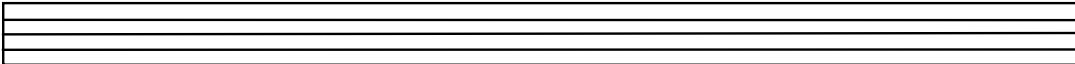
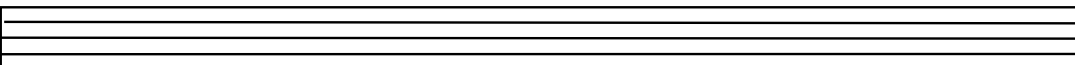
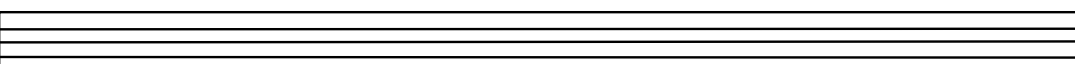
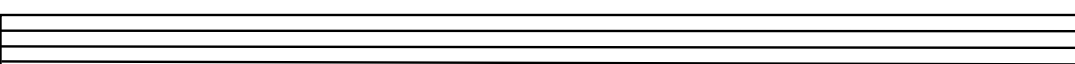
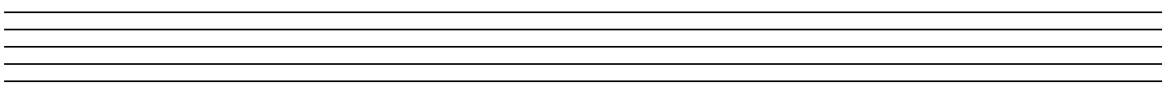


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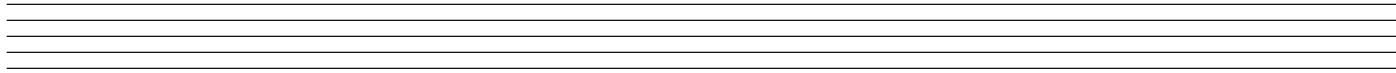
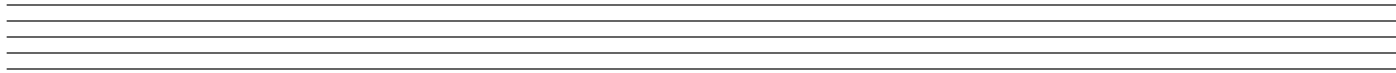
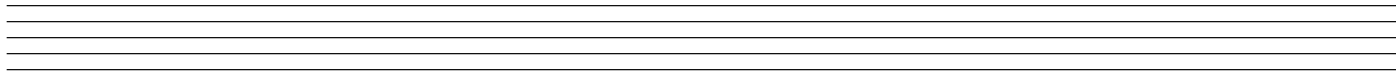
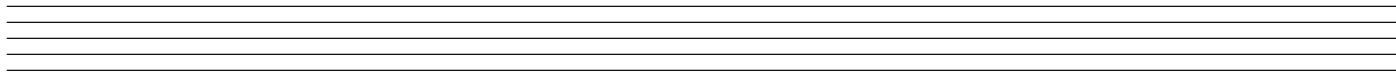
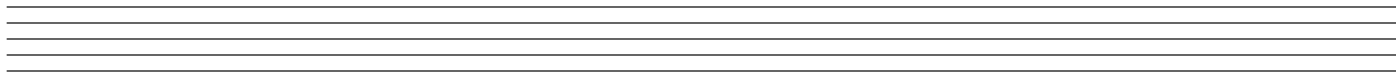
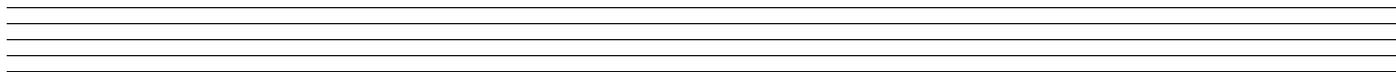
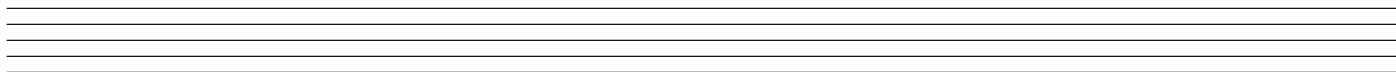
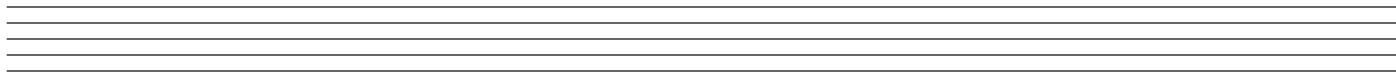
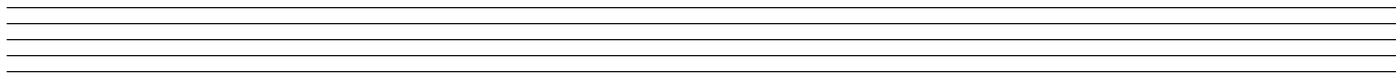
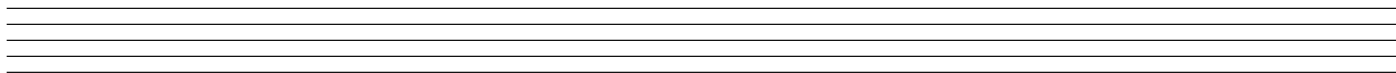
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PLANNING FOR SUCCESS

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♭ 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		





Enharmonics

A# / Bb

C# / Db

D# / Eb

Enharmonics

E# / F

F# / Gb

G# / Ab

Violin Fingering Charts

First Position

First Position Violin Fingering Chart showing fingerings for E, A, D, and G strings. The chart displays notes on a five-line staff for each string, with fingerings indicated below the notes. The notes are: E (0), F (L1), F# (1), G (L2), G# (H2), A (3), Bb (H3/L4), and B (4).

String	0	L1	1	L2	H2	3	H3/L4	4
E String	E	F	F#	G	G#	A	Bb	B
A String	A	Bb	B	C	C#	D	Eb	E
D String	D	Eb	E	F	F#	G	G#	A
G String	G	A	B	C	C#	D	E	F

Third Position

Third Position Violin Fingering Chart showing fingerings for E, A, D, and G strings. The chart displays notes on a five-line staff for each string, with fingerings indicated below the notes. The notes are: E (1), F (L2), F# (2), G (L3), G# (H3), and A (4).

String	1	L2	2	L3	H3	4
E String	E	F	F#	G	G#	A
A String	A	Bb	B	C	C#	D
D String	D	Eb	E	F	F#	G
G String	G	A	B	C	C#	D

0=Open String; 1=1st Finger; 2=2nd Finger; 3=3rd Finger; 4=4th Finger

QUICK REFERENCE
TRUMPET FINGERING CHART
¡Simplemente Mariachi!

B	C	C# - Db	D	D# - Eb	E	F*	F# - Gb
---	---	---------	---	---------	---	----	---------

G	G# - Ab	A	A# - Bb*	B	C	C# - Db	D
---	---------	---	----------	---	---	---------	---

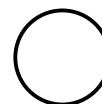
* This note is not taught in *¡Simplemente Mariachi!* Book 1.

KEY OF RE



= *Play Open String*

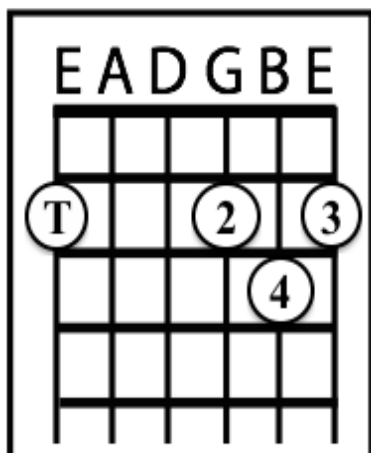
GUITAR



= *Press Down Firmly*

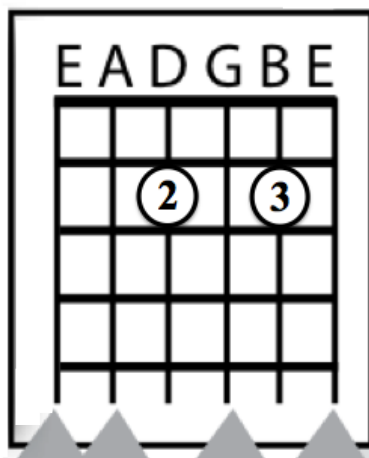
Primera

D Major (Key of Re)
Lesson 9



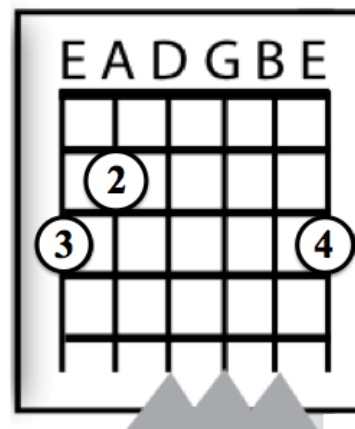
Segunda

A7
Lesson 9



Tercera

G Major
Lesson 11

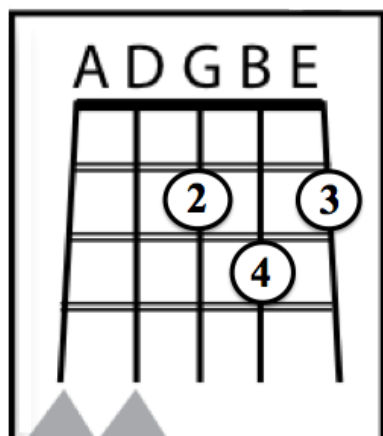


*Only use "T" if hand is large enough.
If not, do not play E String

VIHUELA

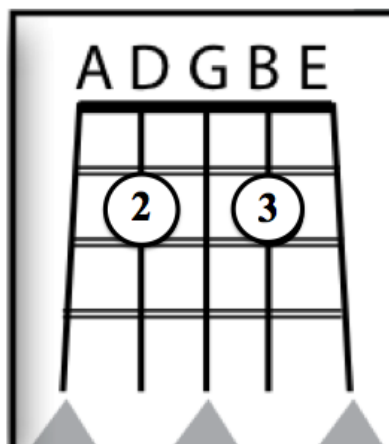
Primera

D Major (Key of Re)
Lesson 9



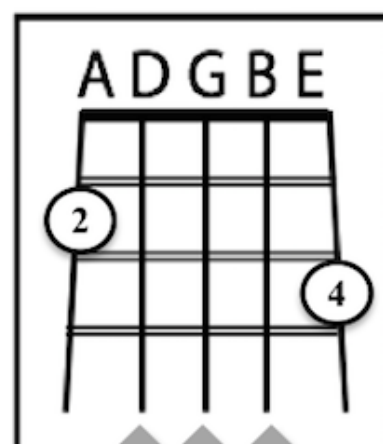
Segunda

A7
Lesson 9



Tercera

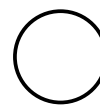
G Major
Lesson 11





= *Play Open String*

KEY OF SOL

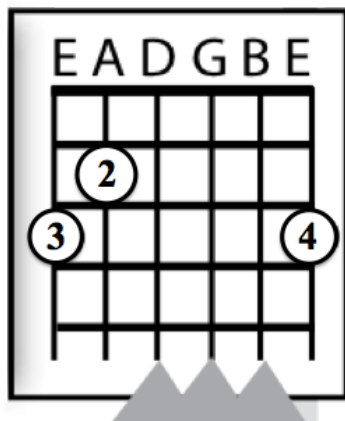


= *Press Down Firmly*

GUITAR

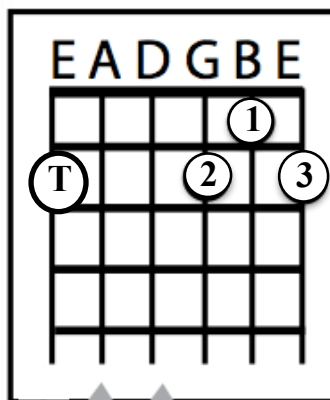
Primera

G Major (Key of Sol)
Lesson 11



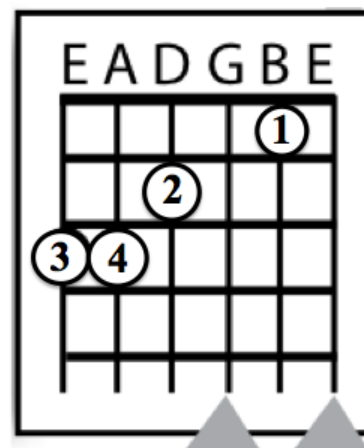
Segunda

D7
Lesson 11



Tercera

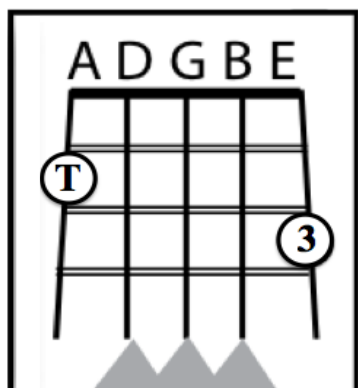
C Major
Lesson 17



VIHUELA

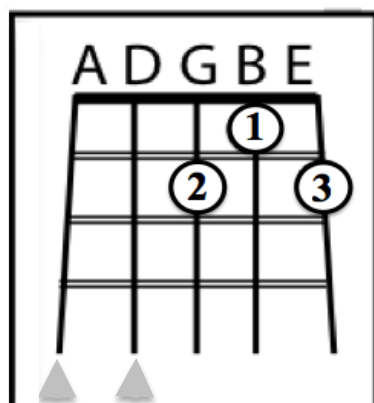
Primera

G Major (Key of Sol)
Lesson 11



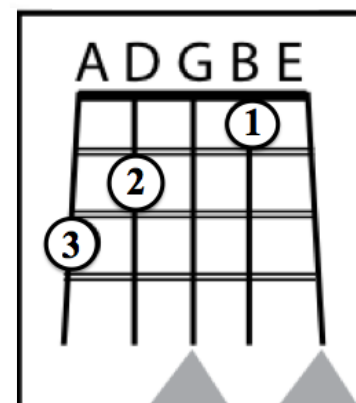
Segunda

D7
Lesson 11



Tercera

C Major
Lesson 17



KEY OF DO

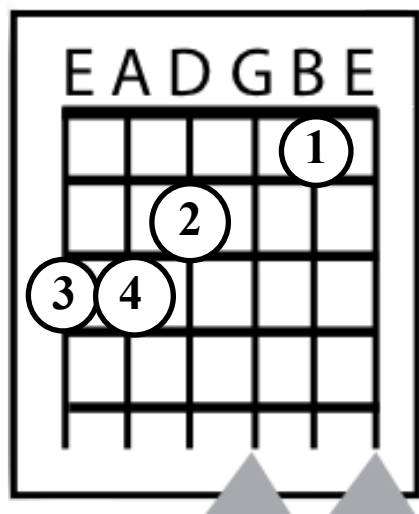
 = *Play Open String*

 = *Press Down Firmly*

GUITAR

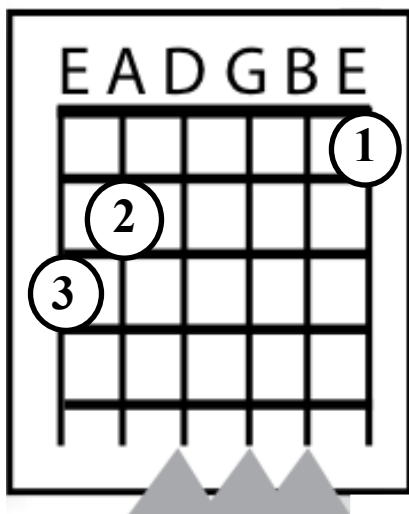
Primera

C Major (Key of Do)
Lesson 17



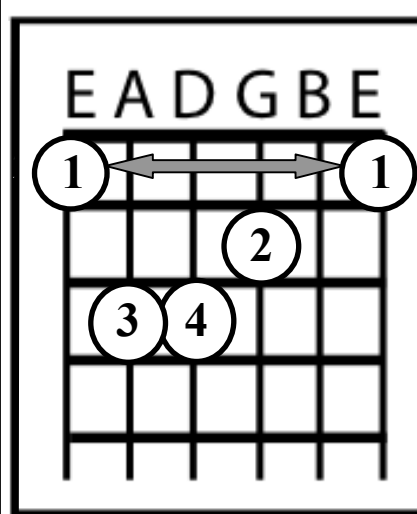
Segunda

G 7
Lesson 17



Tercera

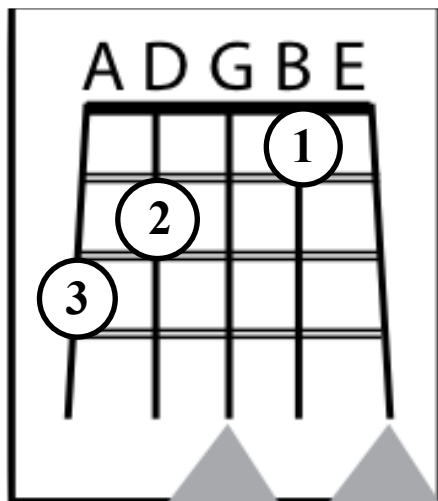
F Major
Lesson 23
Bar 1st Fret



VIHUELA

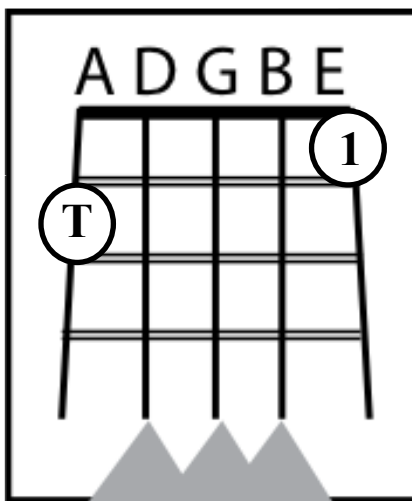
Primera

C Major (Key of Do)
Lesson 17



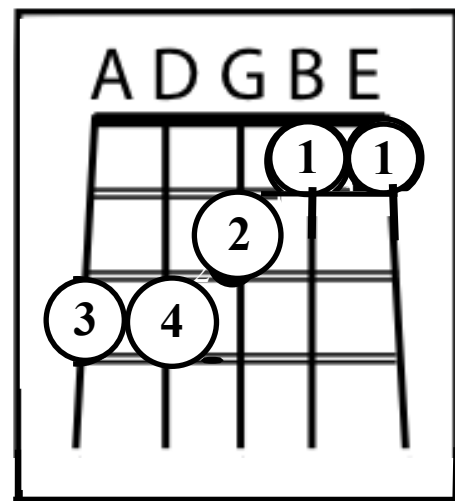
Segunda

G7
Lesson 17



Tercera

F Major
Lesson 23



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Vihuela

	A	B $\flat$ /A $\sharp$	B	C	C $\sharp$ /D $\flat$	D	E $\flat$ /D $\sharp$	E	F	F $\sharp$ /G $\flat$	G	G $\sharp$ /A $\flat$
M												
MA7												
7												
m												
m7												
o7												
+												
sus4												

x = Mute the string with a finger.

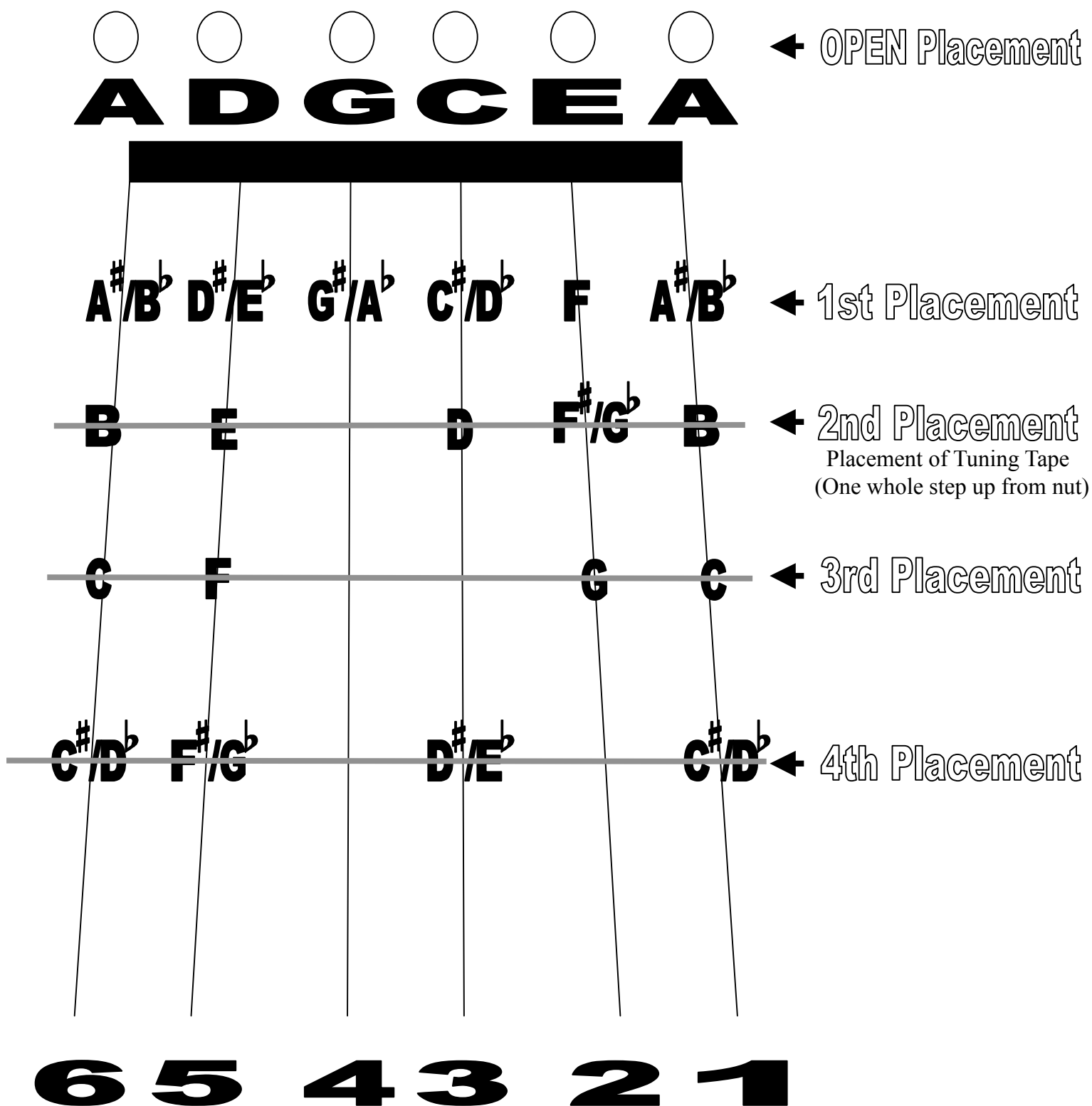
x = Usa un dedo para detener la cuerda.

Guitar

	A	B $\flat$ /A $\sharp$	B	C	C $\sharp$ /D $\flat$	D	E $\flat$ /D $\sharp$	E	F	F $\sharp$ /G $\flat$	G	G $\sharp$ /A $\flat$
M												
MA7												
7												
m												
m7												
o7												
+												
sus4												

Guitarron Fingerboard

Indicates recommended placement of tuning tapes.



HP (Hand Position) Chart for Guitarron

Single Strings	OSHP	HP1	HP2	HP3	HP4
6	$\overset{\circ}{A}$	Bb	B	C	C#
5	$\overset{\circ}{D}$	Eb	E	F	F#
4	$\overset{\circ}{G}$	G#			
3	$\overset{\circ}{C}$	C#	D	D#	
2	$\overset{\circ}{E}$	F	F#		
1	$\overset{\circ}{A}$	Bb	B		
OCTAVES	A	Bb	B	C	C#
A String	$\overset{\circ}{A} - \overset{\circ}{A}$	HP1 - HP1	HP2 - HP2	$\overset{\circ}{HP3} - C$	$\overset{1}{HP4} - C$
	D	Eb	E	F	F#
D String	$\overset{\circ}{D} - \overset{2}{C}$	$\overset{3}{HP1} - E$	$\overset{\circ}{HP2} - E$	$\overset{1}{HP3} - E$	$\overset{2}{HP4} - E$
	G	G#			
G String	$\overset{\circ}{G}$	HP1			

○ = Open string

T = Thumb

1 = 1st finger

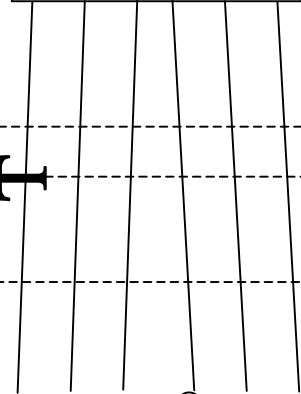
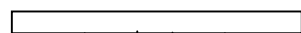
2 = 2nd finger

Guitarron Finger Placement Chart

13

C

6 5 4 3 2 1

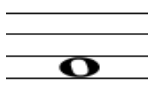


1st Tape

2nd Tape

3rd Tape

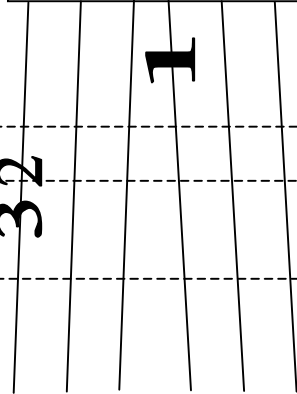
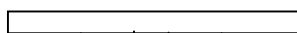
T 1



C

C#/Db

6 5 4 3 2 1



1st Tape

2nd Tape

3rd Tape

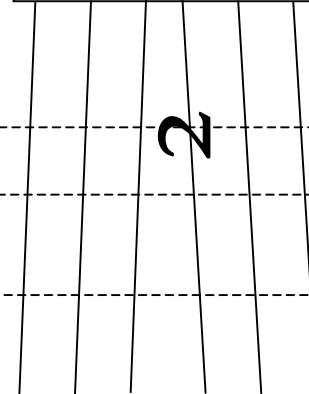
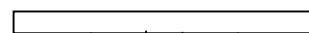
T 1



C#

D

6 5 4 3 2 1



1st Tape

2nd Tape

3rd Tape

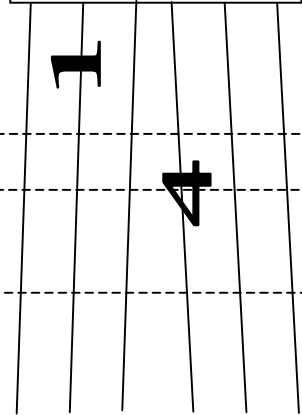
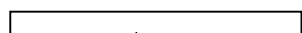
T 1



D

E^b

6 5 4 3 2 1



1st Tape

2nd Tape

3rd Tape

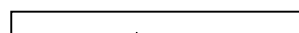
T 1



E^b

E

6 5 4 3 2 1

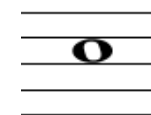


1st Tape

2nd Tape

3rd Tape

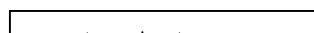
T 1



E

F

6 5 4 3 2 1

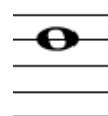


1st Tape

2nd Tape

3rd Tape

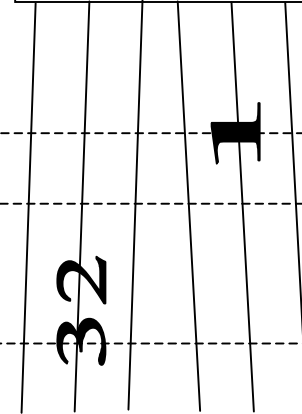
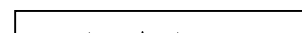
T 1



F

F#

6 5 4 3 2 1

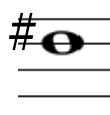


1st Tape

2nd Tape

3rd Tape

T 1

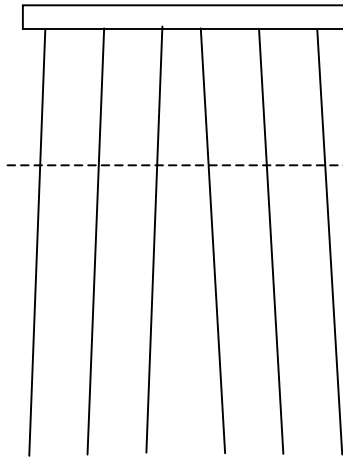


F#

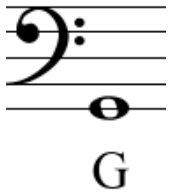
Guitarron Finger Placement Chart

G

6 5 4 3 2 1



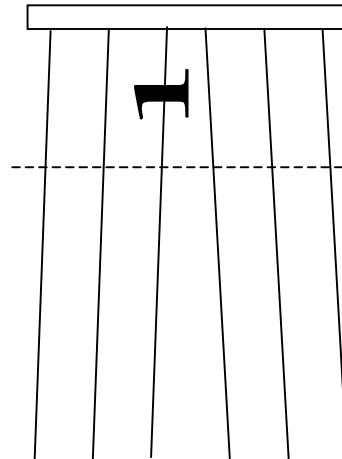
Tuning Guide
1st Tape



○
T

G#/A#

6 5 4 3 2 1



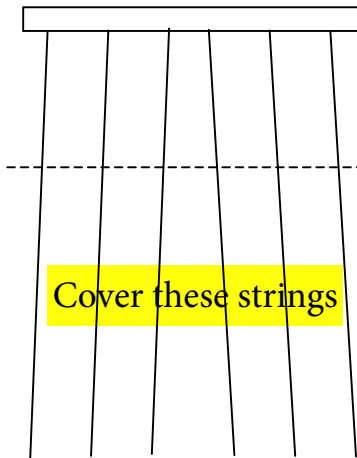
Tuning Guide
1st Tape



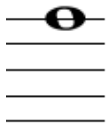
T

A

6 5 4 3 2 1



1st Tape



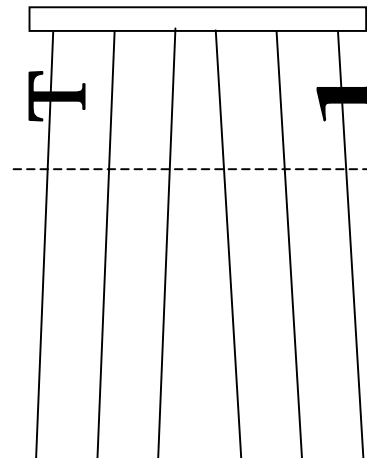
A

○
T

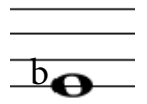
○
2

B^b

6 5 4 3 2 1



1st Tape



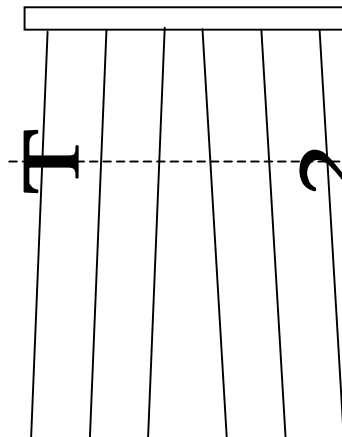
B^b

T

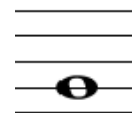
2

B

6 5 4 3 2 1



1st Tape



B

T

2

○ = Open string

T = Thumb

1 = 1st finger

2 = 2nd finger

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Key of G (Sol) Major - The First Ten Minutes

Violin 1

Violin 2

Violin 3

Violin 4

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Trumpet in B $\flat$ 3

Armonia

Guitarron

G D G G ^{7} C

The musical score is written for a Mariachi ensemble. It features four Violin parts, three Trumpet parts in B $\flat$, an Armonia part, and a Guitarron part. The key signature is G major (one sharp, F#) and the time signature is 4/4. The first four measures of the score show a progression of chords: G, D, G, G ^{7} , and C. The Armonia and Guitarron parts provide a rhythmic accompaniment. The Violin and Trumpet parts play sustained notes corresponding to the chord progression.

5

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

G

A m

D7

G

5

Arm.

Gtrn.

Key of G (Sol) Major - The First Ten Minutes

9

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B m C G

Arm.

Gtrn.

This musical score is for a mariachi ensemble. It features six staves: four violins (Vln. 1-4), three B-flat trumpets (B $\flat$ Tpt. 1-3), an accordion (Arm.), and a guitar (Gtrn.). The key signature is G major (one sharp). The score begins at measure 9. The violins and trumpets play sustained whole notes, while the accordion and guitar provide a rhythmic accompaniment with eighth notes. Chord changes are indicated below the guitar staff at measures 10, 12, and 13.

13

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Arm.

Gtrn.

C G D7 G

Key of G (Sol) Major - The First Ten Minutes

17

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

G G C

Arm.

Gtrn.

The musical score is for a Mariachi ensemble in the key of G major. It consists of seven staves: four violins (Vln. 1-4), three B-flat trumpets (B $\flat$ Tpt. 1-3), an accordion (Arm.), and a guitar (Gtrn.). The score is divided into four measures, with a rehearsal mark '17' at the beginning of the first measure. The key signature is one sharp (F#). The time signature is 4/4. The first measure contains a whole note G for Vln. 3, Vln. 4, and B $\flat$ Tpt. 1, and a half note G for Vln. 1 and Vln. 2. The second measure contains a whole note G for Vln. 3, Vln. 4, and B $\flat$ Tpt. 1, and a half note G for Vln. 1 and Vln. 2. The third measure contains a whole note C for Vln. 3, Vln. 4, and B $\flat$ Tpt. 1, and a half note G for Vln. 1 and Vln. 2. The fourth measure contains a whole note C for Vln. 3, Vln. 4, and B $\flat$ Tpt. 1, and a half note G for Vln. 1 and Vln. 2. The Arm. part plays a rhythmic pattern of eighth notes, and the Gtrn. part plays a bass line.

21

Vln. 1

Vln. 2

Vln. 3

Vln. 4

21

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

21

Arm.

Gtrn.

D7

G

Key of G (Sol) Major - The First Ten Minutes

25

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Arm.

Gtrn.

G Em Am D7 G C D7

29

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Arm.

Gtrn.

G Em C A m B m D7 G

This musical score is for a mariachi ensemble. It features four violin staves (Vln. 1-4), three B-flat trumpet staves (B $\flat$ Tpt. 1-3), an armónica staff (Arm.), and a guitar/bass staff (Gtrn.). The key signature is G major (one sharp). The score begins at measure 29. The violin parts play a melodic line, while the trumpets provide harmonic support. The armónica plays a rhythmic pattern, and the guitar/bass provides the harmonic foundation. The score concludes with a final chord of G major.

Arpeggio Exercise

Guitarron

Adam Romo

Guitarron

Key of DO: C

5

9 Key of SOL: G

13

17 Key of RE: D

21

25 Key of LA: A

29

33

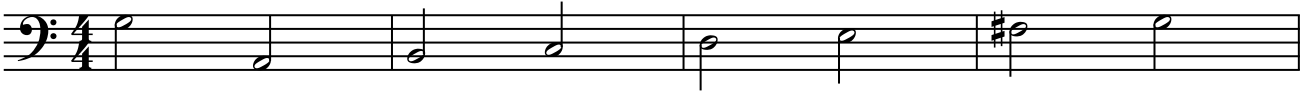
The musical score is written for a Guitarron in 2/4 time. It consists of 33 measures, divided into four key sections: C major (measures 1-8), G major (measures 9-16), D major (measures 17-24), and A major (measures 25-33). Each section contains an 8-measure arpeggiated exercise. The notation uses a bass clef and includes various musical symbols such as sharps, naturals, and accidentals to indicate the specific notes and fingerings for each arpeggio.

Guitarron Scales- Major

Adam Romo

Guitarron

G Scale (1 sharp)



5



9 C Scale



13



17 D Scale (2 sharps)



21



25 A Scale (3 sharps)



29



33 Chromatic Exercise

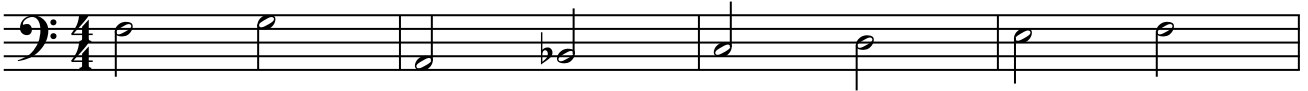


Guitarron Scales- Major

Adam Romo

Guitarron

F Scale(1 flat)



5



9 C Scale



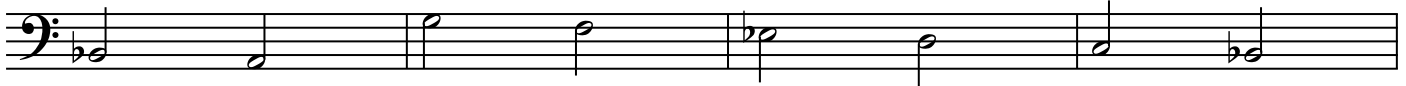
13



17 Bb Scale (2 flats)



21



25 Eb Scale (3 flats)



29



33 Chromatic Exercise



Guitarron Exercise- Minor

Adam Romo

Guitarron

A minor

5

9 C Scale

13

17 B minor

21

25 E minor

29

33 Chromatic Exercise

©arrmusic 2007

Guitarron Strings/ Fingerings

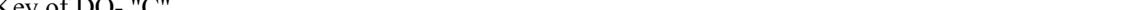
Adam Romo

Guitarron



Key of DO- "C"

Guitarron



The musical notation for the Guitarron part is written on a single staff in bass clef with a 3/4 time signature. The key signature is one flat (B-flat), indicating the key of DO- "C". The melody consists of a sequence of eighth notes: C2 (one ledger line below), B1 (below staff), A1 (below staff), G1 (below staff), F1 (below staff), E1 (below staff), D1 (below staff), C1 (below staff), B1 (below staff), A1 (below staff), G1 (below staff), F1 (below staff), E1 (below staff), D1 (below staff), and C1 (below staff). The piece ends with a double bar line and repeat dots.

5 Key of SOL- "G"



Musical notation for the key of SOL (G) in bass clef. The staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The key signature has one sharp (F#). The piece ends with a double bar line and repeat dots.

9 Key of RE- "D"

D E F# G A B C# D E F# G A B C# D

13 Key of LA- "A"

17 Key of MI- "E"

[illegible][illegible][illegible]

33 Key of Mi memol- "Eb"

Ranchera Valseada

Ramirez
Intermediate
Mariachi

1

Primera (I)
G

Musical notation for the first measure of the Ranchera Valseada. The treble staff shows a G major chord (G, B, D) and the bass staff shows a G major chord (G, B, D). The time signature is 3/4.

2

Segunda (V)
D7

Musical notation for the second measure of the Ranchera Valseada. The treble staff shows a D7 chord (D, F, A, C) and the bass staff shows a D7 chord (D, F, A, C). The time signature is 3/4.

9

G

Musical notation for the third measure of the Ranchera Valseada. The treble staff shows a G major chord (G, B, D) and the bass staff shows a G major chord (G, B, D). The time signature is 3/4.

3

Tercera (IV)
C

Musical notation for the fourth measure of the Ranchera Valseada. The treble staff shows a C major chord (C, E, G) and the bass staff shows a C major chord (C, E, G). The time signature is 3/4.

4

C

D7

G

Musical notation for the fifth measure of the Ranchera Valseada. The treble staff shows a G major chord (G, B, D) and the bass staff shows a G major chord (G, B, D). The time signature is 3/4.

Ranchera Lenta

Ramirez
Intermediate
Mariachi

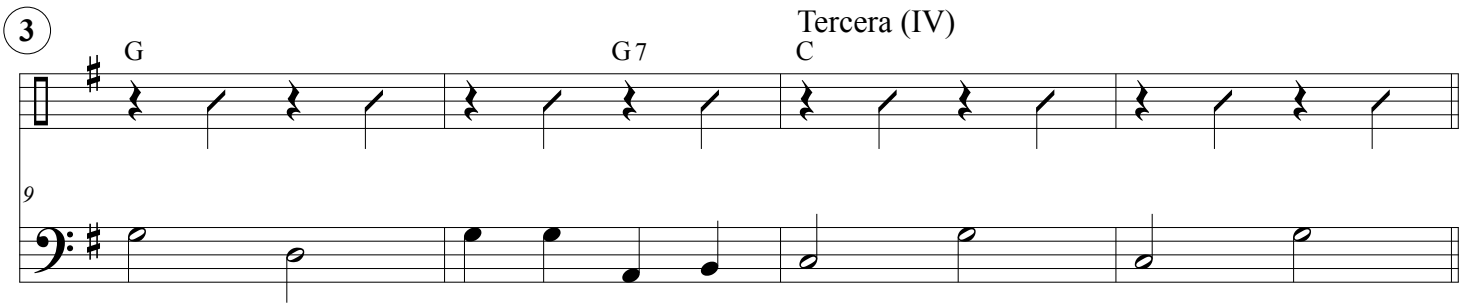
1 Primera (I)
G



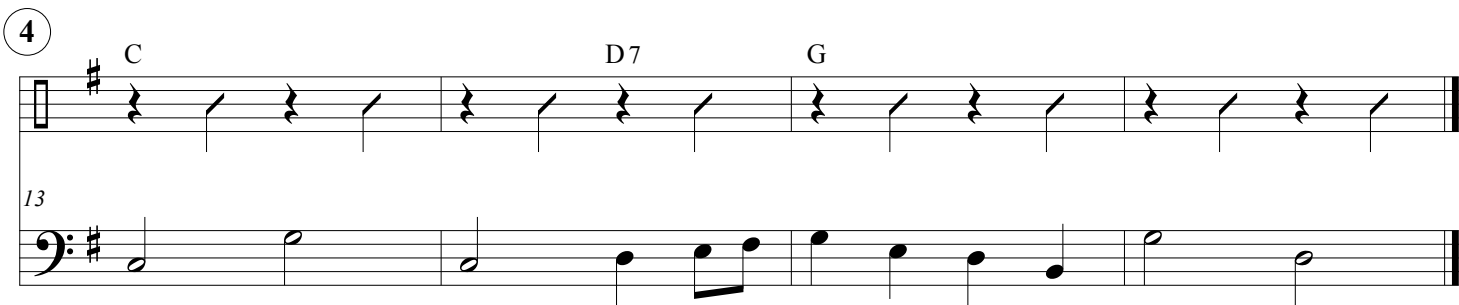
2 Segunda (V)
G D7 G



3 Tercera (IV)
G G7 C



4
C D7 G

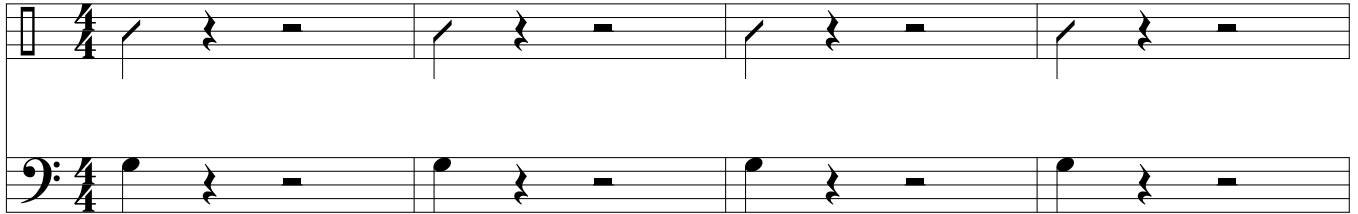


Bolero Manico

Ramirez
Intermediate
Mariachi

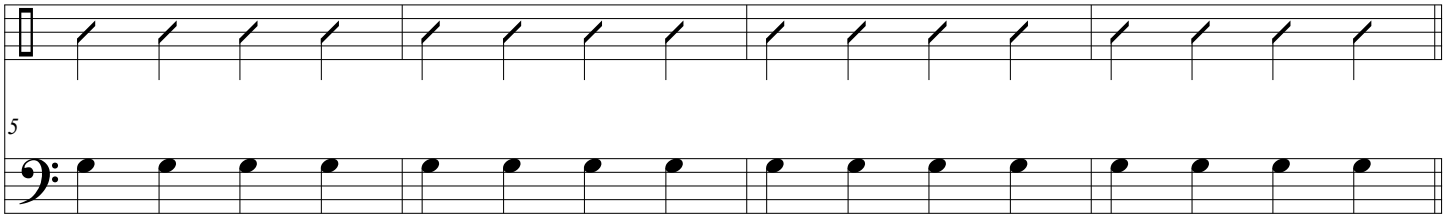
①

G



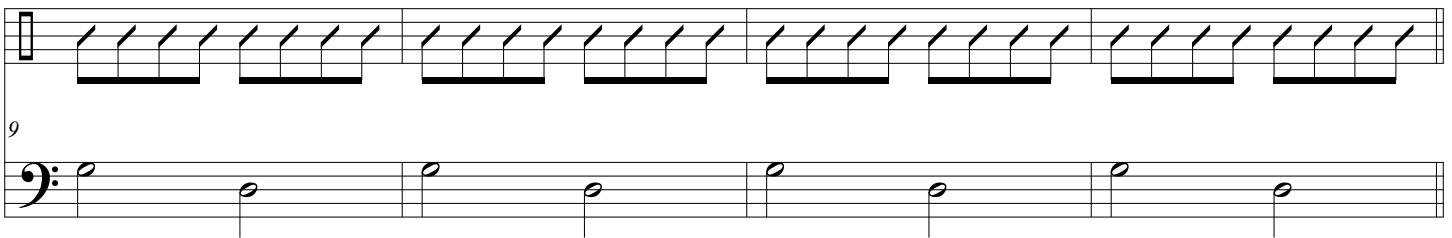
②

G



③

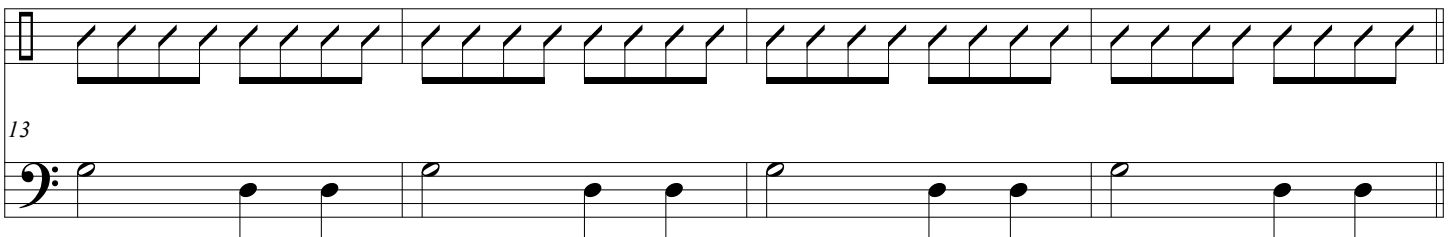
G



④

Simple Bolero

G



Beginning Bolero Progressions

Ramirez
Intermediate
Mariachi

①

G Em Am D7 G Em Am D7

4/4

②

Em D C B7

5

③

Am D7 Am D7 G

9

④

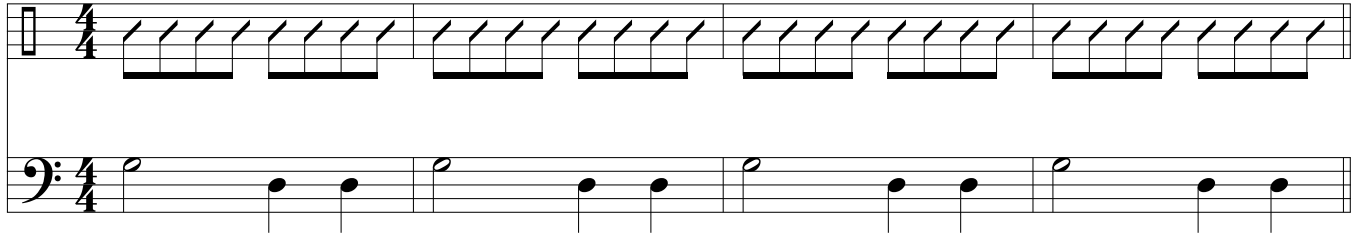
C Dm Em (araña) Ebdim Dm G7 Dm G7 C

13

Bolero Manico Variations

Ramirez
Intermediate
Mariachi

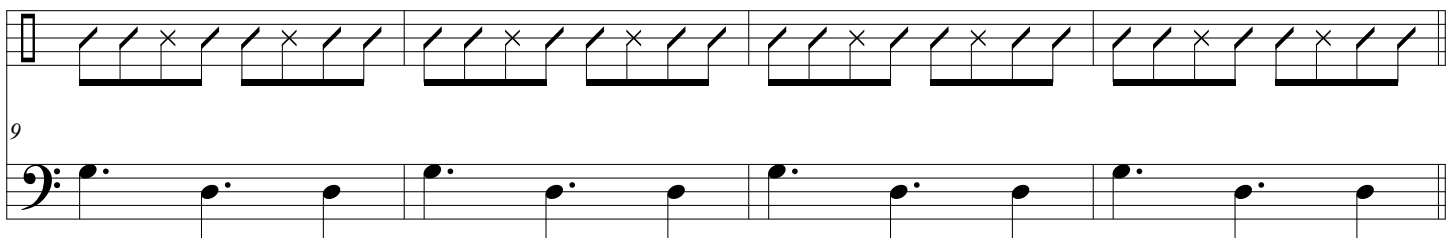
① Simple Bolero
G



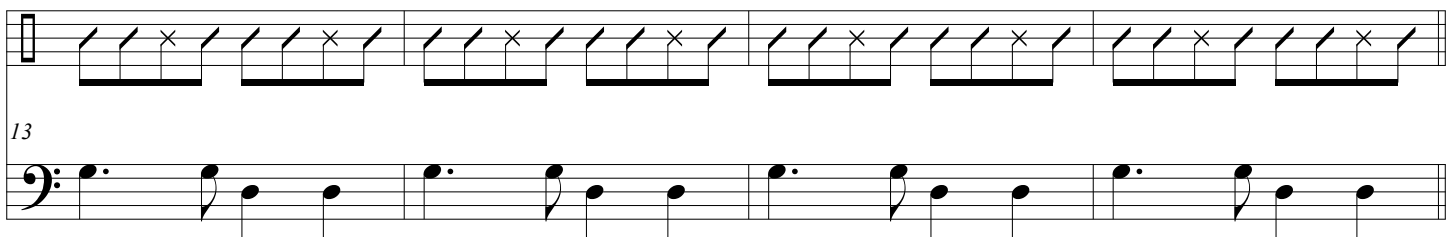
② Bolero Moruno/Rumba Flamenca
G



③ Apagon Bolero
G



④ Apagon Bolero 2
G



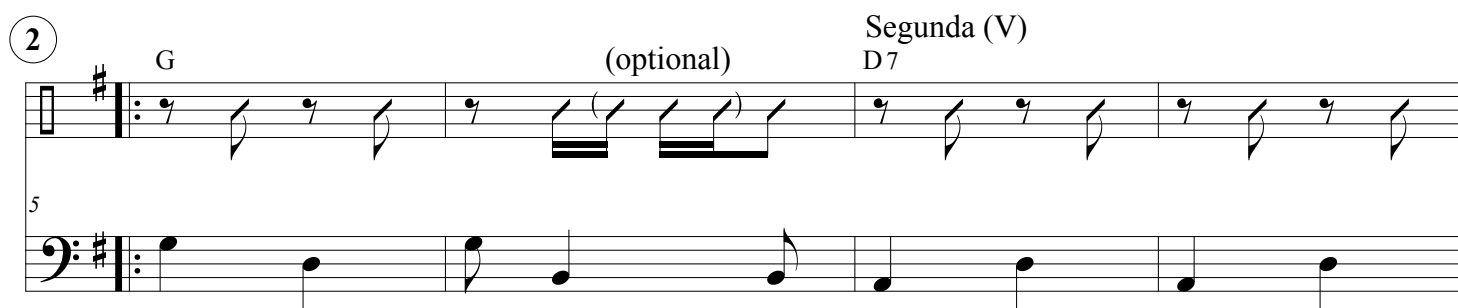
Polka-Pasodoble-Ranchera en Dos

Ramirez
Intermediate
Mariachi

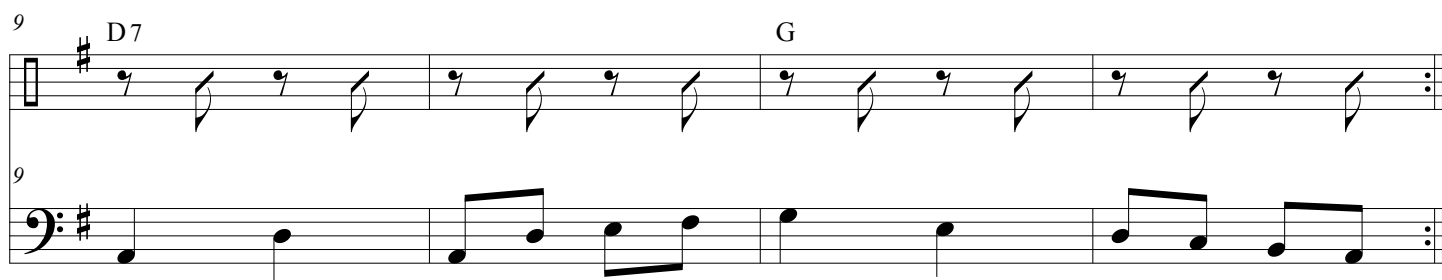
① Primera (I)
G



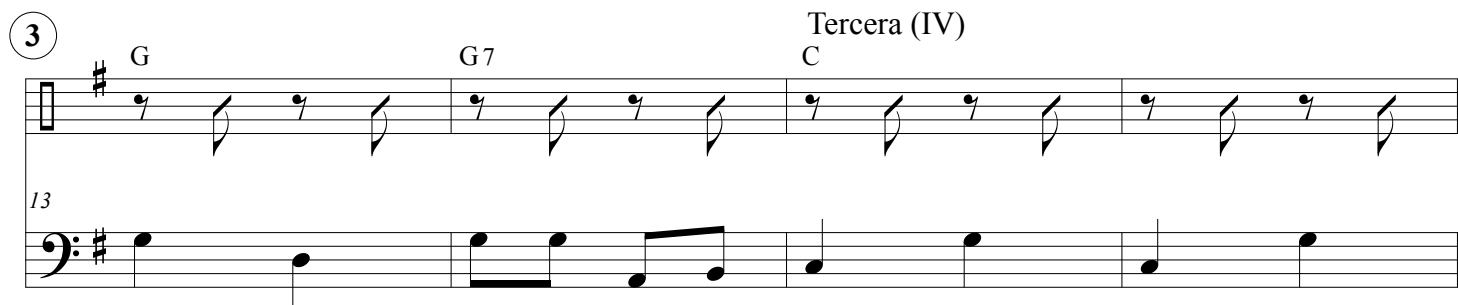
② G (optional) Segunda (V)
D7



9 D7 G



③ G G7 C Tercera (IV)



④ D7 G



Beginning Son Manico

Ramirez
Intermediate
Mariachi

① G (golpe)



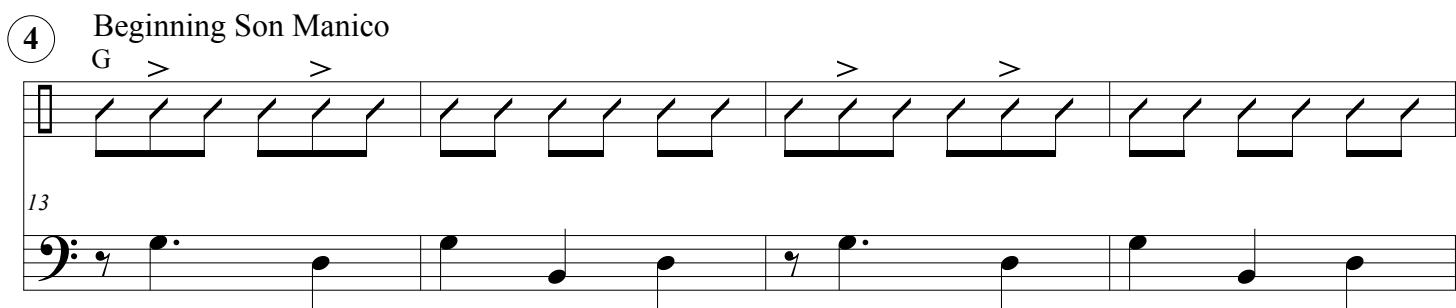
② G



③ G

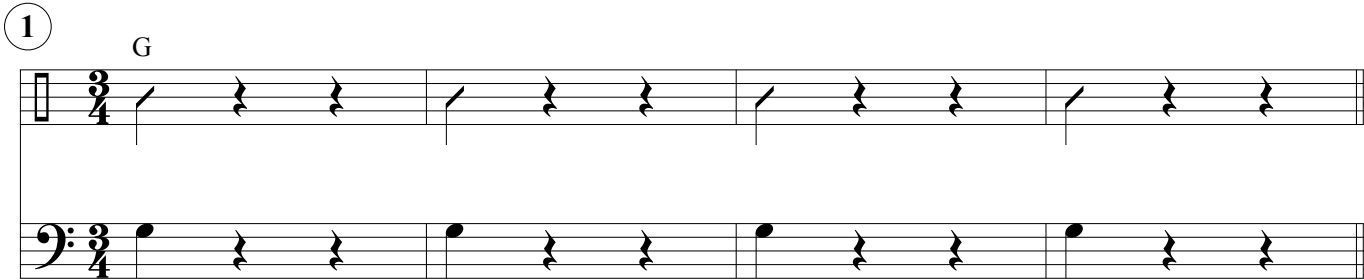


④ Beginning Son Manico
G > > > >



Intermediate Son Manico

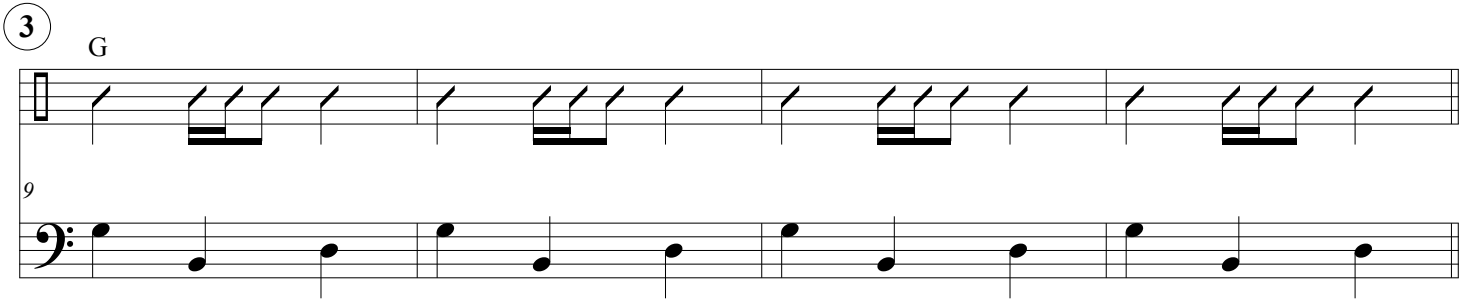
① G



② G



③ G



④ G



⑤ G >



Common Son Phrases

Intermediate-Advanced

Ramirez
Intermediate
Mariachi

Excerpt from Las Abajenas

Excerpt from Las Abajenas. The music is in 3/4 time with a key signature of one sharp (F#). The guitar part (treble clef) features a series of eighth-note patterns. The first measure is marked with a G chord, the second with a D7 chord, and the third with a G chord. The bass part (bass clef) consists of a simple eighth-note line.

Excerpt from El Tranchete

Excerpt from El Tranchete. The music is in 3/4 time with a key signature of one sharp (F#). The guitar part (treble clef) features a series of eighth-note patterns. The first measure is marked with a C chord, the second with a G7 chord, and the third with a C chord. The bass part (bass clef) consists of a simple eighth-note line.

Excerpt from El Relampago

Excerpt from El Relampago. The music is in 3/4 time with a key signature of one sharp (F#). The guitar part (treble clef) features a series of eighth-note patterns. The first measure is marked with a G chord, the second with a D7 chord, and the third with a G chord. The fourth measure has an accent (>) over the eighth notes. The bass part (bass clef) consists of a simple eighth-note line.

Excerpt from El Gusto

Excerpt from El Gusto. The music is in 3/4 time with a key signature of two sharps (F# and C#). The guitar part (treble clef) features a series of eighth-note patterns. The first measure is marked with a G chord, the second with a D chord, the third with an E7 chord, and the fourth with an A7 chord. The bass part (bass clef) consists of a simple eighth-note line.

Intermediate Joropo Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

5

② G

9

③ G (apagon)

13

④ G

17

⑤ G

21

⑥ G

25

Beginning Huapango Manico

Ramirez
Intermediate
Mariachi

①

G

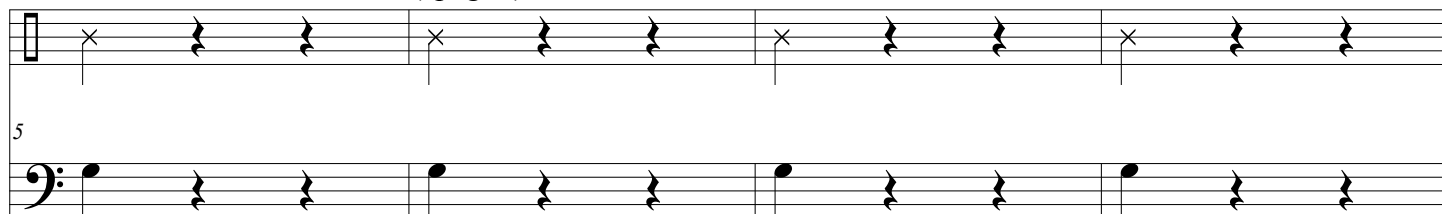
(golpe)



②

G

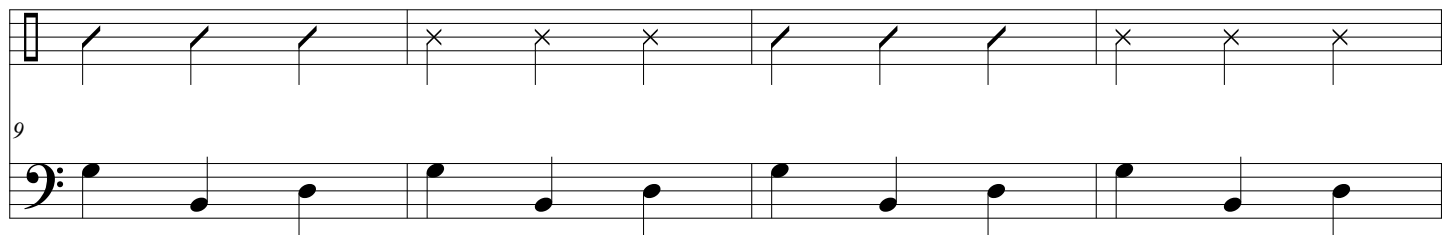
(apagon)



③

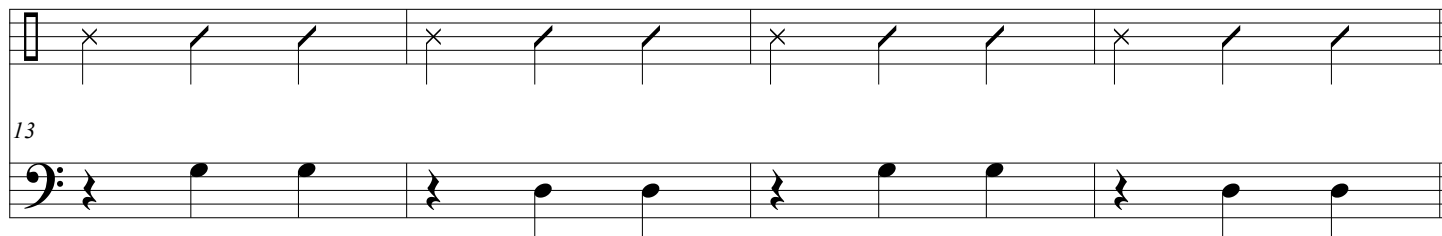
G

G



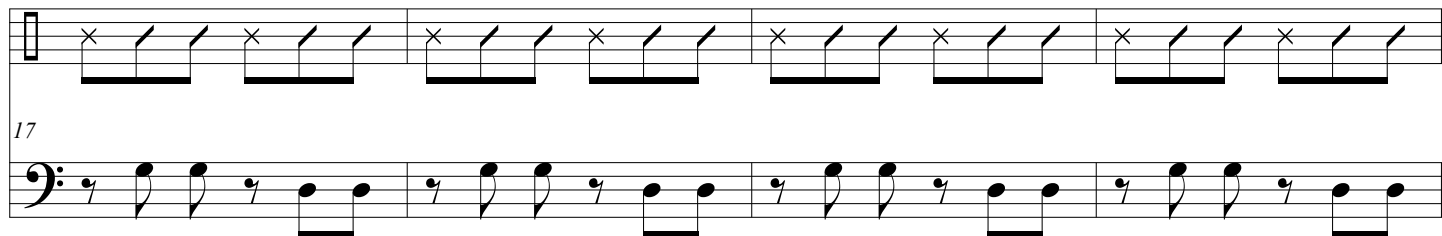
④

G



⑤

G



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Intermediate Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

Exercise 1, 'golpe', is in 3/4 time. The treble clef staff starts with a G4 note, followed by a series of eighth notes with stems pointing up. The bass clef staff starts with a G3 note, followed by a series of eighth notes with stems pointing down. The exercise consists of four measures.

② G (abanico)

Exercise 2, 'abanico', is in 3/4 time. The treble clef staff starts with a G4 note, followed by a series of eighth notes with stems pointing up. The bass clef staff starts with a G3 note, followed by a series of eighth notes with stems pointing down. The exercise consists of four measures.

③ G (apagon)

Exercise 3, 'apagon', is in 3/4 time. The treble clef staff starts with a G4 note, followed by a series of eighth notes with stems pointing up. The bass clef staff starts with a G3 note, followed by a series of eighth notes with stems pointing down. The exercise consists of four measures.

④ G

Exercise 4 is in 3/4 time. The treble clef staff starts with a G4 note, followed by a series of eighth notes with stems pointing up. The bass clef staff starts with a G3 note, followed by a series of eighth notes with stems pointing down. The exercise consists of four measures.

⑤ G Simple Huapango

Exercise 5, 'Simple Huapango', is in 3/4 time. The treble clef staff starts with a G4 note, followed by a series of eighth notes with stems pointing up. The bass clef staff starts with a G3 note, followed by a series of eighth notes with stems pointing down. The exercise consists of four measures.

6

(apagon)

Exercise 6, measures 21-24. The exercise is in G major and 3/4 time. The treble clef part consists of a series of eighth notes with stems pointing up, starting on G4 and moving up stepwise to B4. The bass clef part consists of a series of eighth notes with stems pointing down, starting on G3 and moving up stepwise to B3. The exercise is marked with a circled 6 and the word "(apagon)".

7

G

Exercise 7, measures 25-28. The exercise is in G major and 3/4 time. The treble clef part consists of a series of eighth notes with stems pointing up, starting on G4 and moving up stepwise to B4. The bass clef part consists of a series of eighth notes with stems pointing down, starting on G3 and moving up stepwise to B3. The exercise is marked with a circled 7 and the letter "G".

8

G

Exercise 8, measures 29-32. The exercise is in G major and 3/4 time. The treble clef part consists of a series of eighth notes with stems pointing up, starting on G4 and moving up stepwise to B4. The bass clef part consists of a series of eighth notes with stems pointing down, starting on G3 and moving up stepwise to B3. The exercise is marked with a circled 8 and the letter "G".

9

G

Exercise 9, measures 33-36. The exercise is in G major and 3/4 time. The treble clef part consists of a series of eighth notes with stems pointing up, starting on G4 and moving up stepwise to B4. The bass clef part consists of a series of eighth notes with stems pointing down, starting on G3 and moving up stepwise to B3. The exercise is marked with a circled 9 and the letter "G".

10

G

Exercise 10, measures 37-40. The exercise is in G major and 3/4 time. The treble clef part consists of a series of eighth notes with stems pointing up, starting on G4 and moving up stepwise to B4. The bass clef part consists of a series of eighth notes with stems pointing down, starting on G3 and moving up stepwise to B3. The exercise is marked with a circled 10 and the letter "G".

11

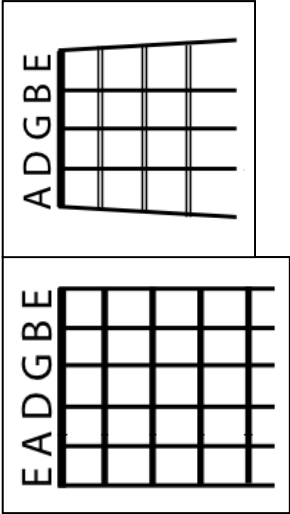
G Authentic Huapango

Exercise 11, measures 41-44. The exercise is in G major and 3/4 time. The treble clef part consists of a series of eighth notes with stems pointing up, starting on G4 and moving up stepwise to B4. The bass clef part consists of a series of eighth notes with stems pointing down, starting on G3 and moving up stepwise to B3. The exercise is marked with a circled 11 and the text "G Authentic Huapango".

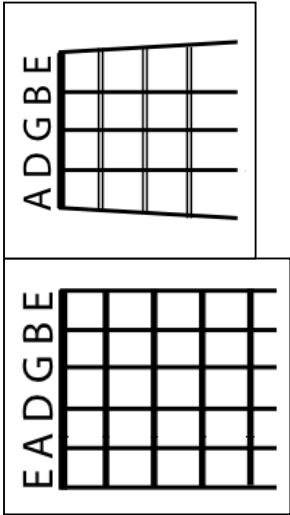
Name _____

My Chord Charts

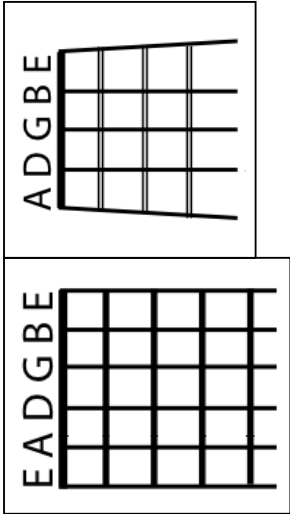
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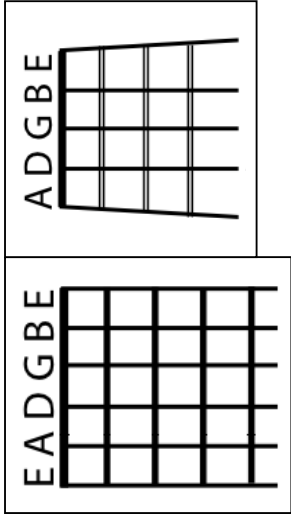
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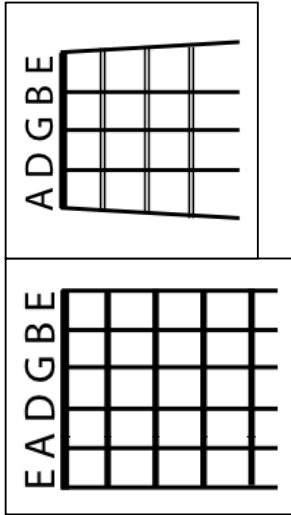
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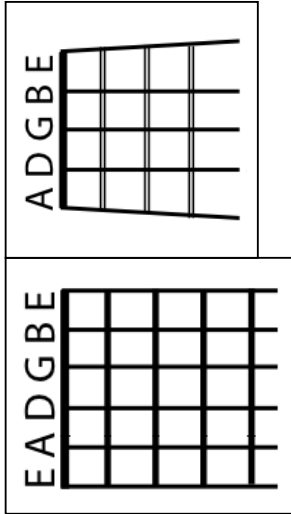
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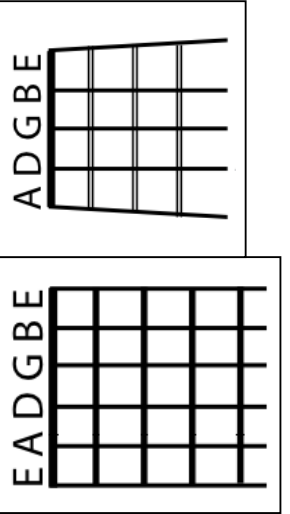
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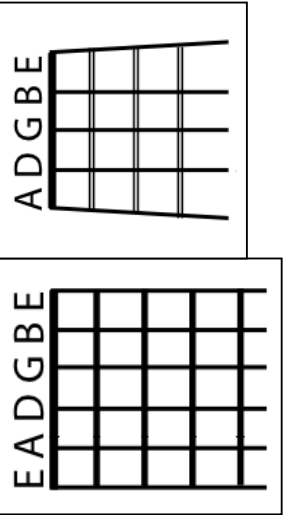
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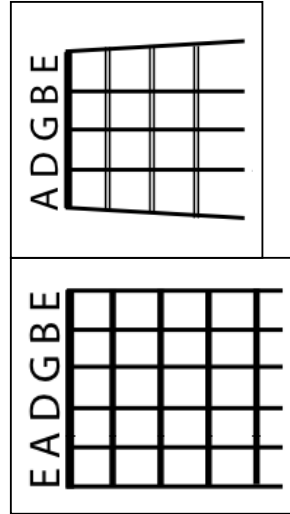
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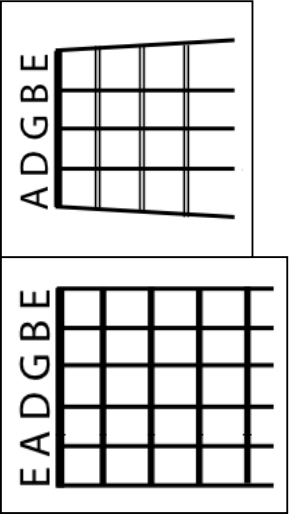
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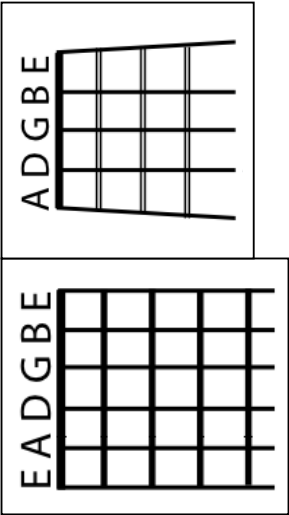
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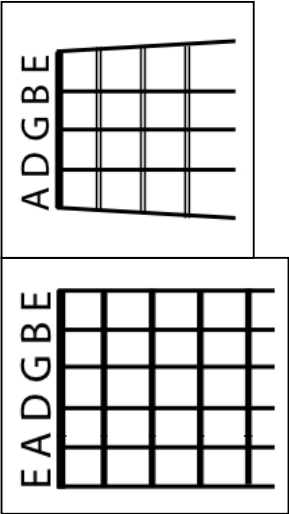
Chord:



Chord:



Chord:



Common Chords: Scale Tone Chords

Key: <i>Major</i>	Key: <i>Relative minor</i>	I Major	II minor	III minor	IV Major	V Major	VI minor	VII diminished
C	Am	C	Dm	Em	F	G	Am	B dim
Db	Bbm	Db	Ebm	Fm	Gb	Ab	Bbm	C dim
D	Bm	D	Em	F#m	G	A	Bm	C# dim
Eb	Cm	Eb	Fm	Gm	Ab	Bb	Cm	D dim
E	C#m	E	F#m	G#m	A	B	C#m	D# dim
F	Dm	F	Gm	Am	Bb	C	Dm	E dim
F# Gb	D#m Ebm	F# Gb	G#m Abm	A#m Bbm	B Cb	C# Db	D#m Ebm	E# dim F dim
G	Em	G	Am	Bm	C	D	Em	F# dim
Ab	Fm	Ab	Bbm	Cm	Db	Eb	Fm	G dim
A	F#m	A	Bm	C#m	D	E	F#m	G# dim
Bb	Gm	Bb	Cm	Dm	Eb	F	Gm	A dim
B	G#m	B	C#m	D#m	E	F#	G#m	A# dim

INTERVAL LINE

Interval line with 11 tick marks for writing notes.

Use the Interval Line to explain how to build chords using a MAJOR SCALE.
(minor, dominant 7th, Major 7th, minor 7th, add 6th, diminished, augmented chords)

EX: Key C

Interval line with notes C, D, E, F, G, A, B, C written above the first eight tick marks.

Empty interval line with 11 tick marks.

Empty interval line with 11 tick marks.

Empty interval line with 11 tick marks.

Empty interval line with 11 tick marks.

Empty interval line with 11 tick marks.

Empty interval line with 11 tick marks.

Chord Substitutions

Cm7 (b5) = Ebm6

C#m7 (b5) = Em6

Dm7 (b5) = Fm6

Ebm7 (b5) = F#m6

Em7 (b5) = Gm6

Fm7 (b5) = Abm6

F#m7 (b5) = Am6

Gm7 (b5) = Bbm6

Abm7 (b5) = Bm6

Am7 (b5) = Cm6

Bbm7 (b5) = C#m6

Bm7 (b5) = Dm6

Juguetear (Playing Around)

Score

An Exercise to Practice Bowing,
Key Changes, Articulations, Dynamics

arr. Marcia Neel

Use a full bow stroke on the quarter notes and a shorter bow on the eighth notes. Watch for staccato markings.

Violin

Trumpet

Guitar
Vihuela

Guitarron

Vln.

Tpt.

Gtr.
Vhl.

Gtrn.

Measures 1-4:

- Violin: *p* to *mp*. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Staccato markings (V) above quarter notes.
- Trumpet: *p* to *mp*. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Staccato markings (V) above quarter notes.
- Guitar/Vihuela: *p* to *mp*. Chords: D, A7, D, A7. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Staccato markings (V) above quarter notes.
- Guitarron: *p* to *mp*. Notes: D3, E3, F#3, G3, A3, B3, C#4, D4. Staccato markings (V) above quarter notes.

Measures 5-8:

- Violin: *mf* to *f*. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Staccato markings (V) above quarter notes.
- Trumpet: *mf* to *f*. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Staccato markings (V) above quarter notes.
- Guitar/Vihuela: *mf* to *f*. Chords: D, G, A7, D, D7. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Staccato markings (V) above quarter notes.
- Guitarron: *f*. Notes: D3, E3, F#3, G3, A3, B3, C#4, D4. Staccato markings (V) above quarter notes.

Juguetear

9

Vln. *p* *mp*

Tpt. *p* *mp*

Gtr. Vhl. *p* *mp* G D7 G D7

Gtrn.

13

Vln. *mf* *f*

Tpt. *mf* *f*

Gtr. Vhl. *mf* *f* G C D7 G G7

Gtrn. *f*

Juguete ar

17

Vln. *p* *mp*

Tpt. *p* *mp*

Gtr. Vhl. *p* *mp* C G7 C G7

Gtrn.

21

Vln. *mf* *f*

Tpt. *mf* *f*

Gtr. Vhl. *mf* *f* C F G7 C C7

Gtrn. *f*

Juguete ar

25

Vln. *p* *mp*

Tpt. *p* *mp*

Gtr. Vhl. *p* *mp*

Gtrn.

29

Vln. *mf* *f*

Tpt. *mf* *f*

Gtr. Vhl. *mf* *f*

Gtrn. *f*

Poniendo Los Patines (Putting On Skates)

Score

An Exercise to Practice Slurs

Marcia Neel

Watch fingerings

4

3 notes to 1 bow stroke

Violin

Trumpet

3 notes to 1 tongue

Guitar

Vihuela

Guitarron

D A7 D A7 D

Vln.

Tpt.

Gtr. Vhl.

Gtrn

7

4

A7 D A E7 A

Poniendo Patines

53

13

Vln.

Tpt.

Gtr. Vhl.

Gtrn.

E7 A E7 A E7 A

19

Vln.

Tpt.

Gtr. Vhl.

Gtrn.

E7 A E7 A E7 A

Mejoramiento Cada Día (Getting Better Everyday)

Score

An Exercise for Violin 4th Finger Placement
and Trumpet Long Notes

Bolero Style

Repeat 3 times. Be sure that the 2nd and 3rd fingers are touching and that the 4th finger "A" is exactly in tune

Violin

Trumpet

Repeat 3 times. Breathe only at the rest.

Bolero Mánico: Play a steady 8th note pattern. Keep the wrist relaxed and fluid.
Repeat 3 times.

Guitar Vihuela

Guitarron

Repeat 3 times. Bow slur with one bow stroke

Vln.

Tpt.

Repeat 3 times. Breathe only at the rest.

Repeat 3 times. Keep the wrist relaxed.

Gtr. Vhl.

Gtrn.

Fundamental Techniques & Practices for Mariachi Ensemble

Key of G (Sol)

B. López

Score

Son Jalisciense

♩ = 144

Score for Son Jalisciense, Key of G (Sol), 3/4 time, 144 bpm.

Instrumentation: Trumpet 1, Trumpet 2, Violin 1, Violin 2, Armonia, Guitarron.

Chord progression: G, D7, G7, C, G, C.

Score structure: 6 measures of music, followed by a 7-measure section.

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Armonia

Guitarron

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Arm.

Gtrn.

Chord progression: G, D7, G7, C, G, C.



SCORE

G MAJOR (SOL)

[illegible]

D MAJOR (RE) TEMPLATE

TPT. I

VIN. I

GTRR.

ARM.

TPT. I

VIN. I

GTRR.

ARM.

TPT. I

VIN. I

GTRR.

ARM.

A MAJOR (LA)

TPT. I

VIN. I

GTRR.

ARM.

Agility Exercise Score - p3

46

TPT. I

VIN. I

GTR.

ARM.

A E7 A Bm7 E7 A E7 A A E7 A E7 A E7 A E7

53

TPT. I

VIN. I

GTR.

ARM.

A Bm7 E7 A Bm7 E7 A E7 A E7 A Bm7 E7 A E7

61

TPT. I

VIN. I

GTR.

ARM.

A A E7 A E7 A E7 A Bm7 E7 A Bm7 E7 A

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AGILITY EXERCISE

VIOLIN

- ARRANGED BY: MARCOS GARCIA -

WWW.MARIACHIGURU.COM

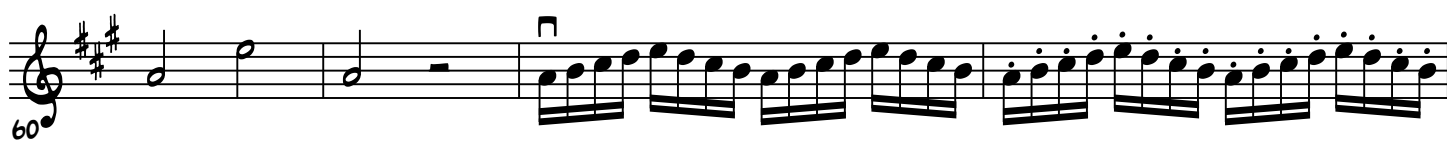
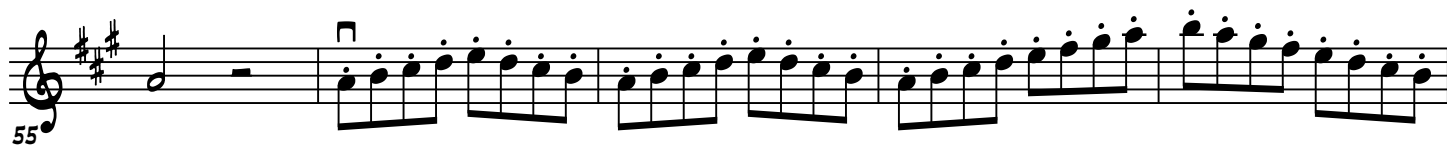
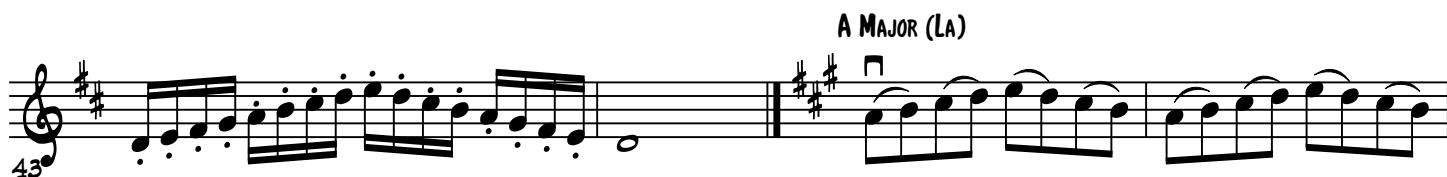


G MAJOR (Sol)

This section contains six staves of musical notation for a G Major (Sol) agility exercise. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Measure numbers 7, 10, 14, 18, and 20 are indicated at the start of their respective staves. The exercise concludes with a double bar line on the sixth staff.

D MAJOR (Re)

This section contains three staves of musical notation for a D Major (Re) agility exercise. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Measure numbers 23, 28, and 31 are indicated at the start of their respective staves. The exercise concludes with a double bar line on the third staff.



AGILITY EXERCISE

- ARRANGED BY: MARCOS GARCIA -

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TRUMPET

G MAJOR (SOL)

5

9

12

17

20

Musical notation for the G Major (Sol) exercise, measures 5 through 20. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The exercise consists of a series of eighth and sixteenth notes, often beamed together, with some measures containing rests.

D MAJOR (RE)

23

29

32

37

Musical notation for the D Major (Re) exercise, measures 23 through 37. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The exercise consists of a series of eighth and sixteenth notes, often beamed together, with some measures containing rests.



AGILITY EXERCISE

ARMONIA

- ARRANGED BY: MARCOS GARCIA -

WWW.MARIACHIGURU.COM



G MAJOR (SOL)

6

9

13

18

21

25

29

32

D MAJOR (RE)

The image displays a musical score for an agility exercise in 4/4 time. The score is written for a single melodic line in treble clef. It begins in G Major (one sharp) and 4/4 time. The first section, labeled 'G MAJOR (SOL)', consists of 18 measures. The second section, labeled 'D MAJOR (RE)', begins at measure 21 and consists of 12 measures. The key signature changes to D Major (two sharps) at measure 21. The score includes various chords (G, D7, Am7, A7, Em7) and rests, with measure numbers 6, 9, 13, 18, 21, 25, 29, and 32 indicated at the start of their respective lines. The notation uses eighth notes and rests to create a rhythmic pattern.

37 **Em7 A7 D A7 D**

42 **D Em7 A7 D Em7 A7 D** **A MAJOR (LA) E7**

46 **A E7 A Bm7 E7 A E7 A**

51 **A E7 A E7 A E7 A E7 A Bm7 E7**

54 **A Bm7 E7 A** **A E7 A E7 A**

59 **Bm7 E7 A E7 A** **A E7 A E7 A E7 A E7**

64 **A Bm7 E7 A Bm7 E7 A** **A Bm7 E7 A**

GUITARRON

AGILITY EXERCISE

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G MAJOR (SOL)



6



13



19

D MAJOR (RE)



25



32



38

A MAJOR (LA)



45



50



56



61

DOUBLE-TONGUING EXERCISE (TRUMPET)

- ARRANGED BY: MARCOS G. GARCIA -
WWW.MARIACHIGURO.COM



SCORE

TRUMPET I

VIOLIN I

GUITARROON

ARMONIA

Chords: C, Dm7, E47, F, G, Am7, Bdim, C

TRUMPET I

VIOLIN I

GUITARROON

ARMONIA

Chords: C, Dm7, E47, F, G, Am7, Bdim, C

TRUMPET I

VIOLIN I

GUITARROON

ARMONIA

Chords: C, Dm7, E47, F, G, Am7

TRUMPET I

VIOLIN I

GUITARROON

ARMONIA

Chords: Bdim, C

STRING-CROSSING EXERCISE (VIOLIN)

SCORE

- ARRANGED BY: MARCOS G. GARCIA -
WWW.MARIACHIQUEU.COM



$\text{♩} = 100$

TRUMPET I

VIOLIN I

GUITARON

ARMONIA

5

10

15

20

25

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WARM UP IN D MAJOR

ARRANGED FOR:
EELSO MARIACHI
BY GARCIA/LARATE

The musical score is arranged for four parts: Trumpet I, Violin I, Guitar, and Armonia. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The score is divided into four systems, each containing four measures. The Armonia part includes chord symbols and fingering numbers (5, 9, 15) for the guitar.

System 1:

- Trumpet I: Melodic line with eighth and sixteenth notes.
- Violin I: Melodic line with eighth and sixteenth notes.
- Guitar: Bass line with eighth notes.
- Armonia: Chords D, E $\flat$ 7, F#7, G.

System 2:

- Trumpet I: Melodic line with eighth and sixteenth notes.
- Violin I: Melodic line with eighth and sixteenth notes.
- Guitar: Bass line with eighth notes.
- Armonia: Chords A, B $\flat$ 7, C#dim, D.

System 3:

- Trumpet I: Melodic line with eighth and sixteenth notes.
- Violin I: Melodic line with eighth and sixteenth notes.
- Guitar: Bass line with eighth notes.
- Armonia: Chords D, A $\flat$, B $\flat$ 7, A7.

System 4:

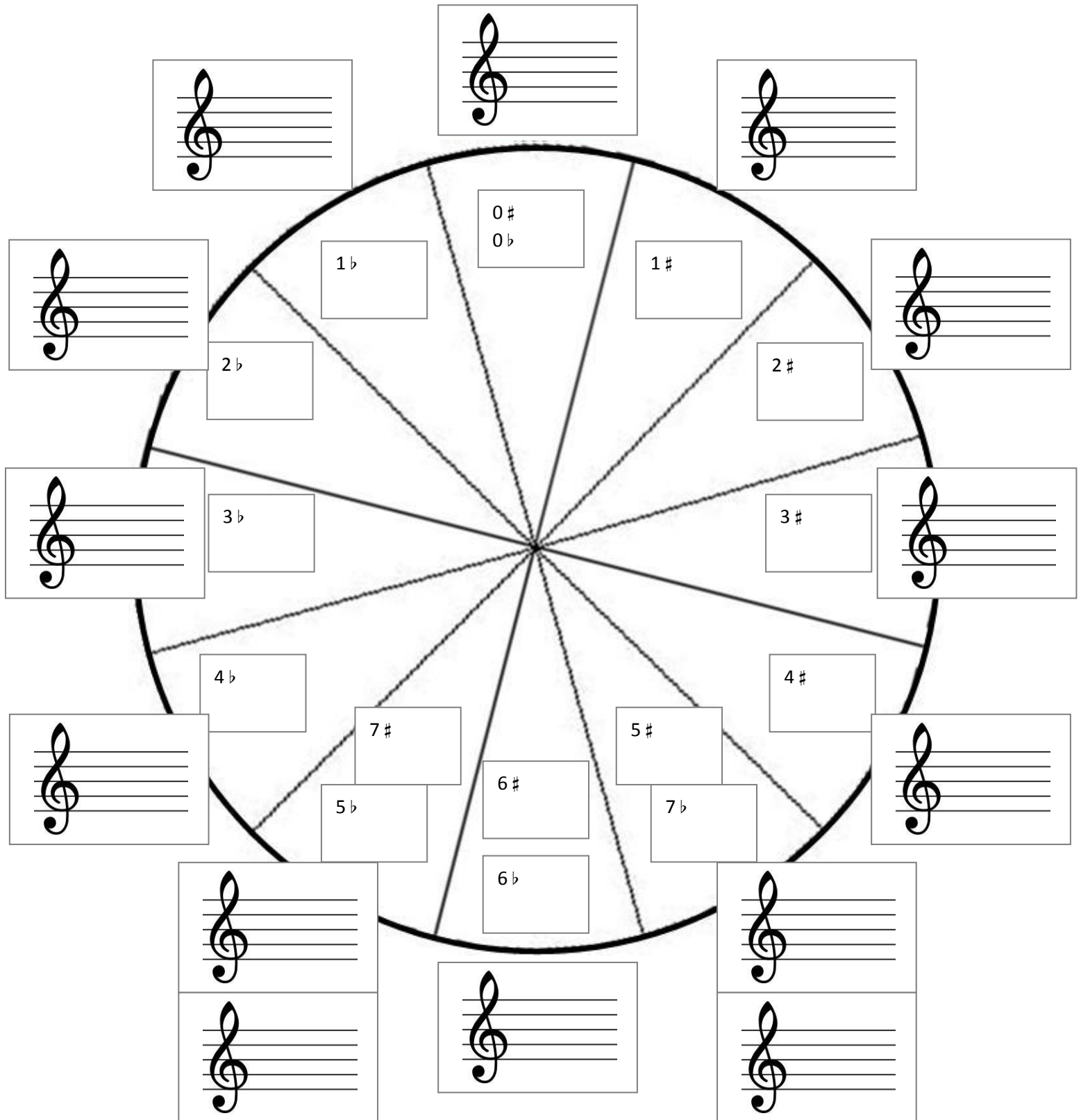
- Trumpet I: Melodic line with eighth and sixteenth notes.
- Violin I: Melodic line with eighth and sixteenth notes.
- Guitar: Bass line with eighth notes.
- Armonia: Chords G, F#7, E $\flat$ 7, D.

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Special thanks to Marta Ocampo

The Circle of Fifths

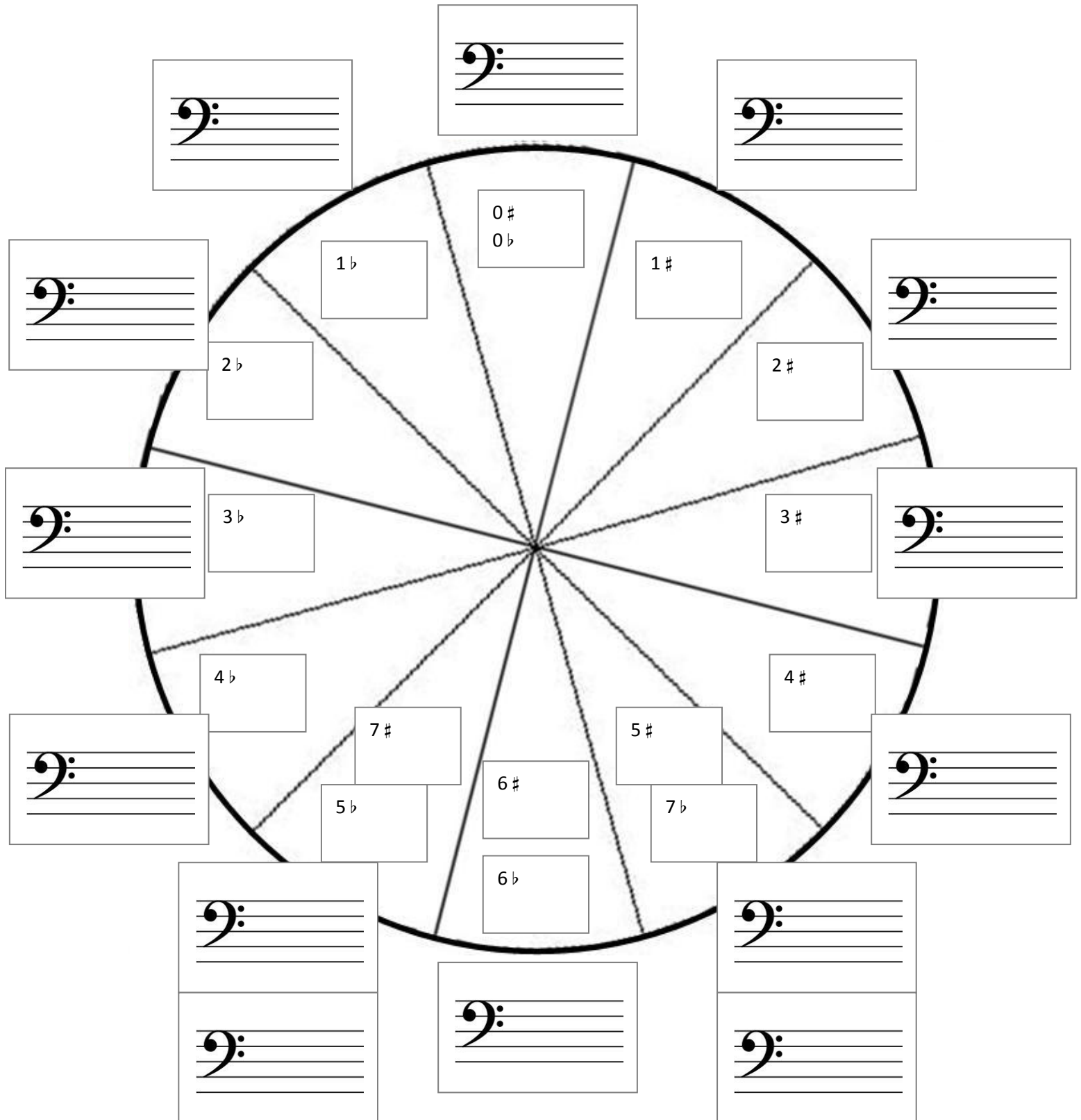
Fill in the names of the major keys. Then draw the sharps or flats on the staff to complete the key signature.



Special thanks to Marta Ocampo

The Circle of Fifths

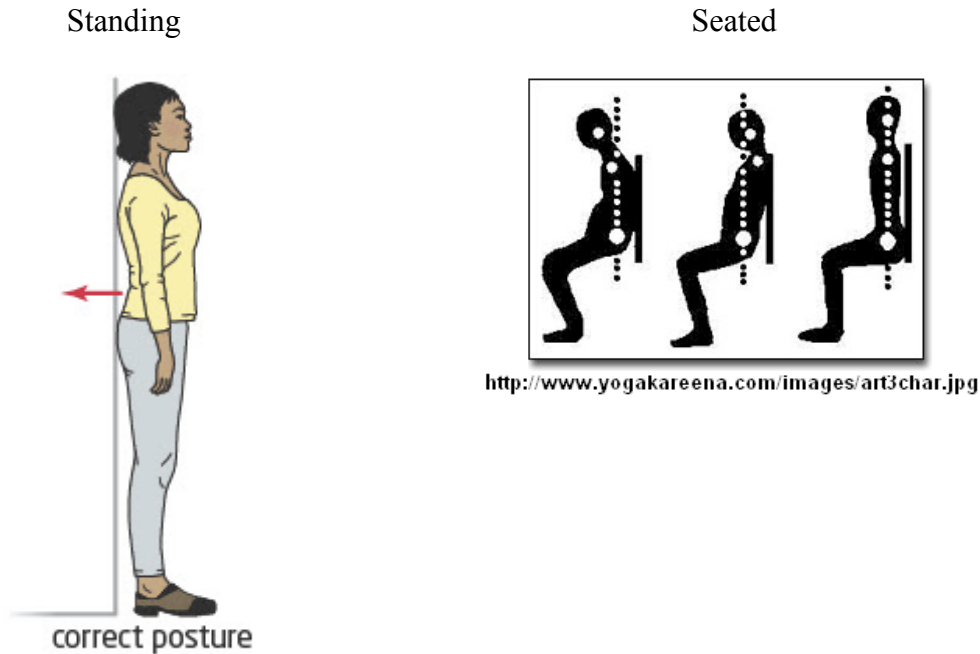
Fill in the names of the major keys. Then draw the sharps or flats on the staff to complete the key signature.



SINGING

Although singing is the most natural type of music-making, learning to use the voice as an expressive musical instrument requires concentration and physical control. The following represents **sound vocal pedagogy** that will help instrumental teachers in training student vocalists. The one concept to remember is that **the voice is an instrument** which needs to be treated and cared for in the same way as any other.

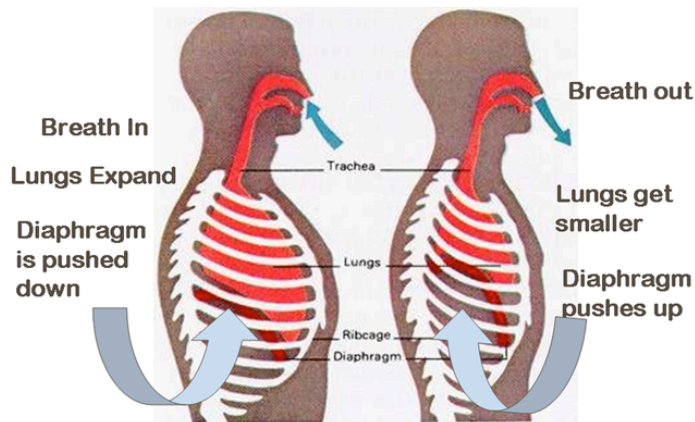
POSTURE:



In the same way that instruments will not play if misaligned, the same is true of the voice. The body must be aligned so that the spine is in a straight line. Shoulders should be back slightly and remain relaxed. When standing, the feet should be placed in alignment with the shoulders and when seated, backs should be away from the chairs with legs uncrossed. **Good posture** places the lungs and rib cage in the proper position for effective breathing

Exercise: Raise arms over the head then lower arms and shoulders leaving chest high. It may feel a bit unnatural but this is correct.

BREATHING:



Exercise: Have students breathe in through the nose and mouth without making a sound. The rib cage will expand in front, back, and on the sides. When the breath is taken, the diaphragm muscle moves downward. Exhaling the air will start the **vocal cords** vibrating. The exhaling process requires the controlled contraction of the muscles controlling the diaphragm so that the air does not rush out all at once.

Exercise: Ask students to bend at the waist with hands at the bottom of the rib cage—fingers apart. Inhale deeply. Students will be forced to breathe from the diaphragm since that is the only possible way to breathe in that position. Then, stand erect, hands on the rib cage and blow the air out in a steady stream on an “f” or hissing sound. The ribs should come in slowly. The “f” or hiss can then be changed to a singing vowel sound.

INTONATION:

Students should sing the “**center**” of every pitch. The brain needs to tune the vocal cords for the vibrations to come. Faulty intonation may be caused by shallow breathing, poor posture, high tessitura, repeated tones, descending scale lines, difficult upward interval leaps, and sustaining of long tones. Students need to understand the terms “flat” and “sharp.” It would help for them to understand and visualize whole and half steps.

Exercise: To begin, choose unison passages for students to sing altogether.

Exercise: Sing the third (mi) and seventh (ti) degrees of the major scale tones slightly higher than normal. These tones often tend to be low and can cause flattening particularly in descending passages.

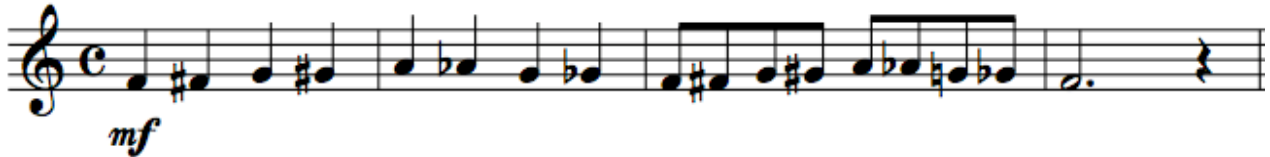
(Check Mi and Ti especially in descending scales)

Andante



(Chromatic)

Andante



(Pitch Repetition)

Andante



(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.

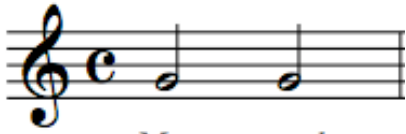
Start unison and progress to three parts: *What text might you be able to use that would work?*



VOCAL RESONANCE:

Even though the entire body serves as a **resonator**, some refer to this tone placement area as the **mask**. To form the mask, imagine a triangle whose base is the bottom of the top teeth with top at the bridge of the nose. When the current of air being exhaled meets the vocal chords along the way, it makes them vibrate, and the sound that is created is carried along through the regions of the **pharynx**, soft palate, nose and mouth, and gathers its true color, hue, and timbre. The air current should be directed to the upper teeth to place the sound into the mask. This kind of sound will be clean, clear, and light. Quality **head tone** is produced when sound is resonated through the vocal mask. Singers will feel a buzz or ring when they perform the following exercises.

Exercise: Hold the “m” or “ng” before moving to the “ee” or other vowel sound. Maintain the buzz or ringing quality into the vowel.

Andante

Mm mah ____
 Mm oh ____
 Mm eh ____
 Mm oo ____

Andante

Mee____ May____ Mah_Moh_Moo

Andante

Nee____ Nee____ Nee____
 Neh____ Neh____ Neh____
 Nah____ Nah____ Nah____
 Noh____ Noh____ Noh____
 Noo____ Noo____ Noo____

VOCAL REGISTERS: CHEST, HEAD, MIXED

While singing, the workings of the **larynx** (voice box) change depending on the variations in pitch. The sequence of pitches of a certain vocal character that are formed during the workings of the larynx and sound producing apparatus is called **register**. Sounds resonating more in the chest are called **chest register** and those which resonate more in the head are called **head register**. Sound which resonates partially in the chest and partially in the head is called **mixed register**. It is important to work toward a smooth transition from one register to another.

Exercise: Starting with the highest pitch possible, have students perform descending glissandi singing down as low as possible without flipping into chest voice. Maintain a light-weight tone. Follow this by doing the exact same exercise moving in the opposite direction while demonstrating the same light tone quality.

Exercise: Use this exercise to travel across vocal registers. Repeat as many times as possible with a single breath. Transpose up by half-steps. Try singing in rounds for additional interest.

(Extending the Vocal Range)

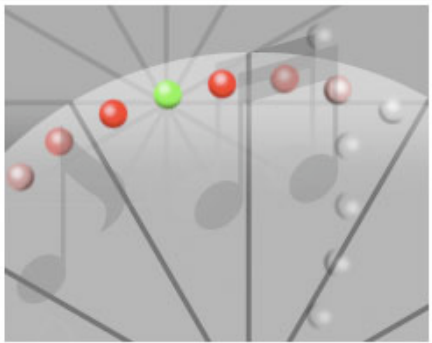


Matching Pitch

Matching pitch is the act of reproducing with your voice the pitch of a tone you hear. It is the most basic and most important ear training skill, and is therefore the starting point for virtually all ear training. You don't need to have a great singing voice, but you do need to be able to get the pitch or frequency of the tone right, without singing it too sharp or too flat. When you hear somebody sing who is consistently way out of tune, it is usually because they have never mastered this basic skill. The term 'tone deaf' is often used to describe people who attempt to sing a melody without first having acquired the ability to match pitch. True 'tone deafness' is extremely rare, but off-key singing is surprisingly common. This can be improved considerably through ear training and practice.

FREE Online Resource: <http://trainer.thetamusic.com>

To get a good start with learning how to match pitch, play the beginner levels of our game Vocal Match. Use the lights around each tone to get an idea of whether you are singing too high or too low.



Vocal Match (requires mic & headset)

For some people - even some accomplished musicians - it's not always easy to sing on key with perfect accuracy all the time. Vocal Match is the first in our series of sight-singing games where the control will come from your voice! This game will take you all the way from matching pitch to singing four-part chords.

Play

Voice Saving Tips

- Drink plenty of water and avoid things such as caffeine and alcohol (or at least limit intake)
- Relax. If you feel strain in your throat while singing/speaking, you are probably doing some damage
- Do not yell/scream. You can control the volume of your voice through the amount and speed of the air you use. If you are at a sporting event and need to make noise, learn to whistle or bring along a cowbell!
- Don't force it. If you are feeling sick or overly-tired, do not force out the sound. We all have days when we need to just rest our voices.
- Stretch. If you are giving a speech or going to sing, warm up first!
- Do not gasp. You do not need to take a breath as though it were your last. Your body will naturally get air to replenish its supply, and if you stand with correct posture, it will get enough to last you. Use proper breathing technique. If you don't know it, ask.
- Rest up. Getting enough sleep will not only help your voice, but your overall health. Turn off the TV an extra 30 minutes each night to get that full 8 hours of sleep you deserve!

Vocal Exercises

Marcia Neel

Voice 1

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

Voice 2

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

Voice 3

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

Voice 4

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

V1

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

V2

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

V3

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

V4

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

Vocal Exercises

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

81

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

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

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

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

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

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

SOLO VOICE - WARM-UP

Begin warming up your voice 10-20 minutes prior to any rehearsal or performance and drink water at room temperature between exercises to massage your voice and relieve your throat. **Posture and air support are key.** If available use an instrument (preferably a piano) to help guide you to each beginning pitch and help keep you in tune.

- Perform this warm-up in a soft hum. Your mouth should be closed but the jaw should be dropped and disengaged as in a yawn. Move methodically up and down through your vocal range but do not agitate the vocal chords.



- Perform this exercise changing to vowels A, E, I, O and U as you move upward and downward through your vocal range.



- Perform this exercise in short staccato style accenting each pitch to maintain accuracy.



SOLO VOICE - BREATH CONTROL

Vocalists must develop good breath control so they are able to sing in control during long melodic phrases. **Posture and air support are key.**

- The passage below has two phrases.

Solamente una vez ame en la vida, Solamente una vez y nada más.

- This passage is intended to be sung on one breath per phrase however, most singers take a breath in the middle of each phrase.
- Set a metronome to quarter note = 92 (*Andante*)
- Sing each phrase and notice where you take a breath.
- Can you sing each phrase on one breath?
- Make sure you support well throughout the phrase and conserve breath but do not sacrifice pitch.
- CHALLENGE!! Try again but slow down the metronome by 5 points.

So - la - men - te, u - na vez _____ a - me, en la vi - da.

So - la - men - te, u - na vez _____ y na - da mas

GROUP SINGING

DEVELOPING GROUP SINGING THROUGH HARMONIC WARM UP & PRACTICE.
ROUNDS AND CANONS

- Teach the entire exercise by rote.
- Review this exercise until the class has it memorized and is able to sing the entire selection confidently in *acapella*.
- Demonstrate the canon by having the class start the selection with you singing the response. Class must hold last note until all parts are finished.
- Once the class has the idea, divide the class into 2 groups and part 1 and 2.
- Challenge them to try 3 groups!

1 2 3

- This is a 3-part round. Sing the selection in 3 parts and once all parts have sung through at least once the director conducts a *rallentando* to end the round.

1 2 3

A - dios A - dios que te va - ya bien y ten cui - da - do no te

7 ma - chu - que, el tren a - dios a - dios cui - dao' con el tren!

- Some songs have parts that can act as canons or rounds.

1 2

Ma - ri - a ma - dru - ga - da es flor de - los cam - pos

4 Es tie - rra, hu - me - de - ci - da con a - gua de llan - to.

GROUP SINGING

HARMONIZING THROUGH LAYERING VOICE PARTS

- Teach this passage from *Camino Real de Colima* as one long melody. Notice that the ending note of each phrase gives you the starting pitch of the next.

Ca - mi - no real de Co - li - ma di - cen que yo no lo se.

5 Ca - mi - no real de Co - li - ma di - cen que yo no lo se.

9 Ca - mi - no real de Co - li - ma di - cen que yo no lo se.

- Once the students are confident singing through the entire 12 measures divide the class into 3 groups. Assign each group a voice part to repeat. Start with the lower voices and layer each part.

1a VOZ Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

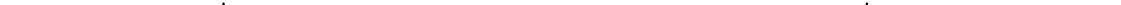
2a VOZ Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

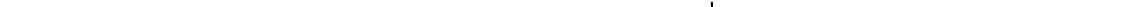
3a VOZ Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

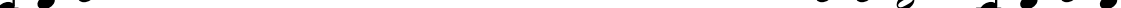
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Fixed Do Sight-reading Exercises

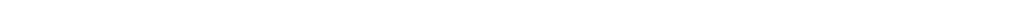
Key of Do

1. 

2. 

3. 

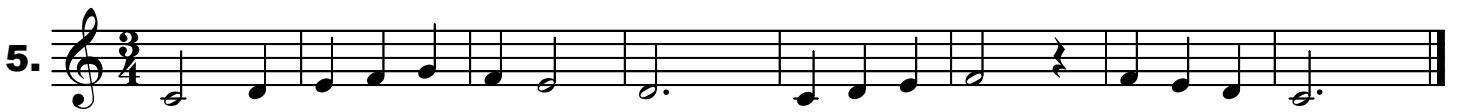
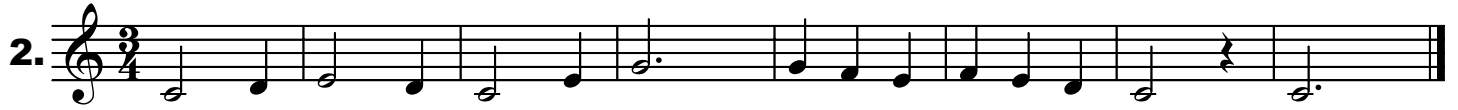
4.

5. 

6. 

Fixed Do Sight-reading Exercises

Key of Do



Easy Fixed Do Sight-reading Exercises

Key of Re



Fixed Do Sight-reading Exercises

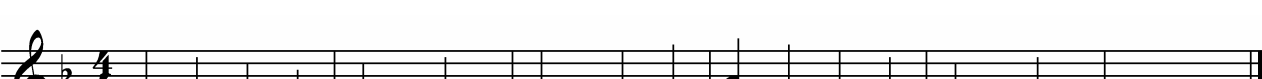
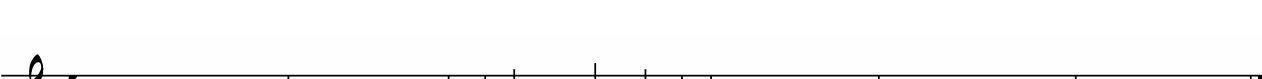
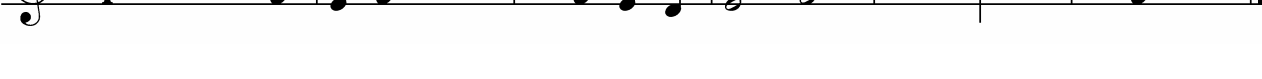
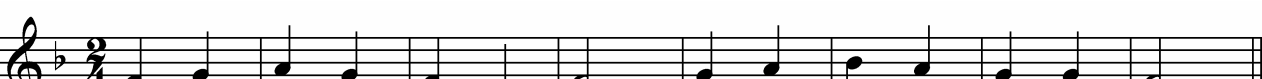
Key of Fa



Fixed Do Sight-reading Exercises

Key of Fa



1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 

Miscellaneous Short Sight-reading Exercises

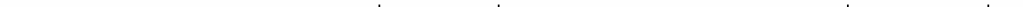
Use Fixed Do

1. 

2.

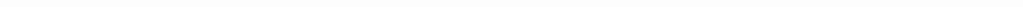
A musical staff in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, ending with a double bar line.

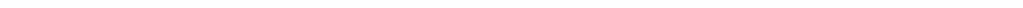
3.

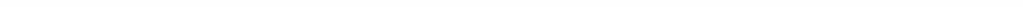
4. 

5.

[illegible]

7. 

8. 

9. 

Some Challenging Intervals in a Variety of Keys



Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

Two-part sight-reading exercise in 3/4 time, C major. The exercise consists of two systems of two staves each. The first system has a treble and bass staff. The second system has a treble and bass staff. The melody in the treble staff starts on C4 and moves stepwise up to G4, then down to C4. The bass line in the bass staff starts on C3 and moves stepwise up to G3, then down to C3. The exercise is designed to be played on a grand piano.

Three-Part

Three-part sight-reading exercise in 3/4 time, B-flat major. The exercise consists of two systems of three staves each. The first system has a treble, middle, and bass staff. The second system has a treble, middle, and bass staff. The melody in the treble staff starts on B-flat4 and moves stepwise up to F5, then down to B-flat4. The middle staff in the bass clef starts on B-flat3 and moves stepwise up to F4, then down to B-flat3. The bass line in the bass staff starts on B-flat2 and moves stepwise up to F3, then down to B-flat2. The exercise is designed to be played on a grand piano.

Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

Two-part sight-reading exercise in D major (one sharp) and 3/4 time. The exercise consists of two systems of two staves each. The first system contains 8 measures, and the second system contains 8 measures. The melody in the upper staff is composed of half notes and quarter notes, while the bass line in the lower staff consists of quarter notes. The exercise concludes with a double bar line.

Three-Part

Three-part sight-reading exercise in B-flat major (two flats) and 4/4 time. The exercise consists of three staves. The upper staff features a melody of quarter and eighth notes. The middle staff provides a harmonic accompaniment with eighth and sixteenth notes. The lower staff contains a continuous eighth-note accompaniment. The exercise concludes with a double bar line.

Continued

Three staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains a melody with eighth and quarter notes. The second staff contains a melody with eighth and quarter notes, including a sharp sign on the eighth note of the fourth measure. The third staff contains a continuous eighth-note accompaniment pattern.

Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

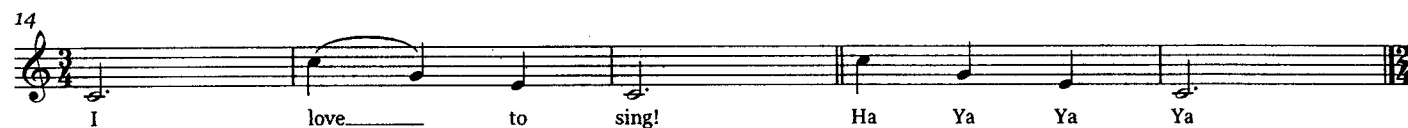
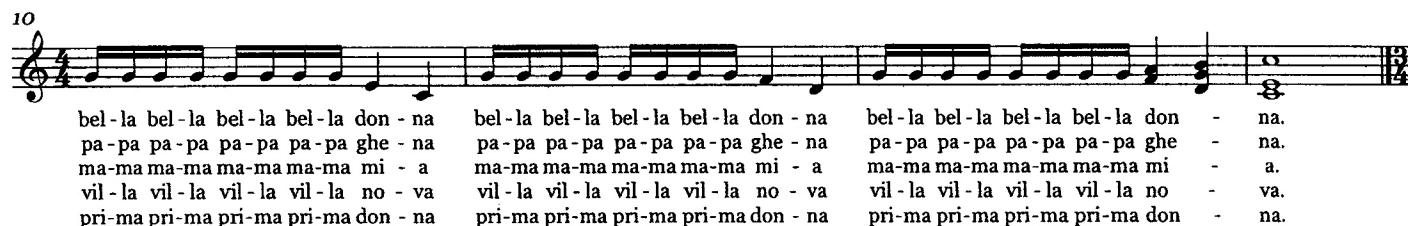
First system of two-part sight-reading exercise in G major (two sharps) and 3/4 time. The treble staff begins with an 8-measure rest. Both staves contain a melody of quarter notes.

Second system of two-part sight-reading exercise in G major (two sharps) and 3/4 time. Both staves contain a melody of quarter notes.

Choral Conductors Workshop with Rod Eichenberger

Warm-Up Exercises

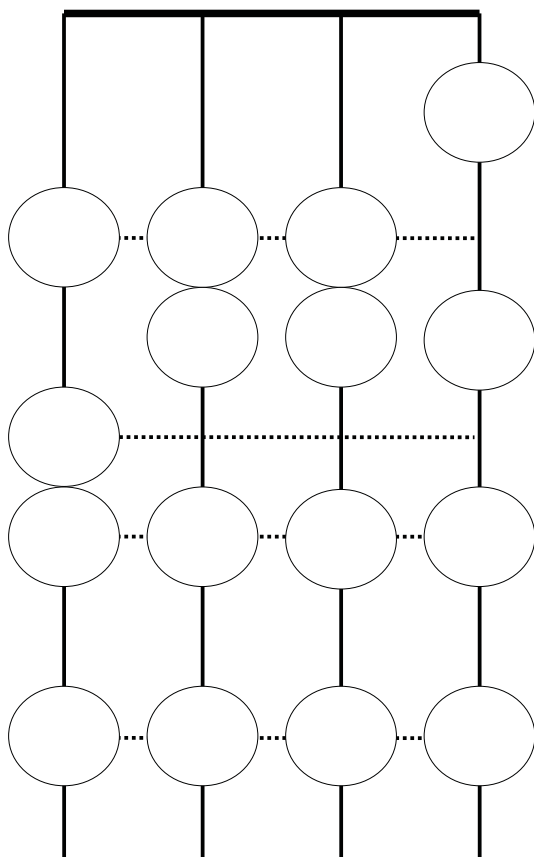
Eichenberger/Horstmann



Key of C Major



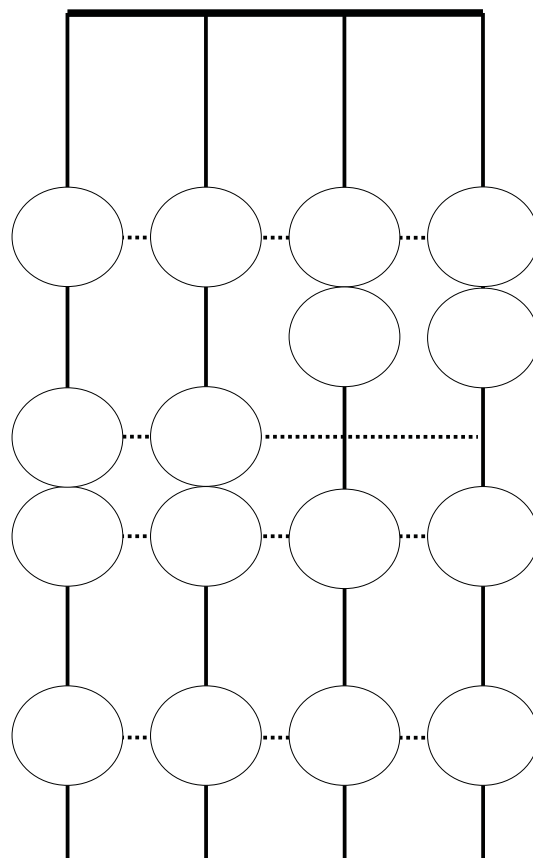
(Do)



Key of G Major



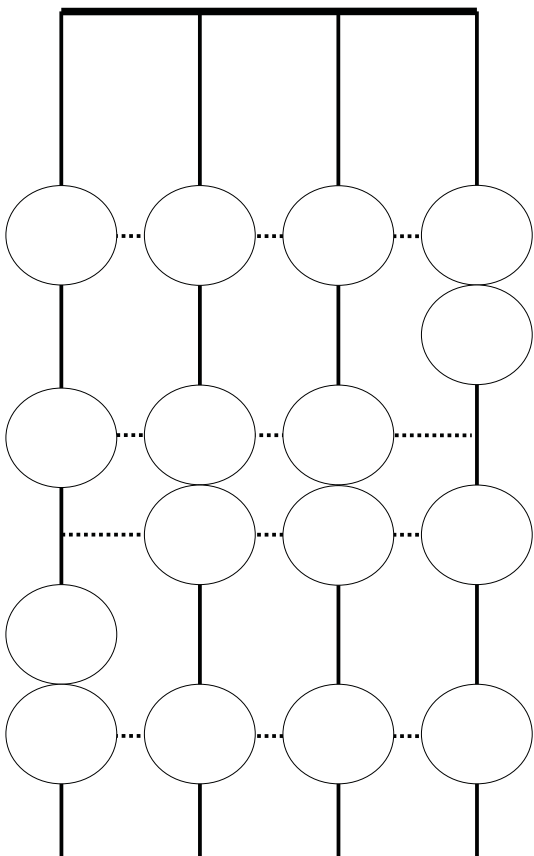
(Sol)



Key of D Major



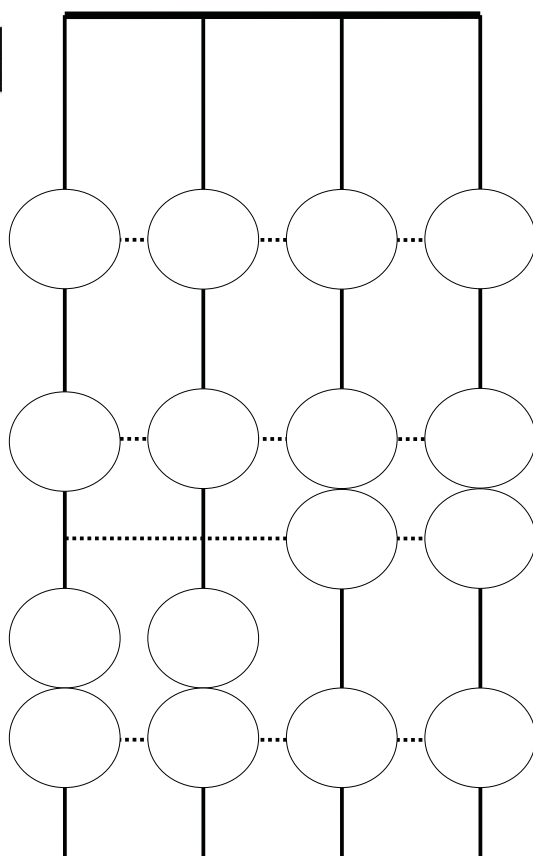
(Re)



Key of A Major



(La)

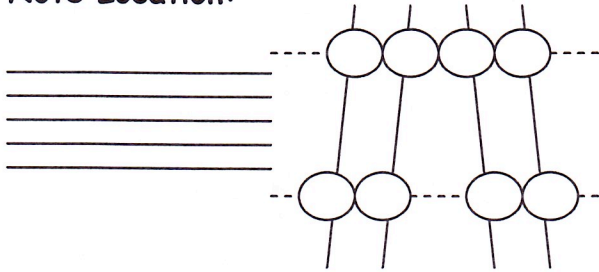


Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location: _____



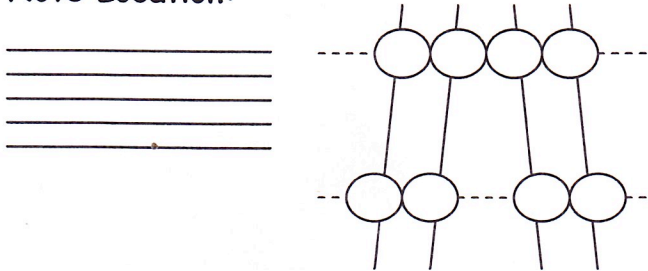
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



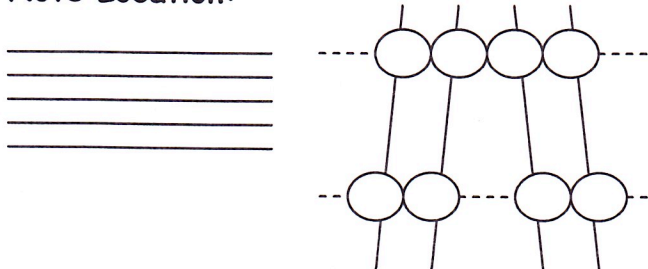
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



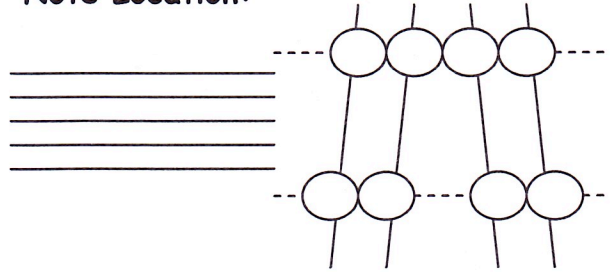
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



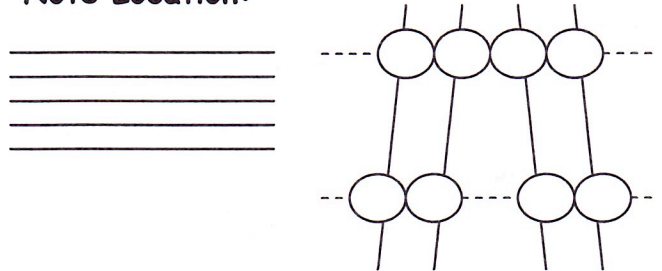
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



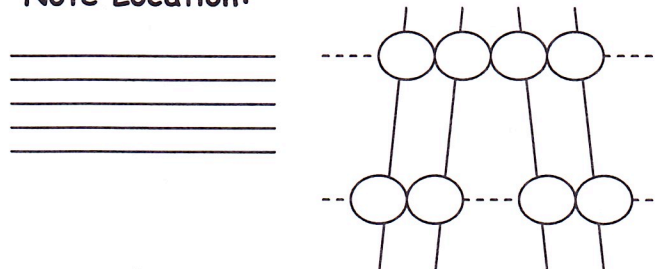
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



(If the note is in between the 1st and 2nd dot location, label the note with an "X")

What finger(s) do I use? (circle one)

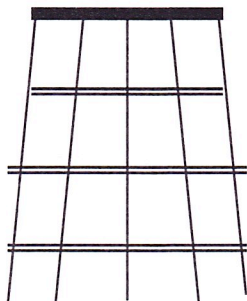
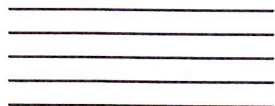
1 2 3 4 all 3 all 4

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location:



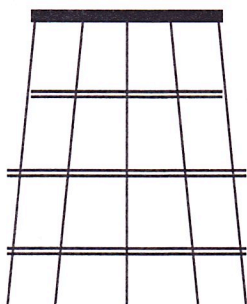
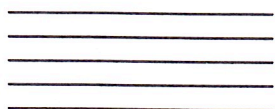
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



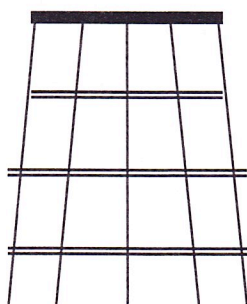
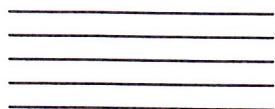
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



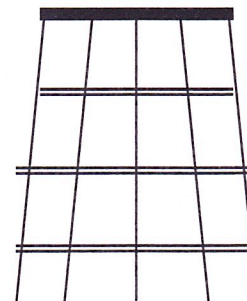
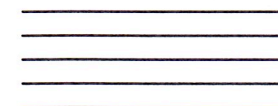
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



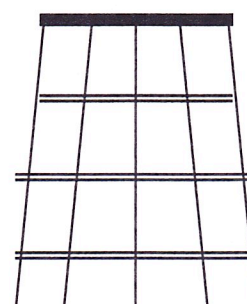
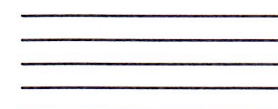
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

2 3 4 all 3 all 4

Note Name: _____

Note Location:



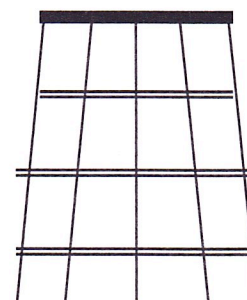
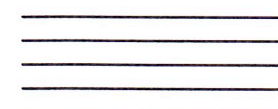
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

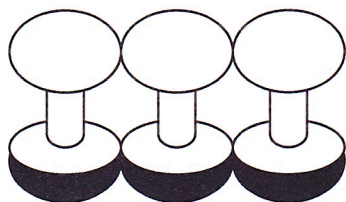
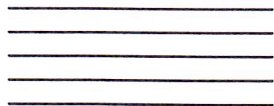
1 2 3 4 all 3 all 4

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location:

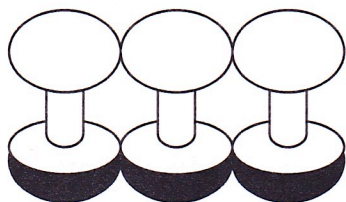
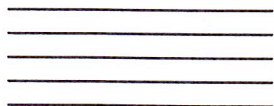


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

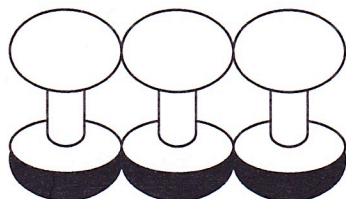
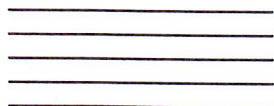


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

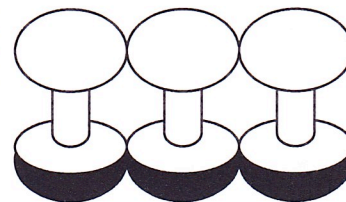
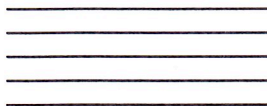


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

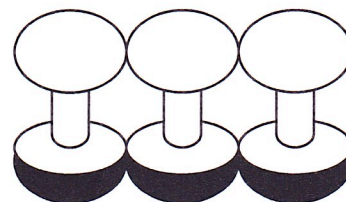
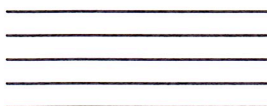


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

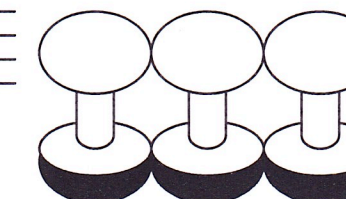
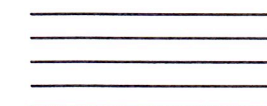


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:



What finger(s) do I use? (circle one)

1 2 3 all valves

FREE DOWNLOAD:

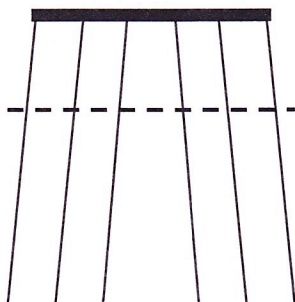
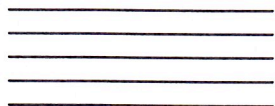
<http://arbanmethod.com/free-pdf-download-of-arban-method/>

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location: _____



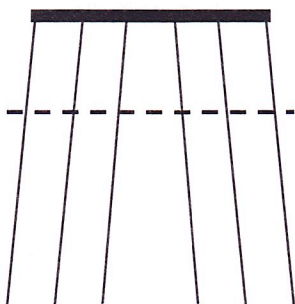
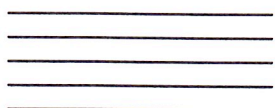
(Draw an "X" to identify finger placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



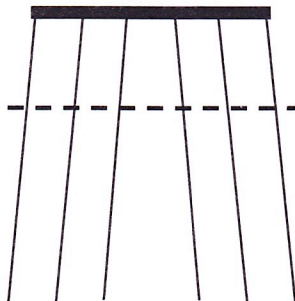
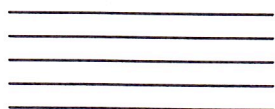
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



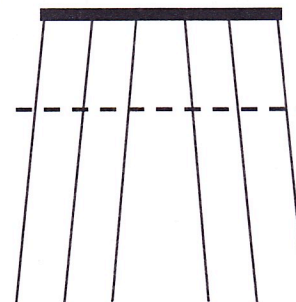
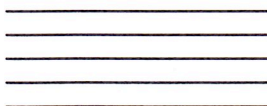
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



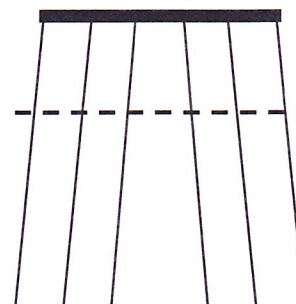
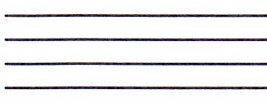
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



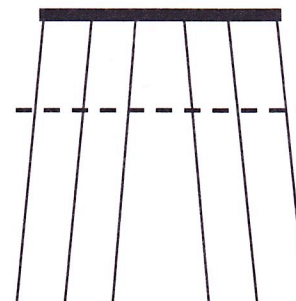
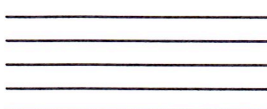
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Name: _____

Period: _____

What I have learned so far...

Note Name: _____

Note Location: _____

(Draw an "X" to identify finger placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____

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Note Location: _____

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Note Location: _____

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Note Name: _____

Note Location: _____

(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Instrumental Warm ups:

1. Long tones:
 - a. V. C. Studies, 1, 2 and 3
 - b. Lips Slurs
2. 12 Scales:
 - a. Major
 - b. Natural Minor
 - c. Harmonic Minor
 - d. Melodic Minor
3. Technique:
 - a. Vibrato Exercises
 - b. Scale/tetra chord passages
 - c. Double tonguing/trill exercises
 - d. String Crossing exercises
4. Other
 - a. Modes
 - b. Building chords
 - c. Interval, listening skills
 - d. Key signatures
 - e. Time signatures
 - f. History

Mariachi Sol Azteca Vocal Warm ups

- Breathing/Sizzle
- Hooting from: G-F#
- Bubble
- Flutter
- AEIOU
- Ahh (Consonants: La, Ma, Na)
- Legato up/Staccato down
- Oo ee Oo Downward
- Sirens

Power Vocals,

Pete Fant Vocal Warm Ups

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 lacking clarity and control. - 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

LITERATURE • 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 are 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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ENSEMBLE PERFORMANCE ASSESSMENT FORM

Ensemble/School _____ Director _____

DIRECTOR'S INSTRUCTIONS: There are no required selections. Total time for set-up, performance, and exit is 30 minutes. Three to four selections may be performed within the 30 minute performance time.			ADJUDICATOR'S INSTRUCTIONS: Please award a numerical score for each category below. Feel free to place a plus (+) or minus (-) in the Category boxes or next to the appropriate sub-category. Comments are to be written on the adjacent page.		
MAIN CATEGORIES	SUB-CATEGORIES (INSTRUMENTAL AND VOCAL)			MAXIMUM SCORE	ASSESSMENT SCORE
INTONATION	Selection 1	Selection 2		15	
	Selection 3	Selection 4			
TONE	Projection	Support	Beauty	15	
	Quality	Vitality	Control		
TECHNIQUE	L/R Hand Positions	Instrument Positions	Posture	15	
MUSIC	Note Accuracy	Quality	Choice	15	
	Variety	Degree of Difficulty			
INTERPRETATION	Expression	Tempo	Dynamics	15	
	Articulation	Phrasing	Text		
	Appropriate to Style/Form				
DICTION	Vowels	Consonants	Spanish	10	
BLEND / BALANCE	Ensemble	Section	Individual	10	
GENERAL EFFECT	Energy	Excitement	Confidence	5	
	Communication	Ensemble Unity			
	deportment	Appearance			
TOTALS:				100	

SCORING/AWARD LEVELS

SUPERIOR	90 - 100
EXCELLENT	80- 89
GOOD	65-79
MERIT	50-64

ADJUDICATOR'S SIGNATURE

MARIACHI FESTIVAL PERFORMANCE ASSESSMENT FORM

Ensemble/School _____ Director _____

ADJUDICATOR'S INSTRUCTIONS:

Please provide helpful comments/recommendations in the appropriate boxes below and ensure that the comments justify the rating. (EX: If a III is awarded in interpretation, please explain how the ensemble may work to improve in that specific category.) It is not necessary to provide comments in each and every category.

CATEGORY COMMENTS (INSTRUMENTAL AND VOCAL)
INTONATION:
TONE:
TECHNIQUE:
MUSIC:
INTERPRETATION:
DICTION:
BLEND / BALANCE:
GENERAL EFFECT:

ADJUDICATOR'S INITIALS

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¡Simplemente Mariachi!
Student Assessment Form

Student Name _____

Date _____

Both instrumental and vocal elements should be assessed with regard to the musical skills indicated below. Circle the number which indicates the current level of performance demonstrated by the student or ensemble. Students may also use this form to assess the performance of other similar ensembles.

	LOW				HIGH
Tone Quality					
Appropriate to Style	1	2	3	4	5
Control (Instrumental)	1	2	3	4	5
Control (Vocal)	1	2	3	4	5
Music Literacy/Technical Accuracy					
Intonation	1	2	3	4	5
Notation	1	2	3	4	5
Rhythm	1	2	3	4	5
Style/Form	1	2	3	4	5
Sight-reading	1	2	3	4	5
Sight-singing	1	2	3	4	5
Musical Symbols	1	2	3	4	5
Terminology/Vocabulary	1	2	3	4	5
Listening/Evaluation	1	2	3	4	5
Relationships to Other Arts	1	2	3	4	5
Relationships Outside the Arts	1	2	3	4	5
Interpretation/Expression					
Tempo	1	2	3	4	5
Dynamics	1	2	3	4	5
Articulations	1	2	3	4	5
Understanding of Lyrics	1	2	3	4	5
Phrasing	1	2	3	4	5

Interpretation/Expression (Continued)

Melodic Improvisation	1	2	3	4	5
Harmonic Improvisation	1	2	3	4	5
Composition	1	2	3	4	5
Arranging	1	2	3	4	5

Blend/Balance

Individual	1	2	3	4	5
Within Group	1	2	3	4	5
Solos	1	2	3	4	5

Posture/Position

Instrument Position	1	2	3	4	5
Left Hand	1	2	3	4	5
String Fingerings, Hand/Finger Positions					
Right Hand	1	2	3	4	5
Trumpet Fingerings, Bowings, Mánicos, Jalón					
Body Posture	1	2	3	4	5
Sitting and Standing					
Uniformity/Consistency	1	2	3	4	5

Diction/Articulation

Attacks	1	2	3	4	5
Releases	1	2	3	4	5
Clarity of Text	1	2	3	4	5

General Effect

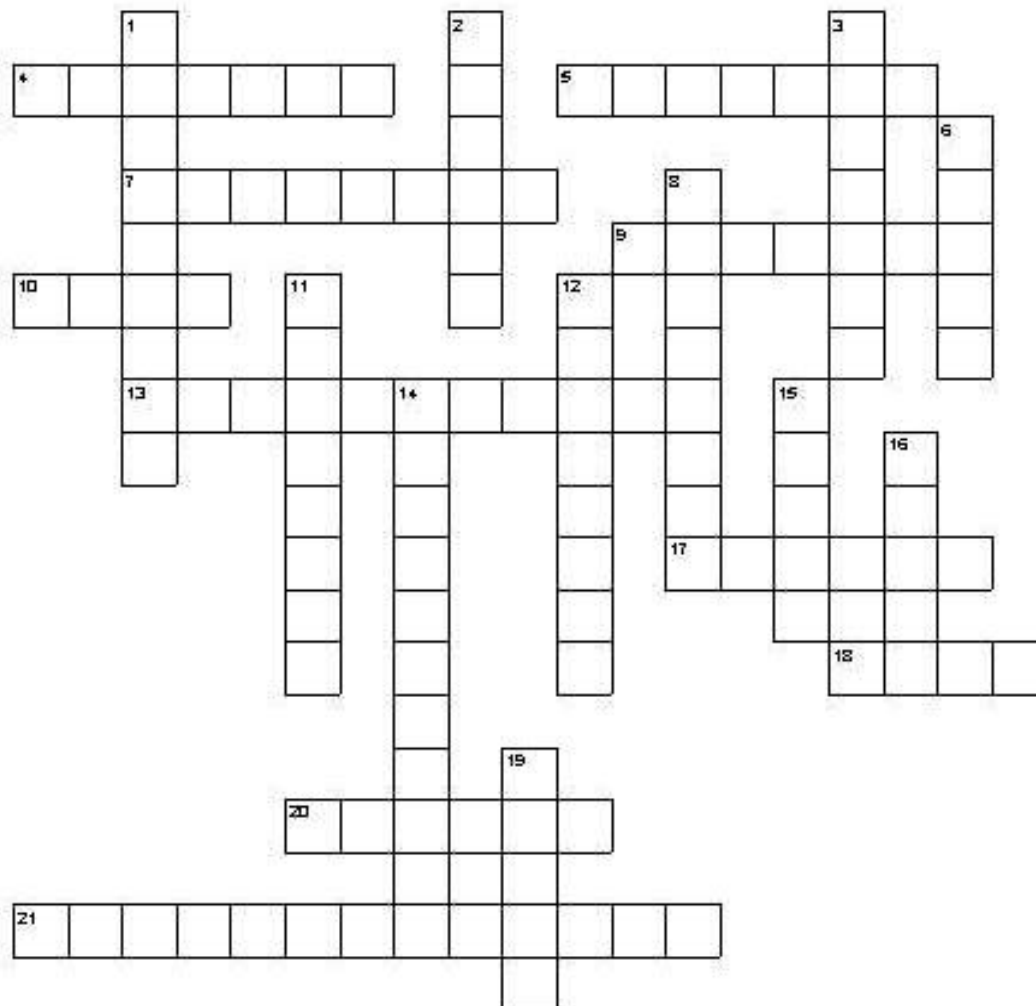
Energy	1	2	3	4	5
Confidence	1	2	3	4	5
Professional Deportment	1	2	3	4	5
Ensemble Skills	1	2	3	4	5

Other

a. _____	1	2	3	4	5
b. _____	1	2	3	4	5

Teacher Comment: _____

Vocabulary



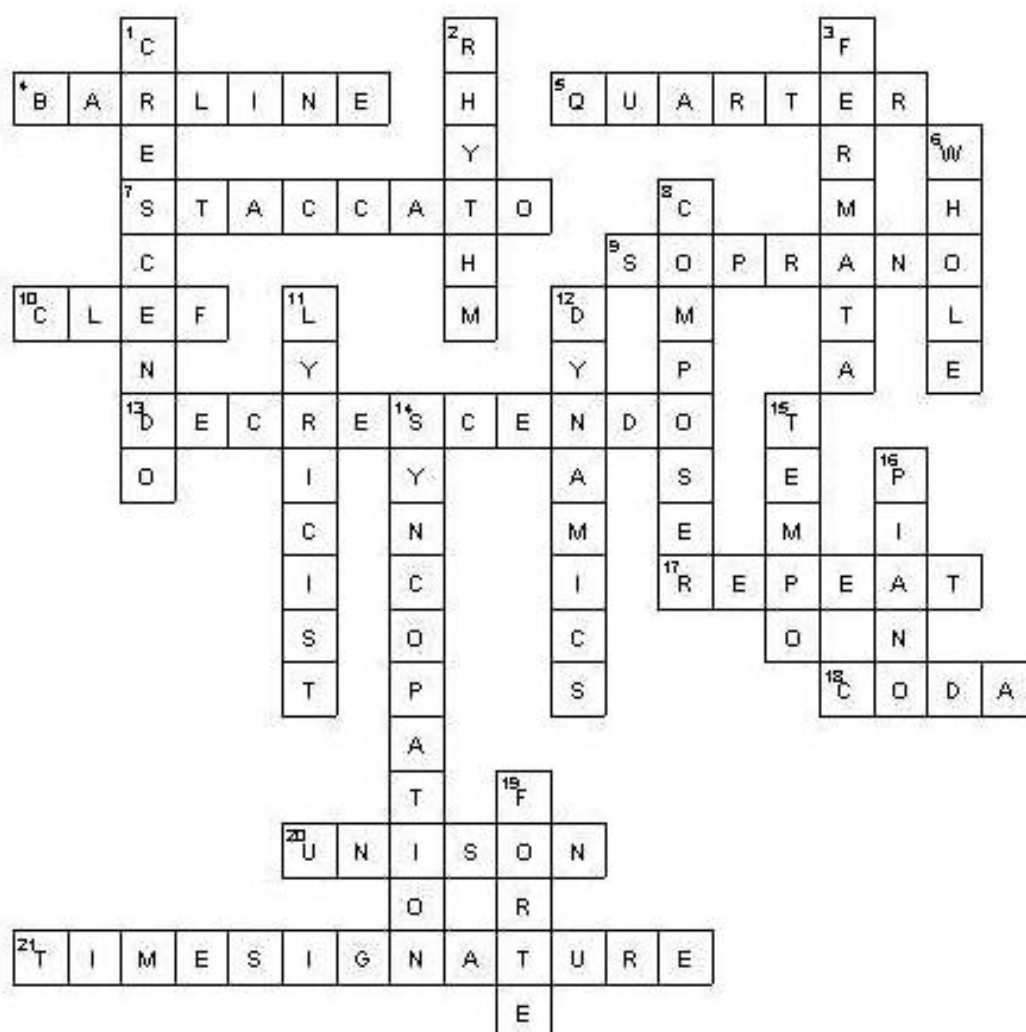
Across

4. The vertical line separating measures
 5. A note that gets one beat in 4/4 time
 7. Short and quick
 9. The highest female voice in four part music
 10. Treble or bass
 13. Get softer
 17. Two lines with two dots placed vertically in front of them
 18. An added ending
 20. All sing together the same melody
 21. Indicates how many beats per measure and which note gets one beat

Down

1. Get louder
 2. The organization of sound
 3. The symbol that means to hold
 6. a note that gets 4 beats in 4/4 time
 8. One who writes music
 11. One who writes the text or words of a song
 12. The degrees of soft and loud
 14. The accent falls on the weak beat
 15. The speed of a composition
 16. soft
 19. Loud

Vocabulary



Across

4. The vertical line separating measures
5. A note that gets one beat in 4/4 time
7. Short and quick
9. The highest female voice in four part music
10. Treble or bass
13. Get softer
17. Two lines with two dots placed vertically in front of them
18. An added ending
20. All sing together the same melody
21. Indicates how many beats per measure and which note gets one beat

Down

1. Get louder
2. The organization of sound
3. The symbol that means to hold
6. a note that gets 4 beats in 4/4 time
8. One who writes music
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14. The accent falls on the weak beat
15. The speed of a composition
16. soft
19. Loud

Rhythmic Equations

Combine all note and rest values to complete the rhythmic equations provided.

Examples: $\text{♪} + \text{♪} = 3$
 $\text{♩} + \text{♩} = 6$

45. $\text{♪} + \text{♩} =$

53. $\text{♩} + \text{♪} + \text{♪} + \text{♩} =$

46. $\text{♩} + \text{♪} =$

54. $\text{♪} + \text{♩} + \text{♪} + \text{♪} =$

47. $\text{♪} + \text{♪} + \text{♪} =$

55. $\text{♩} + \text{♪} + \text{♪} =$

48. $\text{♩} + \text{♪} + \text{♩} =$

56. $\text{♩} + \text{♪} + \text{♩} =$

49. $\text{♩} + \text{♪} + \text{♪} =$

57. $\text{♩} + \text{♪} + \text{♪} + \text{♪} =$

50. $\text{♩} + \text{♩} + \text{♪} =$

58. $\text{♩} + \text{♪} + \text{♪} + \text{♩} =$

51. $\text{♪} + \text{♪} + \text{♩} =$

59. $\text{♩} + \text{♩} + \text{♪} + \text{♪} =$

52. $\text{♩} + \text{♩} + \text{♪} =$

60. $\text{♪} + \text{♩} + \text{♪} + \text{♪} =$

Musical Words - Mixed Clefs

Each group of notes spells a word.
Write the word that each group spells.

Example

C A F E

135.

— — — —

136.

— — — —

137.

— — — —

138.

— — — —

139.

— — — —

140.

— — — —

141.

— — — —

142.

— — — —

143.

— — — —

144.

— — — —

145.

— — — —

146.

— — — —

147.

— — — —

148.

— — — —

149.

— — — —

150.

— — — —

GLOSSARY – Rev 2018

Abanico: Fan, hanging from the neck with a black ribbon; right hand fanning of the strings used by the armonia.

Acorde: Chord

Adorno: A musical embellishment played by the violins and trumpets.

Al bajón: Literally, on the down beat

Aletón: Literally, large wings; refers to the large flap that can be sewn on the side of the pant legs on the traje de charro; it can remain plain or have agreca sewn on to it.

A livito: Slower and freely; ad libitum

Apagón: A manico of the right hand across the strings of the guitar or vihuela in such a way that no distinct pitches are heard; used primarily in the huapangos and borrowed from joropo; also called tapón and tope.

Apoyadura: (appoggiatura) this denotes a lower neighbor grace note; the apoyadura is more commonly used in the sones than any other music form and sometimes it may be accented.

Armonia: Rhythm section of the mariachi ensemble including guitar, vihuela, harp and guitarrón

Arqueos: Bowings

Arracadas: Earrings, pendant gold-filigree metal.

Arrastrar el arco: (arco arrastrado) literally, drag the bow; back phrasing of the bow.

Bajo(s): In the singular, generally means the guitarrón or a bass instrument; the plural refers to the bass notes.

Barra: The bar in the measure.

Bemol: Flatted note such as Ab (La bemol).

Blanca: A half note.

Bola: Literally, the ball. Musically, the coda sign.

Bolero: A musical form in 4/4, usually in a major key or ending in a major key. The ostinato pattern in the bajos of this form falls usually on the 1st, 3rd and 4th beats while the guitar and vihuela play a repeated even eighth-note downstrum pattern.

Botín(es): Charro boots with low-cut uppers; also called botas de charro.

Botonadura: Literally, set of buttons; the silver or chrome plated buttons are worn along the outside of the pant legs; a set of botonadura also includes the broche and special button for the sleeves also called plata.

Caballito: Little horse, a manico technique used in sones Jaliscienses that is a repetition of three strums, two down and one up, with an accent on the second strum giving it a “galloping effect”

Cabeza: Literally, head. In written music, as in recording sessions, refers to the "top" of the music.

Cachirulo: A large haircomb placed towards the back of the head.

Cadenas: Chains, gold metal and long, worn around the collar.

Calderón: Fermata

Calzado: Shoe, white leather.

Canto: Literally, song. Includes all the sung verses of the song.

Cerrucho: Literally a saw, legato notes employing the bow for each note

Cinto pitiado: Braided belt worn with the charro suit (this belt is handmade and very expensive)

Compás: Full measure

Con puntillo: Literally, with a point, the dotted note (example: a negra con puntillo is a dotted quarter note).

Contratiempo: Literally, against time; counter rhythms; that is distinct characteristic sound in the sones, but also in most tradition forms in Mexican music.

Corchea: Eighth note

Coro: Chorus

Corrida: Literally, running too fast.

Corrido: A musical form similar to a ballad, where there is no refrain in the lyrics. In Mexican music, the majority of corridos are in 3/4 time, but there are many in 4/4.

Crescendo: Increasing loudness

Cuerda(s): The melodic parts (1a, 2a, 3a) the strings on an instrument.

Danzón: Similar to a fast bolero as the ostinato bass pitches and the meter are the same. The difference is essentially in the armonía, which accents the 1, 4, and 7 of the eight strokes of the mánico in the danzón.

Deaccelerando: Decreasing in loudness.

De cajón: Literally, ordinary: the standard embellishments and endings for music form.

Débil: Literally, weak. Pianissimo.

del Principio: Literally, from the beginning.

Disminuido: Diminished.

Do: the key or the note "C".

Doble Barra: the double bar.

Doble Corchea: the sixteenth-note. Also called semicorchea.

Ebilla: Belt buckle

Entrada: Literally, entrance. The beginning instrumental section of a song.

Escala: A scale, scale-run

Estrillo: Refrain.

Fa: Key of "F" or the note "F"

Falsete: Falsetto; a vocal technique.

Folklórico: Related to music and dance of Mexico.

Fuerte: Forte, indicated by f.

Fusa: Thirty second note

Golpes: Literally, blows or strikes; staccato at the frog of the bow, usually all-down-bow; then crisp strum pattern on the guitar instruments used in the sones.

Greca: A type of design sewn on the aletón or on the side of the pant legs; made of suede; it can be worn with or without botonadura.

Huapango: A son Huasteco. A 6/8 borrowed form. See son huasteco.

Intermedio: The instrumental music played between cantos, usually the same variation of the entrada; literally intermission.

Introducción: Introduction.

Jalón: Literally, pull; the right hand pulling technique of playing the guitarrón.

Jarabe: Literally, syrup. A traditional dance from that is like a popurri (medley) of instrumental sections of different regional sones, each section usually is in different meter than the preceding section.

Joropo: A borrowed form from Venezuela which has become very popular in the mariachi repertory. Fast 3/4 or 6/8 meter using apagones or tapones.

La: Key of “A” or the note “A”

Ligado, ligadura: Slurred.

Liso: Plain, as in “plain black uniform,” traje liso negro.

Mánicos: The different strum patterns on the vihuela or guitar.

Mayor: The major key; a major or whole step.

Menor: The minor key; a minor or half step.

Mi: Key of “E” or the note “E.”

Moño: Literally, topknot the “tie” used around the shirt collar with the charro suit.

Motas: Ready-to-wear collar ties; not made of the same material as the moño, and usually has three balls hanging from the knot; also called motitas and gargantillas.

Música: Music, written music; the intermedio music.

Natural: Natural

Negra: Literally, black. The quarter note.

Obertura: Overture.

Octava: Octave

Pajero: Literally, even mánico used in sones Jaliscienses that simply up and down strums with no accents.

Pa’rriba, pa’bajo: Literally, up and down; another name for the manico pajero; it is understood amongst the vihuela players that variation of this strum is to start up on the strong beat, and this stroke is called “pa’rriba” (up).

Pasodoble: A musical form. Fanfare music that is usually loud and traditionally played at the bullfights. There is almost always a trumpet solo section, and the pasodoble is in duple meter.

Pauta: The five line staff. Also called pentagrama.

Peinado: The hairdo. Consists of two braids intertwined with ribbons, the same color as the rebozo; they cross at the nape and are tied at the crown with the leftover ribbon. Single and engaged women place a small bouquet of flowers on the left side of their head and married women wear flowers on the right side; a large haircomb called a cachirulo is placed towards the back of the head.

Picado: Staccato bowing at the frog of the bow, usually all down-bow; the staccato tonguing technique for the trumpets, which is very characteristic of the mariachi trumpet style.

Popurri: Medley.

Primera: Literally, first; in music theory the first melodic line in the instruments or the voice.

Primera Casilla: The first ending.

Primera posición: First position; in order to get a loud sound from violins, most sones are played in the first position as much as possible.

Quedado, quedadito: A rubato technique that avoids melodic accents on the beat, or the off beat.

Ranchera: a musical style in 2/4, 3/4, or 4/4. Usually in a major key. The ranchera is also a feeling. The types of rancheras are: the Ranchera Corrido or Polka in 2/4; the Ranchera Valseada in 3/4; and,

the Ranchera Romántica in 4/4. There is always an *entrada*, *canto*, *intermedio*, *canto*, and depending on the type of ranchera, a *de cajón* ending.

Re: Key of “D” or the note “D.”

Redoble: A *manico* technique used in *sones*; the *armonia* plays two down strums and one up strum twice within the same measure.

Redonda: Whole note.

Remate: Literally, to top or to end; also called *remache* or *adorno de cajón*; that occurs at the end of the phrase, to connect the phrases, and at the end of the *entrada*.

Ritmo: Rhythm; also *ritmo* is a tempo.

Saltear el arco: Ricochet bowing

Segunda: Literally, second; in music theory, the second melodic line is in harmonization with the *primera*; the *segunda* line, traditionally is in parallel motion to the *primera* when there is also a *tercera* and can move contrary to the *primera* when there are only two parts.

Segunda Casilla: Second ending.

Segunda posición: Second position.

Sencilla: Literally, simple or simply. It means that the music in the song will be played without repeats.

Si: Key of “B” or the note “B.”

Sobón: Slur or portamento; this technique is used minimally in the *sones*, and regularly in the *ranchera lenta* (*romántica*), *ranchera valsada* and *bolero*.

Sol: Key of “G” or the note “G.”

Solfego: Solfège

Sombrero: Hat. White hat woven of fine palm, with a thin black cotton trim on the crown; and four ties.

Son: A generic from identifying a regional sound music. The sound is usually a very traditional instrumental, vocal or danced piece.

Son Abajeño: A son from “abajo”, or below, generally referring to the *Tierra Caliente* region just below Jalisco. The meter and form are similar to that of the son Jalisciense.

Son Huasteco: A 6/8 with *sesquialtera* (*hemíola*) rhythmic pattern; traditionally, the son huasteco came from the Huasteca region just north of Veracruz and further along the Gulf of Mexico; a distinct characteristic of the son huasteco or Huapangos, is the falsetto jumps in the vocal technique.

Son Jalisciense: A 12/8 rhythmical pattern with *sesquialtera* (*hemíola*) and *contratiempos* in the melody and *manicos*; the son jalisciense is from the State of Jalisco, making it very much a part of the traditional repertory of the mariachi; there is usually an *entrada*, *verso*, *coro* (either *responsorial* or separated refrain) a third section of music with new verses and a shortened version of the *entrada* to finish; there are also *sones Jaliscienses* that do not fit the 12/8 pattern, that technically and musically are very difficult to play; these are some of the oldest *sones* in the repertory.

Son Jarocho: From the State of Veracruz, *jarocho* means “brisk” which describes the music and dance of this tradition the vocal timbre is the high but does not use the falsetto technique of the Huapango; although, since the two areas are close in proximity, they are known to borrow or exchange repertory.

Soplar: Literally, the verb “to blow”; in mariachi terminology, to prompt someone with the lyrics of a song.

Sostenido: Sharpened note, such as F# (*Fa sostenido*).

Teoría: Theory

Tercera: Literally, third. In music theory, the melodic line that is in harmonization with the *primera* and *segunda*. The *tercera* part can become the *segunda* when there are only two parts being played.

Tercera posición: Third position.

Tono: The key (of a song).

Traje: Suit.

Traje de Campero: A suit that uses bone buttons on the sleeves and chest.

Traje de Charro: Charro suit, or mariachi suit.

Traje Chinaco: A suit with wide bell-bottom pant legs, cut from the shin down where a piece of bright colored cloth is sewn in.

Triple Corchea: Thirty-second note.

Vals: Waltz; also one of the 3/4 forms of the ranchera.

Verso: Verse.

Voz fingida: Literally, faked voice, head tone.

Gritos

Puro Mariachi: All about mariachi

Sí Señor! Yes Sir

Échale Go for it_____ (violines, muchachos, chiquitito etc.)

Eso! Awesome!

Cántale bonito: Sing it pretty!

Ándale/Dále: Let's go!

Que se oiga hasta Jalisco: Let it be heard in Jalisco

Cántabile como tú sabes: Do your thing!

Con ganas muchachos: Give it your all, guys!

Aríba las chivas: GO CHIVAS!!!! (Soccer team from Guadalajara)

Que se óiga hasta Jalisco: Loud so Jalisco can hear

Viva el mariachi! Go Mariachi

Ay, amor: Oh, love!

Pobrecita(o): Poor you

No te rajes: Don't give up!

Esos gritos: Gritos, please!

Exclamations:

Ay ja ja hay

Juya

Ajaa

Ay

Whistles

Stomps