

José Hernández

Mariachi Academy

Beginning Educator Support and
Training (B.E.S.T.) Program



Mariachi Heritage Society
Dedicada a la herencia musical de Mexico

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WELCOME TO THE JOSÉ HERNÁNDEZ MARIACHI ACADEMY

*The **José Hernández Mariachi Academy** is an after-school program being offered in the Santa Ana Unified School District and taught by mariachi artists who possess the requisite teaching skills and the desire to work with children to further promote this vibrant art form.*

The **Academy** is built on the four (4) pillars that are the hallmarks of the Learning and Innovations Skills of the 21st Century Student Outcomes and Support Systems – **Critical Thinking, Communication, Collaboration and Creativity**. The Mariachi Heritage Society, a 501(c)(3) nonprofit agency, and provider of the **Academy** program, operates with the understanding that mariachi music is the bridge to instill the identity of a harmonious heritage within our children.

The **Academy** not only engages its participants, but the families of the students, the school staff and the community through its **performance-based approach to learning**. This program supports **music literacy** in that it reinforces the same key concepts, skills, and values taught in similar, more traditional, performance-based music courses (e.g. band, orchestra, choir). It will be made accessible to any student who has the interest and desire to participate. The section on the Elements of High Quality Programming below details how the **Academy** curriculum is aligned with the *Visual and Performing Arts Content Standards for California Public Schools*.

1. PROGRAM DESIGN: *Arts and Culture*

A. In addition to focusing on the performance skills articulated in the *Visual and Performing Arts Content Standards for California Public Schools*, the **José Hernández Mariachi Academy** curriculum provides students with an exceptional introductory educational experience that expands their cultural awareness and promotes a lifelong appreciation for music and music-making. Participants will be introduced to music of the mariachi genre through the singing of traditional songs and the playing of instruments inherent to the mariachi ensemble. Those instruments include violin, trumpet, guitar, vihuela and guitarrón.

B. There are countless research-based studies indicating that music-making has a profound impact on children. It taps into multiple skill sets, often simultaneously. “There’s some good neuroscience research that children involved in music have larger growth of neural activity than people not in music training. When you’re a musician and you’re playing an instrument, you have to be using more of your brain,” writes Dr. Eric Rasmussen, chair of the Early Childhood Music Department at the Peabody Preparatory of The Johns Hopkins University. Including a music-making component in the 21st Century Community Learning Centers After-School Enrichment Program will allow for a more comprehensive and diverse offering of alternatives for the SAUSD participants and thus complement the entire program district-wide.

C. The curriculum was proposed and accepted as three (3) separate 12-week mini-courses offered in rotation taught by two educators at each of three (3) intermediate schools simultaneously.

The strategy for this, as opposed to six 6-week rotations which is how other programs will be implemented, is to allow students a longer period of time to develop the cognitive and physical skills required to experience success when learning to play a musical instrument. **The rotation schedule may be found on page 9.**

D. Staffing: During their assigned rotations, each of the three (3) intermediate schools being served will be assigned two (2) teachers – one whose expertise is in violin and trumpet plus another whose expertise is in guitar, vihuela, and guitarrón. A total of six (6) permanent teachers (2 teachers per school x 3 intermediate schools per rotation) plus substitute teachers will be provided.

- Violin and Trumpet Class taught by “Teacher A” at each school
- Guitar, Vihuela, and Guitarrón Class taught by “Teacher B” at each school

So that these learning experiences may be provided to as many students as possible at each school, the following schedule is being implemented

Each of the above classes (Melodia and Armonia) will be provided as a one-hour class each day that will be repeated hourly (back-to-back). A one-hour Voice class will be team-taught each Wednesday from 1:00 PM – 2:00 PM.

At the conclusion of each rotation, a mini-performance will be provided so that students will have the opportunity to “show off” their newly-acquired skills to family members, school staff, school officials, and community members. Award certificates, signed by their teachers and Maestro Hernández, will be provided to each of the student participants at this event.

E. Safe and Appropriate Environment: Safety is paramount. The curriculum focuses on and promotes a teamwork (ensemble) approach where students are encouraged to work, train, and play “as one.” They come to understand that they are better as one group than they are as one person and this helps to build trust that will extend beyond the boundaries of the classroom itself. This collaborative approach also teaches respect: respect for the music, respect for the culture, respect for each other, and respect for oneself.

F. High-Interest Programming: According to the United States Census Bureau State & County QuickFacts website, the city of Santa Ana is 78.2 percent Hispanic or Latino and according to the ProximityOne California School Demographic Profiles website, the Santa Ana Unified School District is 81.5% Hispanic or Latino (of any race). Mariachi music is firmly rooted in the history and culture of Mexico and is regarded as a symbol of Mexican culture. Since it is one of the most extroverted, expressive, and exciting forms of music, a program that focuses on teaching this vibrant, beloved art form will certainly be well-received in this community.

2. ORGANIZATIONAL DESIGN

A. Capacity: Six (6) total staff will serve three (3) intermediate schools (2 teachers per school) during each rotation. Substitutes are also available and will be provided on an as-needed basis.

B. Professional Development: Professional development will be provided by MHS founder, José Hernández, and curriculum consultant, Marcia Neel. Specific professional development activities will include:

- Full-day Teacher Induction Training (B.E.S.T.) provided by Marcia Neel
- Instructional materials and assessment strategies coordinated throughout the year (Refer to: <http://www.musiceducationconsultants.net/mariachi-academy>)
- Clinics and/or performances at each intermediate school provided by José Hernández during all three (3) rotations (9 total clinics/performances)
- Two (2) supervisory teacher observations of each of the six (6) teachers per rotation provided by José Hernández (36 total observations)
- Two (2) supervisory teacher observations of each of the six (6) teachers per year provided by Marcia Neel (12 total observations)

C. Communication/Information Dissemination: José Hernández will bring members of Mariachi Sol de Mexico® to perform at each intermediate school site to encourage the students from that site to participate in the *José Hernández Mariachi Academy* enrichment program. Toward the conclusion of each rotation, each school site will host a concert that would be provided for all of the students participating in the after-school program as well as parents and family, school district officials, school staff, and members of the Santa Ana community. Hernández will present each student with a Certificate of Achievement and recognize each their successful participation in the *Academy* in front of all concert attendees.

D. Volunteers: MHS alumni who have participated in previous programs will visit each class during each of the three (3) rotations as a “Visiting Artist.” They will perform for the students as well as teach sectionals or provide a master class. Many of these MHS alumni have gone on to college and become productive members of their respective communities. MHS visiting artists thus serve to inspire and motivate students by providing a leadership model for participants to emulate. The goal is to provide a vision for students to realize how mariachi may play a significant part in their post-secondary future – perhaps attending college to learn to become a mariachi educator: a growing career field. To further address college- and-career-readiness, MHS hopes to secure visits from members of the Music Department at Santa Ana College at least once per school during each rotation. Prior to their visitations, all volunteers will participate in an orientation session that will serve to describe the program in detail and to review how their participation will enhance college- and-career-readiness goals.

3. PROGRAM EVALUATION

A. The evaluation of this program will be based upon student involvement and achievement. A variety of assessment strategies and performance indicators will be provided for teachers to use to measure student growth. Samples that measure both individual growth as well as ensemble growth have been provided in **Section 3, pp. 9-19**.

B. One of the marks of successful music programs is the intense desire of students to want to become a part of it. As one indicator, MHS will continuously monitor the level of student participation as well as survey those who leave the program to determine the reason for their departure, if appropriate. In addition to recruitment and retention, the level of performance demonstrated by the participants is another indicator of success. MHS will evaluate the results yielded from the various data sources to determine which aspects of the program, if any, may need additional professional development. For example, if students do not perform at the desired levels with regard to vocal performance, we will provide additional training and teaching strategies in this area to assist teachers in delivering this instruction so that better results will be evident in future rotations.

C. The purpose of the site visitations by José Hernández and Marcia Neel is to help teachers implement and practice **UbD** tenets: “backward planning,” designing standards and rubrics (beyond those already provided), and improving lessons and assessments through critique, peer review and sharing.

D. Instructor Evaluation: The prime purpose of instructor evaluation is improved performance. Improvement is a continuous process, and the need for it is ongoing. Important to this process is the development of self-evaluation. Each trimester, site visitations and opportunities for professional development will be provided so that all mariachi instructors might continue to hone their teaching skills. In addition, teachers are encouraged to reach out to appropriate school personnel or other Academy personnel for assistance in any facet of the program.

Academy instructors will be assessed using a discipline-specific assessment model. That is to say, mariachi educators will be assessed using music-specific criteria. In each case, educators will receive written feedback on their performance in the classroom to lead toward an eventual process of effective self-evaluation.

4. **RESOURCES PROVIDED: *IT IS THE RESONSIBILITY OF EACH TEACHER TO ENSURE THAT ALL INVENTORY IS ACCOUNTED FOR AT ALL TIMES.***

The resources listed below are being provided as indicated.

A. Instruments

Item	Description: Equipment (Instruments/Storage Units)*	Qty
304291	Jalisco 100 Violin Outfit (Full Size)	30 (10/school)
SPC23459	Bach Student Model Trumpet TR300H2	30 (10/school)
300924	Yamaha Classical Guitar Pkg	30 (10/school)
304713	Cocula Vihuela w/Hard Case	15 (5 /school)
304712	Cocula Guitarron w/Hard Case	15 (5/school)
530473	Violin Storage Rack to secure violins/trumpets	3 (1/school)
530416	Guitar Storage Rack to secure guitars/vihuelas	3 (1/school)
	Tuba Storage Rack to secure guitarrones	3 (1/school)

* Instruments/Storage Units Rotate with the Program and become the property of the SAUSD

B. Supplies and Books

Item	Description: Supplies/Books*	Qty
351887	West Music Guitar Strings: Classical, Medium	60 - 2 sets per guitar
355013	Delgado Vihuela Strings, Medium	30 - 2 sets per vihuela
355208	Delgado Guitarron Strings	15 - 5 sets per gtrrn teacher
352245	Prelude J810 4/4M Violin Strings	30 - 1 set per violin
	Dandrea 1200 Classical Guitar Strap (for Gtr, Vih)	
351018		60 - 1 ea per gtr/vih +15
353123	Levy Guitar Strap, Black	36 - 1 ea per gtrrn +6
353271	Dunlop 9011R Med Finger Pick	90 - 2 ea per gtr/vih
353272	Dunlop 9021R Large Finger Pick	90 - 2 ea per gtr/vih
	Planet Waves 2DBU5 Blue Delrin M/H Picks	
354736	Pk 100	3 - 1 pk per gtr teacher
450316	Blue Juice BJ2 Valve Oil	30 - 10 per rotation
355633	Magic Rosin La Tradicion	30 - 10 per rotation
839200	<i>Simplemente Mariachi</i> , Teacher Edition	9 - 1 each per teacher +3
839202	<i>Simplemente Mariachi</i> , Violin Edition	36 - 12 per rotation
839201	<i>Simplemente Mariachi</i> , Trumpet Edition	36 - 12 per rotation
839203	<i>Simplemente Mariachi</i> , Guitar/Vihuela Edition	54 - 18 per rotation
839204	<i>Simplemente Mariachi</i> , Guitarron Edition	24 - 8 per rotation
839205	<i>Libro Acompañante Musical</i> , Full Score	9 - 1 each per teacher +3
839207	<i>Libro Acompañante Musical</i> , Violin Edition	36 - 12 per rotation
839206	<i>Libro Acompañante Musical</i> , Trumpet Edition	36 - 12 per rotation
	<i>Libro Acompañante Musical</i> , Guitar/Vihuela	
839208	Edition	54 - 18 per rotation
839209	<i>Libro Acompañante Musical</i> , Guitarron Edition	24 - 8 per rotation

Additional Details:

- ***BE SURE THAT YOU GET AN ACCURATE INVENTORY AT THE BEGINNING OF EACH ROTATION! YOU ARE ULTIMATELY RESPONSIBLE FOR ALL OF THESE ITEMS.***
- All Supplies Rotate with the Program. New instructional books are provided for each Rotation
- Plus Sign (+) indicates a few extra items ordered in case of loss or breakage through normal use. Should be divided equally.

5. HIGH-QUALITY PROGRAMMING

A. Linkages to the School Day: The curriculum for each of the twelve-week units also encompasses the ***National Core Arts Standards (NCAS)***, created by the National Coalition for Core Arts Standards (NCCAS) and released in June, 2014. These standards are framed by a definition of artistic literacy that includes “*philosophical foundations and lifelong goals, artistic processes and creative practices, anchor and performance standards that students should attain, and model cornerstone assessments by which they can be measured.*” They grow from four specific artistic processes – **Creating, Performing, Responding, and Connecting** – all of which are also found in the skills, knowledge and abilities articulated in the five (5) strands of the ***Visual and Performing Arts Content Standards for California Public Schools*** released in 2001.

- 1.0 Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music
- 2.0 Creative Expression: Creating, Performing, and Participating in Music
- 3.0 Historical and Cultural Context: Understanding the Historical Contributions and Historical Dimensions of Music
- 4.0 Aesthetic Valuing: Responding to, Analyzing, and Making Judgments About Works of Music
- 5.0 Connections, Relationships, Applications: Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

B. The Four Artistic Processes of the National Core Arts Standards: As referred to just above the National Core Arts Standards grow from **four specific artistic processes**.

The four **Artistic Processes**, consistent across all of the arts disciplines, are considered the cognitive and physical actions by which arts learning and making are realized.

- **CREATING (Cr):** Conceiving and developing new artistic ideas and work.
- **PERFORMING (Pr):** Realizing artistic ideas and work through interpretation and presentation.
- **RESPONDING (Re):** Understanding and evaluating how the arts convey meaning.
- **CONNECTING (Cn):** Relating artistic ideas and work with personal meaning and external context.

Each of these Artistic Processes splits into several **Anchor Standards** that describe the general knowledge and skills that teachers expect students to demonstrate throughout their education in the arts.

STUDENTS WILL:

Create:

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.

Perform:

- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.

Respond:

- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.

Connect:

- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Because this is a music course that is based on developing a number of performance related skills, the Artistic Process of **Performance (Pr)** will be the most prevalent.

Enduring Understandings are used to reinforce big ideas and long-lasting discoveries that will impact students for a lifetime. These Understandings extend beyond all times, cultures, and disciplines and have lasting human importance. In preparing comprehensive units of instruction, teachers should delineate the model components—**Rationales, Key Concepts, and Essential Questions**—that clearly define the concepts, skills, knowledge, and behaviors they want students to discover, experience, and master. Instruction that is rooted in these universal big ideas, will give music educators the freedom to deliver a common curriculum while maintaining their own creativity, autonomy, and skill sets in their goal to meet their identified student needs and interests.

C. The *José Hernández Mariachi Academy* curriculum thus dovetails with that of the SAUSD standards-based music education program already in place during the regular school day. Although this is an afterschool-program, the **Understanding by Design** framework (UbD), co-created by Grant Wiggins and Jay McTighe, serves as the foundation for identifying key concepts, developing instructional objectives and demonstrating an appropriate level of performance standard.

Copies of sample Armonia and Melodia Course syllabi have been posted online. Please refer to these documents for additional teaching strategies.

6. EXPECTATIONS REGARDING APPROPRIATE, PROFESSIONAL DRESS AND GROOMING

Appropriate dress and grooming contribute to a productive learning environment and model positive behavior to the students. Mariachi Academy employees shall maintain professional standards of dress and grooming that demonstrate their high regard for education, present an image consistent with their job responsibilities and assignment, and not endanger the health or safety of fellow employees or students. It is recommended that ties be worn the first week of each rotation. Golf shirts and slacks or something similar is appropriate after the first week. Jeans and t-shirts are not acceptable. Please refer to the **Professional Mariachi** posted online regarding information on hygiene and follow this standard at all times.

You should always:

- Demonstrate honesty and courtesy when dealing with all members of the school community
- Maintain an accurate flow of communication.
- Set high expectations for yourself and your students and actively work to meet those expectations.
- Develop appropriate lesson plans that teach specific objectives, in a sequential manner. The methods materials provided will allow for you to do this efficiently.
- Provide challenging, exciting and fun lessons. Always BE READY to teach the best class you ever.
- Maximize the utilization of instructional time by insuring that students are continuously “on task”.
- Develop a classroom discipline plan that is reasonable and fair. Be consistent in its application.
- Maintain a classroom physical environment that is orderly, clean, and reinforce the goals and expectations you have for your students.
- Be punctual.
- Provide ongoing opportunities for student self-esteem. BE POSITIVE!
If possible, provide incentive awards for perfect attendance, citizenship and academic achievement.
- Seek assistance when you need it. EVERYONE WANTS TO SEE YOU SUCCEED SO REACH OUT!

7. THE TEACHING SCHEDULE

See next page.

TEACHING TEAMS:

1. Liz Mendez (Melodia) and Chuy Hernandez (Armonia): Column 1
2. Oscar Garibay (Melodia) and Santiago Espinoza (Armonia): Column 2
3. Maira Solis (Melodia) and Christian Ortiz (Armonia): Column 3

1-HOUR CLASSES

José Hernández Mariachi Academy

Three 12-Week Rotations

OPTION 2: Provides 6 Teachers serving 480 Students Daily (4-60 more on Wed) at three (3) Intermediate Schools per Rotation						

8. YOUR DAILY ROUTINE

A. Sign in upon arrival. Your Site Coordinator will let you know where the sign-in sheets are located. Report times are:

- 1:30 PM: Beginning of Day (12:30 PM on Wednesday only)
- 2:00 PM Classes on Monday, Tuesday, Thursday and Friday
(1:00 PM Vocal Classes begin on Wednesday)
- 6:00 PM: Classes Conclude
- 6:30 PM: End of Day

B. Once course enrollment has taken place, rosters will be generated for you daily by your Site Coordinator.

1. The teacher overseeing the activity needs to submit a roster of Engage 360° students that will be participating in their activity indicating the days and times of the activity.

2. YOU ARE RESPONSIBLE FOR TAKING ATTENDANCE AT THE BEGINNING OF EACH CLASS. Establish a Procedure for this. Make it fun!

C. Once completed, your attendance rosters will be picked up by your Site Coordinator. More specific attendance procedures will be reviewed by your Site Coordinator.

1. Students **ARE** allowed to arrive late if they were participating in a club activity or in extra tutoring.
2. There are “Snack Procedures” and your Site Coordinator will give you the procedures for this.
3. At the end of each day, do the following:
 - (1) Ensure that the last class has straightened up the room so that it is in the same PERFECT order as it was received by the first class of the day – nice and neat!
 - (2) Meet with your partner teacher to review the plans for the next day. If possible, try to “stay on the same page” so that you may plan a combined rehearsal each Friday.

9. CLASSROOM MANAGEMENT: The Procedural Approach

As an educator, you want to have the year get off to a positive start. Topics to be discussed on the first day of school are extremely important. If a teacher does it right, it sets a great tone for the year. Consistency is KEY!

- Cover the expectations of your students and the **procedures** which will benefit them throughout the trimester. The number one problem encountered by teachers is NOT student discipline, but rather the lack of structures and **procedures**. Classroom management is like an offensive lineman, in that they're only noticed when something goes wrong. Once it is gone, it is difficult to get it back.
- Set **procedures** for everything including entering and exiting the room, taking attendance and how to retrieve and put away instruments and materials. Learning and creativity should be free-flowing, but behavior needs to be directed with **procedures**.
- When dealing with disciplinary matters, have rules, but not too many. Make the punishment fit the behavior, not your level of frustration. Handle discipline discreetly and learn what to overlook. Do not get drawn into "power struggles" with kids. Handle as much as you can on your own without it allowing it to take away from learning
- Greet students at the door. It might be the only greeting they'll get all day. Students appreciate and respond to environments where they feel welcome. Students who feel more welcome are more likely to "buy" what you're "selling." By greeting kids at the door, you might also see potential problems--problems from the cafeteria, a previous class, in the gym, home, etc. Recognize a *potential* problem BEFORE it becomes an *actual* problem.
- Try catching students being good. Teachers are trained to recognize problems, diagnose the cause and respond accordingly. Why not try these things on positive behaviors. When you observe positive behaviors, reward them.
- Use proximity as an ally. Without a seating chart, "problem" students will gravitate to the back of the classroom. Even with assigned seats, problems tend to arise in the back of the room. MOVE AROUND. Get to the back of the room or that's where the problems will be. Use what works for you without the "teacher eye" or verbal reprimand. Move problems up front or simply rotate the rows as part of your regular **procedure**.
- When problems are encountered, don't escalate them. Don't ask a question you aren't prepared to hear the answer to. We've all been there. Questions like: "How many times do I have to tell you?" These provoke defensiveness and create power struggles. Yelling and screaming isn't the answer either. Eventually, students know it's coming. They'll tune you out and ride out the storm.
- If you do run into a severe issue with a student, be sure to visit with your direct supervisor about the problem and seek out assistance for how to deal with it. They are there to help you!

- Avoid “down time” in which students have nothing to do. This usually occurs at the end of the period once materials and instruments have been put back in order. This can also happen when rehearsing one part of the class while the others are “sitting and waiting” for instruction. ALWAYS provide students who are “at rest” with a task while you are rehearsing another section. They can be counting rhythms aloud, air playing their instrument or humming their part – which also helps establish part independence.

Some strategies to avoid “down time.”

- Ticket out the Door
Toward the end of the class, pass out a half-sheet of paper and ask students to write about one concept they learned “today” and two questions they have that need to be answered. This exercise can be used as an effective way to check for understanding.
- Note to a Friend
After presenting a new concept or idea, ask students to write a note to a friend explaining in detail what they have just learned. They should write as if they are teaching this concept to their friend.
- D.E.A.R. time
Drop Everything And Read. There are materials that you may want to provide students about mariachi and/or mariachi performers and this would be a good time for them to read these items.

Get them busy, keep them busy, keep your sanity.

THE MOST IMPORTANT THING TO REMEMBER IS THAT THIS IS A PERFORMANCE-BASED CLASS SO KEEP THE STUDENTS ENGAGED IN MUSIC-MAKING!

Helpful Hints for Classroom Procedures (AKA *Marcia's Expectations*)

1. Students enter quickly and quietly and report to their seat.
2. Attendance is taken quickly and quietly. Use a hand in the air--hum/number system as soon as the bell rings
3. Students are dismissed by row to retrieve their instruments and materials and return to their seat.
4. Students put their music in rehearsal order as indicated by the detailed lesson plan which should have been put on the board in the same place each day (Your plan should not only indicate which selections you will rehearse but which pages and what will be rehearsed--i.e. dynamics, diction, etc. Listening examples/lessons can be implemented here.
5. Begin warm-ups and, if possible, ensure that there is relevance to the music you will be rehearsing that day.
6. Try to make strides in at least three (3) pieces of music each day. The more you expect, the better. This does not refer to the level of difficulty of the music, but rather to achievement of musical aspects within each piece.
7. At the end of the period, do two (2) things.
 - a. Review musical accomplishments by asking the students a question like, "What improvements did we make today?" Be sure to praise them for these achievements!
 - b. Articulate what needs be worked on "tomorrow."
8. Make relevant announcements. Always make announcements at the END of class – **NEVER** at the beginning
9. Have students put away their instruments and materials within a reasonable amount of time before dismissal.
10. Students remain IN THEIR SEATS until dismissal.

Analogy of the music teacher's job. . .the Professional Attitude

It is best for music educators to work with students in a business-like, professional manner. As a result, students perceive that they have a job to do. It is somewhat like running a very large company. You are the president/CEO and each of the sections is a department which must be provided the tools and motivation to operate well within the organization in order for the company to function at its very best and make a profit (the musical performance). The individuals within the section thus have the responsibility of working at their best so that their department is the best it can be. All of this should be accomplished while having an enjoyable rehearsal with high expectations.

How To Create An Effective Music Lesson Plan

An important part of teaching is creating a proper lesson plan for your students so that they can get the best out of each and every lesson they take with you. Of course, your lesson plan will be centered around each individual students needs and goals, so you should keep this in mind when you are putting together materials.

Below I will describe a basic lesson plan that you can follow when conducting your lessons. This caters more to the hour lesson format as opposed to half hour lessons. I always find half hour lessons tend to feel rushed and reserve shorter lessons for young children.

Basic One-Hour Lesson Plan

Chat/Hello	5 Min.
Warm-Up	5 Min.
Review	10 Min.
New Material	25 Min
Improvisation	10 Min
Questions/Good-bye	5 Min

Now these are just generic guidelines to stick by. Depending on how much a student practiced or how many questions they have, reviewing the prior weeks material could

take longer. If the student has not learned any scales, or you are not working on improvisation skills, you can skip that part and have more time for new materials. This is a great guideline for most music lessons.

The First Lesson

The first lesson is the most important lesson of all. It sets the tone for future lessons and can make or break someone's enthusiasm for learning. When it comes to a musical instrument, the goal is getting the student to play something they know as soon as possible.

For example, if you have an older adult coming in to learn to play guitar, teaching them *Mary Had A Little Lamb* might not be the best place to start. You could try teaching them the bassline to songs like Queen's *Another One Bites The Dust* or to Deep Purple's *Smoke On The Water*. A teenage girl might be happier strumming along to the bass line to a Taylor Swift song.

Getting the student excited about playing guitar and making them feel confident in their ability to actually play the guitar makes all the difference. Remember, every student that comes through your door is going to think that they are the worst guitar player in the world. Create lessons plans that allows your students to feel like they are accomplishing something every week.

Keep In Mind Your Student's Abilities

When planning your students lessons, make sure to take into account the student's current abilities. Say for instance, you want to teach a student to play *Wild Thing* on the guitar, or sing Joan Jett's *I Love Rock and Roll*, or play Mozart on the piano. What skills does your student need to have in order to start and understand the new material. If they are missing any, you need to fill in the blanks before trying that piece.

Throwing material at a student that is way above their level will only discourage them. Some students like big challenges, but creating lots of small successes is the best approach to keeping your students interested in learning and excited about coming to lessons.

16 Do Not Overload Your Students

You do not have to have your student rocking out like Jimi Hendrix, composing like Bach, or singing like Janis Joplin after their first lesson. Take your time and never overload a student with too much new material. Some students are too bashful to say that what you are giving them is too much. One of the top reasons students quit lessons is because they feel overwhelmed by the material.

Remember, a lot of students have busy lifestyles and as much as we would like our students to practice every day, most may only get to practice 2 or 3 times a week. It is better to have your students focus on learning and mastering one or two different techniques than tackling 4 or 5 different songs or licks. This keeps your students focused on what they really need to learn and accomplish.

Give Students Goals

After each lesson, give your students goals to aim towards during the week as they are practicing. When students have something to aim for, they can focus better during their practice time. Just telling a student to practice a song or learn a chord or melody really is not enough.

For example, when I work with my guitar students, we will often work with a metronome to measure speed. Each week we will take a look at their speed. After going through the exercises, we then selected a fast speed to aim towards at their following lesson.

Keep It Fun

You do not have to be a drill sergeant. Keeping your lessons fun is an important part of being a teacher. Get to know your students and don't be afraid to introduce appropriate humor. You may find that students like coming to lessons just to hang out with you.

ENGAGE 360°



SAUSD

STANDARD OPERATING PROCEDURES 2015

All SAUD Procedures have been posted online separately at:
<http://www.musiceducationconsultants.net/mariachi-academy>