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Enharmonics

A# / Bb
 C# / Db
 D# / Eb

Enharmonics

E# / F
 F# / Gb
 G# / Ab

Violin Fingering Charts

First Position

String	0	L1	1	L2	H2	3	H3/L4	4
E String	0	L1	1	L2	H2	3	H3/L4	4
A String	0	L1	1	L2	H2	3	H3/L4	4
D String	0	L1	1	L2	H2	3	H3/L4	4
G String	0	L1	1	L2	H2	3	H3/L4	4

Third Position

String	1	L2	2	L3	H3	4
E String	1	L2	2	L3	H3	4
A String	1	L2	2	L3	H3	4
D String	1	L2	2	L3	H3	4
G String	1	L2	2	L3	H3	4

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 F* F# - Gb

9

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

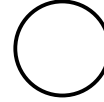
* This note is not taught in *¡Simplemente Mariachi!* Book 1.

KEY OF RE



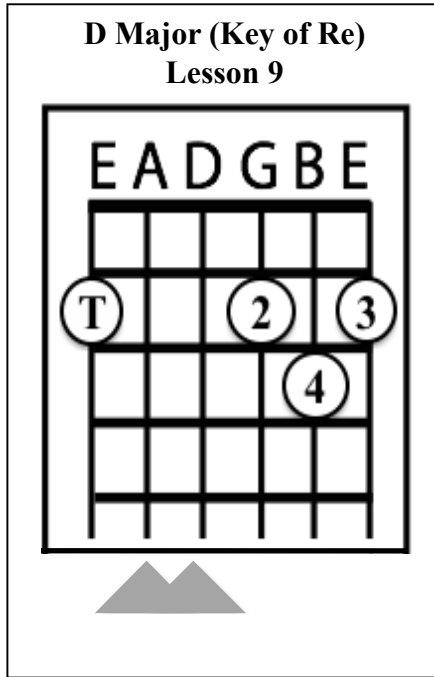
= Play Open String

GUITAR

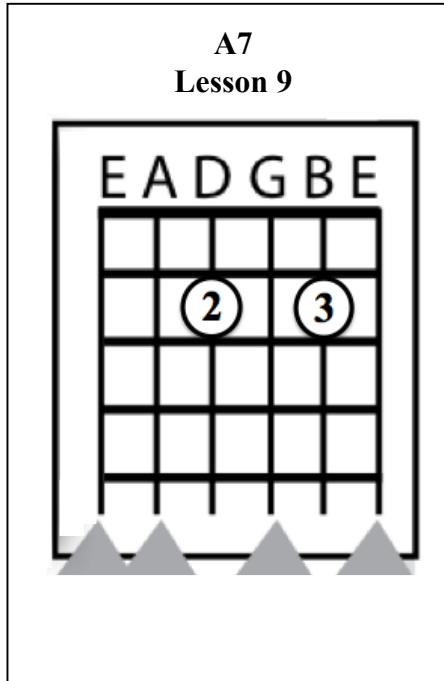


= Press Down Firmly

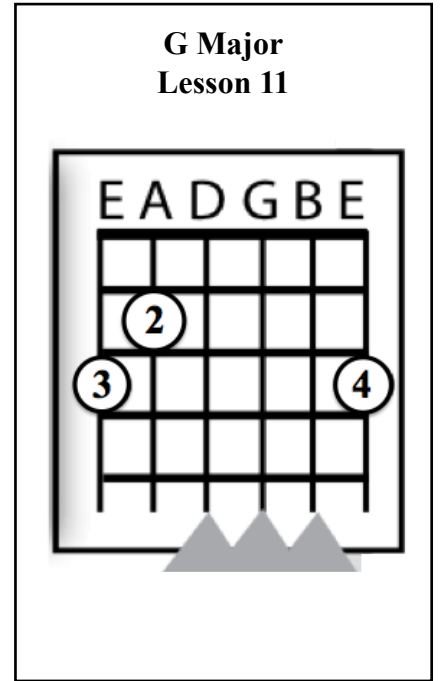
Primera



Segunda



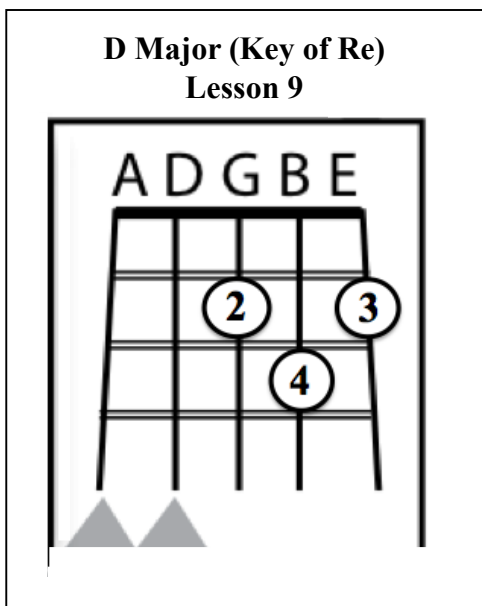
Tercera



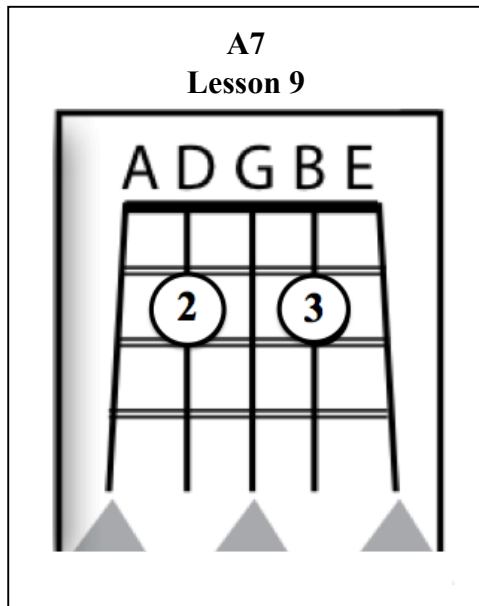
*Only use "T" if hand is large enough.
If not, do not play E String

VIHUELA

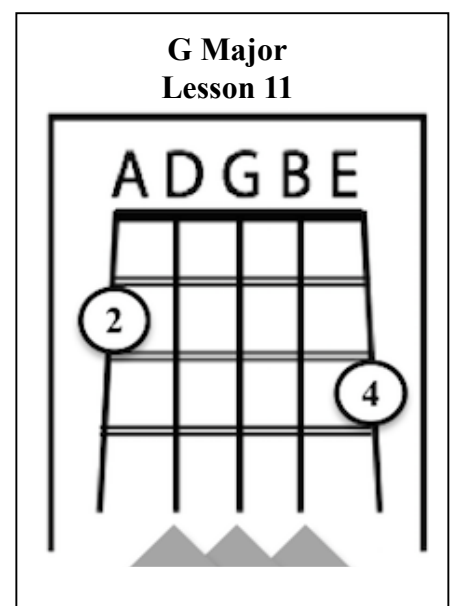
Primera

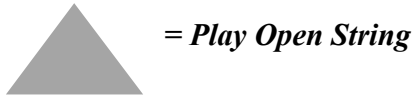


Segunda



Tercera



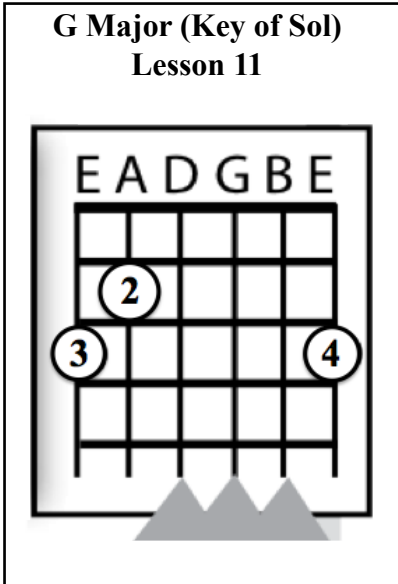


KEY OF SOL

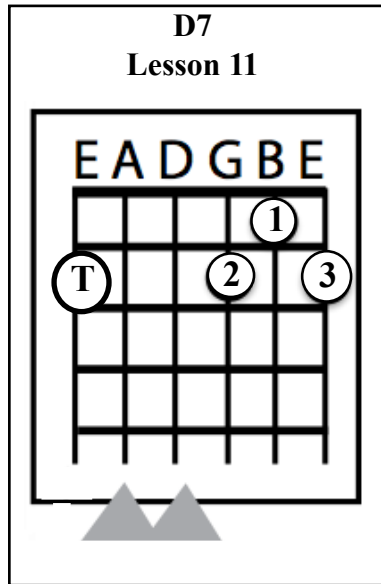


GUITAR

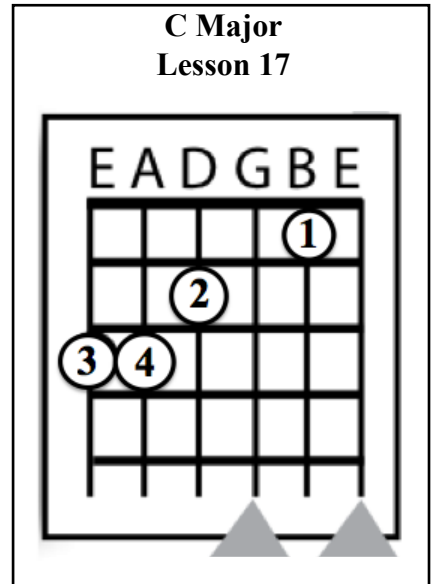
Primera



Segunda

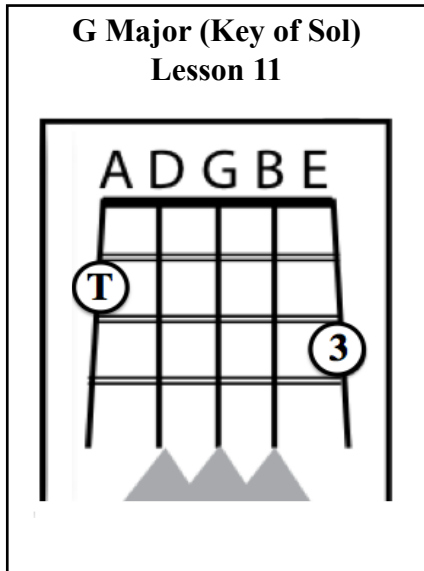


Tercera

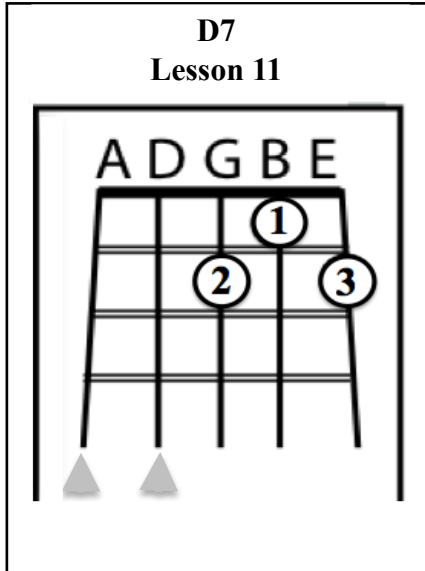


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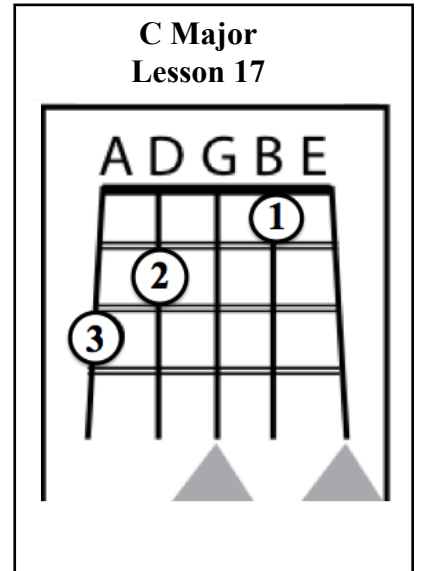
Primera



Segunda



Tercera



KEY OF DO

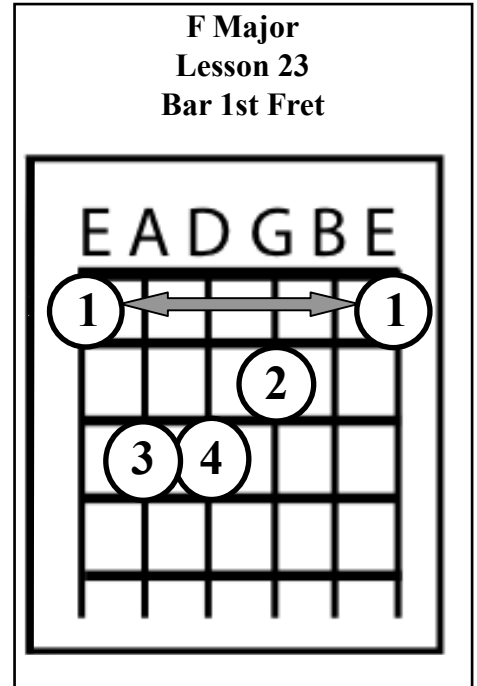
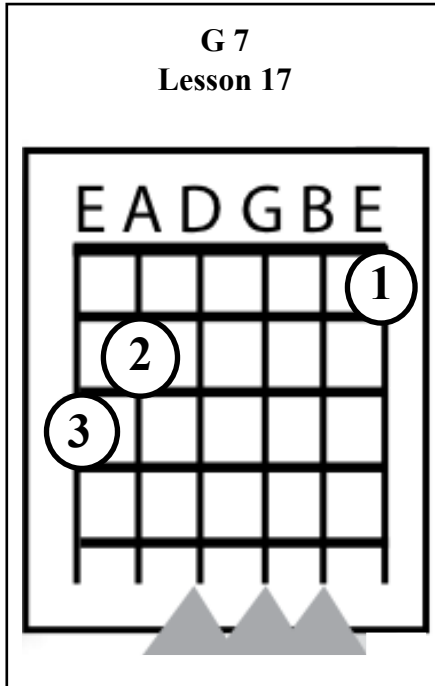
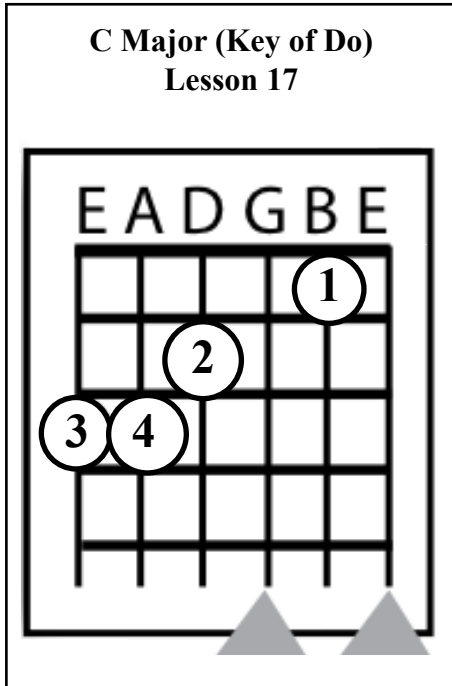


GUITAR

Primera

Segunda

Tercera

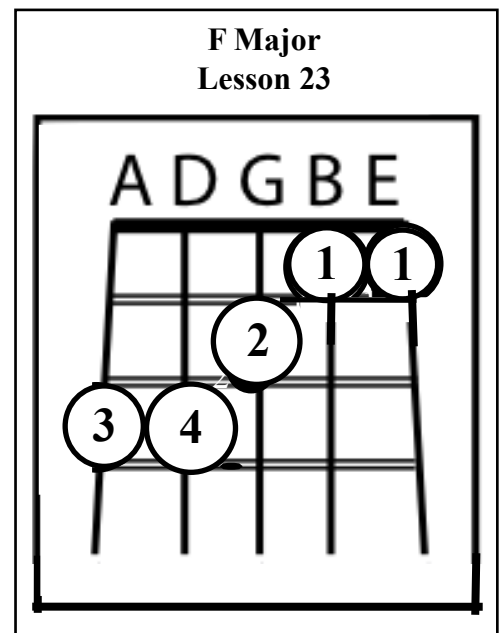
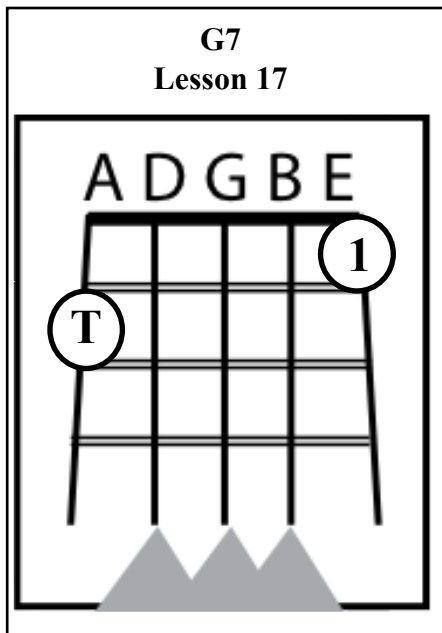
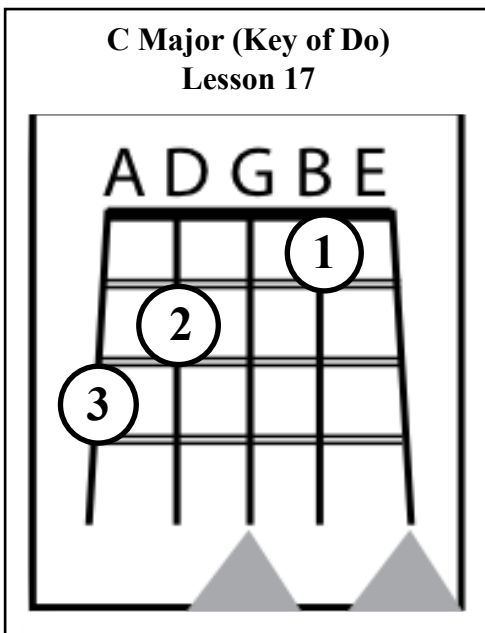


VIHUELA

Primera

Segunda

Tercera



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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.

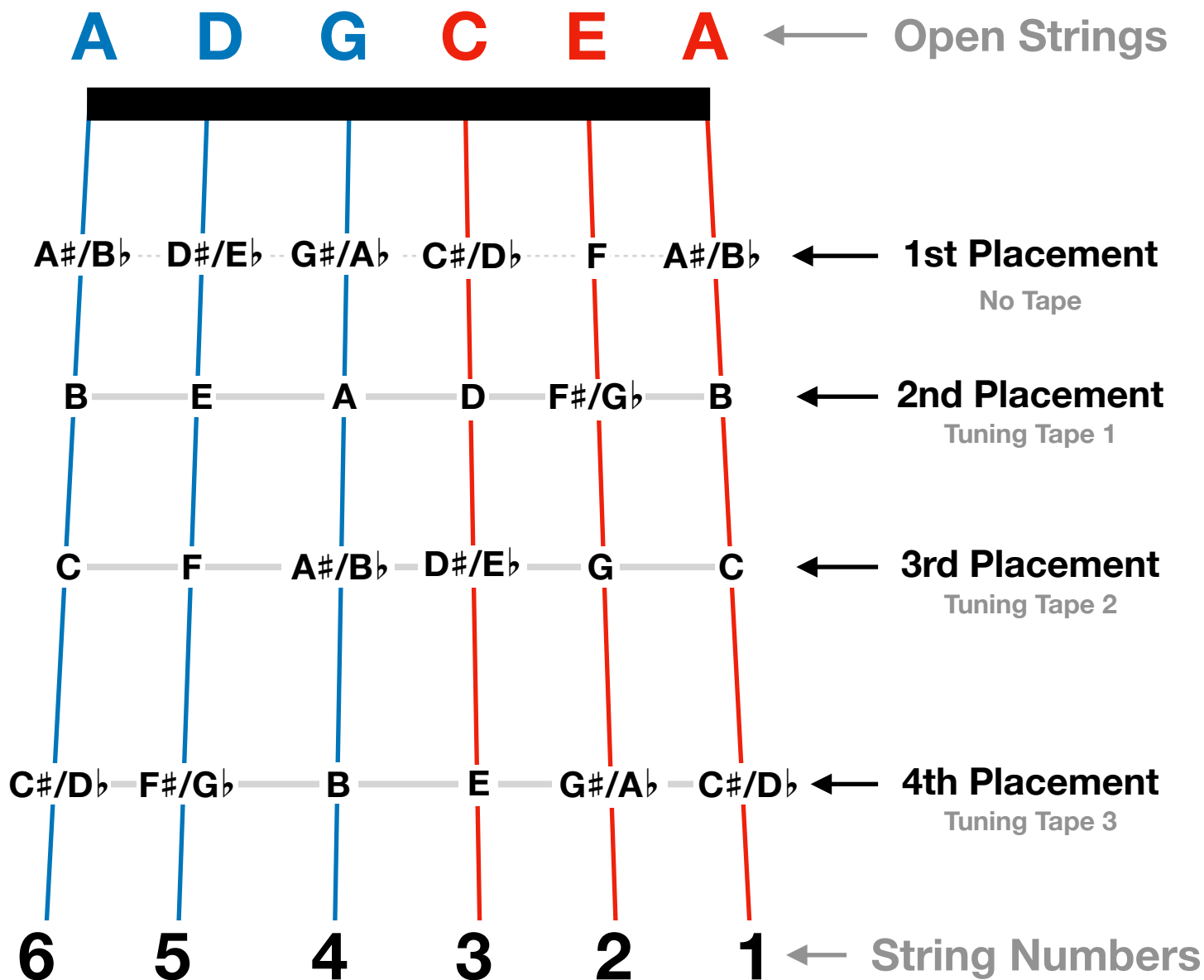
Guitar

	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												

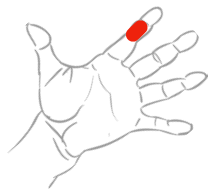
Guitarron Fingerboard

Pitch Diagram

Yvette Sital
Mariachi Director
Harney Middle School
Las Vegas, NV
sitaly@nv.ccsd.net



Left Hand



For most notes, use the **tip of your fingers** to press the strings with the left hand.
The **open palm** symbol represents when to use the middle phalanx to press the strings.

Right Hand



The **right hand thumb** pulls strings 4, 5, and 6.
The **index finger** pulls strings 2 and 3.
The **middle finger** pulls string 1.

Guitarron Fingering Chart

Yvette Sital - Mariachi Director - Harney Middle School - Las Vegas, NV - sitaly@nv.ccsd.net

A

Written either way ←

A#/B \flat

B

A D G C E A

Dampen these strings

A D G C E A

1

A D G C E A

2

C

C#/D \flat

D

A D G C E A

T

A D G C E A

1

2 3

2 3

A D G C E A

2

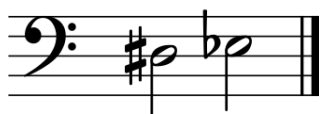


Use your **ears to tune** the octave C#/D \flat . Place your 23 fingering just below the 4th placement and bend the pitch up.

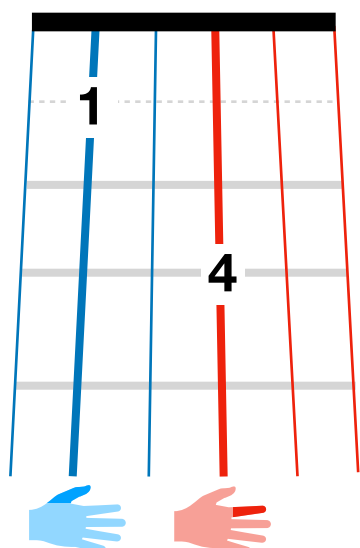
Guitarron Fingering Chart

Yvette Sital - Mariachi Director - Harney Middle School - Las Vegas, NV - sitaly@nv.ccsd.net

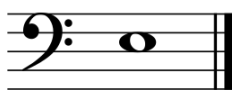
D#/E \flat



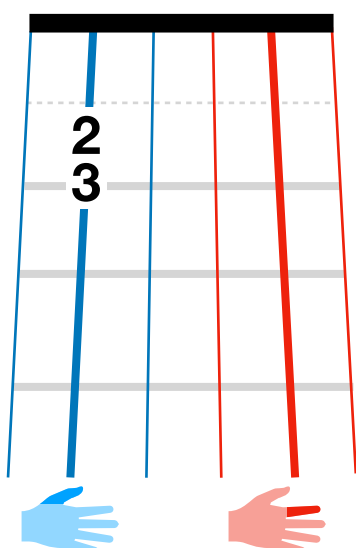
A D G C E A



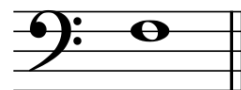
E



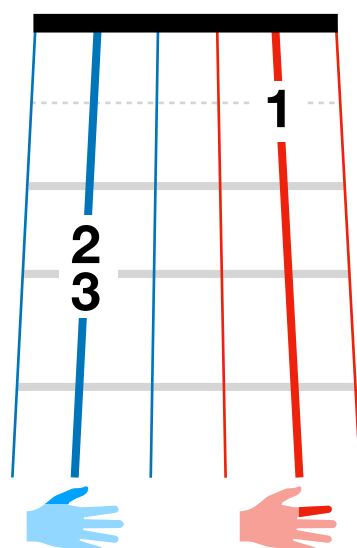
A D G C E A



F



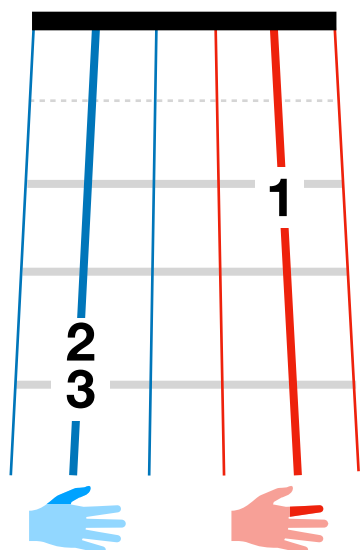
A D G C E A



F#/G \flat



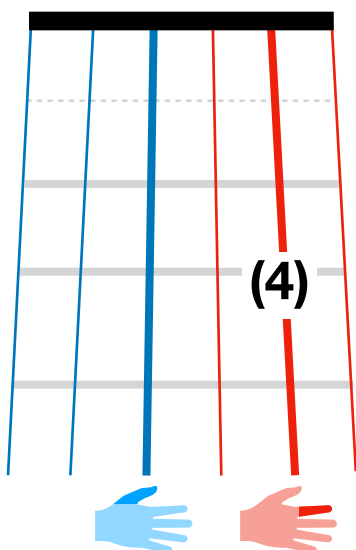
A D G C E A



G

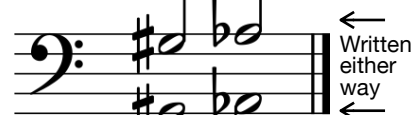


A D G C E A

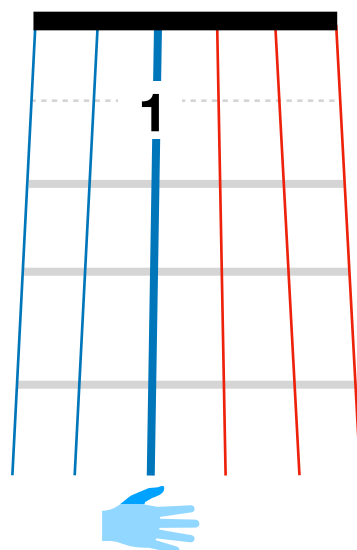


←
Written
either
way
←

G#/A \flat



A D G C E A



←
Written
either
way
←



Whenever possible, pull both strings. If you can not pull both strings due to a fast tempo, play open 4th string G only.



G#/A \flat is only played with one string, not two.

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The First Ten Minutes

Score

Ensemble Warm-up

Michael Sital-Merle Isaac

A

Violin 1

Trumpet in B \flat 1

Guitarron

Armonia

Violin 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: whole notes G4, A4, B4, C5.

Trumpet in B \flat 1: Treble clef, key signature of three sharps (F#, C#, G#), common time. Measures 1-4: whole notes G3, A3, B3, C4.

Guitarron: Bass clef, key signature of one sharp (F#), common time. Measures 1-4: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Armonia: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords: G (measures 1-2), D (measures 3-4), G (measures 5-6), G7 (measures 7-8), C (measures 9-10).

Vln. 1

B \flat Tpt. 1

Gtrr.

Arm.

Vln. 1: Treble clef, key signature of one sharp (F#), common time. Measures 5-8: whole notes G4, A4, B4, C5.

B \flat Tpt. 1: Treble clef, key signature of three sharps (F#, C#, G#), common time. Measures 5-8: whole notes G3, A3, B3, C4.

Gtrr.: Bass clef, key signature of one sharp (F#), common time. Measures 5-8: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Arm.: Treble clef, key signature of one sharp (F#), common time. Measures 5-8: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords: G (measures 5-6), Am (measures 7-8), D7 (measures 9-10), G (measures 11-12).

10

Vln. 1

B♭ Tpt. 1

Gtr.

Arm.

B m

C

G

C

B

14

Vln. 1

B♭ Tpt. 1

Gtr.

Arm.

G

D7

G

G

G

19

Vln. 1

B \flat Tpt. 1

Gtrr.

Arm.

C

V V V V V V V V V V

21

Vln. 1

B \flat Tpt. 1

Gtrr.

Arm.

D7

G

G E m A m D7

C

27

Vln. 1

B \flat Tpt. 1

Gtr.

Arm.

G C D7 G Em C Am Bm D7 G

The First Ten Minutes

Violin 1

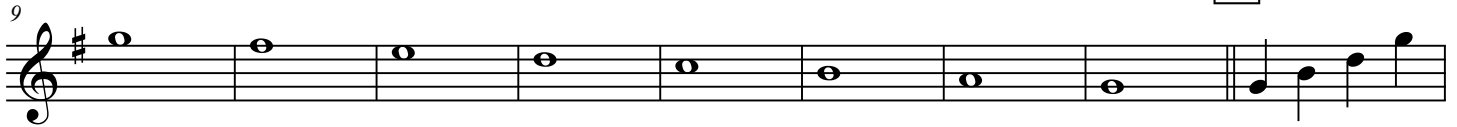
Ensemble Warm-up

Michael Sital-Merle Isaac

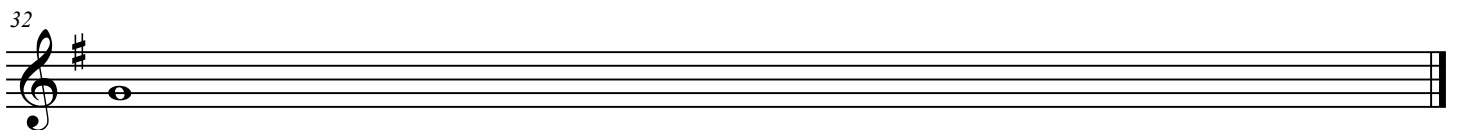
A



B



C



The First Ten Minutes

Guitarron

Ensemble Warm-up

Michael Sital-Merle Isaac

A

6

11

B

17

C

23

30

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 image displays a musical score for a Guitarron exercise. It consists of eight staves of music, each representing a different key signature. The time signature is 2/4. The first staff is in the key of C (DO), the second in G (SOL), the third in D (RE), the fourth in A (LA), the fifth in E (MI), the sixth in B (SI), the seventh in F# (FA#), and the eighth in C# (DO#). Each staff contains a sequence of eighth notes, with some notes beamed together. The notes are written in a bass clef. The exercise is titled 'Arpeggio Exercise' and is by Adam Romo.

Guitarron Scales- Major

Adam Romo

G Scale (1 sharp)

Guitarron



5



9 C Scale



13



17 D Scale (2 sharps)



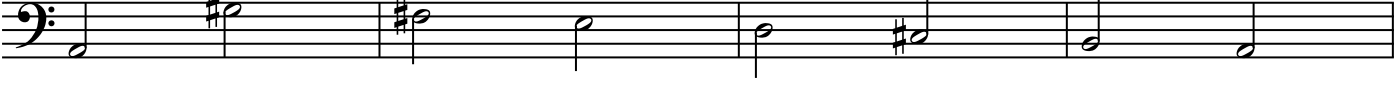
21



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



4/4

Measures 1-4: A minor scale (A, B, C, D, E, F, G, A) in bass clef, 4/4 time.

5



Measures 5-8: A minor scale (A, B, C, D, E, F, G, A) in bass clef, 4/4 time.

9 C Scale



Measures 9-12: C major scale (C, D, E, F, G, A, B, C) in bass clef, 4/4 time.

13



Measures 13-16: C major scale (C, D, E, F, G, A, B, C) in bass clef, 4/4 time.

17 B minor



Measures 17-20: B minor scale (B, C, D, E, F, G, A, B) in bass clef, 4/4 time.

21



Measures 21-24: B minor scale (B, C, D, E, F, G, A, B) in bass clef, 4/4 time.

25 E minor



Measures 25-28: E minor scale (E, F, G, A, B, C, D, E) in bass clef, 4/4 time.

29



Measures 29-32: E minor scale (E, F, G, A, B, C, D, E) in bass clef, 4/4 time.

33 Chromatic Exercise



Measures 33-40: Chromatic exercise in bass clef, 4/4 time, starting on A and moving up and down chromatically.

Guitarron Strings/ Fingerings

Adam Romo



TRIAD Exercises

Adam Romo

Key of DO- "C"

Guitarron

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: C2, D2, E2, F2, G2, A2, B2, and C3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

5 Key of SOL- "G"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: G2, A2, B2, C3, D3, E3, F3, and G3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

9 Key of RE- "D"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: D2, E2, F2, G2, A2, B2, C3, and D3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

13 Key of LA- "A"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: A2, B2, C3, D3, E3, F3, G3, and A3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

17 Key of MI- "E"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: E2, F2, G2, A2, B2, C3, D3, and E3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

21 Key of SI- "B"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: B2, C3, D3, E3, F3, G3, A3, and B3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

25 Key of FA- "F"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: F2, G2, A2, B2, C3, D3, E3, and F3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

29 Key of Si memol- "Bb"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, and Bb3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

33 Key of Mi memol- "Eb"

A single staff of music in bass clef, 3/4 time signature. It contains a sequence of eight quarter notes: Eb2, F2, G2, Ab2, Bb2, C3, Db3, and Eb3. The notes are written on a five-line staff with a double bar line and repeat dots at the end.

Ranchera Valseada

Ramirez
Intermediate
Mariachi

① Primera (I)
G

5

② Segunda (V)
G D7

9

9

9

③ Tercera (IV)
G G7 C

13

④
C D7 G

17

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

5

③

G

9

④

Simple Bolero

G

13

Beginning Bolero Progressions

Ramirez
Intermediate
Mariachi

1

G Em Am D7 G Em Am D7

2

Em D C B7

3

Am D7 Am D7 G

4

C Dm Em (araña) Ebdim Dm G7 Dm G7 C

Bolero Manico Variations

Ramirez
Intermediate
Mariachi

① Simple Bolero
G

Musical notation for 'Simple Bolero' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, while the bass clef staff provides a simple harmonic accompaniment with quarter notes.

② Bolero Moruno/Rumba Flamenca
G

Musical notation for 'Bolero Moruno/Rumba Flamenca' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, with accents (>) placed over the second and fourth notes of each measure. The bass clef staff provides a harmonic accompaniment with quarter notes, starting on the fifth fret (labeled '5').

③ Apagon Bolero
G

Musical notation for 'Apagon Bolero' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, with 'x' marks placed over the second and fourth notes of each measure. The bass clef staff provides a harmonic accompaniment with quarter notes, starting on the ninth fret (labeled '9').

④ Apagon Bolero 2
G

Musical notation for 'Apagon Bolero 2' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, with 'x' marks placed over the second and fourth notes of each measure. The bass clef staff provides a harmonic accompaniment with quarter notes, starting on the thirteenth fret (labeled '13').

Polka-Pasodoble-Ranchera en Dos

Ramirez
Intermediate
Mariachi

1

Primera (I)

G

2

Segunda (V)

G

(optional)

D7

9 D7

G

3

Tercera (IV)

G

G7

C

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

Musical notation for an excerpt from Las Abajenas. The piece is in G major and 3/4 time. The guitar part features a rhythmic pattern of eighth notes with slurs, and the bass part provides a simple harmonic accompaniment. Chords G, D7, and G are indicated above the guitar staff.

Excerpt from El Tranchete

Musical notation for an excerpt from El Tranchete. The piece is in C major and 3/4 time. The guitar part features a rhythmic pattern of eighth notes with slurs, and the bass part provides a simple harmonic accompaniment. Chords C and G7 are indicated above the guitar staff.

Excerpt from El Relampago

Musical notation for an excerpt from El Relampago. The piece is in G major and 3/4 time. The guitar part features a rhythmic pattern of eighth notes with slurs and accents, and the bass part provides a simple harmonic accompaniment. Chords G, D7, and G are indicated above the guitar staff.

Excerpt from El Gusto

Musical notation for an excerpt from El Gusto. The piece is in G major and 3/4 time. The guitar part features a rhythmic pattern of eighth notes with slurs, and the bass part provides a simple harmonic accompaniment. Chords G, D, E7, and A7 are indicated above the guitar staff.

Intermediate Joropo Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G

③ G (apagon)

④ G

⑤ G

⑥ G

Beginning Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G (apagon)

③ G G

④ G

⑤ G

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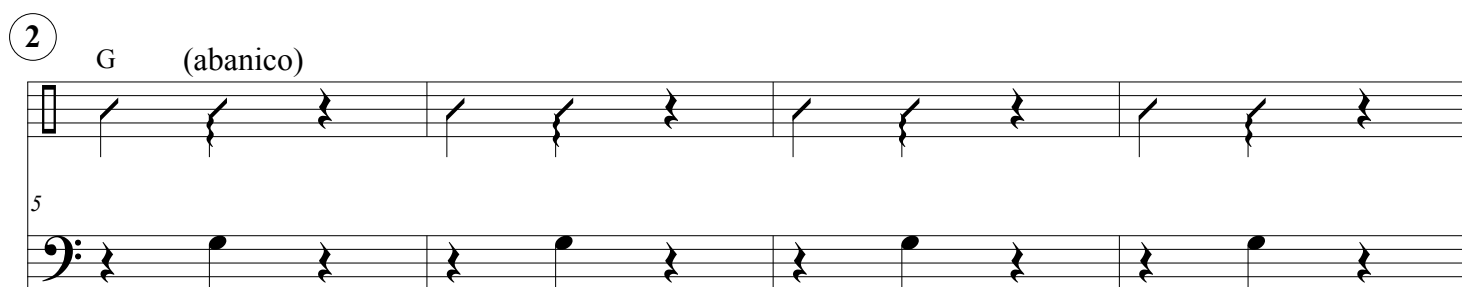
Intermediate Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)



② G (abanico)



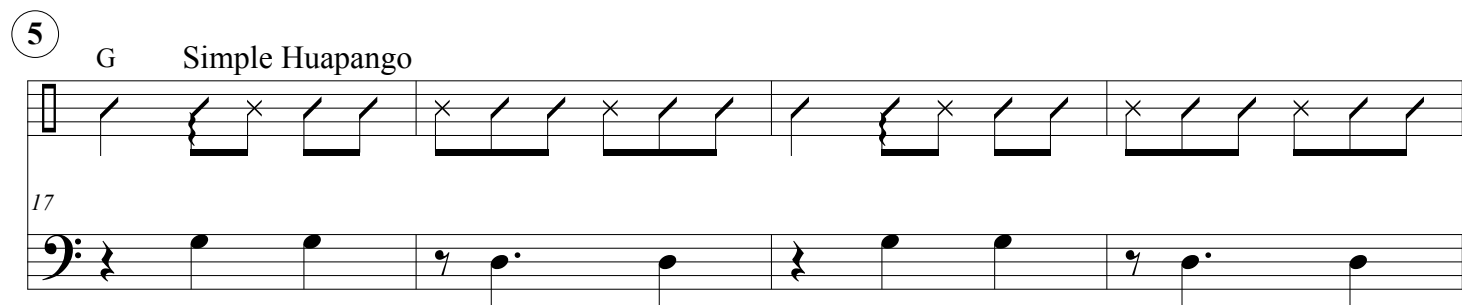
③ G (apagon)



④ G



⑤ G Simple Huapango



6

(apagon)

Musical notation for exercise 6, measures 21-24. The exercise is titled "(apagon)". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each starting with an 'x' on the first string and followed by three eighth notes. The bass staff contains four measures of music, each starting with a quarter note followed by three eighth notes.

7

G

Musical notation for exercise 7, measures 25-28. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each starting with an 'x' on the first string and followed by a quarter note and three eighth notes. The bass staff contains four measures of music, each starting with a quarter note followed by three eighth notes.

8

G

Musical notation for exercise 8, measures 29-32. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each starting with an 'x' on the first string and followed by a quarter note and three eighth notes. The bass staff contains four measures of music, each starting with a quarter note followed by three eighth notes.

9

G

Musical notation for exercise 9, measures 33-36. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each starting with an 'x' on the first string and followed by a quarter note and three eighth notes. The bass staff contains four measures of music, each starting with a quarter note followed by three eighth notes.

10

G

Musical notation for exercise 10, measures 37-40. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each starting with an 'x' on the first string and followed by a quarter note and three eighth notes. The bass staff contains four measures of music, each starting with a quarter note followed by three eighth notes.

11

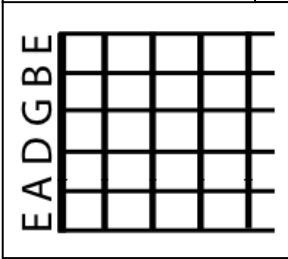
G Authentic Huapango

Musical notation for exercise 11, measures 41-44. The exercise is titled "G Authentic Huapango". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each starting with an 'x' on the first string and followed by a quarter note and three eighth notes. The bass staff contains four measures of music, each starting with a quarter note followed by three eighth notes.

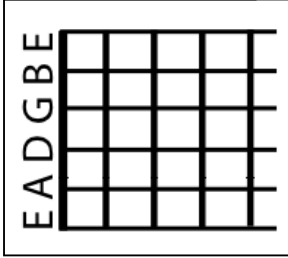
Name _____

My Chord Charts

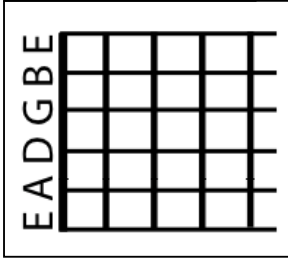
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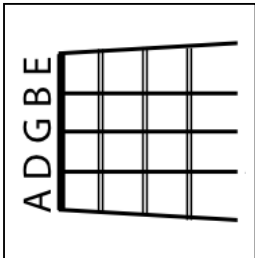
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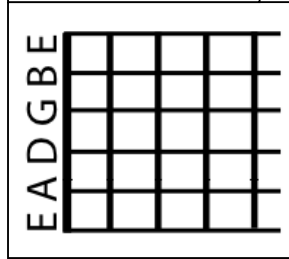
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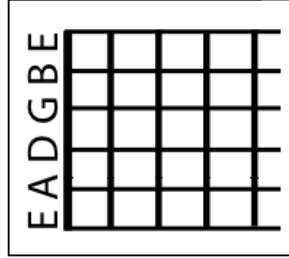
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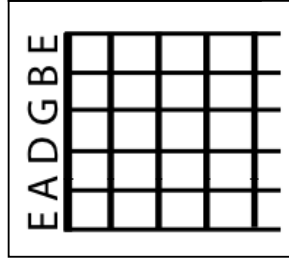
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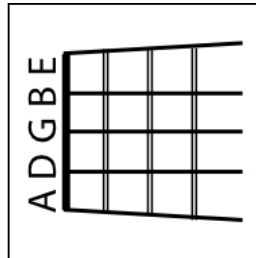
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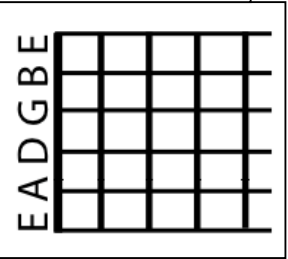
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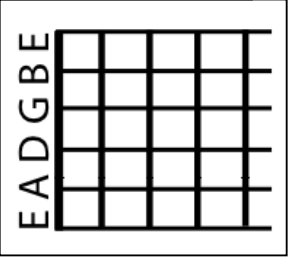
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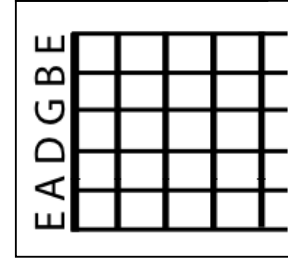
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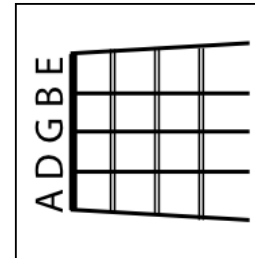
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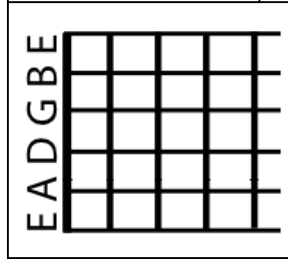
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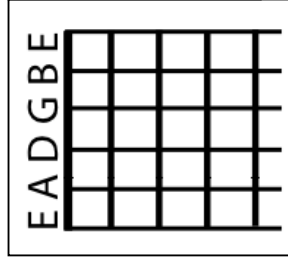
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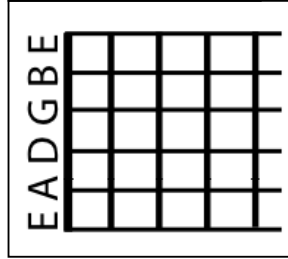
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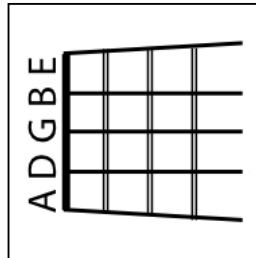
Chord:



Chord:



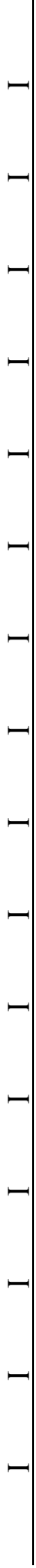
Chord:



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



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



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.

Chord symbols: D, A7, D, A7, D, G, A7, D, D7

Dynamics: *p*, *mp*, *mf*, *f*

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*

Jugueteer

17

Vln. *p* *mp*

Tpt. *p* *mp*

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

Gtrn.

Detailed description: This system covers measures 17 to 20. The Violin part (Vln.) starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes with accents, transitioning to a mezzo-piano (*mp*) dynamic. The Trumpet part (Tpt.) mirrors this pattern in the key of D major. The Guitar and Violoncello parts (Gtr. Vhl.) play a steady eighth-note accompaniment, alternating between C major and G7 chords. The Bass part (Gtrn.) provides a simple harmonic foundation with quarter notes.

21

Vln. *mf* *f*

Tpt. *mf* *f*

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

Gtrn. *f*

Detailed description: This system covers measures 21 to 24. The Violin part (Vln.) begins with a mezzo-forte (*mf*) dynamic and increases to a forte (*f*) dynamic. The Trumpet part (Tpt.) follows a similar pattern. The Guitar and Violoncello parts (Gtr. Vhl.) continue the eighth-note accompaniment, now including F major and C7 chords. The Bass part (Gtrn.) maintains the harmonic support, with a forte (*f*) dynamic indicated at the end of the system.

Juguetear

25

Vln. *p* *mp*

Tpt. *p* *mp*

Gtr. Vhl. *p* *mp* F C7 F C7

Gtrn.

29

Vln. *mf* *f*

Tpt. *mf* *f*

Gtr. Vhl. *mf* *f* F B \flat C7 F C7 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

D A7 D A7 D

Guitarron

Vln.

4

Tpt.

Gtr. Vhl.

A7 D A E7 A

Gtrn

The musical score is arranged in five systems. The first system includes Violin, Trumpet, Guitar/Vihuela, and Guitarron. The second system includes Violin, Trumpet, Guitar/Vihuela, and Guitarron. The score is in 3/4 time and features various musical notations such as slurs, fingerings, and chord symbols.

Poniedo Patines

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

Violin staff with treble clef, key signature of two sharps (F# and C#), and common time. The staff contains four measures of music. The first measure has a quarter note G4 with a square fingering box above it. The second measure has a quarter note A4 with a 'V' above it. The third measure has a quarter note B4 with a square fingering box above it. The fourth measure has a quarter note C5 with a '4' above it. The first two measures are grouped by a slur, and the last two are also grouped by a slur. The piece ends with a double bar line and repeat dots.

Trumpet

Repeat 3 times. Breathe only at the rest.

Trumpet staff with treble clef, key signature of three sharps (F#, C#, G#), and common time. The staff contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a quarter note C5 followed by a quarter rest. The first three measures are grouped by a slur. The piece ends with a double bar line and repeat dots.

Guitar Vihuela

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

Guitar Vihuela staff with treble clef, key signature of two sharps, and common time. The staff contains four measures of music, each with a 'D' chord symbol above it. Each measure consists of a steady eighth-note pattern. The piece ends with a double bar line and repeat dots.

Guitarron

Guitarron staff with bass clef, key signature of two sharps, and common time. The staff contains four measures of music, each with a half note G2, A2, B2, C3. The piece ends with a double bar line and repeat dots.

Repeat 3 times. Bow slur with one bow stroke

Vln.

Violin staff with treble clef, key signature of two sharps, and common time. The staff contains four measures of music. The first measure has a quarter note G4 with a '5' above it. The second measure has a quarter note A4 with a '4' above it. The third measure has a quarter note B4 with a '4' above it. The fourth measure has a quarter note C5 with a 'V' above it. The first two measures are grouped by a slur, and the last two are also grouped by a slur. The piece ends with a double bar line and repeat dots.

Tpt.

Repeat 3 times. Breathe only at the rest.

Trumpet staff with treble clef, key signature of three sharps, and common time. The staff contains four measures of music. The first measure has a half note G4 with a '5' above it. The second measure has a half note A4 with a '5' above it. The third measure has a half note B4 with a '5' above it. The fourth measure has a quarter note C5 followed by a quarter rest. The first three measures are grouped by a slur. The piece ends with a double bar line and repeat dots.

Gtr. Vhl.

Repeat 3 times. Keep the wrist relaxed.

Guitar Vihuela staff with treble clef, key signature of two sharps, and common time. The staff contains four measures of music, each with a 'D' chord symbol above it. Each measure consists of a steady eighth-note pattern. The piece ends with a double bar line and repeat dots.

Gtrn.

Guitarron staff with bass clef, key signature of two sharps, and common time. The staff contains four measures of music, each with a half note G2, A2, B2, C3. The piece ends with a double bar line and repeat dots.

Fundamental Techniques & Practices for Mariachi Ensemble

Key of G (Sol)

B. López

Score

Son Jalisciense

♩ = 144

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Armonia

Guitarron

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Arm.

Gtrn.

G D7 G7 C G C

G D7 G G D7 G

AGILITY EXERCISE

- ARRANGED BY: MARCOS GARCIA -
WWW.MARIACHIGURU.COM



SCORE

G MAJOR (Sol)

Musical score for G Major (Sol) in 4/4 time, featuring parts for Trumpet I, Violin I, Guitarrron, and Armonia. The score is divided into four systems, each containing staves for the respective instruments. The Armonia part includes chord diagrams for G, D7, and Am7. Measure numbers 7, 11, and 18 are indicated at the start of their respective systems.

Agility Exercise Score - p3

Musical score system 1 (measures 46-52). Includes staves for TPT. I, VLN. I, GTR., and ARM. with guitar chord diagrams (A, E7, Bm7) and rhythmic notation.

Musical score system 2 (measures 53-59). Includes staves for TPT. I, VLN. I, GTR., and ARM. with guitar chord diagrams (A, Bm7, E7) and rhythmic notation.

Musical score system 3 (measures 61-67). Includes staves for TPT. I, VLN. I, GTR., and ARM. with guitar chord diagrams (A, E7, Bm7) and rhythmic notation.

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AGILITY EXERCISE

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VIOLIN

G MAJOR (SOL)

Musical staff 1: Treble clef, G major key signature, 4/4 time signature. Measure 1 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 2: Treble clef, G major key signature. Measure 7 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 3: Treble clef, G major key signature. Measure 10 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 4: Treble clef, G major key signature. Measure 14 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 5: Treble clef, G major key signature. Measure 18 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 6: Treble clef, G major key signature. Measure 20 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

D MAJOR (RE)

Musical staff 7: Treble clef, D major key signature. Measure 23 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 8: Treble clef, D major key signature. Measure 28 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

Musical staff 9: Treble clef, D major key signature. Measure 31 starts with a square box above the staff. The staff contains a series of eighth notes with slurs, followed by a quarter rest.

AGILITY EXERCISE

TRUMPET

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G MAJOR (SOL)

Musical notation for the G Major (Sol) exercise, measures 1-22. The key signature has two sharps (F# and C#) and the time signature is 4/4. The exercise consists of two systems of staves. The first system contains measures 1-8, and the second system contains measures 9-22. The notation includes various rhythmic patterns, slurs, and accents.

D MAJOR (RE)

Musical notation for the D Major (Re) exercise, measures 23-37. The key signature has three sharps (F#, C#, and G#) and the time signature is 4/4. The exercise consists of two systems of staves. The first system contains measures 23-32, and the second system contains measures 33-37. The notation includes various rhythmic patterns, slurs, and accents.

41



44

A MAJOR (LA)



49



53



57



62



64



Agility Exercise - Armonia p2

37 Musical staff 37: Treble clef, key signature of two sharps (F# and C#). Chords: Em7, A7, D, A7, D, D, A7, D, A7, D, A7, D, A7.

42 Musical staff 42: Treble clef, key signature of two sharps (F# and C#). Chords: D, Em7, A7, D, Em7, A7, D, A MAJOR (LA), E7.

46 Musical staff 46: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, E7, A, Bm7, E7, A, E7, A.

51 Musical staff 51: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, E7, A, E7, A, E7, A, E7, A, Bm7, E7.

54 Musical staff 54: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, Bm7, E7, A, A, E7, A, E7, A.

59 Musical staff 59: Treble clef, key signature of three sharps (F#, C#, G#). Chords: Bm7, E7, A, E7, A, A, E7, A, E7, A, E7, A, E7.

64 Musical staff 64: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, Bm7, E7, A, Bm7, E7, A.

AGILITY EXERCISE

QUITARRON

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G MAJOR (SOL)

6

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 -
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SCORE

TRUMPET I

VOLIN I

QUITARRON

ARMONIA

TRP. I

VLN. I

GTR.

ARM.

TRP. I

VLN. I

GTR.

ARM.

TRP. I

VLN. I

GTR.

ARM.

WARM UP IN D MAJOR

ARRANGED FOR:
EISEN MARIACHI
BY GARCIA/ZARATE

TRUMPET I
VIOLIN I
GUITARON
ARMONIA

D E7 F#7 G

TRU. I
VIO. I
BAGO
ARM.

A B7 C#7b9 D

TRU. I
VIO. I
BAGO
ARM.

D A9 B7 A7

TRU. I
VIO. I
BAGO
ARM.

G F#7 E7 D

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.

The diagram consists of a large circle divided into 12 equal segments by radial lines. Each segment contains a small box with a number and a sharp (#) or flat (b) symbol, and a musical staff with a treble clef. The segments are arranged in a circle, with the top segment labeled '0 # 0 b'. Moving clockwise from the top, the segments are labeled: 1 #, 2 #, 3 #, 4 #, 5 #, 7 b, 6 #, 7 #, 5 b, 4 b, 3 b, 2 b, 1 b. The diagram is designed for a student to fill in the names of the major keys and draw the appropriate sharps or flats on the staffs.

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.

The diagram consists of a large circle divided into 12 equal segments by lines radiating from the center. Each segment contains a small rectangular box with a key signature label and a blank bass clef staff. The labels are as follows:

- Top: 0 #, 0 b
- Top-right: 1 #
- Right: 2 #
- Bottom-right: 3 #
- Bottom: 4 #
- Bottom-left: 5 #
- Left: 6 #
- Top-left: 7 #

Corresponding flat labels are placed in the gaps between the sharp labels:

- Between 0 # and 1 #: 1 b
- Between 1 # and 2 #: 2 b
- Between 2 # and 3 #: 3 b
- Between 3 # and 4 #: 4 b
- Between 4 # and 5 #: 5 b
- Between 5 # and 6 #: 6 b
- Between 6 # and 7 #: 7 b

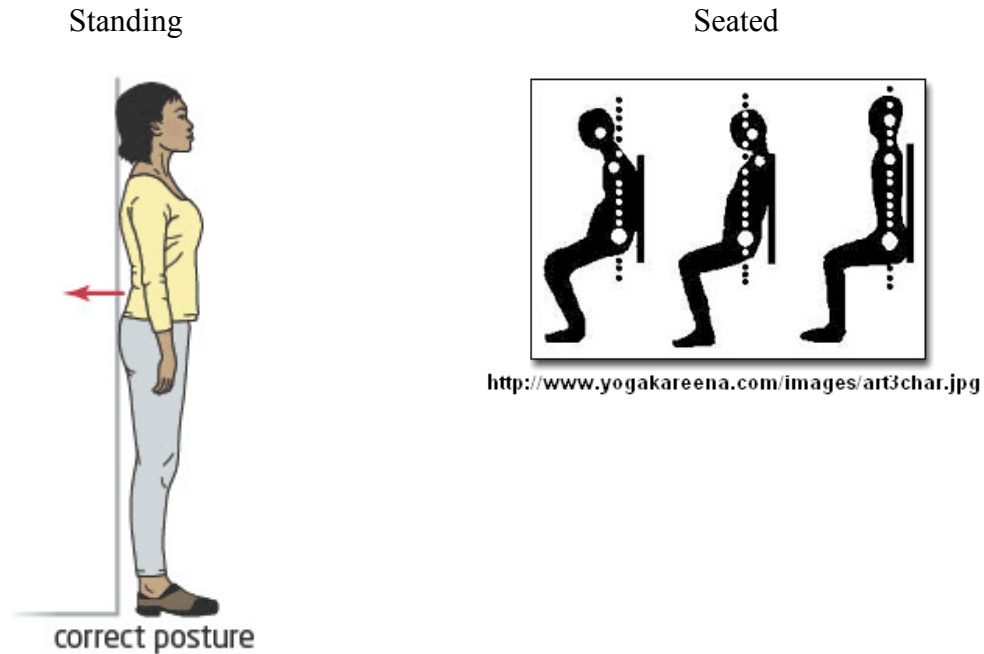
Surrounding the circle are 12 blank bass clef staves, one for each segment, intended for drawing the key signature.

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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.

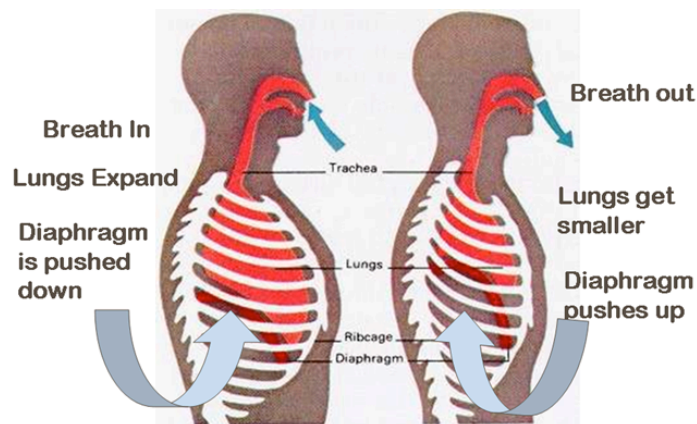
POSTURE:



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.

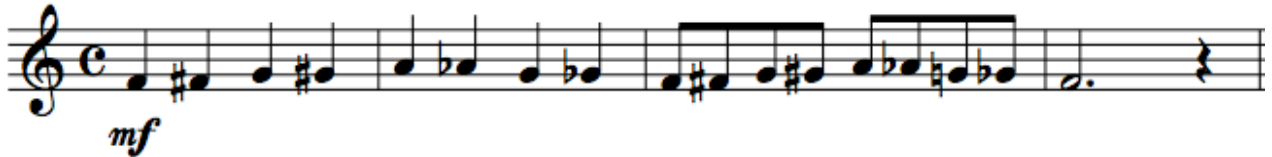
(Check Mi and Ti especially in descending scales)

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.

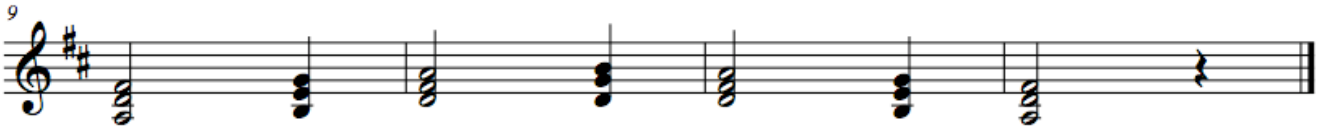
Start unison:



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.

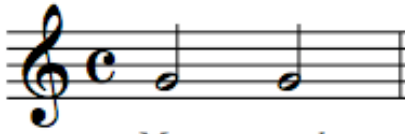
Start unison and progress to three parts: *What text might you be able to use that would work?*



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)

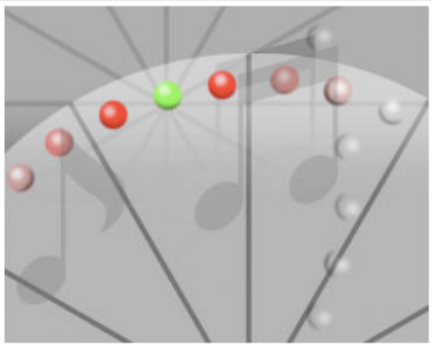


Matching Pitch

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 -

8

V1

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

V2

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

V3

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

V4

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

Marcia Neel

21

V1 Sol Ti La Do

V2 Sol Sol Ti Ti La La Do Do

V3 Sol Sol Sol Sol Ti Ti Ti Ti La La La La Do Do Do Do

V4 Sol Sol Sol Sol Sol Sol Ti Ti Ti Ti Ti Ti La La La La La La Do Do Do Do Do Do

23

V1 Ti Re Do.

V2 Ti Ti Re Re Do Do

V3 Ti Ti Ti Ti Re Re Re Re Do Do Do Do Do

V4 Ti Ti Ti Ti Ti Ti Re Re Re Re Re Re Do Do Do Do Do Do Do.

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.

hum _____

hum _____

hum _____

hum _____

5

hum _____

hum _____

hum _____

hum _____

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

La - a - a - a - a

Le - e - e - e - e

Li - i - i - i - i

Lo - o - o - o - o

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

ha-ha-ha-ha-ha-ha-ha-ha - ha-ha-ha - - - he-he-he-he-he-he-he-he - he-he-he -

hi-hi-hi-hi-hi-hi-hi-hi - hi - hi - hi - - - ho-ho-ho-ho-ho-ho-ho-ho - ho - ho - ho

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

5

- 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

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

7 3

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.

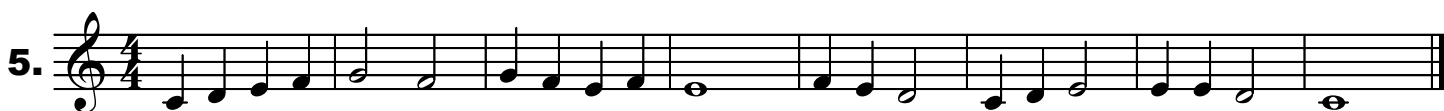
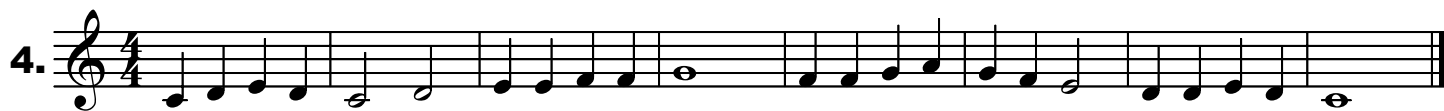
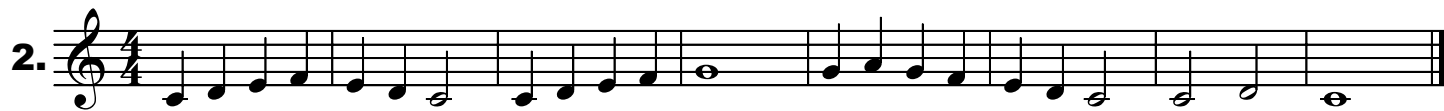
1a VOZ
Ca-mi-no real de Co-li-ma di-cen que yo no lo se.

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.

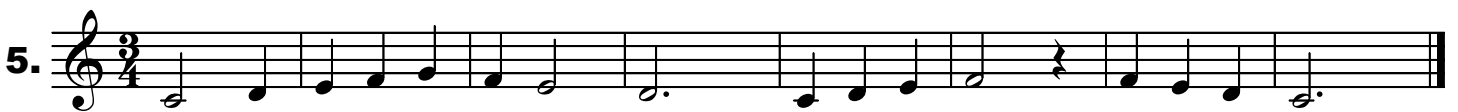
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Fixed Do Sight-reading Exercises Key of Do



Fixed Do Sight-reading Exercises

Key of Do



Fixed Do Sight-reading Exercises Key of Fa



Fixed Do Sight-reading Exercises

Key of Fa



Miscellaneous Short Sight-reading Exercises

Use Fixed Do



Miscellaneous Short Sight-reading Exercises

Use Fixed Do



Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

Two-part sight-reading exercise, first system. The music is in 2/4 time and uses a key signature of one flat (Bb). The upper staff begins with a treble clef and a key signature of one flat, while the lower staff begins with a bass clef and a key signature of one flat. The melody in the upper staff consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff consists of quarter notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4.

Two-part sight-reading exercise, second system. The upper staff continues with quarter notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff continues with quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Three-Part

Three-part sight-reading exercise, first system. The music is in 3/4 time and uses a key signature of one flat (Bb). The upper staff begins with a treble clef and a key signature of one flat, the middle staff with a treble clef and a key signature of one flat, and the lower staff with a bass clef and a key signature of one flat. The upper staff melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff consists of quarter notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4. The lower staff consists of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Three-part sight-reading exercise, second system. The upper staff continues with quarter notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff continues with quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff continues with quarter notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

Two-part sight-reading exercise in G major (one sharp) and 3/4 time. The exercise consists of two staves. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a bass line of quarter notes. The piece concludes with a final whole note chord in G major.

Two-part sight-reading exercise in G major (one sharp) and 3/4 time. The upper staff contains a melody with quarter, eighth, and dotted quarter notes. The lower staff features a bass line of quarter notes. The exercise ends with a final whole note chord in G major.

Three-Part

Three-part sight-reading exercise in B-flat major (two flats) and 4/4 time. The exercise is presented in three staves. The upper staff has a melody of quarter and eighth notes. The middle staff features a bass line of quarter notes. The lower staff contains a bass line of eighth notes. The piece concludes with a final whole note chord in B-flat major.

Continued

Three staves of musical notation in G minor (one flat) and 3/4 time. The top staff features a melodic line with eighth and quarter notes. The middle staff contains a rhythmic accompaniment of eighth notes. The bottom staff provides a bass line with eighth notes. The piece concludes with a double bar line.

Miscellaneous Short Sight-reading Exercises Use Fixed Do

Two-Part

The first system of a two-part exercise in D major (two sharps) and 3/4 time. The top staff is in treble clef with an 8va marking. The bottom staff is in bass clef. The melody in the top staff consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

The second system of the two-part exercise. The top staff melody continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line continues with quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Choral Conductors Workshop with Rod Eichenberger

Warm-Up Exercises

Eichenberger/Horstmann

Ne O Ne O Ne O Ne O Ne O Ne O Ne O Ne O Ne O Ne O Ne O Ne O Ne O

8

Zing a por Zing a por Zing Zing Zing Zing a por

10

bel-la bel-la bel-la bel-la don - na pa-pa pa-pa pa-pa pa-pa ghe - na ma-ma ma-ma ma-ma ma-ma mi - a vil - la vil - la vil - la vil - la no - va pri-ma pri-ma pri-ma pri-ma don - na

14

I love_____ to sing! Ha Ya Ya Ya

19

zing zing a ring zing a ring zing a ring zing a ra zing a ra zing a ra zing a ra zing a ra

28

mi ni mi ni mi ni mi ni min min min ma mi ni mi ni mi ni mi ni min min min min ma

32

zing zing zing zing zing zing zing zing za_____ za_____ za_____ za_____ za

35

zing zing zing zing zing zing zing zing za_____ za_____ za_____ za_____ za

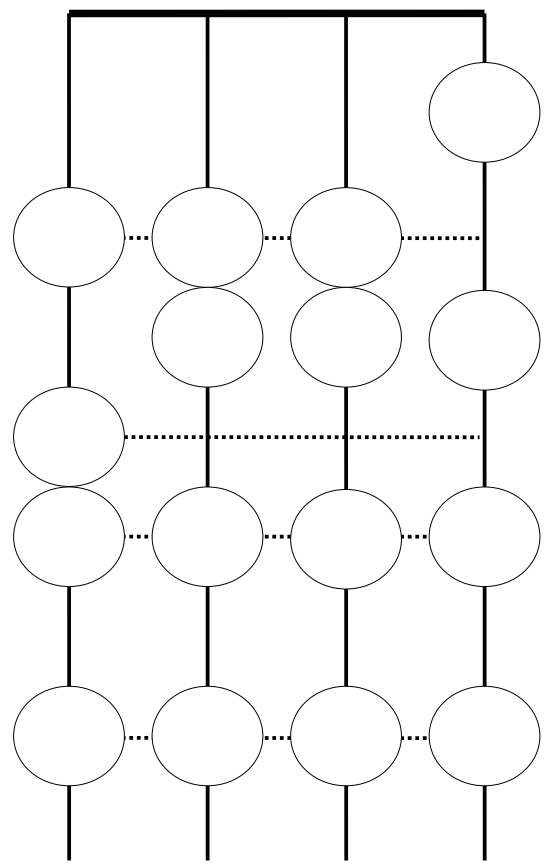
38

Nyi a i a Nyi a Nyi a i a Nyi a Nya Nya Nya Nya Nya a Nya a Nya

Key of C Major



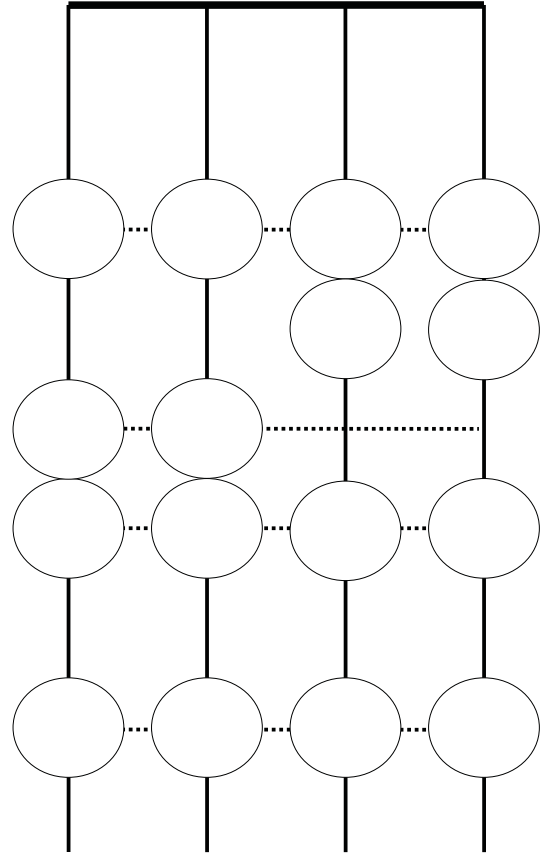
(Do)



Key of G Major



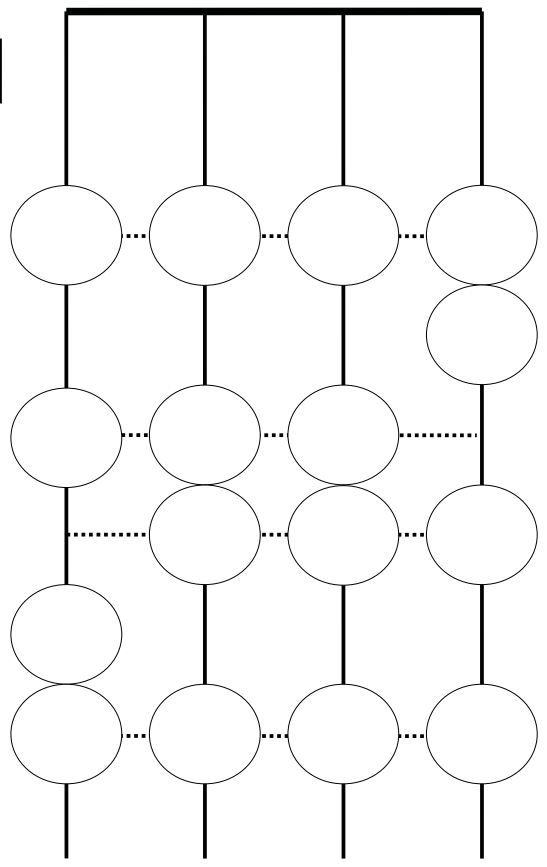
(Sol)



Key of D Major



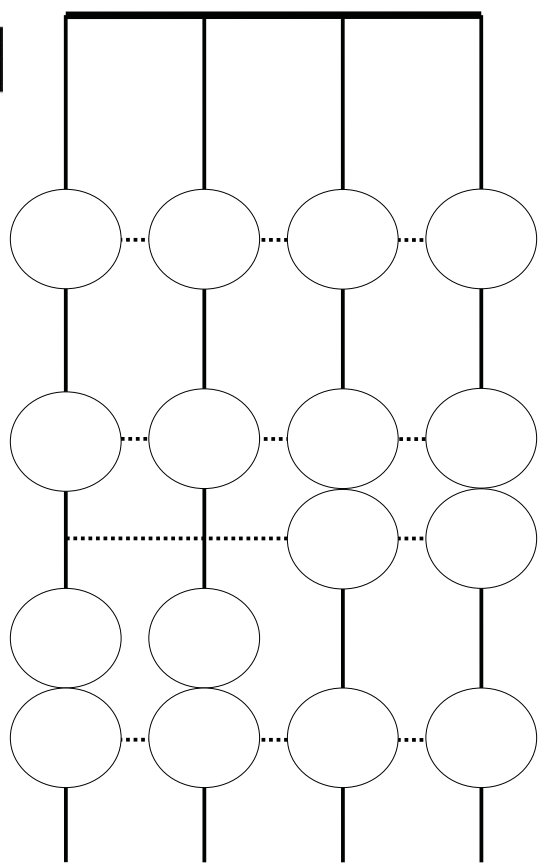
(Re)



Key of A Major



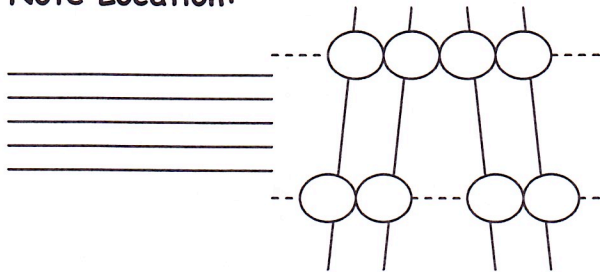
(La)



What I have learned so far...

Note Name: _____

Note Location:



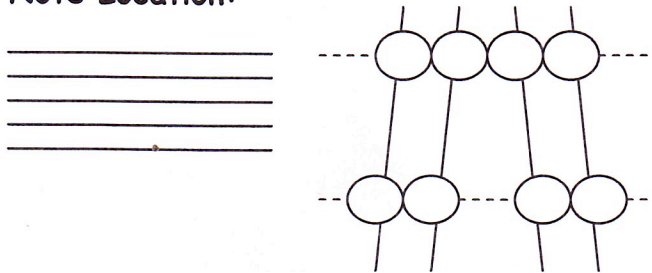
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



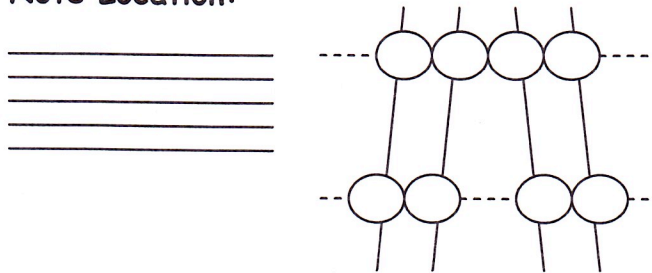
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What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



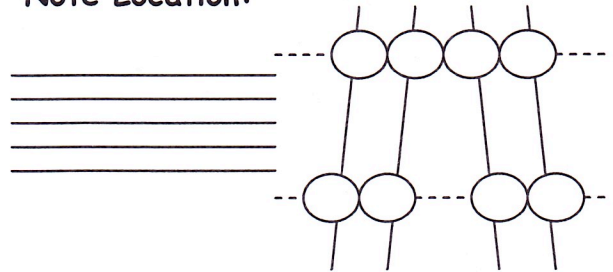
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What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



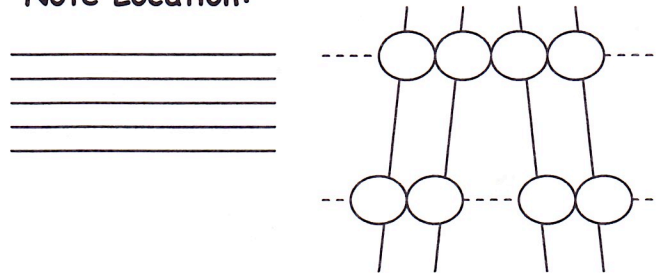
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



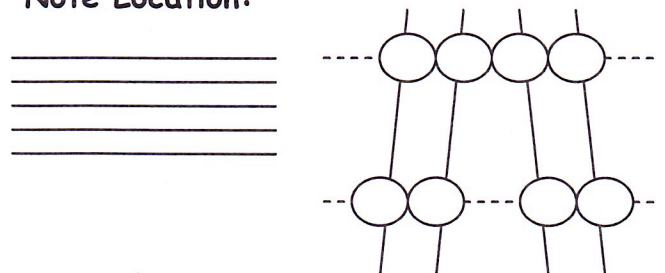
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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)

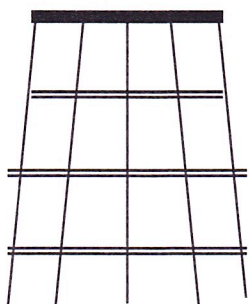
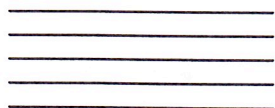
1 2 3 4 all 3 all 4

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location:



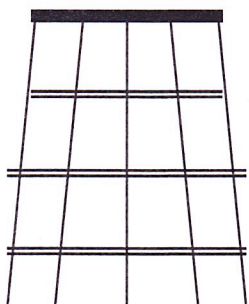
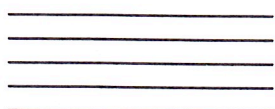
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



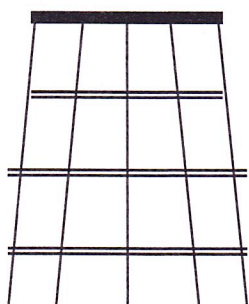
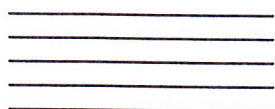
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



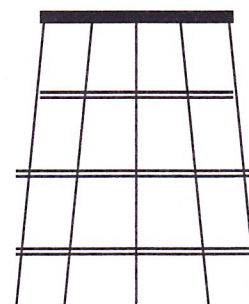
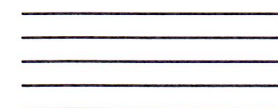
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



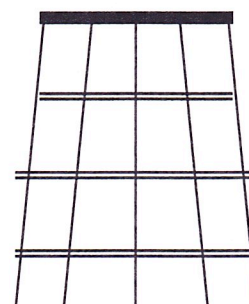
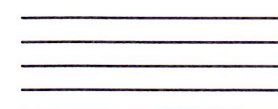
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

2 3 4 all 3 all 4

Note Name: _____

Note Location:



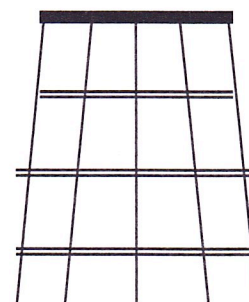
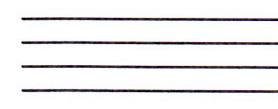
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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.)

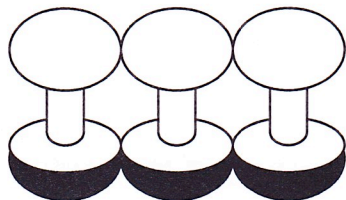
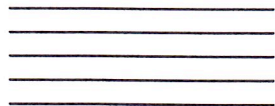
What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

What I have learned so far...

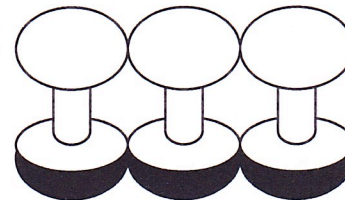
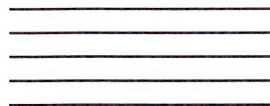
Note Name: _____

Note Location:



Note Name: _____

Note Location:

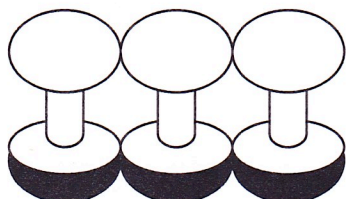
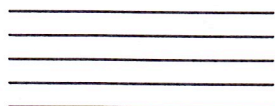


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

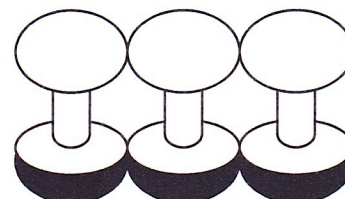
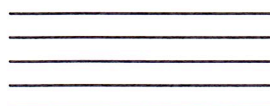


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

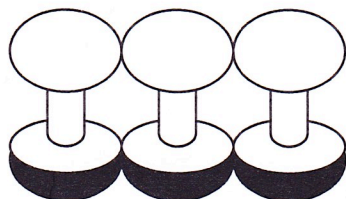
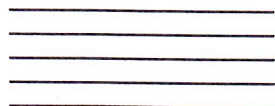


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

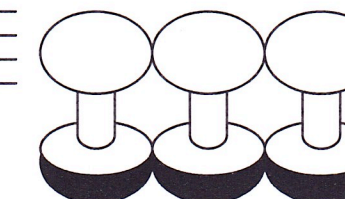
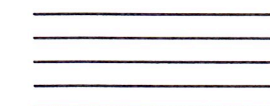


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:



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

1 2 3 all valves

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

1 2 3 all valves

FREE DOWNLOAD:

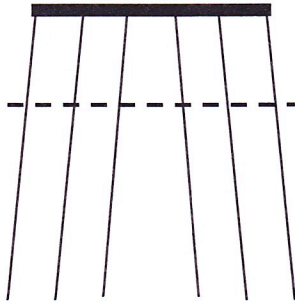
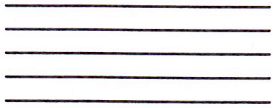
<http://arbanmethod.com/free-pdf-download-of-arban-method/>

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location:



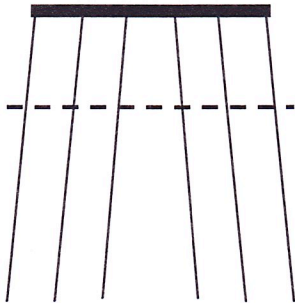
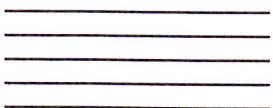
(Draw an "X" to identify finger placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



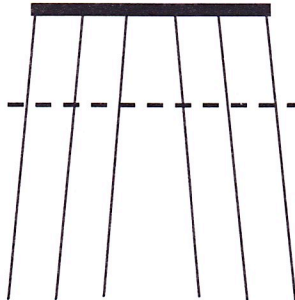
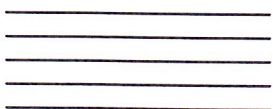
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



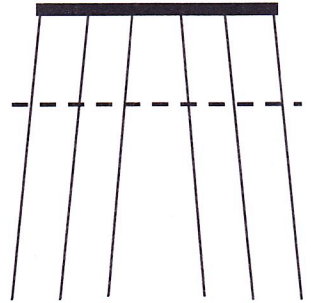
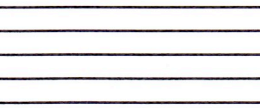
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



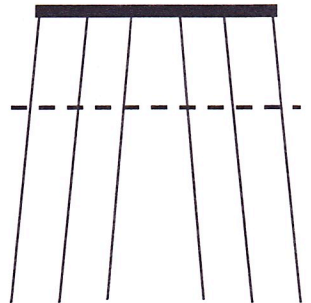
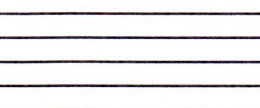
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



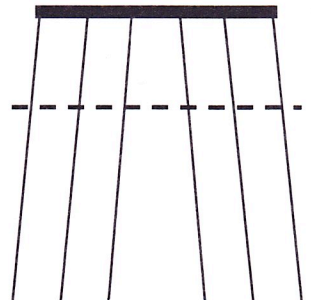
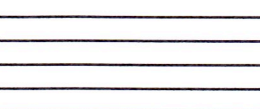
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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: _____

(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: _____

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Note Name: _____

Note Location: _____

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1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____

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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

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(Long Tones)

67 **3**

77

87

95 **4**

105

114

The image shows a musical score for 'Long Tones' on page 107. The score is written in treble clef and consists of six staves of music. The first staff starts at measure 67 and contains a circled '3', indicating a triplet. The second staff starts at measure 77. The third staff starts at measure 87. The fourth staff starts at measure 95 and contains a circled '4', indicating a quartet. The fifth staff starts at measure 105. The sixth staff starts at measure 114. The music features various intervals and accidentals (sharps, flats, and naturals) and is marked with slurs and beams to indicate the long tones.

Trumpet

-Lip Slurs-

1

0 2 1 12

23 13 123

2

0 2 1 12

23 13 123

3

0 2

1 12 23

43 13 123

4

0 2 1

12 23 13

123

5

0 2 1 12

23 13 123

Trumpet

-Lip Slurs 2-

1

0 2 1 12
23 13 123

2

0 2 1 12
23 13 123

3

0 2 1 12
23 13 123

4

0 2 1 12
23 13 123

5

0 2 1 12
23 13 123

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Rubric for Mariachi Performance Assessment

CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	BELOW AVERAGE	POOR
INTONATION <ul style="list-style-type: none"> Instrument Tuning Ensemble Intonation Pitch Control Listening/Adjusting 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Instruments are somewhat in tune. Difficult intervals/harmonic structure are the major intonation weaknesses. Individual and sectional intonation are seldom corrected. Listening and attentiveness are inconsistent and often neglected. 	<ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Color Texture Sonority 	<ul style="list-style-type: none"> Well-focused full, rich tone is produced consistently. Uniform color, texture and sonority is demonstrated consistently during the entire performance. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> A basic understanding of tone quality concepts is lacking. Volume and register extremes are not controlled. Uniform color and texture is inconsistent. 	<ul style="list-style-type: none"> Basic elements of color, texture, and sonority are rarely evident.
TECHNIQUE: Ensemble <ul style="list-style-type: none"> Uniformity/ Cohesiveness Articulation Style/Technique Flexibility/Dexterity Posture/Instrument Position 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Bow Left Hand 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution often demonstrated. When used, most shifting, vibrato and use of 4th finger are accurate and effective. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution rarely demonstrated. When used, shifting, vibrato and use of 4th finger are not accurate or effective. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution not evident. Correct hand position is not demonstrated 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution not evident. Correct hand position is not demonstrated
TECHNIQUE: Vocal <ul style="list-style-type: none"> Clarity of Text Begin/End Consonants Vowel Uniformity Attention to Attacks/Releases 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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

<p>LITERATURE</p> <ul style="list-style-type: none"> • Appropriate Level • Pulse Accuracy • Rhythmic Accuracy • Note Accuracy 	<p>-Music is well chosen/suitable.</p> <p>-Precise steady and well-controlled pulse demonstrated.</p> <p>-Rhythmic accuracy is demonstrated consistently.</p> <p>-Notes and note values are performed correctly.</p>	<p>-Music is suitable for most players.</p> <p>-Generally precise pulse demonstrated.</p> <p>-Minor rhythmic mishaps occur.</p> <p>-Very few incorrect notes/note values evident.</p>	<p>-Music is inappropriate.</p> <p>-Erratic and uncontrolled pulse is evident.</p> <p>-Incorrect rhythms are evident</p> <p>-Incorrect notes and note values demonstrated over the course of the entire performance.</p>	<p>-Music is inappropriate.</p> <p>-Consistent pulse is not demonstrated.</p> <p>-Incorrect rhythms are evident consistently.</p> <p>-Inattention to note accuracy is demonstrated consistently</p>
<p>INTERPRETATION</p> <ul style="list-style-type: none"> • Expression • Nuance • Phrasing • Dynamics 	<p>-Interpretation is communicated through expression.</p> <p>-Exceptional use of nuance.</p> <p>-Exceptional phrasing.</p> <p>-Dynamics are well executed.</p>	<p>-Expression is often evident.</p> <p>-Frequent use of nuance.</p> <p>-Very good phrasing.</p> <p>-Most dynamics are well executed.</p>	<p>-Expression is rarely evident.</p> <p>-Nuance rarely evident.</p> <p>-No attempt at phrasing.</p> <p>-Use of dynamics not evident.</p>	<p>-Expression is not evident.</p> <p>-Understanding of nuance, phrasing and dynamics not demonstrated.</p>
<p>BLEND/BALANCE</p> <ul style="list-style-type: none"> • Individuals/Sections • Listening • Melody/Harmony 	<p>-Individuals within the sections are not distinguishable.</p> <p>-Listening is evident consistently.</p> <p>-Melody and harmony are balanced accurately.</p>	<p>-Individuals within the sections are sometimes distinguishable.</p> <p>-Evidence of well-developed listening skills is apparent.</p> <p>-Melody and harmony are often balanced accurately.</p>	<p>-Individuals within the sections perform without regard to blend or balance.</p> <p>-Listening is inconsistent and often neglected.</p> <p>-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.</p>	<p>-Individuals within the sections perform without regard to blend or balance.</p> <p>-Understanding of blend or balance is not demonstrated.</p> <p>-Listening is neglected consistently.</p>
<p>GENERAL EFFECT</p> <ul style="list-style-type: none"> • Stage Etiquette • Ensemble Appearance <p>(The <i>uniformity</i> of appearance is being adjudicated—not the uniform itself.)</p> <ul style="list-style-type: none"> • Audience Appeal 	<p>-Confidence and discipline are exhibited during the entire presentation.</p> <p>-All performers demonstrate attention to uniform appearance.</p> <p>-Performance is inspiring.</p>	<p>-Confidence and discipline are often exhibited during the presentation.</p> <p>-Uniform appearance is evident by the majority of the performers.</p> <p>-Performance is inspiring most of the time.</p>	<p>-Discipline is exhibited but a lack of confidence is evident.</p> <p>-Attention to uniformity of appearance is lacking by the majority of the performers.</p> <p>-Performance is inspiring some of the time.</p>	<p>-Confidence and discipline are not evident.</p> <p>-Attention to appearance is not evident.</p> <p>-Players demonstrate apathy.</p>

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 3	Selection 2 Selection 4		15	
TONE	Projection Quality	Support Vitality	Beauty Control	15	
TECHNIQUE	L/R Hand Positions	Instrument Positions	Posture	15	
MUSIC	Note Accuracy Variety	Quality Degree of Difficulty	Choice	15	
INTERPRETATION	Expression Articulation Appropriate to Style/Form	Tempo Phrasing	Dynamics Text	15	
DICTION	Vowels	Consonants	Spanish	10	
BLEND / BALANCE	Ensemble	Section	Individual	10	
GENERAL EFFECT	Energy Communication deportment	Excitement Ensemble Unity Appearance	Confidence	5	
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.

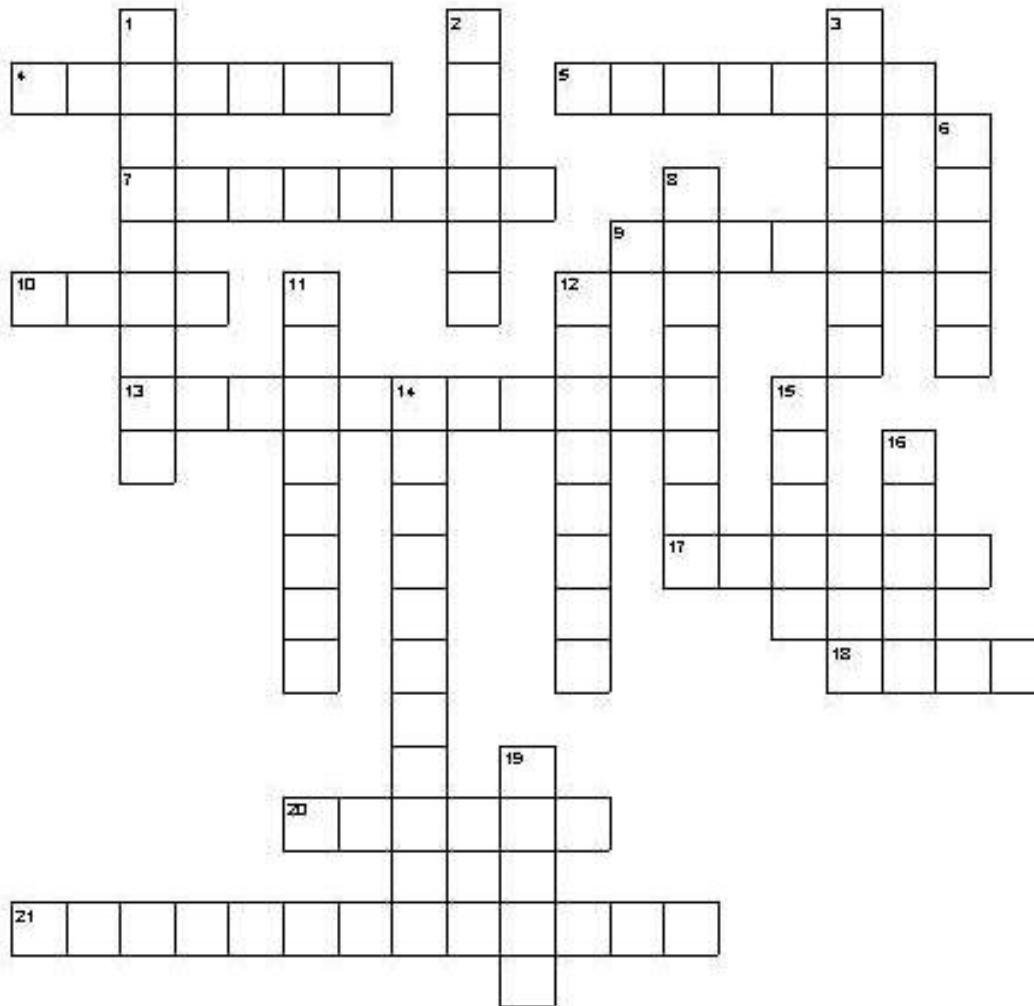
	LOW				HIGH
Tone Quality					
Appropriate to Style	1	2	3	4	5
Control (Instrumental)	1	2	3	4	5
Control (Vocal)	1	2	3	4	5
Music Literacy/Technical Accuracy					
Intonation	1	2	3	4	5
Notation	1	2	3	4	5
Rhythm	1	2	3	4	5
Style/Form	1	2	3	4	5
Sight-reading	1	2	3	4	5
Sight-singing	1	2	3	4	5
Musical Symbols	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



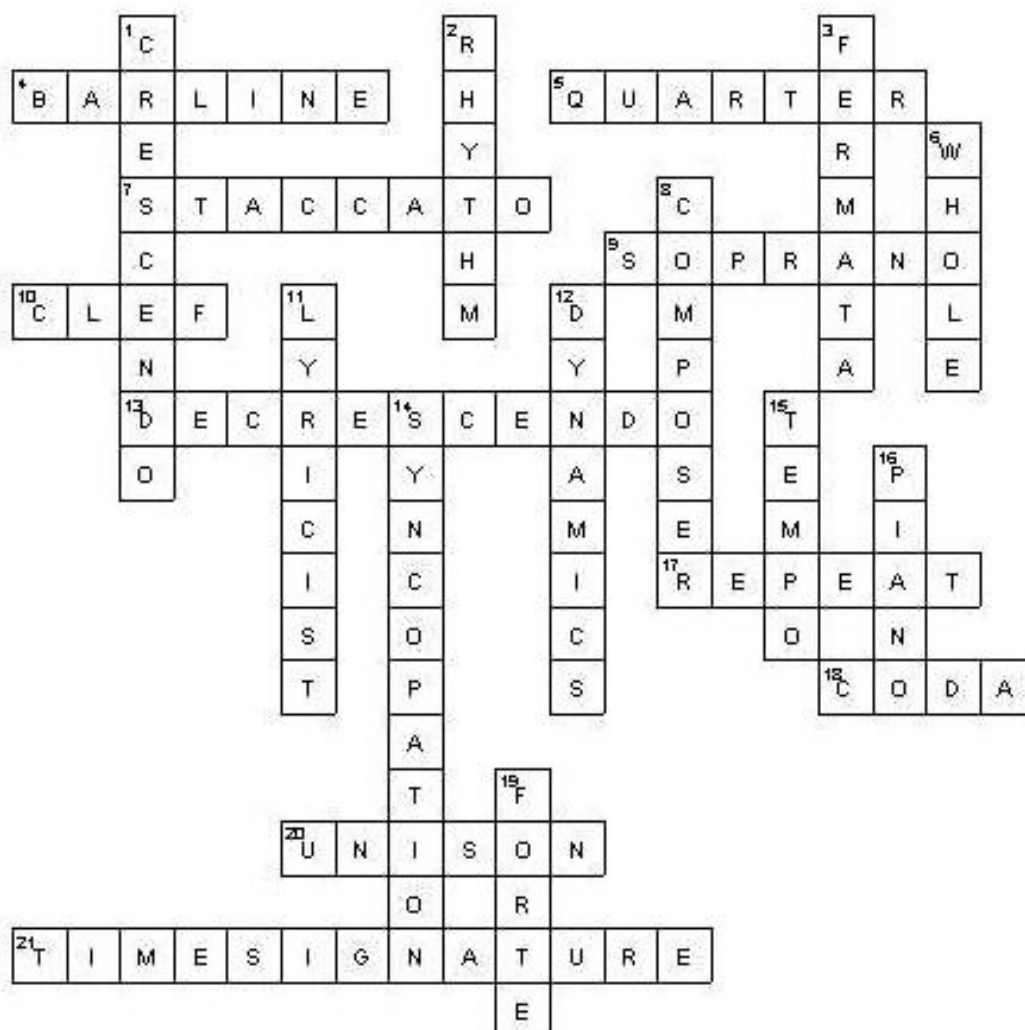
Across

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

Down

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

Vocabulary



Across

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

Down

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

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-filigine 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.
- Botin(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

Estribillo: Refrain.

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

Falsete: Falsetto; a vocal technique.

Folklorico: 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 apogones 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 (romantica), ranchera valsada and bolero.

Sol: Key of “G” or the note “G.”

Solfego: Solfege

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 (hemiola) 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 (hemiola) 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.

Introductory Harp Exercises

Primary Positions

G. Acuña

1
2
3
4

1

2

3

Musical notation for system 3, measures 1-4. The treble clef part consists of chords, and the bass clef part consists of a simple line.

Musical notation for system 3, measures 5-8. The treble clef part consists of chords, and the bass clef part consists of a simple line.

4

Musical notation for system 4, measures 1-4. The treble clef part consists of chords with accents, and the bass clef part consists of a simple line.

Musical notation for system 4, measures 5-8. The treble clef part consists of chords with accents, and the bass clef part consists of a simple line.

5

Musical notation for system 5, measures 1-4. The treble clef part consists of chords with accents, and the bass clef part consists of a simple line.

Musical notation for system 5, measures 5-8. The treble clef part consists of chords with accents, and the bass clef part consists of a simple line.

Inversions

* Note that these are not the same chord

Root C	1st C/E	2nd C/G
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Am	F
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Repeat exercises 3,4 and 5 using inversions

6

* At this point, the student should practice the inversions in the left hand in order to gain dexterity in both hands.

Repeat exercises 3 to 5 using inversions

7

Basic Son de Mariachi

8

Musical score for 'Basic Son de Mariachi' in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, each preceded by a fermata and a repeat sign. The bass staff contains a simple bass line with quarter notes and rests.

Basic Jarocho bass line

9

Musical score for 'Basic Jarocho bass line' in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of whole rests. The bass staff contains a simple bass line with quarter notes and rests.

9a

Musical score for 'Basic Jarocho bass line' variation 9a in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of whole rests. The bass staff contains a simple bass line with quarter notes and rests, including some notes with a fermata.

9b

Musical score for 'Basic Jarocho bass line' variation 9b in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of whole rests. The bass staff contains a simple bass line with quarter notes and rests, including some notes with a fermata.

Musical score for 'Basic Jarocho bass line' variation 9c in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of whole rests. The bass staff contains a simple bass line with quarter notes and rests, including some notes with a fermata. The piece concludes with a 4/4 time signature change.

Dexterity Exercises

1st inversion

Root Position

Rt 1st 2nd 1st Rt Shift up one string