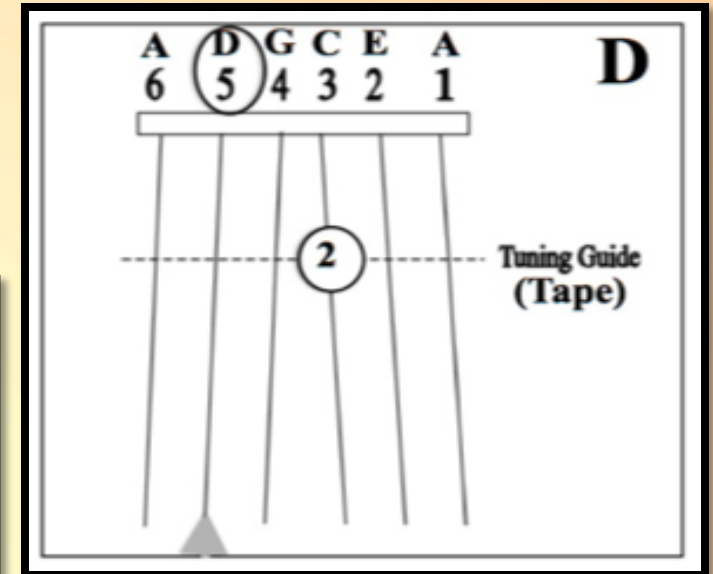
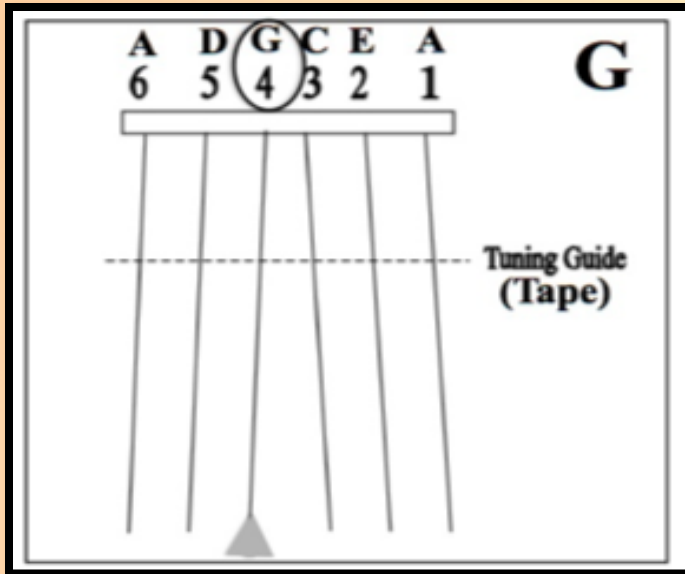


Vihuela



Guitarron Notes: G, D, A, C

Key of “Sol” (p 32)



Can you play a Valseada in Sol?
Chords: Play Progresion G, D7, G, G7, C

Can you play a Bolero in Sol?
Chords: G, D7, G, G7, C

What is a Bolero Circulo?

G Major, Em7, Am7, D7 *Repeat*

The image shows a musical score for a Bolero Circulo exercise in G major, 4/4 time. The score is written for a single melodic line in treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is divided into four measures, each with a chord symbol above it: G, Em7, Am7, and D7. The melody consists of eighth notes, and the bass line consists of quarter notes. The exercise is repeated, as indicated by the double bar line with repeat dots at the end of the fourth measure.

Chord progression: G, Em7, Am7, D7



= Play Open String

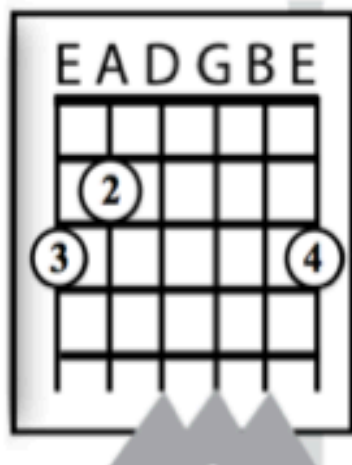
Cariño Chord Progressions (p 33)

Key of Sol

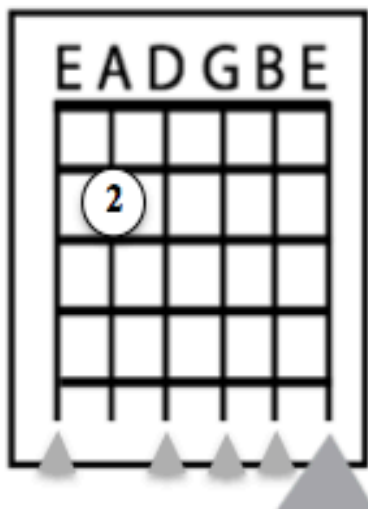


= Press Down Firmly

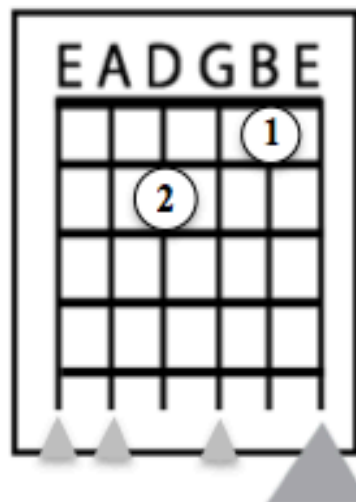
G Major
Lesson 11



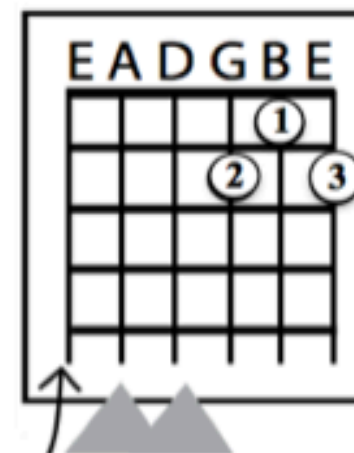
E minor 7



A minor 7

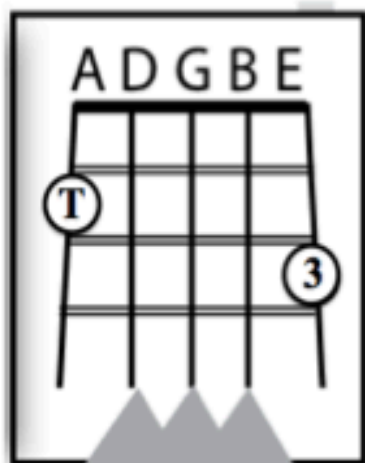


D7
Lesson 11

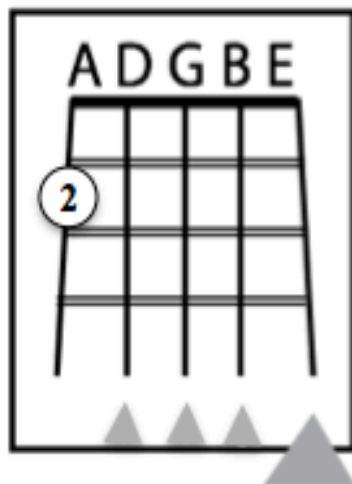


Do not play

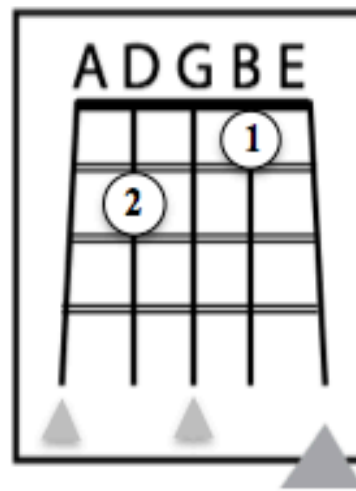
G Major
Lesson 11



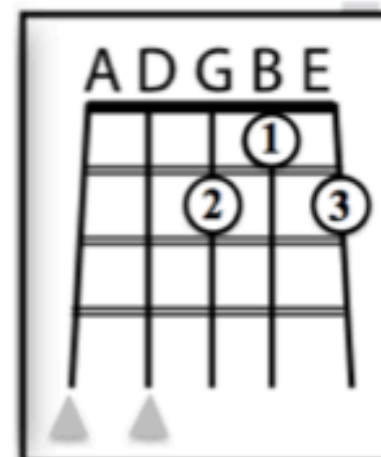
E minor 7



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

The musical score for the introduction of 'Cariño' is written for Guitar Vihuela and Guitarron. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system consists of five measures. The second system consists of four measures, with the first measure starting at measure 6. Chord progressions are indicated above the staves: G, Em7, Am7, D7, G, Em7, Am7, D7, G, Em7 in the first system; and Am7, D7, G, G, G, G in the second system. The first system has a repeat sign at the end. The second system has a first ending (1.) and a second ending (2.) marked above the staves. The guitar parts are indicated by slanted lines, and the guitarron parts are indicated by whole notes.

Guitar Vihuela

Guitarron

6

1.

2.

Play and Sing
Cariño
(p 35-39)

Ranchera Lenta (*Romantica*) Style

p. 40

Mánico: Note Down Strums
Note Guitarron Rhythm

4/4 Time Signature
Mostly Major Keys
Articulation

HINT: Have students speak text in rhythm.

Music notation for the first system, featuring Voice, Armonia, and Guitarron parts in 4/4 time, key of D major.

Voice

Armonia

Guitarron

Bass Play Bass Play Bass Play Bass Play

Chords: D D D D A7 A7 A7 A7

Music notation for the second system, featuring arm. and Gtrr. parts in 4/4 time, key of D major.

arm.

Gtrr.

Chords: D D A7 A7 D A7 D A7 D



**What is
the Son?**



The Son

p. 41

- Perhaps the most Traditional Song Style in Mariachi Genre
- Mánico: Alternating 3/4 -6/8 Feel

Violin

Armonia

Guitarron

This musical score is for the song 'The Son'. 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 four measures of whole rests. The Armonia part consists of four measures of eighth-note patterns, with a 'D' chord marking above the first measure. The Guitarron part consists of four measures of eighth-note patterns, with a 'D' chord marking above the first measure. The score is written in a 3/4 time signature, but the feel is described as alternating 3/4 and 6/8.

Vln.

arm.

Gtrr.

This musical score is for the song 'The Son'. It features three staves: Vln., arm., and Gtrr. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Vln. part consists of four measures of whole rests. The arm. part consists of four measures of eighth-note patterns, with an 'A7' chord marking above the first measure. The Gtrr. part consists of four measures of eighth-note patterns, with a 'D' chord marking above the first measure. The score is written in a 3/4 time signature, but the feel is described as alternating 3/4 and 6/8. The first and third measures of the Gtrr. part are highlighted with a box.

ALL AGES



Vocal Exercises

Marcia Neel pp 42-45

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.

Rondallas:

Los Barandales del Puente (p. 48)

Tu Solo Tu (p 53)

The Rondalla – GREAT for 3rd-4th Grade

Originated in Spain in the 16th century

**Came from the Spanish word, “Ronda”
meaning ‘serenade’**

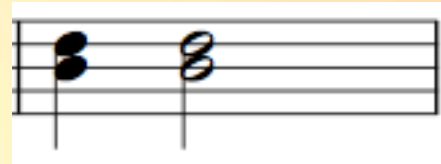
**Made up of at least one singer being
accompanied by a guitar**

Presenting Rondallas

Introduce:

A. The Beat – in 3

B. (Syncopated) Rhythms – esp in 3



I want to... go out to din - ner_____
go to a mo - vie_____

C. Solfeo

D. Speaking Spanish in Rhythm

E. Sing with Supporting Accompaniment

F. Los Barandales del Puente (p 48-52)

G. Tu Solo Tu (p 53-59)

Benefits of a School Mariachi Program

- Involves More Students in Music
- Entry-level music experience anytime
- Helps keep students in school
- Increases student self-esteem and self-confidence
- Effective bridge to parental involvement
- Celebration/Recognition of culture and heritage



Scope and Goals – Course Syllabi

BEGINNING MARIACHI

Course Scope:

This one-year course is designed for the student who is interested in learning to play a mariachi instrument including violin, trumpet, guitar, vihuela and guitarron. It includes the development of skills necessary to become independent as a musician. This course concentrates on the development of note-reading skills, aural skills, singing skills, rhythmic patterns, intonation, and tonality inherent to the mariachi genre. A progression of fundamental and technical proficiency is expected.

Course Goals:

To develop age-appropriate individual singing and playing skills leading to independence as a mariachi musician.

To develop the singing and playing skills necessary to create an ensemble sound in the basic mariachi styles.

To identify and respond appropriately to music notation.

To develop the ability to play with correct intonation.

To demonstrate an understanding of the form and structure of the basic mariachi styles.

To demonstrate nuances inherent to the basic mariachi styles.

To demonstrate reasonable progression in fundamental and technical proficiency.

Standards-based Materials for Beginning Level Programs

Method Series



Song Book Series



¡Simplemente Mariachi!

EX: Lesson 1 Plan



LESSON 1 PLAN

CONCEPTS

Recognizing Measure and Measure (Bar) Lines
Identifying the location of the time signature and significance of the top number
Introduce FP (finger placement) to violin students and HP (hand placement) to guitarron students
Playing and reading F#, E, and D for Strings; G#, F#, and E for Trumpet
Playing and reading Quarter notes and Quarter rests
Singing and Playing *Los Tres Mariachis*
Composing a song (*Cancion*)

Mariachi History:

Mariachi as a type of Latin American music

NATIONAL MUSIC CONTENT STANDARDS

1. Singing, alone and with others, a varied repertoire of music
2. Playing, alone and with others, a varied repertoire of music
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

THE TEACHER WILL:

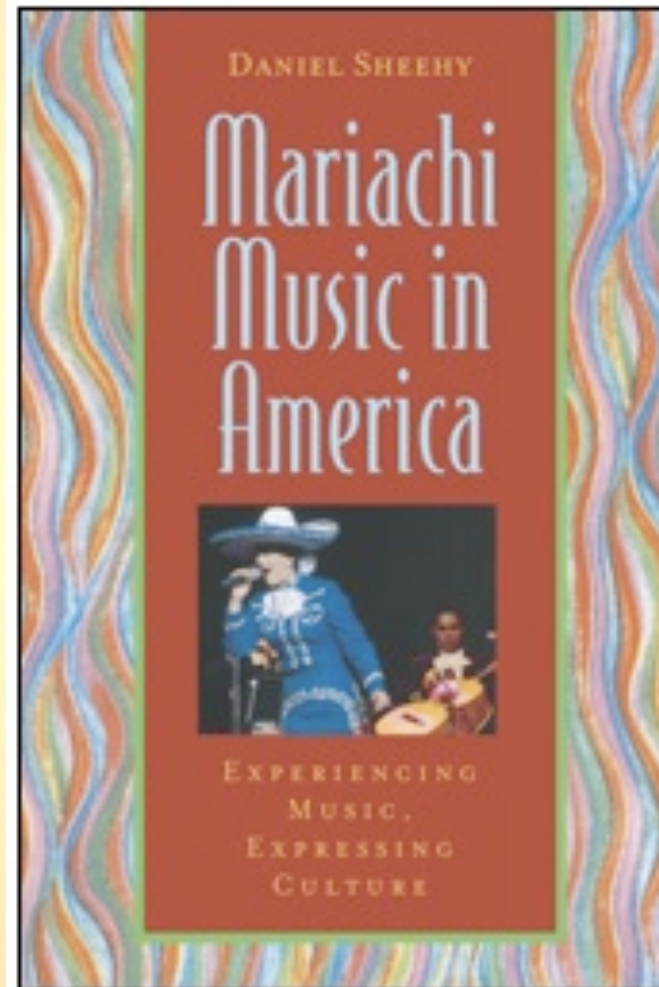
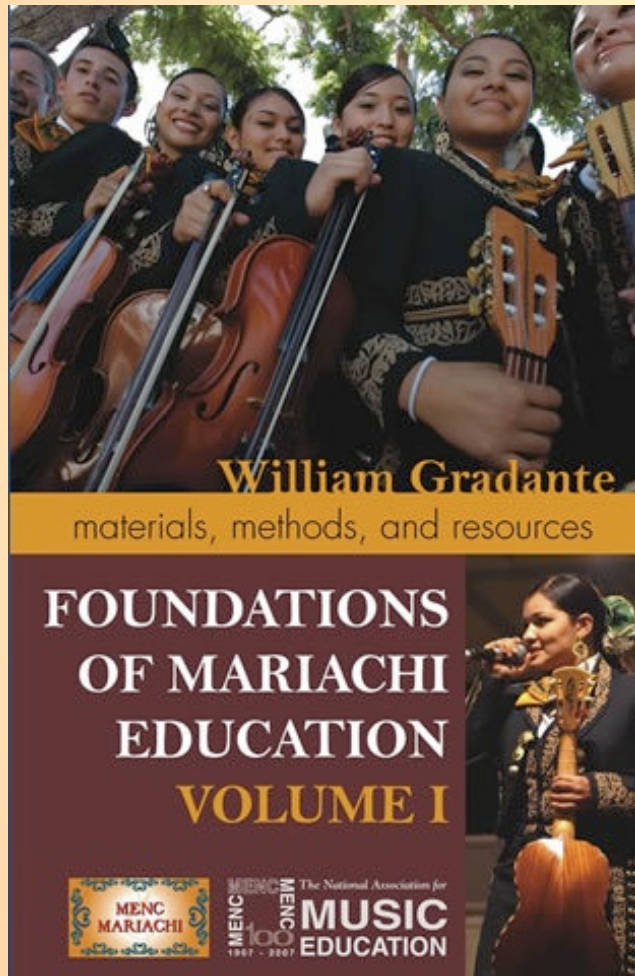
Review playing and rest positions
Review proper care of the instrument
Review parts of the instruments
Review proper playing techniques for each instrument
Review preparatory counting to establish steady pulse
Introduce notation for F#, E, and D for strings; G#, F#, and E for trumpet
Lead students to compose a piece of music using the notes and rests already learned
Review F#, E, and D for strings; G#, F#, and E for Trumpet
Introduce measures and measure (bar) lines and their purpose in the music
Demonstrate the proper procedure for students to use to enter class (over next couple of lessons)
Communicate daily expectations as soon as possible
Introduce Mariachi Music as a form of Latin American music which is becoming increasingly popular in the United States

THE STUDENTS WILL:

Demonstrate how to care for the instruments
Identify the parts of the instruments
Identify a measure and measure (bar) line
Identify the location of the time signature and how many beats are in each measure
Play F#, E, and D concert pitches
Demonstrate their understanding of Mariachi as a form of Latin Music
Demonstrate a knowledge of classroom expectations
Sing and play their first Mariachi song.
Compose a Cancion (song).

More References for Beginning Level Programs

Must-have Materials



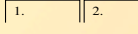
Just Released from Hal Leonard!



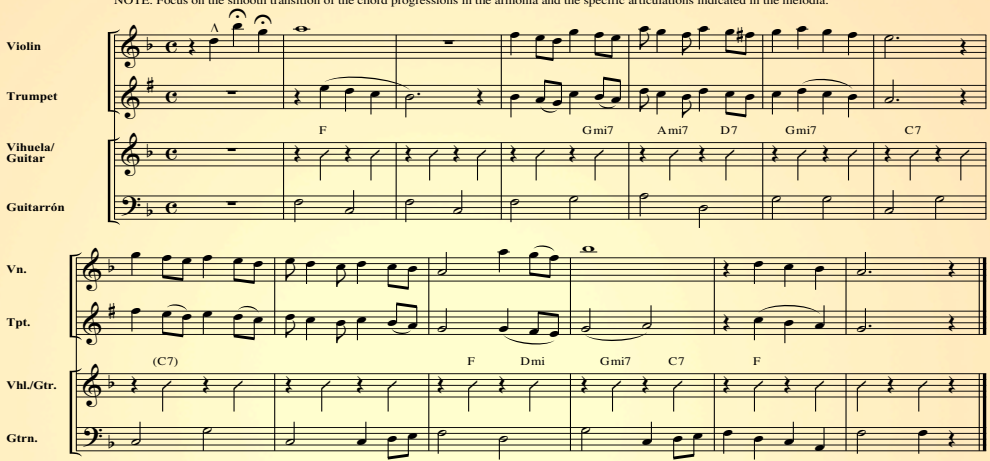
Arranged by Jose Hernandez



PLANNING FOR SUCCESS

Title	POR UN AMOR
Composer	Gilberto Parra
Style	Ranchera Romantica (also Ranchera Lenta)
Key Signature	Key of Fa (F Major Concert)
Time Signature	4 = How many beats per measure? 4 4 = What kind of note gets one beat? Quarter Note
Scales/ Exercises	NOTE: Focus on the smooth transition of the chord progressions in the armonia and the specific articulations indicated in the melodia.  The musical score for 'Por Un Amor' is presented in a 4-measure phrase. It includes parts for Violin, Trumpet, Vihuela/Guitar, and Guitarrón. The Violin part features a melodic line with a fermata on the first measure. The Trumpet part has a similar melodic line. The Vihuela/Guitar part shows a series of chords: F, Gmi7, Ami7, D7, Gmi7, and C7. The Guitarrón part provides a steady bass line. The score also includes parts for Vn. (Violin), Tpt. (Trumpet), Vhl./Gtr. (Vihuela/Guitar), and Gtrn. (Guitarrón) for a full ensemble.
Chords	F C7 Gmi7 Ami7 D7 Dmi F7 B♭
Vocabulary	Ranchera Romantica (Lenta) – A Mariachi song form in $\frac{4}{4}$ time. The guitarrón keeps the steady beat by playing primarily on beats 1 and 3 while the vihuela and guitar play on beats 2 and 4. Andante – A “walking” tempo. Recommended tempo ($\text{♩} = 82$). Simile (sim.) – In similar fashion. May also be notated as . Repeat Signs – Repeat signs are markings which enclose a passage that is to be played more than one time. If no repeat sign is indicated on the left, the performer returns back to the start of the piece. . Volta Brackets – Markings which indicate that a repeated passage is to be played with different endings each time. There may be multiple endings. . Fermata – A mark indicating a pause. . D.C. (Abbreviation for da capo lit. “from top”) – This direction in the score tells the performer to repeat the music from the beginning. It can be followed by <i>al fine</i> (lit. “to the end”), which means to play to the word <i>fine</i> and stop, or <i>al coda</i> which means play to the coda sign and continue. 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> .
Notes	Composed by Gilberto Parra, this love song has been recorded by many artists but it was further popularized when Linda Ronstadt included it in her famous crossover CD, <i>Canciones De Mi Padre</i> which contains a myriad of quality recordings of traditional Mariachi songs. Parra was born just outside La Barca in Jalisco, MX. A trumpet player himself, he became known for his artistry in jazz as well as Mariachi. He eventually started his own professional ensemble, Mariachi San Pedro Tlaquepaque which toured with the very famous Mariachi artists, Lucha Reyes and Pedro Infante.
Suggested Activities to Promote Literacy and Cultural Awareness: Ask students to research the above performers and the songs they made famous. Ensure that they include geographical references 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 these selections.	

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	NOTE: Focus on the smooth transition of the chord progressions in the armonia and the specific articulations indicated in the melodia. 
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	



Reproducible

This page may be duplicated for student use



The Fabulous Golden Nugget Hotel and Casino Las Vegas

www.musicedconsultants.net/2015-mariachi-workshops

National Mariachi Workshops for Educators®

3 Grad Credits Available

June 22-26, 2015

Instrument Options

KNOW YOUR VENDOR!!!

You Get What You Pay For!



ALWAYS Buy from a Reputable Dealer!

Uniform Options

White Shirt and Black Pant with Basic **Moño**

Vaquero Uniform
(Ranch/Cowboy)
Decorative pant/skirt
and shirt with
Coordinating **Moño**

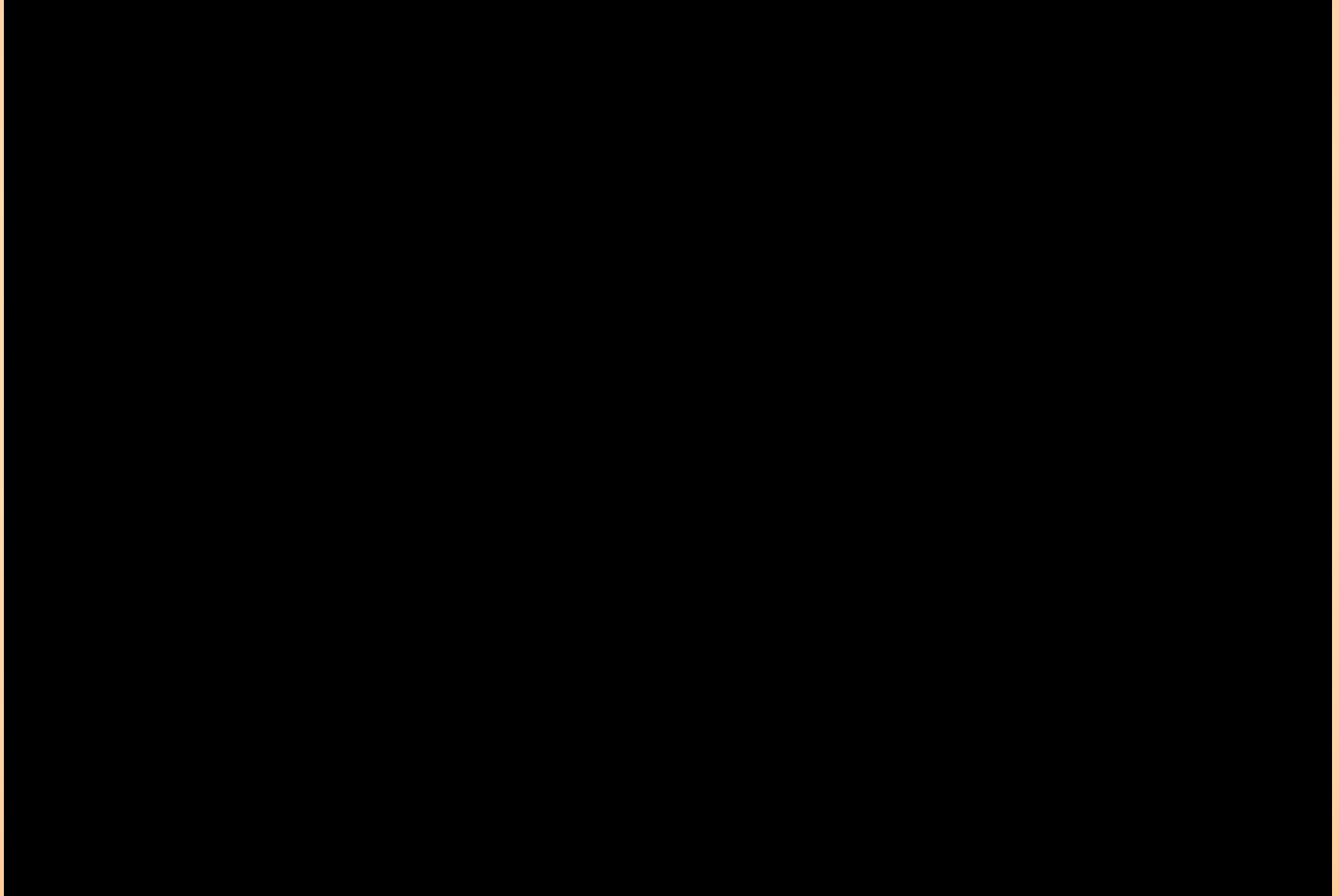


Traje de Gala
(Full Mariachi Suit)
Decorative Jacket
with pant/skirt
and coordinating
Moño.



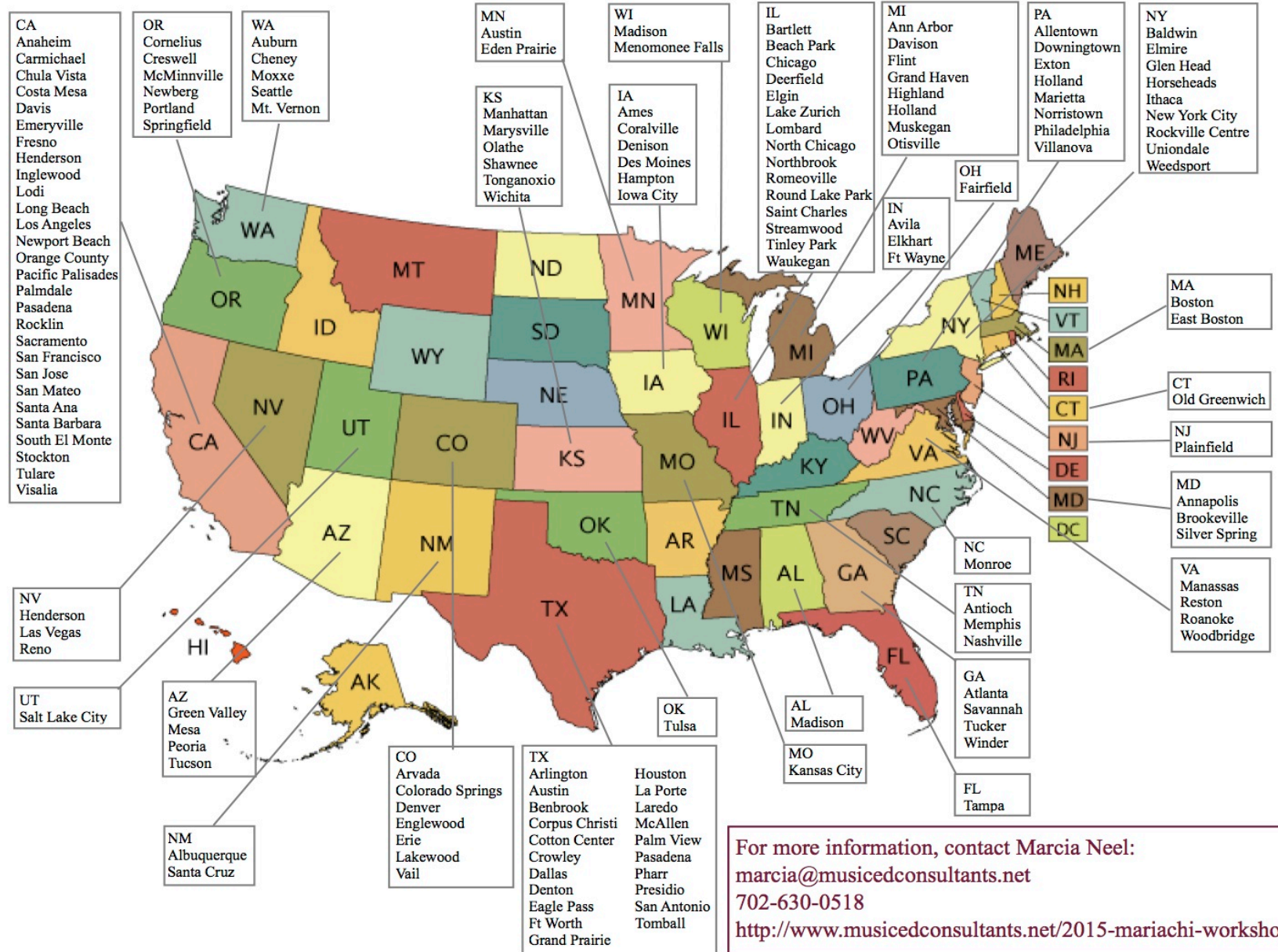
Bailey MS Mariachi

Year 2 of Program



Music Education Consultants, Inc.

Communities Served • Mariachi Education



MUCHAS GRACIAS!!!

Eastern Washington University

@MusicEdConsult



@JoseSoldeMexico



Posted Online at:

<http://www.musicedconsultants.net/conference-materials>

marcia@musicedconsultants.net