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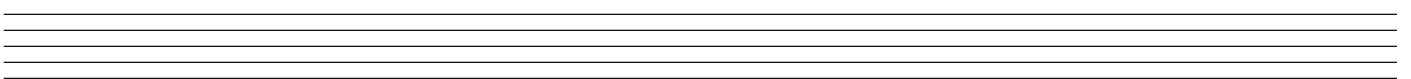
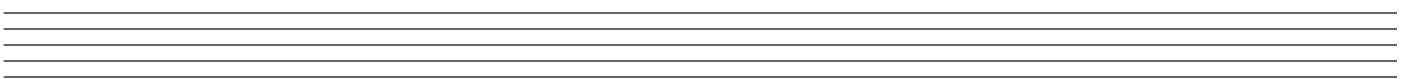
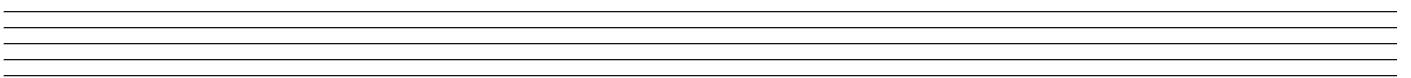
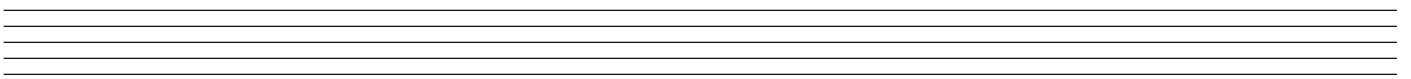
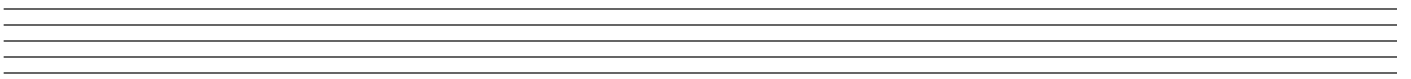
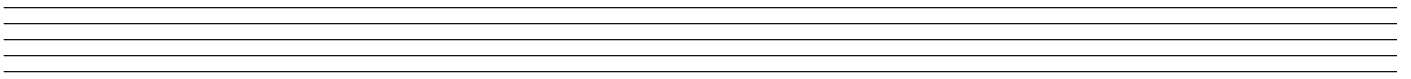
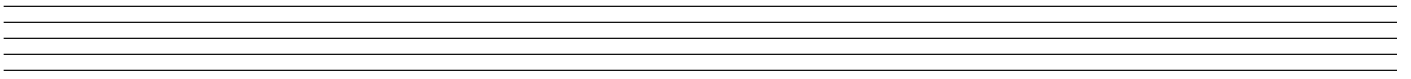
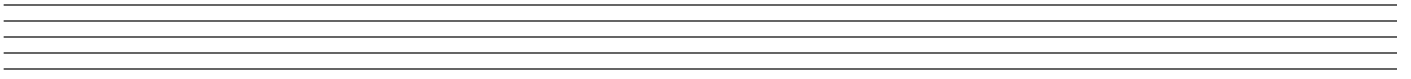
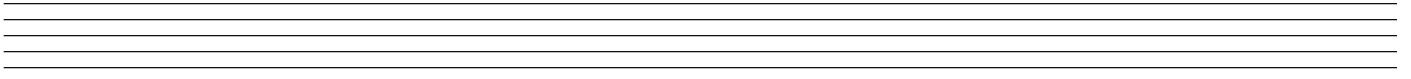
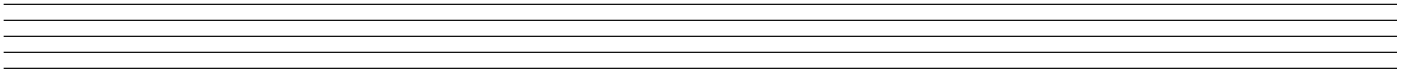
# PLANNING FOR SUCCESS

<b>Title</b>									
<b>Composer</b>									
<b>Style</b>									
<b>Key Signature</b>									
<b>Time Signature</b>	_____ How many beats per measure? _____ _____ What kind of note gets one beat? _____								
<b>Scales/ Exercises to Practice</b>	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; padding: 5px;">Violin</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">B<math>\flat</math> Trumpet</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Vihuela/ Guitar</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> <tr> <td style="padding: 5px;">Guitarrón</td> <td style="border: 1px solid black; height: 30px;"></td> </tr> </table>	Violin		B $\flat$ Trumpet		Vihuela/ Guitar		Guitarrón	
Violin									
B $\flat$ Trumpet									
Vihuela/ Guitar									
Guitarrón									
<b>Chords</b>									
<b>Mánicos</b> (Strumming Patterns)	Be sure to include clef, key signature, and time signature.  _____ _____ _____								
<b>Vocabulary</b>	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.								
<b>Notes</b>									



Reproducible

This page may be duplicated for student use



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**

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

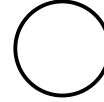
\* This note is not taught in *¡Simplemente Mariachi!* Book 1.

# KEY OF RE



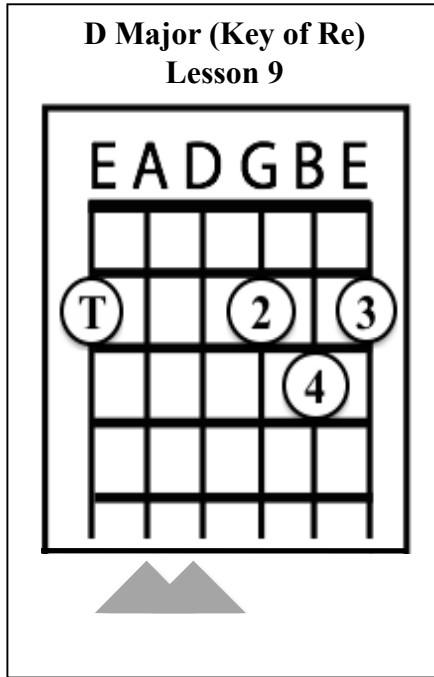
= *Play Open String*

## GUITAR

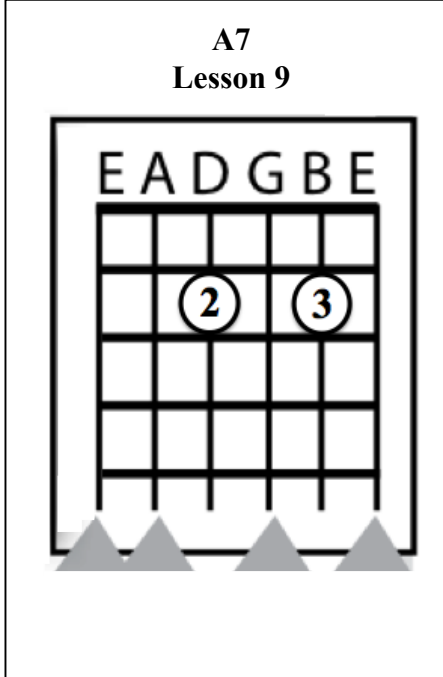


= *Press Down Firmly*

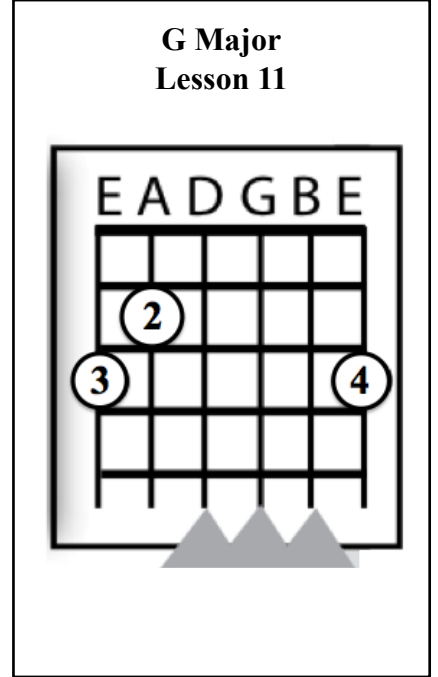
### Primera



### Segunda



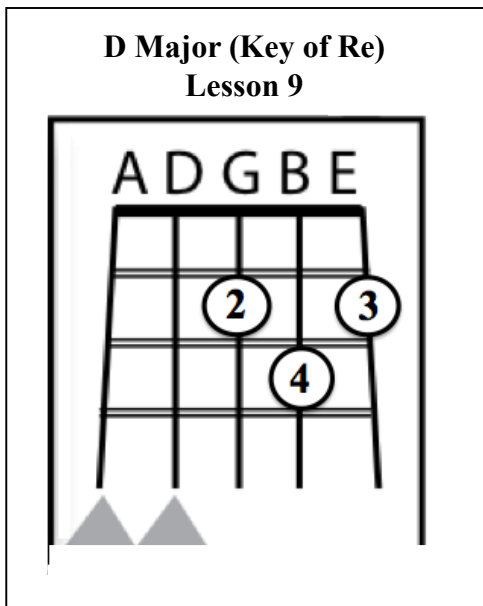
### Tercera



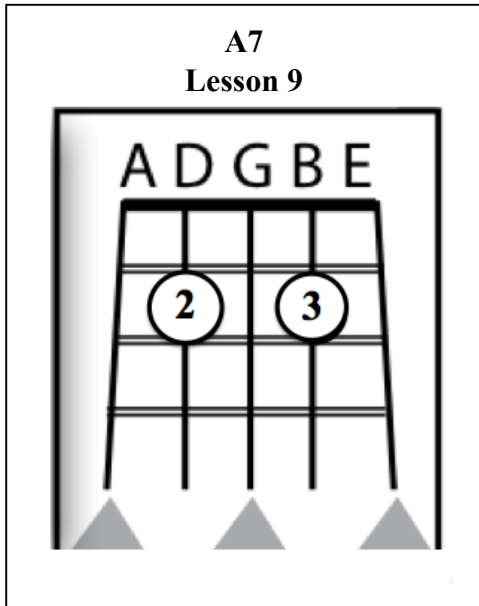
\*Only use "T" if hand is large enough.  
If not, do not play E String

## VIHUELA

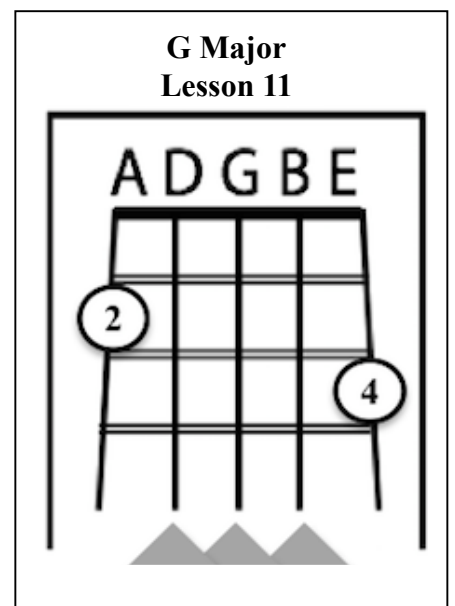
### Primera

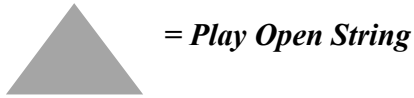


### Segunda



### Tercera



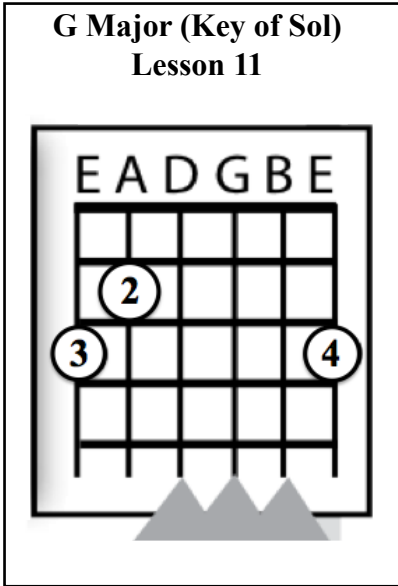


### KEY OF SOL

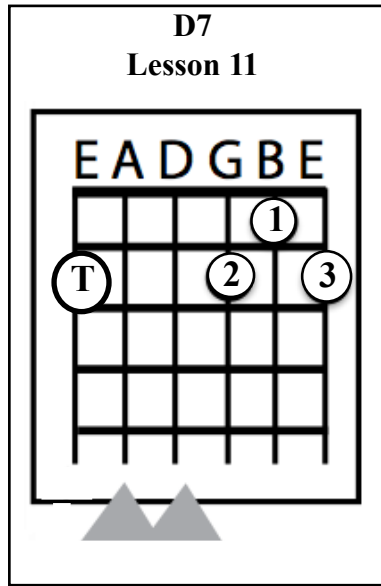


## GUITAR

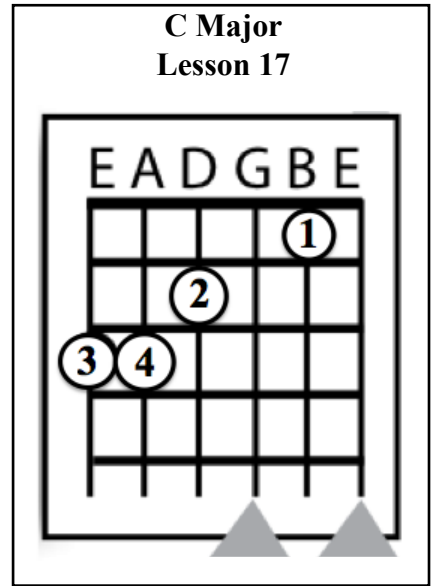
### Primera



### Segunda

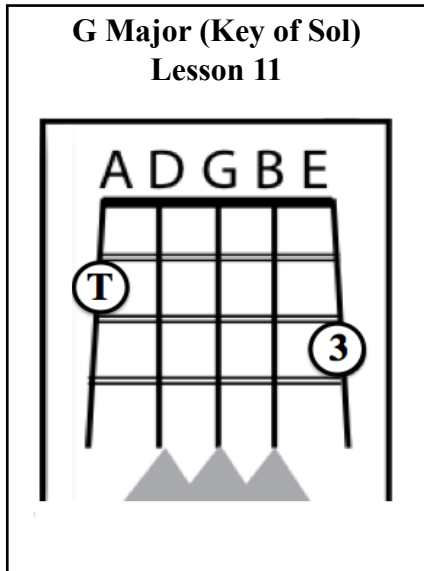


### Tercera

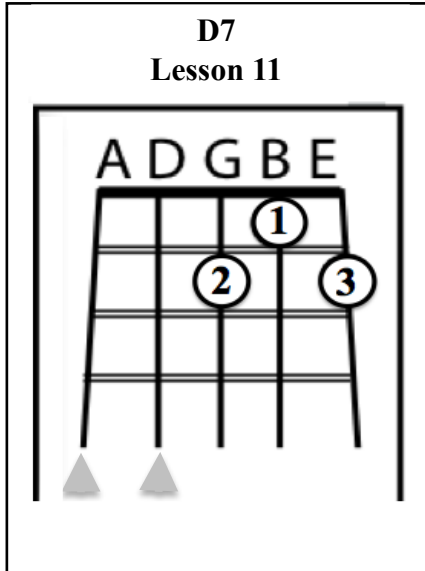


## VIHUELA

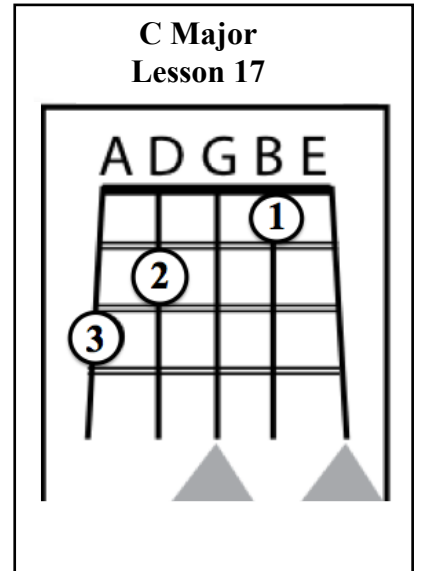
### Primera



### Segunda



### Tercera



# KEY OF DO

 = *Play Open String*

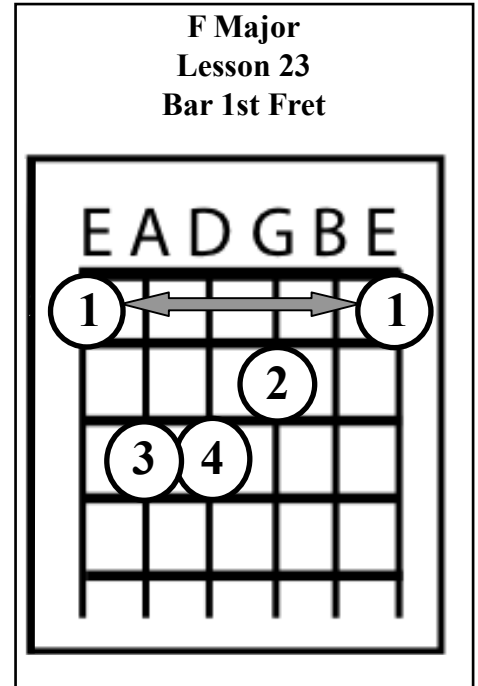
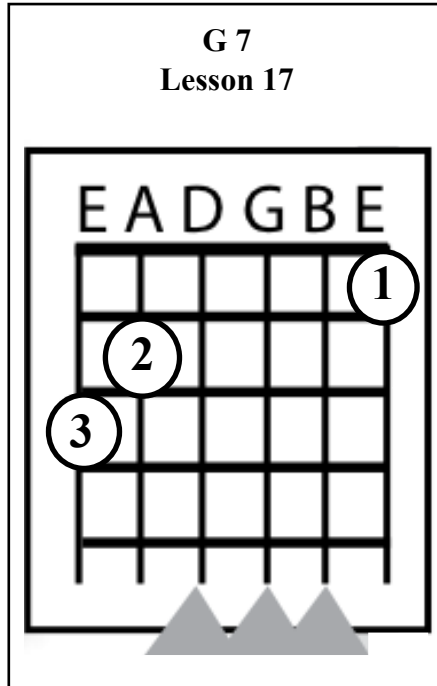
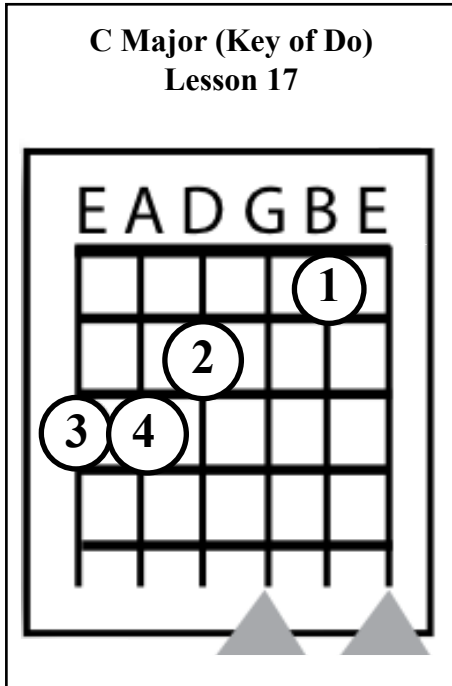
 = *Press Down Firmly*

## GUITAR

### Primera

### Segunda

### Tercera

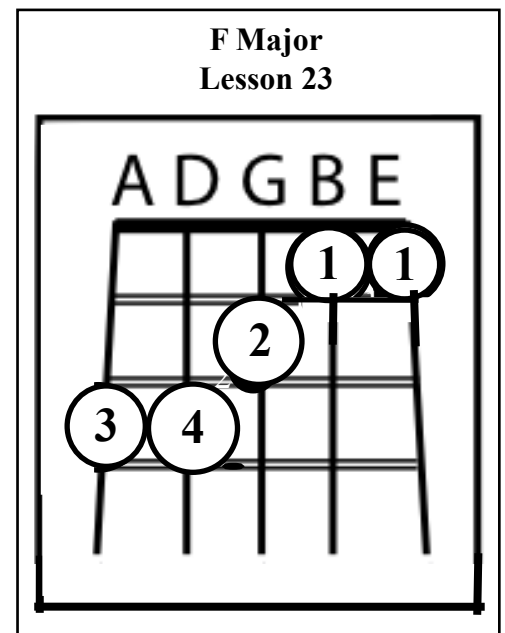
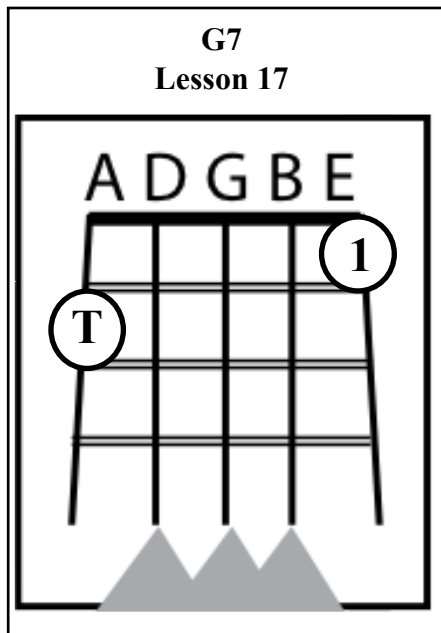
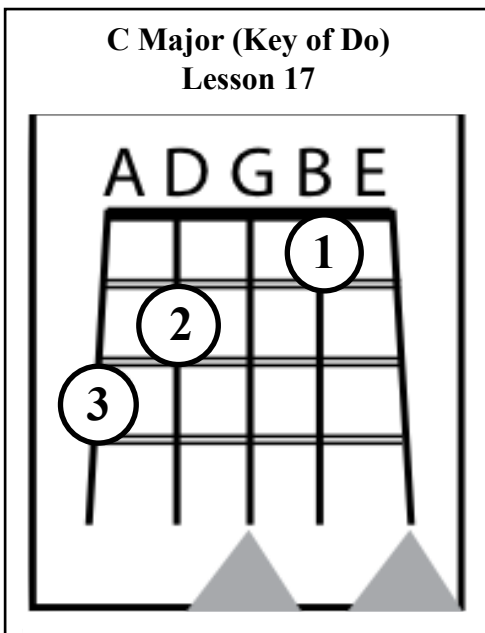


## VIHUELA

### 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.

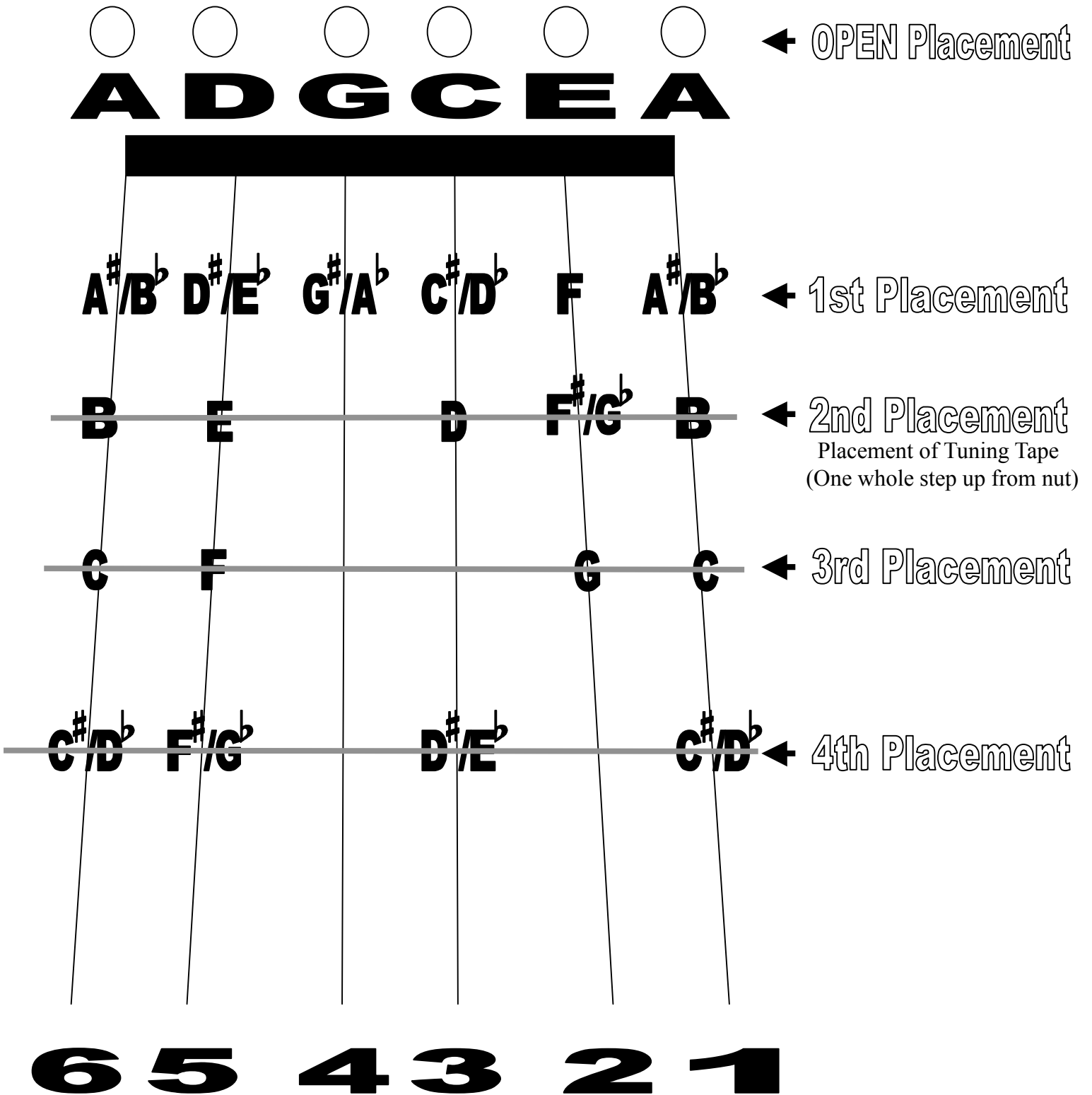


# Guitar

	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

Indicates recommended placement of tuning tapes.





## HP (Hand Position) Chart for Guitarron

Single Strings	OSHP	HP1	HP2	HP3	HP4
6	◦ A	Bb	B	C	C#
5	◦ D	Eb	E	F	F#
4	◦ G	G#			
3	◦ C	C#	D	D#	
2	◦ E	F	F#		
1	◦ A	Bb	B		
<b>OCTAVES</b>	<b>A</b>	<b>Bb</b>	<b>B</b>	<b>C</b>	<b>C#</b>
A String	◦ ◦ A - A	HP1 - HP1	HP2 - HP2	◦ HP3 - C	<sup>1</sup> HP4 - C
	<b>D</b>	<b>Eb</b>	<b>E</b>	<b>F</b>	<b>F#</b>
D String	◦ <sup>2</sup> D - C	<sup>3</sup> HP1 - E	◦ HP2 - E	<sup>1</sup> HP3 - E	<sup>2</sup> HP4 - E
	<b>G</b>	<b>G#</b>			
G String	◦ G	HP1			

○ = Open string

T = Thumb

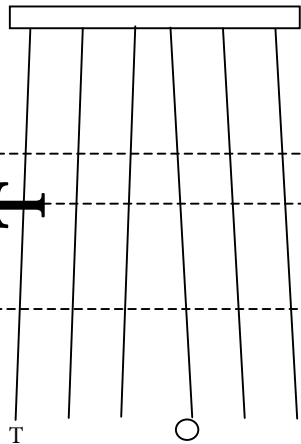
1 = 1st finger

2 = 2nd finger

# Guitarron Finger Placement Chart

## C

6 5 4 3 2 1



1st Tape

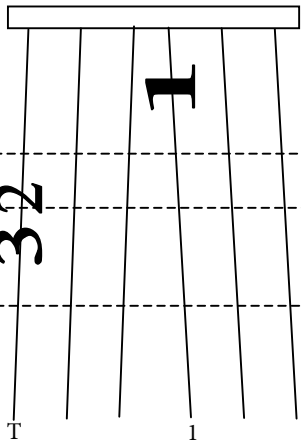
2nd Tape

3rd Tape

T ○  
1

## C#/Db

6 5 4 3 2 1



1st Tape

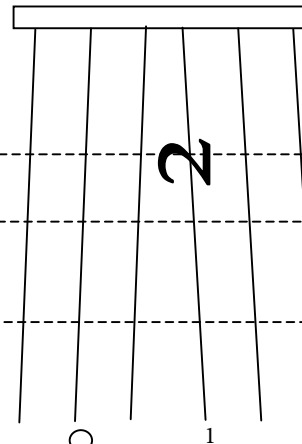
2nd Tape

3rd Tape

T ○  
1

## D

6 5 4 3 2 1

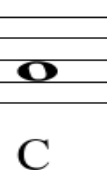


1st Tape

2nd Tape

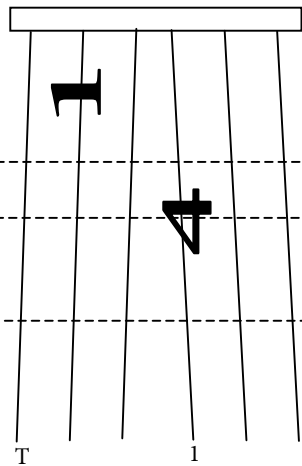
3rd Tape

T ○  
1



## E<sup>b</sup>

6 5 4 3 2 1

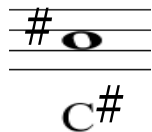


1st Tape

2nd Tape

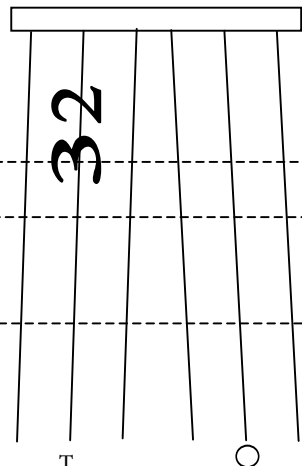
3rd Tape

T ○  
1



## E

6 5 4 3 2 1

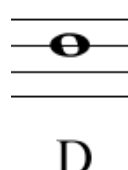


1st Tape

2nd Tape

3rd Tape

T ○  
1



D



E

## F

6 5 4 3 2 1

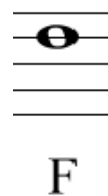


1st Tape

2nd Tape

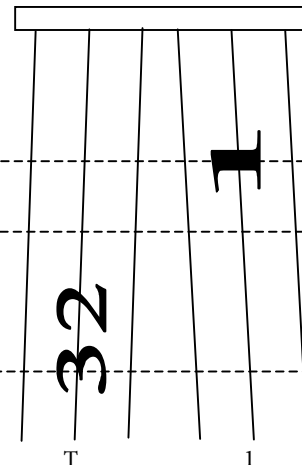
3rd Tape

T ○  
1



## F#

6 5 4 3 2 1

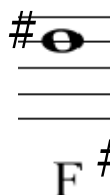


1st Tape

2nd Tape

3rd Tape

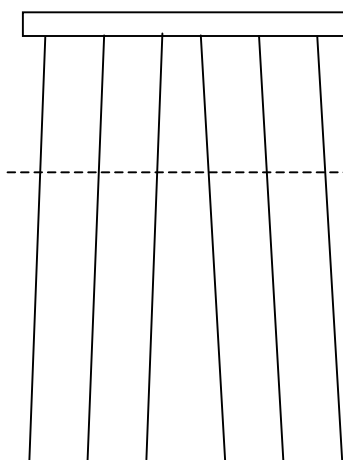
T ○  
1



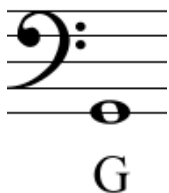
# Guitarron Finger Placement Chart

## G

6 5 4 3 2 1



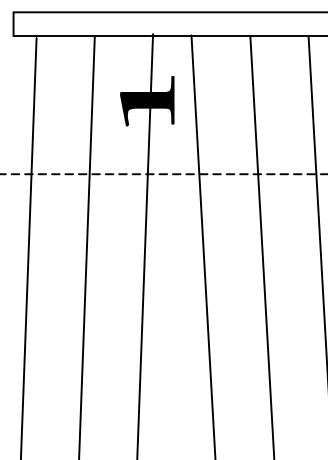
Tuning Guide  
1st Tape



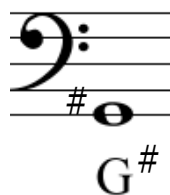
○  
T

## G#/A#

6 5 4 3 2 1



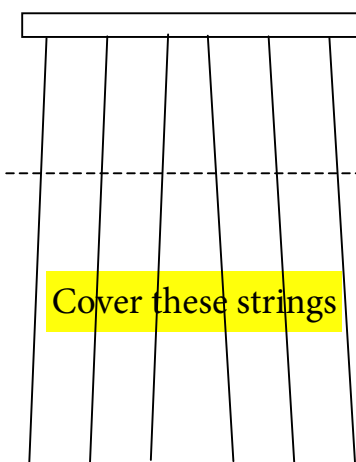
Tuning Guide  
1st Tape



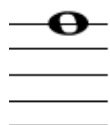
T

## A

6 5 4 3 2 1



1st Tape



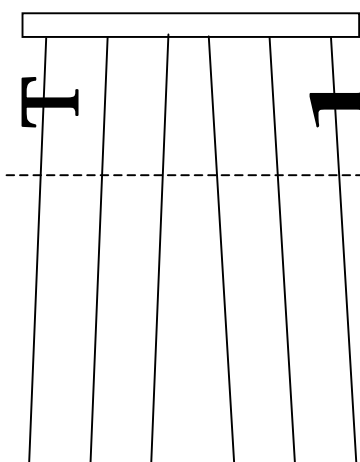
A

○  
T

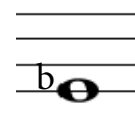
○  
2

## B<sup>b</sup>

6 5 4 3 2 1



1st Tape



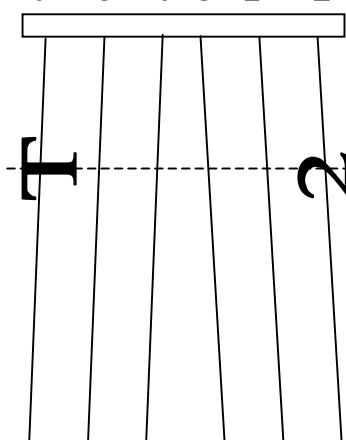
B<sup>b</sup>

T

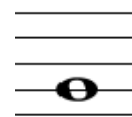
2

## B

6 5 4 3 2 1



1st Tape



B

T

2

○ = Open string

T = Thumb

1 = 1st finger

2 = 2nd finger

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

Violin 1

Violin 2

Violin 3

Violin 4

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Armonia

Guitarron

G D G G $^7$  C

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

5

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

G

A m

D7

G

5

Arm.

Gtrn.

Detailed description: This page contains a musical score for a Mariachi ensemble. It features seven staves: four for violins (Vln. 1-4), three for B-flat trumpets (B $\flat$  Tpt. 1-3), and two for the rhythm section (Arm. and Gtrn.). The key signature is G major (one sharp, F#). The score is divided into four measures. The violin parts play sustained notes: Vln. 1 (G4), Vln. 2 (A4), Vln. 3 (B4), and Vln. 4 (G4). The trumpet parts play sustained notes: B $\flat$  Tpt. 1 (B4), B $\flat$  Tpt. 2 (A4), and B $\flat$  Tpt. 3 (G4). The rhythm section consists of a guitar (Gtrn.) playing a steady eighth-note accompaniment and an accordion (Arm.) playing a melodic line with eighth-note patterns. Chord symbols G, A m, D7, and G are placed below the first four measures. A rehearsal mark '5' is placed above the first measure of each staff.

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

9

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

9

9

Arm.

Gtrn.

B m C G

13

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Arm.

Gtrn.

C G D7 G

Detailed description of the musical score: The score is for a mariachi ensemble. It features four violin staves (Vln. 1-4), three B-flat trumpet staves (B $\flat$  Tpt. 1-3), an armadillo staff (Arm.), and a guitar staff (Gtrn.). The key signature is G Major, indicated by one sharp (F#). The score begins at measure 13. The violin parts play sustained notes: Vln. 1 and 2 play G4, Vln. 3 and 4 play G3. The trumpet parts play G4. The armadillo part plays a rhythmic pattern of eighth notes, starting with a quarter rest. The guitar part plays a rhythmic pattern of eighth notes, starting with a quarter rest. The chord progression is C, G, D7, G.



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

Musical score for Mariachi ensemble in G Major, measures 17-20. The score includes parts for Violins 1-4, Trumpets 1-3, Arm. (Armonica), and Gtrn. (Guitar). The key signature is G Major (one sharp). The score is divided into four measures. Measure 17 starts with a repeat sign. The Violin 1 part has a melodic line with eighth notes. The Violin 2 part has a similar melodic line. The Violin 3 and 4 parts play sustained notes. The Trumpet 1 part plays a sustained note. The Trumpet 2 part has a melodic line. The Trumpet 3 part plays a sustained note. The Arm. part has a rhythmic pattern. The Gtrn. part has a bass line. The notes G, G, and C are indicated below the Arm. part in measures 17, 18, and 19 respectively.

21

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

21

D7

G

21

Arm.

Gtr.

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

25

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Arm.

Gtr.

G Em Am D7 G C D7

Detailed description: This page of a musical score is for a Mariachi ensemble in the key of G major. It covers measures 25 through 28. The score is arranged in a system with seven staves. The top four staves are for Violins 1, 2, 3, and 4. The next three staves are for Trumpets 1, 2, and 3, all in B-flat. The fifth staff is for the Armonica (Arm.), and the sixth staff is for the Guitar (Gtr.). The music begins at measure 25 with a treble clef and a key signature of one sharp (F#). The melody is primarily in the upper register, with the strings and trumpets providing harmonic support. The guitar part is in the bass clef. The score concludes at measure 28 with a whole note chord. The chord progression for the guitar is G, Em, Am, D7, G, C, D7.

29

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Arm.

Gtrn.

G Em C Am Bm D7 G

# Arpeggio Exercise

Guitarron

Adam Romo

Key of DO: C

Guitarron

5

9 Key of SOL: G

13

17 Key of RE: D

21

25 Key of LA: A

29

33

# 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



Measures 1-4 of the A minor scale in bass clef, 4/4 time. The notes are: A2, B2, C3, D3, E3, F3, G3, A3.

5



Measures 5-8 of the A minor scale in bass clef, 4/4 time. The notes are: B2, C3, D3, E3, F3, G3, A3, B3.

9 C Scale



Measures 9-12 of the C major scale in bass clef, 4/4 time. The notes are: C3, D3, E3, F3, G3, A3, B3, C4.

13



Measures 13-16 of the C major scale in bass clef, 4/4 time. The notes are: C4, B3, A3, G3, F3, E3, D3, C3.

17 B minor



Measures 17-20 of the B minor scale in bass clef, 4/4 time. The notes are: B2, C3, D3, E3, F3, G3, A3, B3.

21



Measures 21-24 of the B minor scale in bass clef, 4/4 time. The notes are: C3, D3, E3, F3, G3, A3, B3, C4.

25 E minor



Measures 25-28 of the E minor scale in bass clef, 4/4 time. The notes are: E3, F3, G3, A3, B3, C4, D4, E4.

29



Measures 29-32 of the E minor scale in bass clef, 4/4 time. The notes are: F3, G3, A3, B3, C4, D4, E4, F4.

33 Chromatic Exercise



Measures 33-40 of a chromatic exercise in bass clef, 4/4 time. The notes are: E3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4, C#4, D4, D#4, E4, F4.



# Guitarron Strings/ Fingerings

Adam Romo

Guitarron

5

9

13

17

21

25

29

33

# TRIAD Exercises

Adam Romo

Key of DO- "C"

Guitarron

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

5 Key of SOL- "G"

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

9 Key of RE- "D"

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

13 Key of LA- "A"

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

17 Key of MI- "E"

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

21 Key of SI- "B"

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

25 Key of FA- "F"

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

29 Key of Si memol- "Bb"

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

33 Key of Mi memol- "Eb"

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

# 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

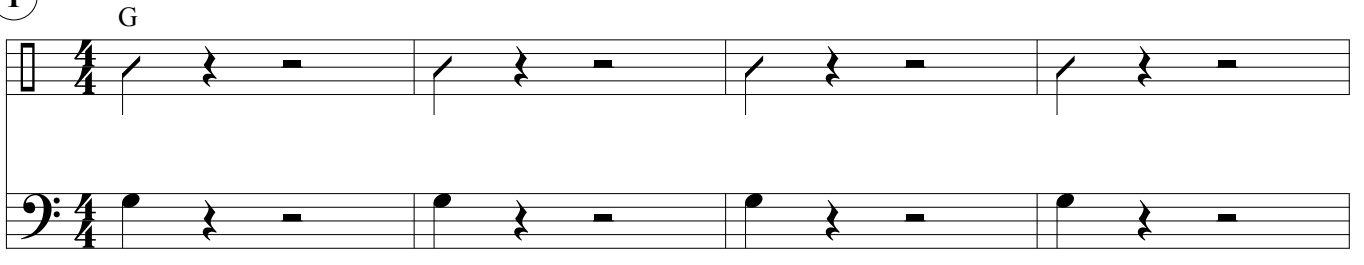
G

# Bolero Manico

Ramirez  
Intermediate  
Mariachi

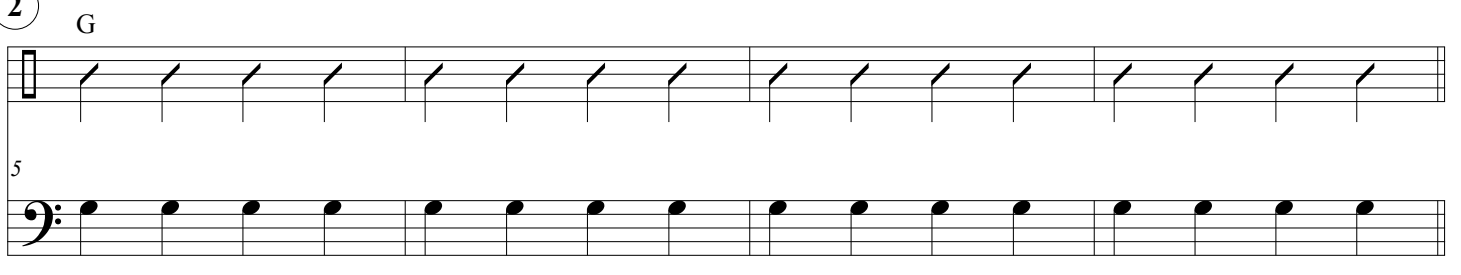
1

G



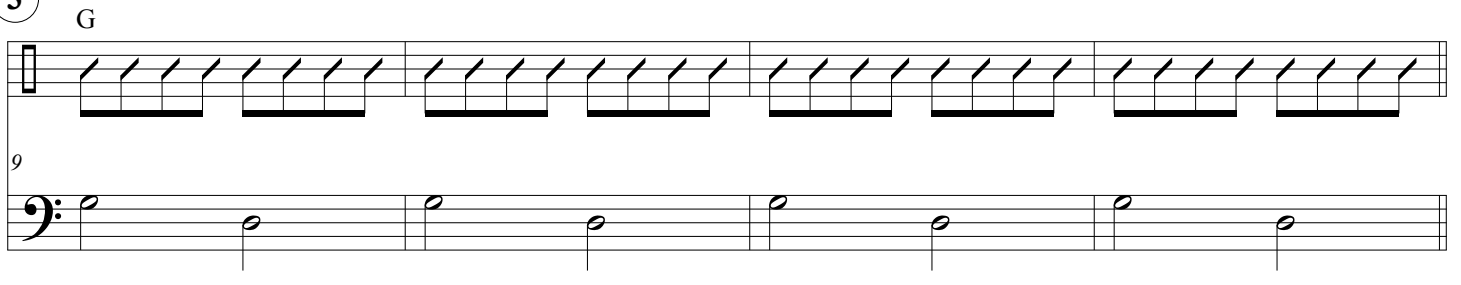
2

G



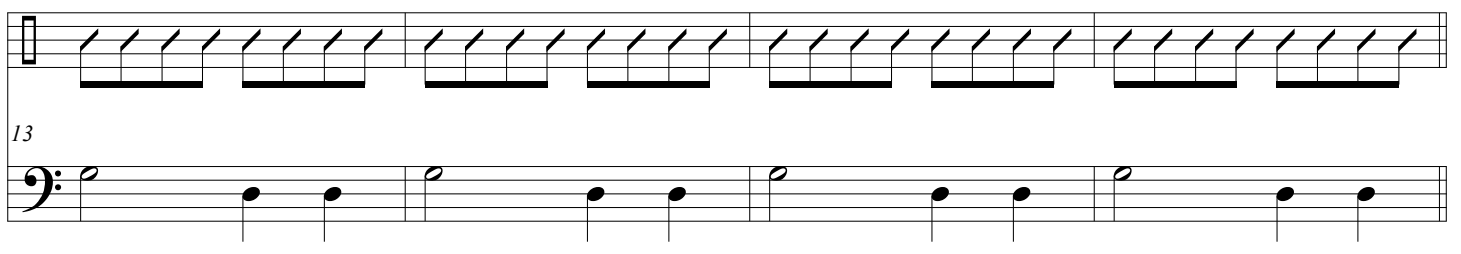
3

G



4

Simple Bolero  
G



# 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 of quarter notes.

② Bolero Moruno/Rumba Flamenca  
G

Musical notation for 'Bolero Moruno/Rumba Flamenca' in G major, 4/4 time. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes and accents (>) on every other note. The bass clef staff features a pattern of dotted quarter notes and eighth notes, with a '5' indicating a fifth fret position.

③ Apagon Bolero  
G

Musical notation for 'Apagon Bolero' in G major, 4/4 time. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes and 'x' marks above every other note. The bass clef staff features a pattern of dotted quarter notes and eighth notes, with a '9' indicating a ninth fret position.

④ Apagon Bolero 2  
G

Musical notation for 'Apagon Bolero 2' in G major, 4/4 time. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes and 'x' marks above every other note. The bass clef staff features a pattern of dotted quarter notes and eighth notes, with a '13' indicating a thirteenth fret position.

# Polka-Pasodoble-Ranchera en Dos

Ramirez  
Intermediate  
Mariachi

1

Primera (I)

G

2

G

(optional)

Segunda (V)

D7

9

D7

G

3

G

G7

Tercera (IV)

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 'Excerpt from Las Abajenas'. The piece is in 3/4 time with a key signature of one sharp (F#). The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs, and the bass part (bottom staff) features a simple eighth-note bass line. Chords G, D7, and G are indicated above the guitar staff.

## Excerpt from El Tranchete

Musical notation for 'Excerpt from El Tranchete'. The piece is in 3/4 time with a key signature of one sharp (F#). The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs, and the bass part (bottom staff) features a simple eighth-note bass line. Chords C, G7, and C are indicated above the guitar staff.

## Excerpt from El Relampago

Musical notation for 'Excerpt from El Relampago'. The piece is in 3/4 time with a key signature of one sharp (F#). The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs and accents (>), and the bass part (bottom staff) features a simple eighth-note bass line. Chords G, D7, and G are indicated above the guitar staff.

## Excerpt from El Gusto

Musical notation for 'Excerpt from El Gusto'. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs, and the bass part (bottom staff) features a simple eighth-note bass line. 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



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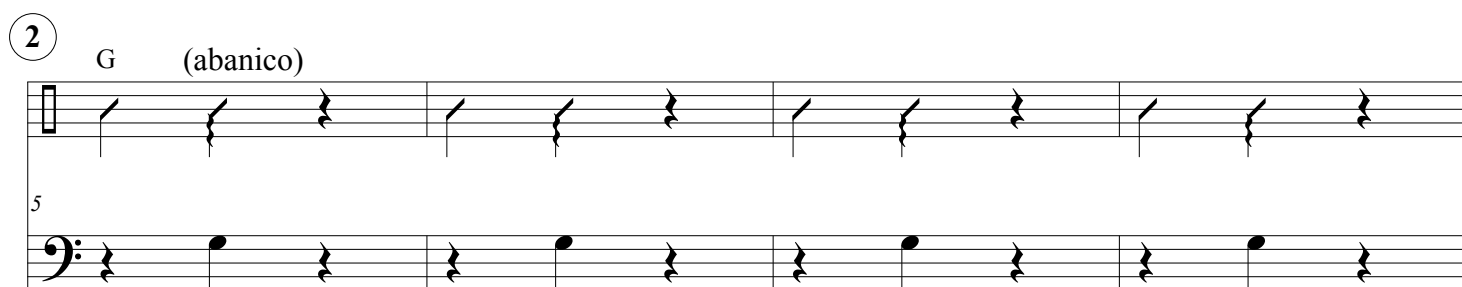
# Intermediate Huapango Manico

Ramirez  
Intermediate  
Mariachi

① G (golpe)



② G (abanico)



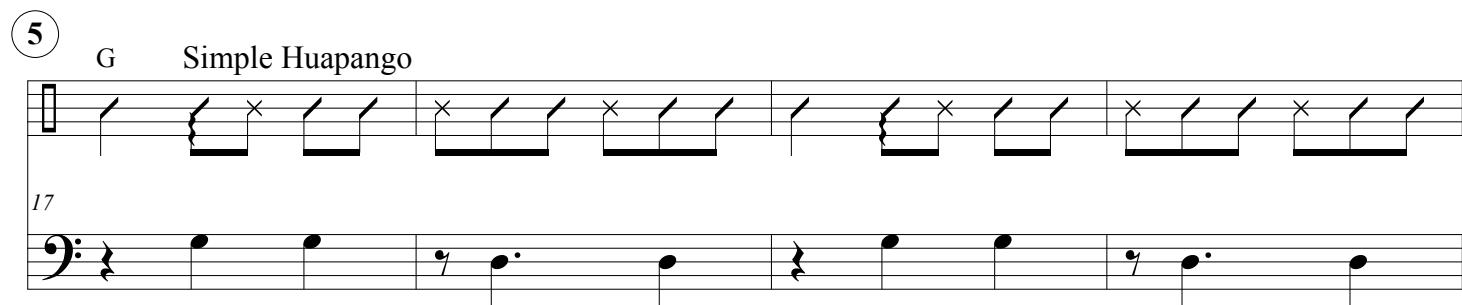
③ G (apagon)



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 shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

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 shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

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 shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

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 shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

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 shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

11

G Authentic Huapango

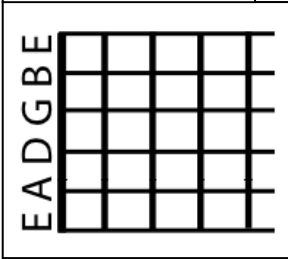
Musical notation for exercise 11, measures 41-44. The exercise is titled "G Authentic Huapango". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns.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



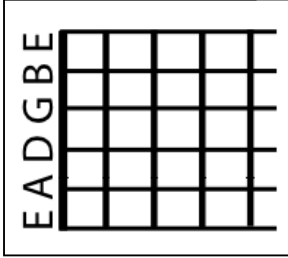
Name \_\_\_\_\_

### My Chord Charts

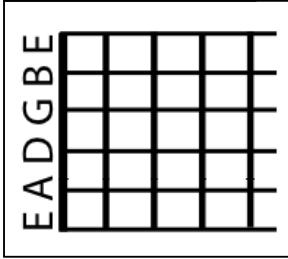
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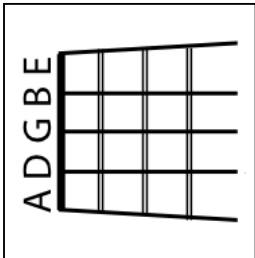
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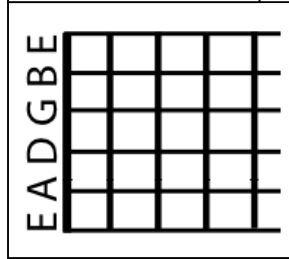
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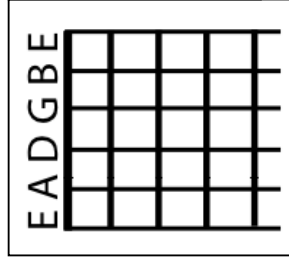
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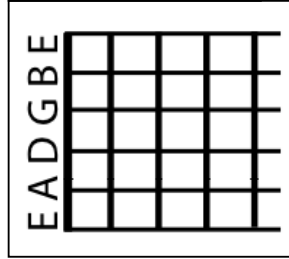
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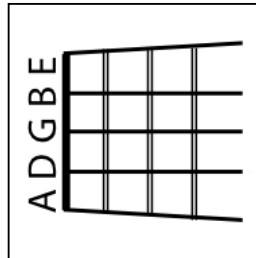
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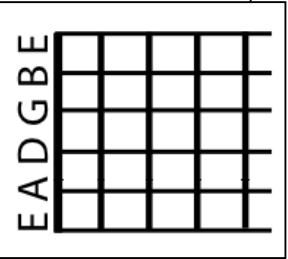
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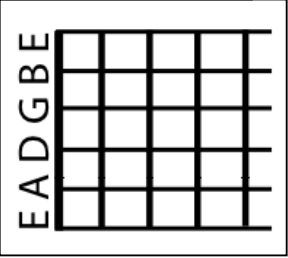
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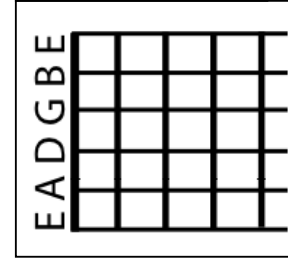
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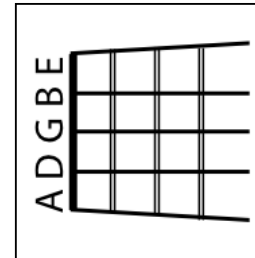
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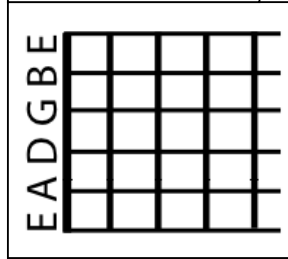
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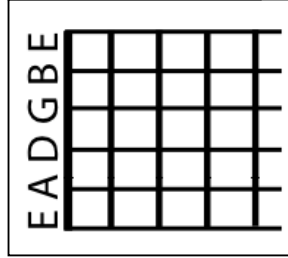
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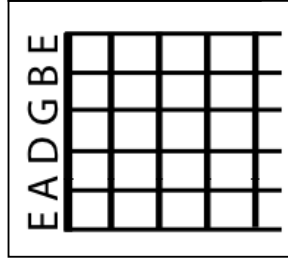
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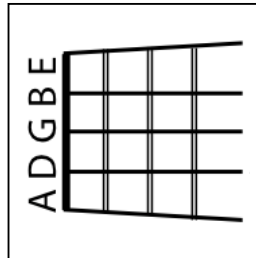
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Chord:



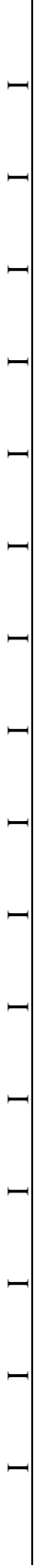
Chord:



## Common Chords: Scale Tone Chords

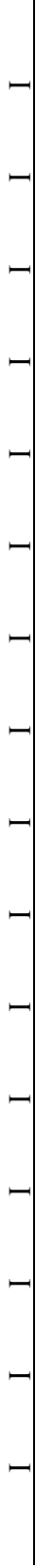
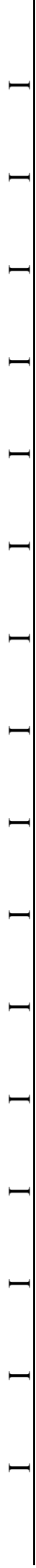
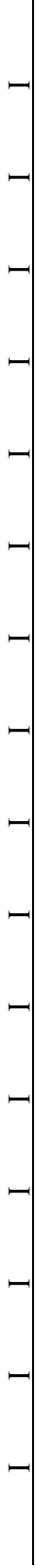
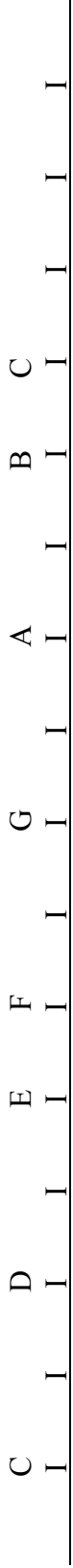
Key: <i>Major</i>	Key: <i>Relative minor</i>	I Major	II minor	III minor	IV Major	V Major	VI minor	VII diminished
C	Am	C	Dm	Em	F	G	Am	B dim
Db	Bbm	Db	Ebm	Fm	Gb	Ab	Bbm	C dim
D	Bm	D	Em	F#m	G	A	Bm	C# dim
Eb	Cm	Eb	Fm	Gm	Ab	Bb	Cm	D dim
E	C#m	E	F#m	G#m	A	B	C#m	D# dim
F	Dm	F	Gm	Am	Bb	C	Dm	E dim
F# Gb	D#m Ebm	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 7<sup>th</sup>, Major 7<sup>th</sup>, minor 7<sup>th</sup>, add 6<sup>th</sup>, 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.

*p* *mp* *mf* *f*

D A7 D A7

D G A7 D D7

*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*

## Juguetear

17

Vln. *p* *mp*

Tpt. *p* *mp*

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

Gtrn.

21

Vln. *mf* *f*

Tpt. *mf* *f*

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

Gtrn. *f*

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

7

Vln.

4

Tpt.

7

Gtr. Vhl.

A7 D A E7 A

Gtrn

Detailed description of the musical score: The score is for a piece in 3/4 time and D major. It consists of five systems of staves. The first system includes Violin, Trumpet, Guitar/Vihuela, and Guitarron. The Violin part has a first ending with a slur over three eighth notes and a bow stroke instruction. The Trumpet part has a first ending with a slur over three eighth notes and a tongue instruction. The Guitar/Vihuela part has a first ending with a slur over three eighth notes and chord markings D, A7, D, A7, D. The Guitarron part has a first ending with a slur over three eighth notes. The second system includes Violin, Trumpet, Guitar/Vihuela, and Guitarron. The Violin part has a second ending with a slur over three eighth notes and a bow stroke instruction. The Trumpet part has a second ending with a slur over three eighth notes. The Guitar/Vihuela part has a second ending with a slur over three eighth notes and chord markings A7, D, A, E7, A. The Guitarron part has a second ending with a slur over three eighth notes.

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

Trumpet

Repeat 3 times. Breathe only at the rest.

Guitar Vihuela

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

Guitarron

Repeat 3 times. Bow slur with one bow stroke

Vln.

Tpt.

Repeat 3 times. Breathe only at the rest.

Gtr. Vhl.

Repeat 3 times. Keep the wrist relaxed.

Gtrn.

# 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

## TRUMPET

- ARRANGED BY: MARCOS GARCIA -

WWW.MARIACHIGURU.COM



### G MAJOR (SOL)

Musical notation for G Major (Sol) exercise, measures 1-22. The exercise is in 4/4 time and G major (one sharp). It 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 such as eighth and sixteenth notes, often beamed together, and rests.

### D MAJOR (RE)

Musical notation for D Major (Re) exercise, measures 23-37. The exercise is in 4/4 time and D major (two sharps). It consists of two systems of staves. The first system contains measures 23-31, and the second system contains measures 32-37. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests.

41



44

A MAJOR (LA)



49



53



57



62



64



# AGILITY EXERCISE

## ARMONIA

- ARRANGED BY: MARCOS GARCIA -

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**G MAJOR (SOL)**

6

9

13

18

21

25

29

32

**D MAJOR (RE)**

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Detailed description: This musical score is an agility exercise for guitar in 4/4 time. It is divided into two main sections: G Major (Sol) and D Major (Re). The G Major section consists of 18 measures, and the D Major section consists of 12 measures. Each measure contains a rhythmic pattern of eighth notes with a slash through the stem, indicating a specific fretting technique. Chord symbols are placed above the notes to indicate the harmonic structure. The key signature has one sharp (F#) for G Major and two sharps (F# and C#) for D Major. Measure numbers 6, 9, 13, 18, 21, 25, 29, and 32 are marked at the beginning of their respective staves.

## Agility Exercise - Armonia p2

37 **Em7 A7 D A7 D D A7 D A7 D A7 D A7**

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

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

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

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

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

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

# AGILITY EXERCISE

## QUITARRON

- ARRANGED BY: MARCOS GARCIA -

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### G MAJOR (SOL)

Musical staff 1: G Major (Sol) - measures 1-5

6  
Musical staff 2: G Major (Sol) - measures 6-12

13  
Musical staff 3: G Major (Sol) - measures 13-18

19  
Musical staff 4: G Major (Sol) - measures 19-24

### D MAJOR (RE)

25  
Musical staff 5: D Major (Re) - measures 25-31

32  
Musical staff 6: D Major (Re) - measures 32-37

38  
Musical staff 7: D Major (Re) - measures 38-44

### A MAJOR (LA)

45  
Musical staff 8: A Major (La) - measures 45-51

50  
Musical staff 9: A Major (La) - measures 50-55

56  
Musical staff 10: A Major (La) - measures 56-60

61  
Musical staff 11: A Major (La) - measures 61-66

# DOUBLE-TONGUING EXERCISE (TRUMPET)

- ARRANGED BY: MARCOS G. GARCIA -  
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## SCORE

Musical score system 1. Instruments: TRUMPET I, VIOLIN I, GUITARRON, ARMONIA. Includes notes, rests, and chord symbols (C, Dm7, Em7, F, G, Am7, Bdim, C).

Musical score system 2. Instruments: Tpt. I, Vln. I, Gtr., ArM. Includes notes, rests, and chord symbols (C, Dm7, Em7, F, G, Am7, Bdim, C).

Musical score system 3. Instruments: Tpt. I, Vln. I, Gtr., ArM. Includes notes, rests, and chord symbols (C, Dm7, Em7, F, G, Am7).

Musical score system 4. Instruments: Tpt. I, Vln. I, Gtr., ArM. Includes notes, rests, and chord symbols (Bdim, C).



# STRING-CROSSING EXERCISE (VIOLIN)

SCORE

- ARRANGED BY: MARCOS G. GARCIA -  
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*♩ = 100*

TRUMPET I

VIOLIN I

GUITARROON

ARMONIA

TRP. I

VLN. I

GTRR.

ARM.

TRP. I

VLN. I

GTRR.

ARM.

TRP. I

VLN. I

GTRR.

ARM.

TRP. I

VLN. I

GTRR.

ARM.

Chord progression for Armonia (first system): A, B $\flat$ 7, E7, B $\flat$ 7

Chord progression for Armonia (second system): E7, A, C $\sharp$ 7, E $\flat$ 7, A7, D, D $\flat$ , E7

Chord progression for Armonia (third system): A, C $\sharp$ 7, A, B $\flat$ 7, E7, B $\flat$ 7

Chord progression for Armonia (fourth system): E7, A, E7, A, D, A, E7

Chord progression for Armonia (fifth system): A, A, E7, A, D, A, E7, A

# WARM UP IN D MAJOR

ARRANGED FOR:  
EISEN MARIACHI  
BY GARCIA/ZARATE

TRUMPET I  
VIOLIN I  
GUITARON  
ARMONIA

Measures 1-4. Chords: D, E7, F#7, G.

TRU. I  
VIO. I  
BAGO  
ARM.

Measures 5-8. Chords: A, B7, C#7b9, D.

TRU. I  
VIO. I  
BAGO  
ARM.

Measures 9-12. Chords: D, A9, B7, A7.

TRU. I  
VIO. I  
BAGO  
ARM.

Measures 13-16. Chords: 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 lines radiating from the center. Each segment contains a small rectangular box with a key signature label and a musical staff with a treble clef. The labels are as follows:

- Top: 0 #, 0 b
- Top-right: 1 #
- Right: 2 #
- Bottom-right: 3 #
- Bottom: 4 #
- Bottom-left: 5 #
- Left: 7 b
- Top-left: 6 #
- Top-left (inner): 7 #
- Top-left (outer): 4 b
- Top-left (further out): 3 b
- Top-left (further out): 2 b
- Top-left (further out): 1 b
- Bottom-left: 6 b
- Bottom-left (inner): 5 b
- Bottom-left (outer): 7 b

Each musical staff is empty, with only the treble clef and five lines visible.

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.

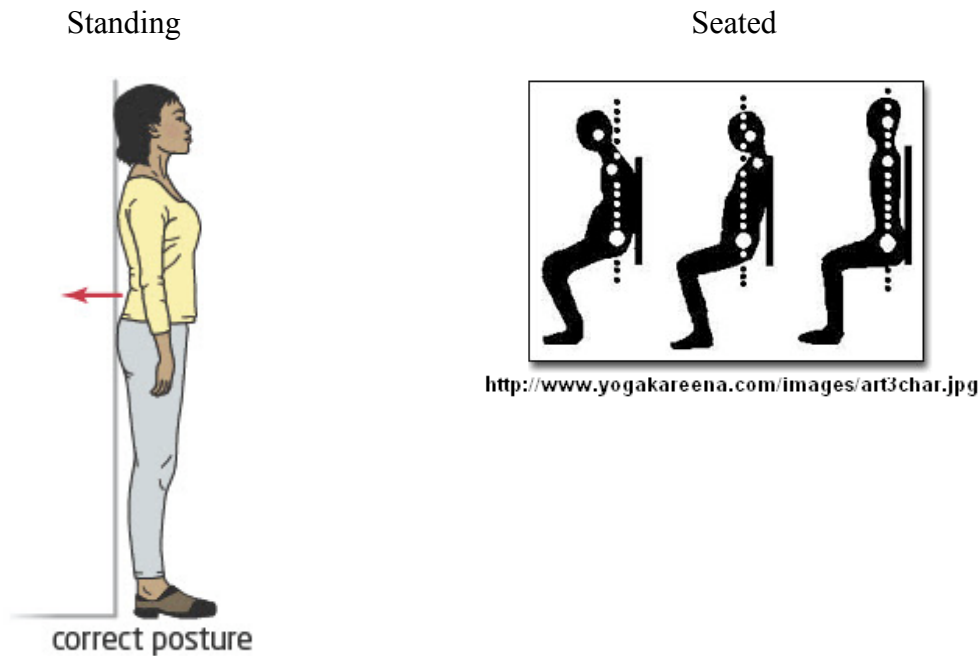
The diagram consists of a large circle divided into 12 equal segments by lines radiating from the center. Each segment contains a small rectangular box with a key signature label. The labels are: 0 #, 0 b, 1 #, 2 #, 3 #, 4 #, 5 #, 6 #, 7 b, 7 #, 6 b, 5 b, 4 b, 3 b, 2 b, 1 b. Surrounding the circle are 12 empty bass clef staves, each corresponding to one of the segments. The staves are arranged as follows: one at the top, one at the top-right, one at the right, one at the bottom-right, one at the bottom, one at the bottom-left, one at the left, one at the top-left, and two at the top, one at the top-left, and one at the top-right.

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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.

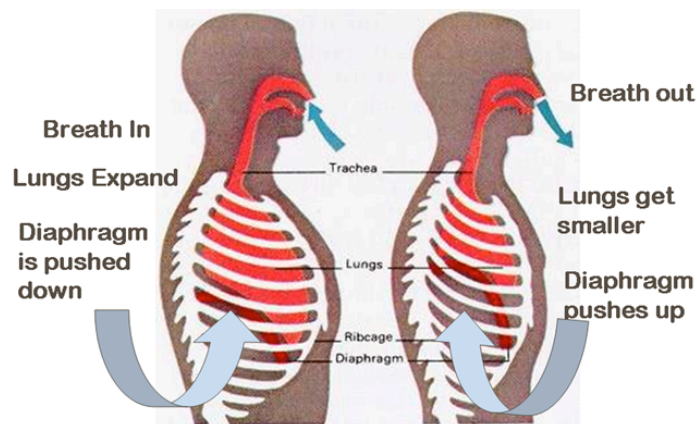
### POSTURE:



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:





(Two and Three-part Intonation)

*Use selected text from a song that you might be rehearsing and vary rhythm as needed.*

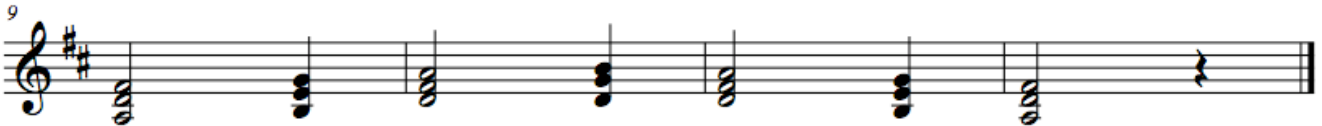
Start unison:



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?*

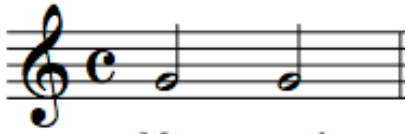




**VOCAL RESONANCE:**

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)

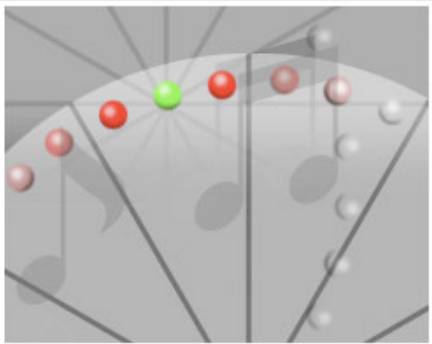


## Matching Pitch

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.

8  
 V2  
 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

8  
 V3  
 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

8  
 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-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!

- 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.

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

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

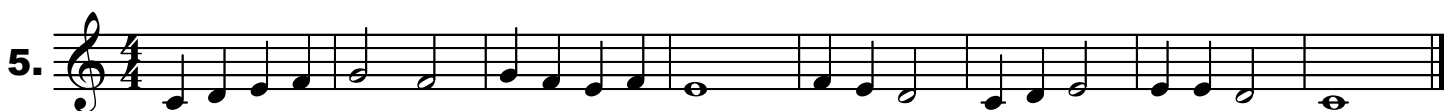
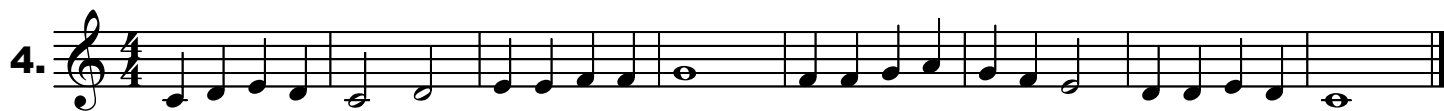
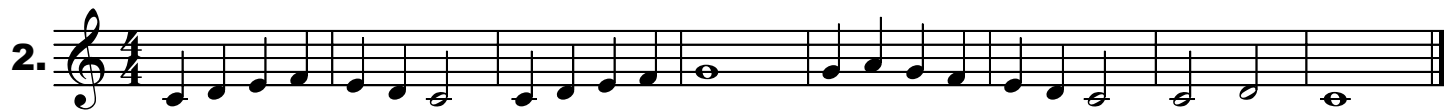
1a VOZ  
Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

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.

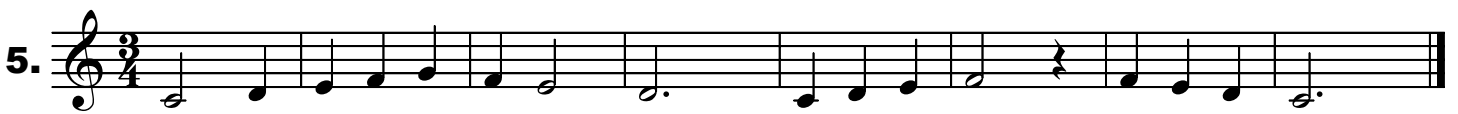
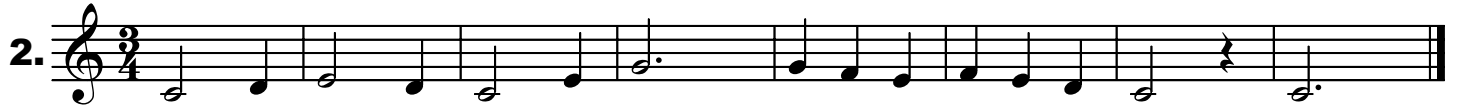
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## Fixed Do Sight-reading Exercises Key of Do



## Fixed Do Sight-reading Exercises

### Key of Do



## Easy Fixed Do Sight-reading Exercises Key of Re



## Fixed Do Sight-reading Exercises Key of Fa



## Fixed Do Sight-reading Exercises

### Key of Fa





# Miscellaneous Short Sight-reading Exercises

## Use Fixed Do



# Miscellaneous Short Sight-reading Exercises

## Use Fixed Do



## Some Challenging Intervals in a Variety of Keys



# Miscellaneous Short Sight-reading Exercises

## Use Fixed Do

### Two-Part

Two-part musical exercise in 2/4 time, first system. The top staff begins with a treble clef and a 2/4 time signature. The bottom staff begins with a bass clef and a 2/4 time signature. The music consists of eighth and quarter notes.

Two-part musical exercise in 2/4 time, second system. The top staff begins with a treble clef and a 2/4 time signature. The bottom staff begins with a bass clef and a 2/4 time signature. The music consists of eighth and quarter notes.

### Three-Part

Three-part musical exercise in 3/4 time, first system. The top staff begins with a treble clef and a 3/4 time signature. The middle and bottom staves begin with a bass clef and a 3/4 time signature. The music consists of eighth and quarter notes.

Three-part musical exercise in 3/4 time, second system. The top staff begins with a treble clef and a 3/4 time signature. The middle and bottom staves begin with a bass clef and a 3/4 time signature. The music consists of eighth and quarter notes.

# 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 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.

### Three-Part

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

*Continued*

Three staves of musical notation in G minor, 3/4 time. The top staff features a melodic line with eighth and quarter notes. The middle staff has a rhythmic accompaniment of eighth notes. The bottom staff has a rhythmic accompaniment of quarter notes.

## Miscellaneous Short Sight-reading Exercises Use Fixed Do

Two-Part

First system of two-part sight-reading exercise in D major, 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common 8va marking.

Second system of two-part sight-reading exercise in D major, 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common 8va marking.

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

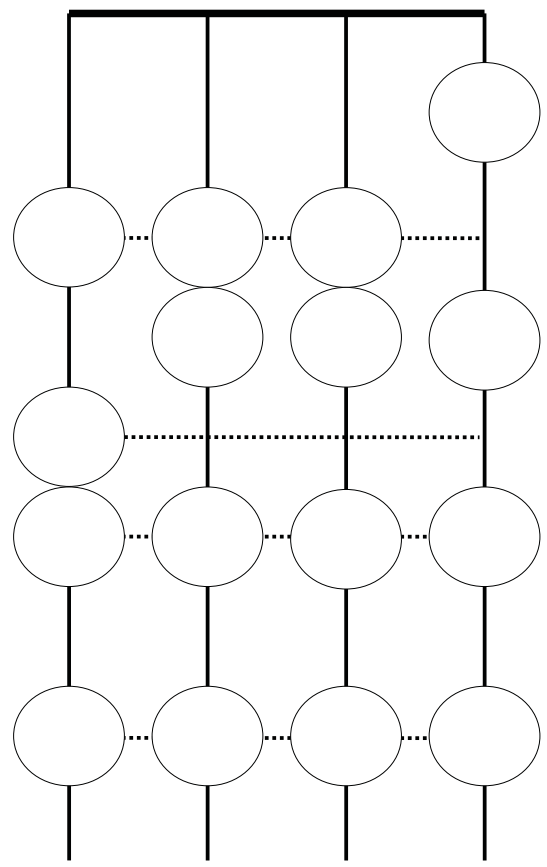
38

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



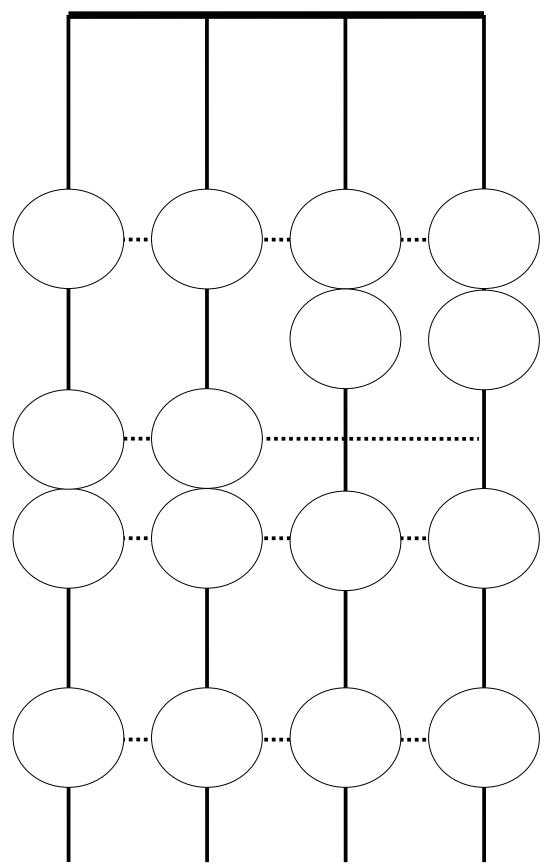
(Do)



### Key of G Major



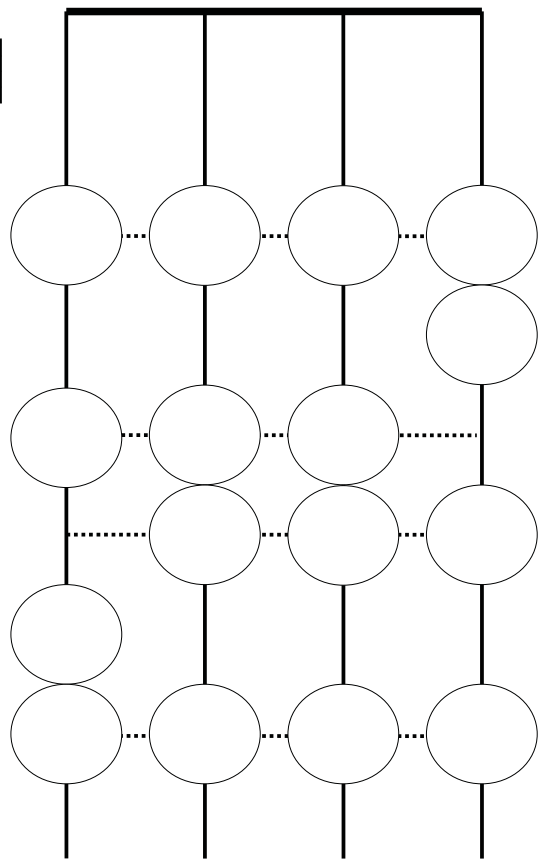
(Sol)



### Key of D Major



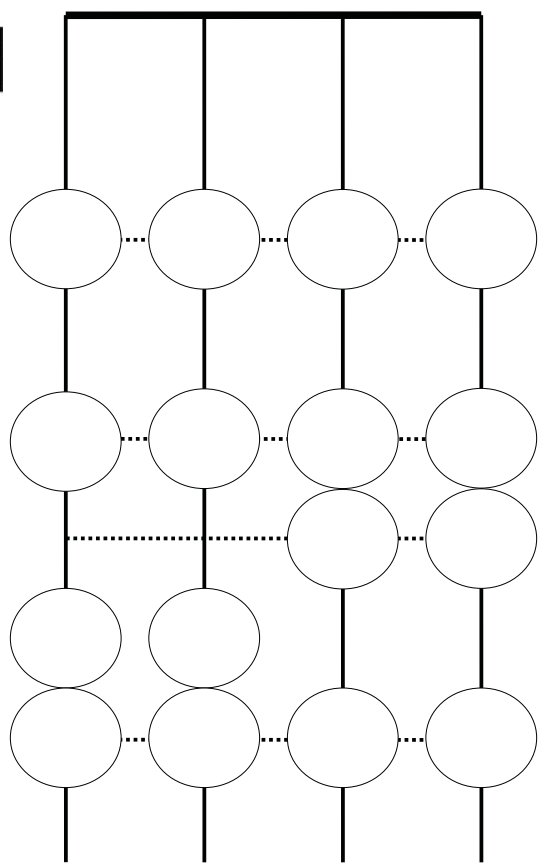
(Re)



### Key of A Major



(La)

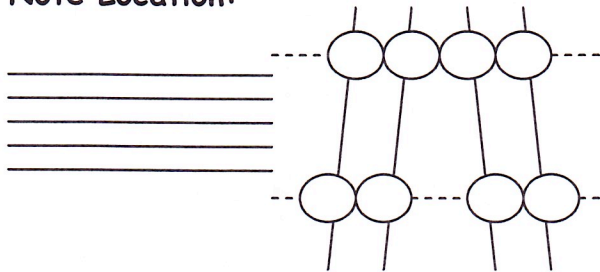




# What I have learned so far...

Note Name: \_\_\_\_\_

Note Location:



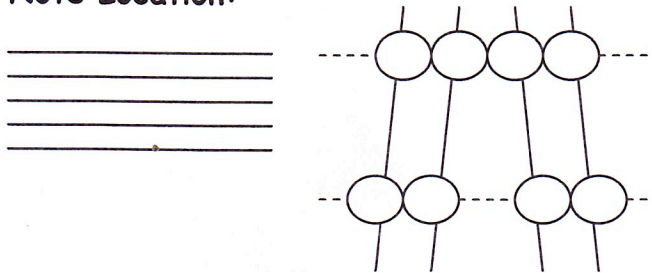
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



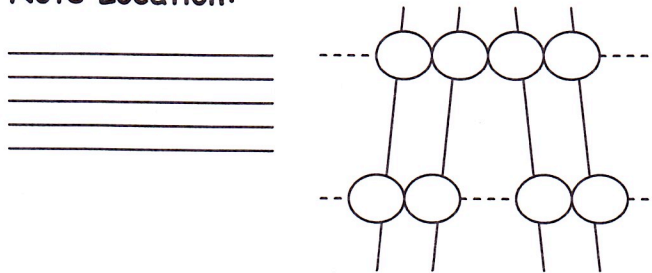
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



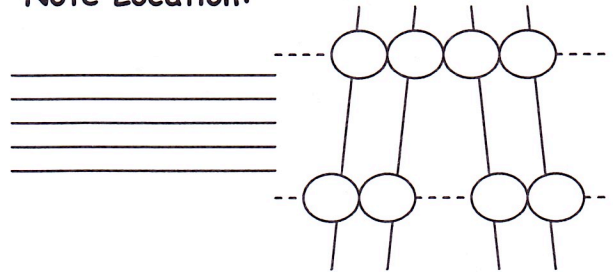
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



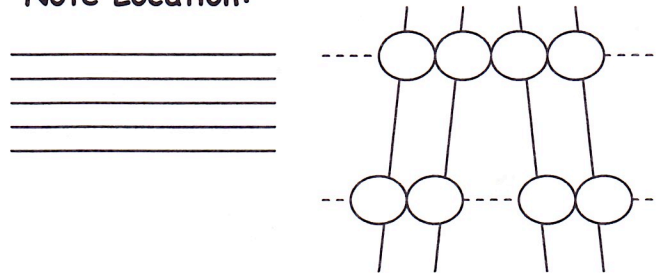
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



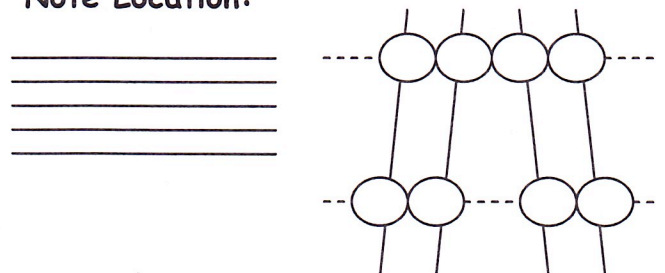
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



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

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

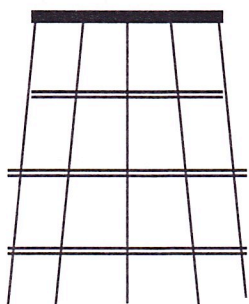
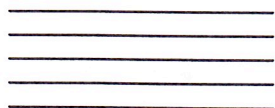
1   2   3   4   all 3   all 4

Name: \_\_\_\_\_  
 Period: \_\_\_\_\_

# What I have learned so far...

Note Name: \_\_\_\_\_

Note Location:



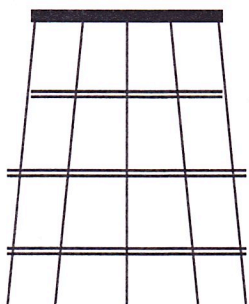
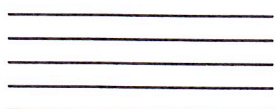
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



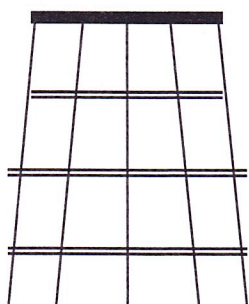
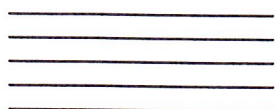
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



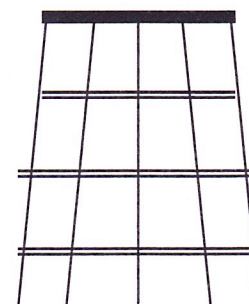
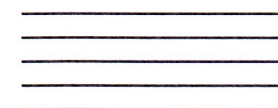
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



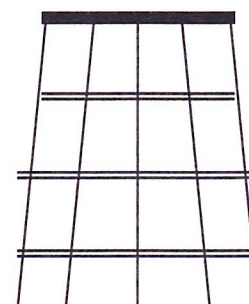
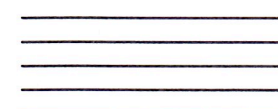
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location:



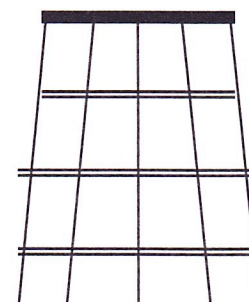
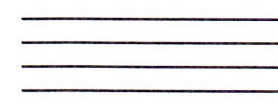
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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 "0" to identify an open string.)

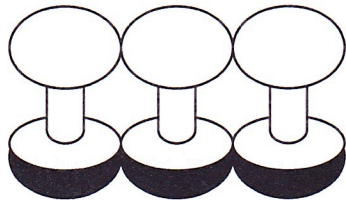
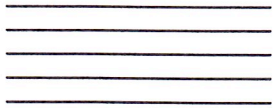
What finger(s) do I use? (circle one)

1   2   3   4   all 3   all 4

### What I have learned so far...

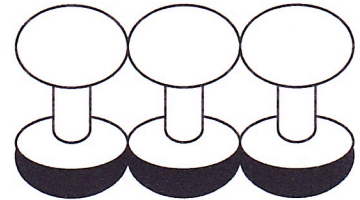
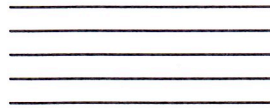
Note Name: \_\_\_\_\_

Note Location: \_\_\_\_\_



Note Name: \_\_\_\_\_

Note Location: \_\_\_\_\_



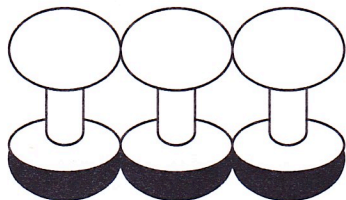
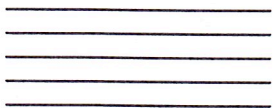
What finger(s) do I use? (circle one)

1   2   3   all valves



Note Name: \_\_\_\_\_

Note Location: \_\_\_\_\_



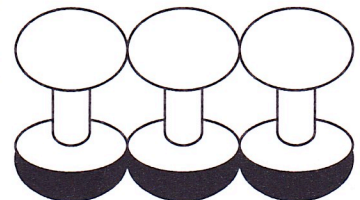
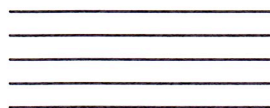
What finger(s) do I use? (circle one)

1   2   3   all valves



Note Name: \_\_\_\_\_

Note Location: \_\_\_\_\_



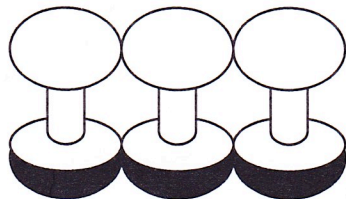
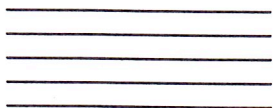
What finger(s) do I use? (circle one)

1   2   3   all valves



Note Name: \_\_\_\_\_

Note Location: \_\_\_\_\_



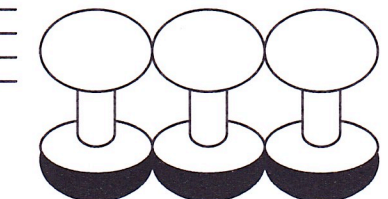
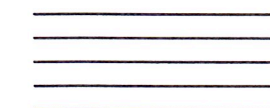
What finger(s) do I use? (circle one)

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/>

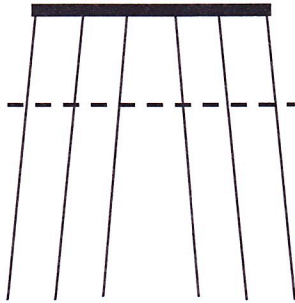
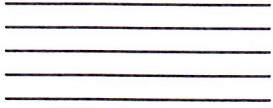


Name: \_\_\_\_\_  
 Period: \_\_\_\_\_

# What I have learned so far...

Note Name: \_\_\_\_\_

Note Location:



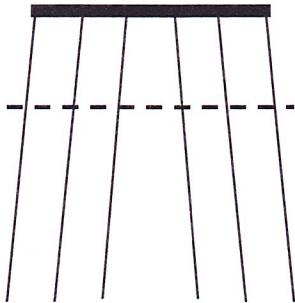
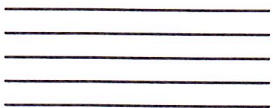
(Draw an "X" to identify finger placement. Draw "O" to identify an open string.)

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

1   2   3   4   Thumb

Note Name: \_\_\_\_\_

Note Location:



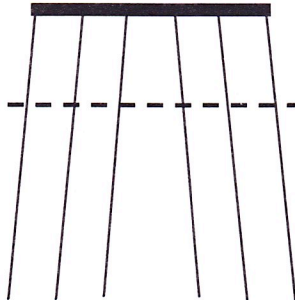
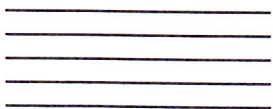
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1   2   3   4   Thumb

Note Name: \_\_\_\_\_

Note Location:



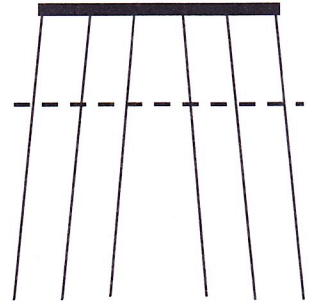
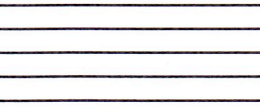
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1   2   3   4   Thumb

Note Name: \_\_\_\_\_

Note Location:



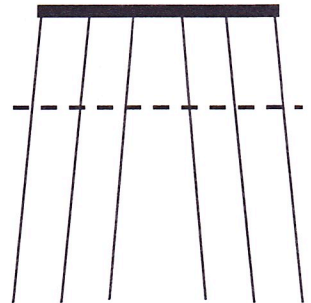
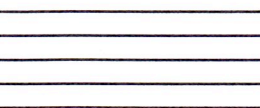
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1   2   3   4   Thumb

Note Name: \_\_\_\_\_

Note Location:



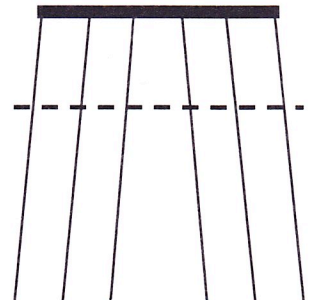
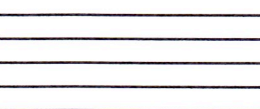
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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: \_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_


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

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

1   2   3   4   all 3   all 4

Note Name: \_\_\_\_\_

Note Location: \_\_\_\_\_

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\_\_\_\_\_


(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: \_\_\_\_\_

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\_\_\_\_\_


(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: \_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_


(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: \_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_


(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

## Instrumental Warm ups:

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

*Mariachi Sol Azteca Vocal Warm ups*

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

Power Vocals,

Pete Fant Vocal Warm Ups

## Rubric for Mariachi Performance Assessment

<b>CATEGORY</b>	<b>EXCELLENT</b>	<b>AVERAGE</b>	<b>BELOW AVERAGE</b>	<b>POOR</b>
<b>INTONATION</b> <ul style="list-style-type: none"> <li>• Instrument Tuning</li> <li>• Ensemble Intonation</li> <li>• Pitch Control</li> <li>• Listening/Adjusting</li> </ul>	<ul style="list-style-type: none"> <li>-Instruments are well-tuned.</li> <li>-Melodic and harmonic intonation demonstrated consistently.</li> <li>-Control of pitch in all registers and dynamic levels is apparent.</li> <li>-Listening/adjusting skills are demonstrated consistently.</li> </ul>	<ul style="list-style-type: none"> <li>-Instruments are tuned relatively well.</li> <li>-Less demanding melodies, intervals and harmonic structures are performed successfully.</li> <li>-More complex intervals, octaves and unisons performed with partial success.</li> <li>-Listening skills are demonstrated and attempts are made to correct obvious problems.</li> </ul>	<ul style="list-style-type: none"> <li>-Instruments are somewhat in tune.</li> <li>-Difficult intervals/harmonic structure are the major intonation weaknesses.</li> <li>-Individual and sectional intonation are seldom corrected.</li> <li>-Listening and attentiveness are inconsistent and often neglected.</li> </ul>	<ul style="list-style-type: none"> <li>-Instruments are out of tune consistently.</li> <li>-Simple intervals and harmonic structure show lack of intonation.</li> <li>-Individual and sectional intonation are not corrected.</li> <li>-Listening and attentiveness is not demonstrated.</li> </ul>
<b>TONE</b> <ul style="list-style-type: none"> <li>• Color</li> <li>• Texture</li> <li>• Sonority</li> </ul>	<ul style="list-style-type: none"> <li>-Well-focused full, rich tone is produced consistently.</li> <li>-Uniform color, texture and sonority is demonstrated consistently during the entire performance.</li> </ul>	<ul style="list-style-type: none"> <li>-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.</li> <li>-Uniform color and texture is apparent in less demanding passages.</li> </ul>	<ul style="list-style-type: none"> <li>-A basic understanding of tone quality concepts is lacking.</li> <li>-Volume and register extremes are not controlled.</li> <li>-Uniform color and texture is inconsistent.</li> </ul>	<ul style="list-style-type: none"> <li>-Basic elements of color, texture, and sonority are rarely evident.</li> </ul>
<b>TECHNIQUE:</b> <ul style="list-style-type: none"> <li>• Ensemble</li> <li>• Uniformity/ Cohesiveness</li> <li>• Articulation</li> <li>• Style/Technique</li> <li>• Flexibility/Dexterity</li> <li>• Posture/Instrument Position</li> </ul>	<ul style="list-style-type: none"> <li>-Ensemble cohesiveness is outstanding.</li> <li>-Comprehensive knowledge of correct articulation style and technique is demonstrated during the entire performance.</li> <li>-The entire ensemble exhibits flexibility and dexterity consistently.</li> <li>-All students exhibit correct posture and instrument position consistently.</li> </ul>	<ul style="list-style-type: none"> <li>-Ensemble cohesiveness is demonstrated inconsistently.</li> <li>-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.</li> <li>-Players demonstrate a degree of flexibility and dexterity inconsistently.</li> <li>-Some students exhibit correct posture and instrument position inconsistently.</li> </ul>	<ul style="list-style-type: none"> <li>-Uniformity is achieved in some simple passages but overall cohesiveness is not evident.</li> <li>-Articulation technique, styles and accuracy are appropriate some of the time but often cause severe problems.</li> <li>-Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability.</li> <li>-Students exhibit correct posture and/or instrument position at times.</li> </ul>	<ul style="list-style-type: none"> <li>-Uniformity and attention to articulation are rarely demonstrated.</li> <li>-Flexibility and dexterity present challenges consistently.</li> <li>-Students do not exhibit correct posture and/or instrument position.</li> </ul>
<b>TECHNIQUE:</b> <ul style="list-style-type: none"> <li>• Strings</li> <li>• Bow</li> <li>• Left Hand</li> </ul>	<ul style="list-style-type: none"> <li>-Uniformity in bow direction, contact points and distribution demonstrated consistently.</li> <li>-Hand positions are correct</li> <li>-When used, shifting, vibrato and use of 4<sup>th</sup> finger are accurate and effective consistently.</li> </ul>	<ul style="list-style-type: none"> <li>-Uniformity in bow direction, contact points and distribution demonstrated inconsistently.</li> <li>-When used, shifting, vibrato and use of 4<sup>th</sup> finger are sometimes accurate and effective.</li> </ul>	<ul style="list-style-type: none"> <li>-Uniformity in bow direction, contact points and distribution rarely demonstrated.</li> <li>-When used, shifting, vibrato and use of 4<sup>th</sup> finger are not accurate or effective.</li> </ul>	<ul style="list-style-type: none"> <li>-Uniformity in bow direction, contact points and distribution not evident.</li> <li>-Correct hand position is not demonstrated</li> </ul>
<b>TECHNIQUE:</b> <ul style="list-style-type: none"> <li>• Vocal</li> <li>• Clarity of Text</li> <li>• Begin/End Consonants</li> <li>• Vowel Uniformity</li> <li>• Attention to Attacks/Releases</li> </ul>	<ul style="list-style-type: none"> <li>-Language is pronounced correctly.</li> <li>-Precise diction enhances rhythmic accuracy.</li> <li>-Consonants are clearly articulated consistently</li> <li>-Vowels are uniform across the sections and the ensemble and modified appropriately when required</li> <li>-Attacks and releases are precise across the sections and the ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>-Language is pronounced correctly most of the time.</li> <li>-Efforts are made to achieve accurate diction.</li> <li>-Consonants are clearly articulated some of the time.</li> <li>-Efforts are made to achieve a uniform vowel sound most of the time.</li> <li>-Attacks and releases are precise some of the time.</li> </ul>	<ul style="list-style-type: none"> <li>-Mastery of language is demonstrated inconsistently.</li> <li>-Diction is clear inconsistently.</li> <li>-Consonants, attacks, and releases are clear and precise only in simple passages.</li> <li>-Uniform vowel sound is demonstrated inconsistently.</li> <li>-Attacks are releases are imprecise.</li> </ul>	<ul style="list-style-type: none"> <li>-Mastery of language is not demonstrated.</li> <li>-Diction is not clear.</li> <li>-Consonants, attacks, and releases are not clear and precise.</li> <li>-Uniform vowel sound is not demonstrated.</li> <li>-Attacks are releases are imprecise.</li> </ul>



## Rubric for Mariachi Performance Assessment

<p><b>LITERATURE</b></p> <ul style="list-style-type: none"> <li>• Appropriate Level</li> <li>• Pulse Accuracy</li> <li>• Rhythmic Accuracy</li> <li>• Note Accuracy</li> </ul>	<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 suitable for most players.</p> <p>-A lack of rhythmic precision and control is evident.</p> <p>-Some rhythms are performed inaccurately.</p> <p>-Incorrect notes and/or 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><b>INTERPRETATION</b></p> <ul style="list-style-type: none"> <li>• Expression</li> <li>• Nuance</li> <li>• Phrasing</li> <li>• Dynamics</li> </ul>	<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 evident inconsistently.</p> <p>-Use of nuance demonstrated inconsistently.</p> <p>-Some phrasing demonstrated.</p> <p>-Some 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><b>BLEND/BALANCE</b></p> <ul style="list-style-type: none"> <li>• Individuals/Sections</li> <li>• Listening</li> <li>• Melody/Harmony</li> </ul>	<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 are often distinguishable.</p> <p>-Listening skills are often demonstrated.</p> <p>-Balance of melody and harmony is inconsistent.</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><b>GENERAL EFFECT</b></p> <ul style="list-style-type: none"> <li>• Stage Etiquette</li> <li>• Ensemble Appearance</li> </ul> <p>(The <i>uniformity</i> of appearance is being adjudicated—not the uniform itself.)</p> <ul style="list-style-type: none"> <li>• Audience Appeal</li> </ul>	<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>-Uniformity of appearance is not evident.</p> <p>-Performance is not inspiring.</p>	<p>-Confidence and discipline are not evident.</p> <p>-Attention to appearance is not evident.</p> <p>-Players demonstrate apathy.</p>

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## ENSEMBLE PERFORMANCE ASSESSMENT FORM

Ensemble/School \_\_\_\_\_ Director \_\_\_\_\_

<b>DIRECTOR'S INSTRUCTIONS:</b> 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.		<b>ADJUDICATOR'S INSTRUCTIONS:</b> 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.	
<b>MAIN CATEGORIES</b>	<b>SUB-CATEGORIES (INSTRUMENTAL AND VOCAL)</b>	<b>MAXIMUM SCORE</b>	<b>ASSESSMENT SCORE</b>
<b>INTONATION</b>	Selection 1                  Selection 2 Selection 3                  Selection 4	<b>15</b>	
<b>TONE</b>	Projection                  Support                  Beauty Quality                      Vitality                  Control	<b>15</b>	
<b>TECHNIQUE</b>	L/R Hand Positions      Instrument Positions    Posture	<b>15</b>	
<b>MUSIC</b>	Note Accuracy              Quality                  Choice Variety                      Degree of Difficulty	<b>15</b>	
<b>INTERPRETATION</b>	Expression                  Tempo                      Dynamics Articulation                  Phrasing                  Text Appropriate to Style/Form	<b>15</b>	
<b>DICTION</b>	Vowels                      Consonants              Spanish	<b>10</b>	
<b>BLEND / BALANCE</b>	Ensemble                      Section                      Individual	<b>10</b>	
<b>GENERAL EFFECT</b>	Energy                      Excitement                  Confidence Communication              Ensemble Unity deportment                  Appearance	<b>5</b>	
<b>TOTALS:</b>		<b>100</b>	

**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
<b>Tone Quality</b>					
Appropriate to Style	1	2	3	4	5
Control (Instrumental)	1	2	3	4	5
Control (Vocal)	1	2	3	4	5
<b>Music Literacy/Technical Accuracy</b>					
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
<b>Interpretation/Expression</b>					
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)**

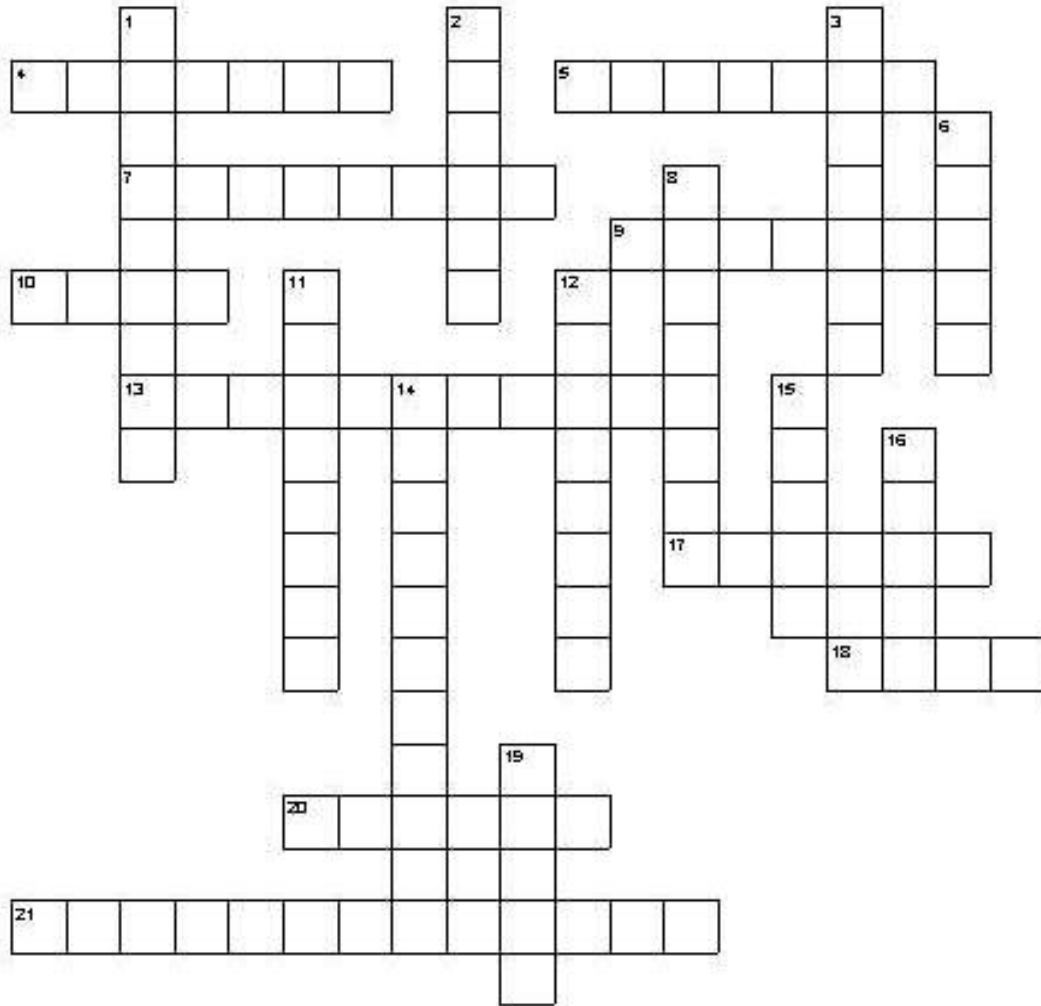
Melodic Improvisation	1	2	3	4	5
Harmonic Improvisation	1	2	3	4	5
Composition	1	2	3	4	5
Arranging	1	2	3	4	5
<b>Blend/Balance</b>					
Individual	1	2	3	4	5
Within Group	1	2	3	4	5
Solos	1	2	3	4	5
<b>Posture/Position</b>					
Instrument Position	1	2	3	4	5
Left Hand	1	2	3	4	5
String Fingerings, Hand/Finger 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
<b>Diction/Articulation</b>					
Attacks	1	2	3	4	5
Releases	1	2	3	4	5
Clarity of Text	1	2	3	4	5
<b>General Effect</b>					
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
<b>Other</b>					
a. _____	1	2	3	4	5
b. _____	1	2	3	4	5

Teacher Comment: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Vocabulary



#### Across

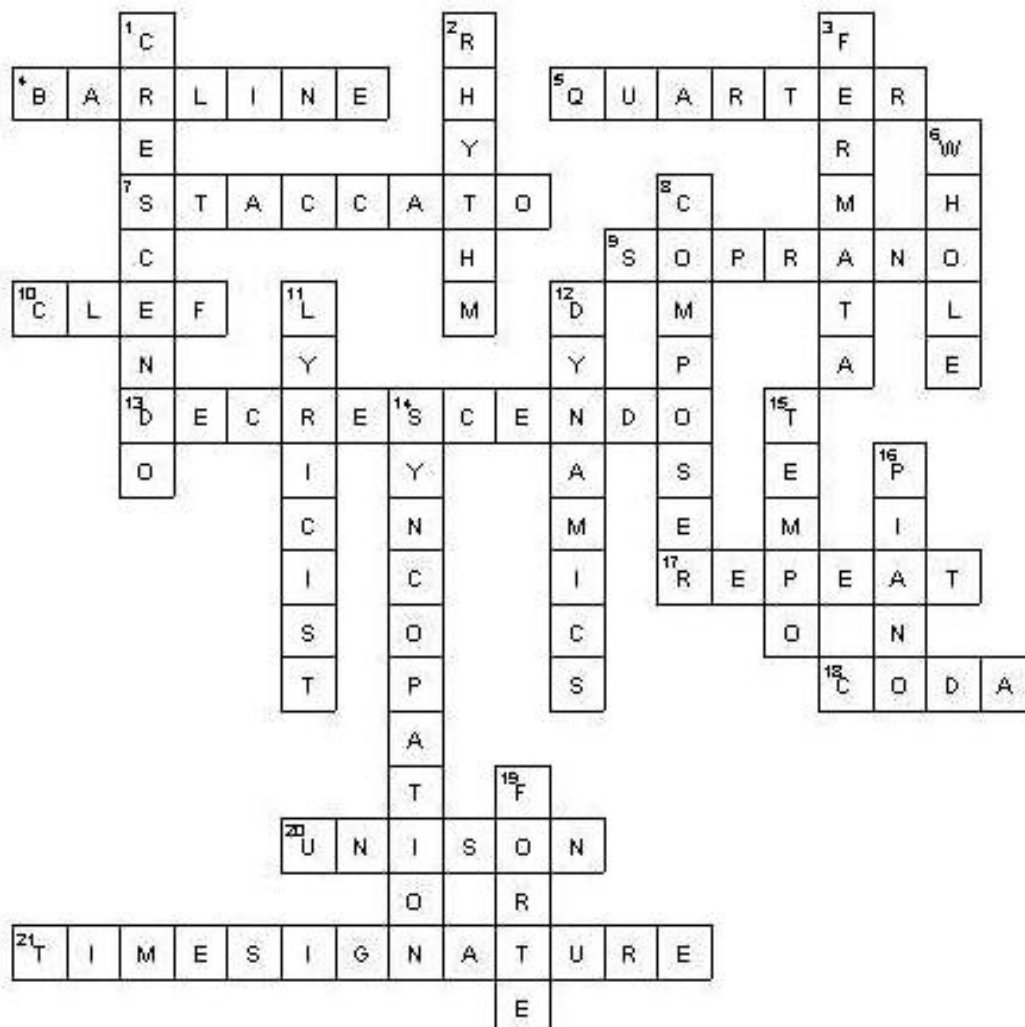
- 4. The vertical line separating measures
- 5. A note that gets one beat in 4/4 time
- 7. Short and quick
- 9. The highest female voice in four part music
- 10. Treble or bass
- 13. Get softer
- 17. Two lines with two dots placed vertically in front of them
- 18. An added ending
- 20. All sing together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

#### Down

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



## Vocabulary



### Across

- |   |  |
|---|--|
| <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> |
|--|--|

# 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-filigrine 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.

**Folklórico:** Related to music and dance of Mexico.

**Fuerte:** Forte, indicated by f.

**Fusa:** Thirty second note

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

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

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

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

**Introducción:** Introduction.

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

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

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

**Solfeggio:** Solfeggio

**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.



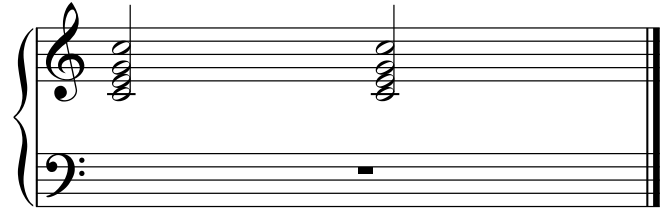
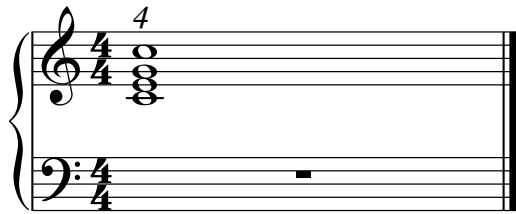
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# Introductory Harp Exercises

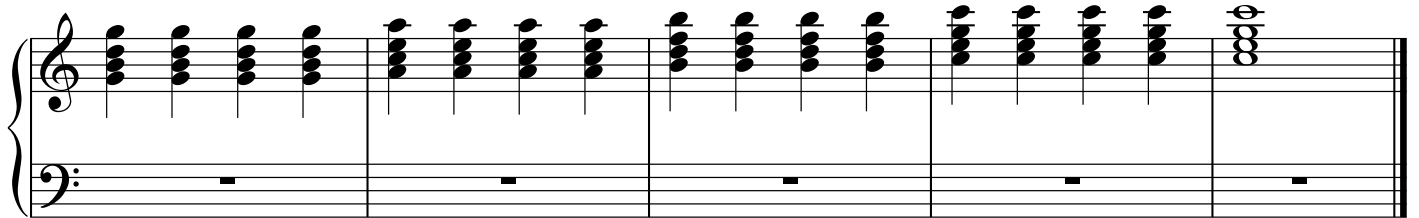
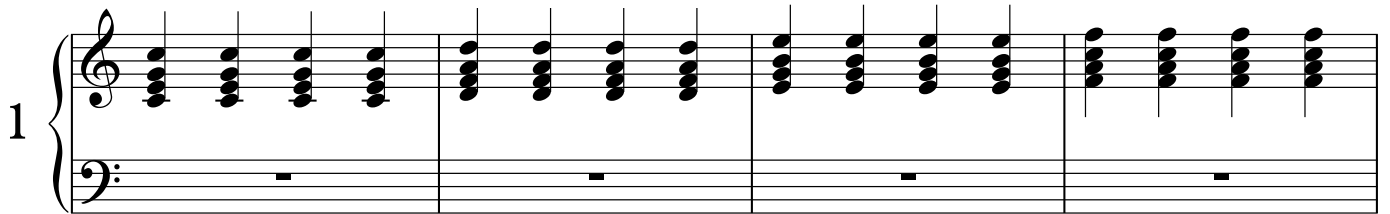
## Primary Positions

G. Acuña

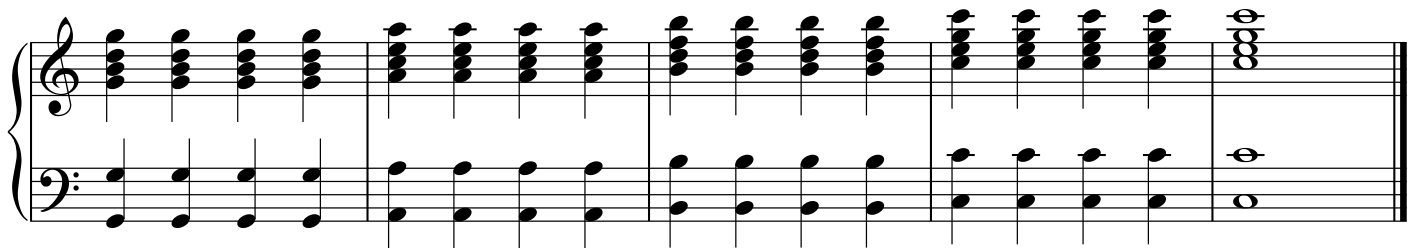
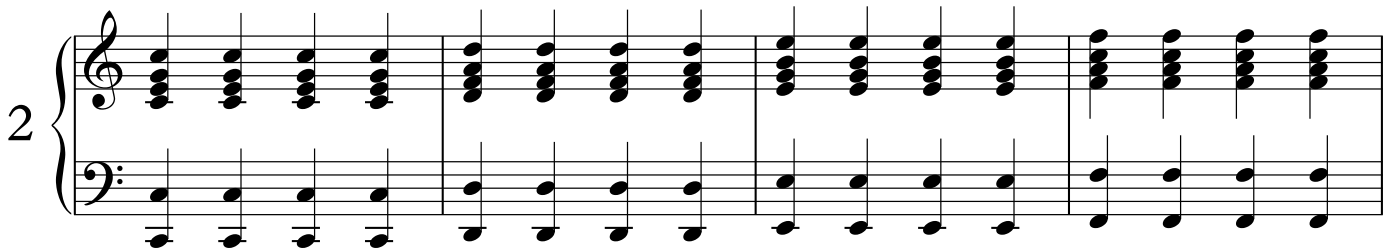
1  
2  
3  
4



1



2



3

System 3, measures 1-4. Treble clef: Chords of G major (G-B-D), A minor (A-C-E), B minor (B-D-F), and C major (C-E-G). Bass clef: A moving line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

System 3, measures 5-8. Treble clef: Chords of D major (D-F-A), E minor (E-G-B), F major (F-A-C), and G major (G-B-D). Bass clef: A moving line of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

4

System 4, measures 1-4. Treble clef: Chords of G major (G-B-D), A minor (A-C-E), B minor (B-D-F), and C major (C-E-G). Bass clef: A moving line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

System 4, measures 5-8. Treble clef: Chords of D major (D-F-A), E minor (E-G-B), F major (F-A-C), and G major (G-B-D). Bass clef: A moving line of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

5

System 5, measures 1-4. Treble clef: Chords of G major (G-B-D), A minor (A-C-E), B minor (B-D-F), and C major (C-E-G). Bass clef: A moving line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

System 5, measures 5-8. Treble clef: Chords of D major (D-F-A), E minor (E-G-B), F major (F-A-C), and G major (G-B-D). Bass clef: A moving line of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## 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 is for a piano and consists of 8 measures. The right hand (treble clef) plays a rhythmic pattern of eighth notes with chords, while the left hand (bass clef) plays a simple bass line of quarter notes.

## Basic Jarocho bass line

9

Musical score for 'Basic Jarocho bass line' in 3/4 time. The score is for a piano and consists of 9 measures. The right hand (treble clef) is mostly empty, with a few rests. The left hand (bass clef) plays a rhythmic pattern of quarter notes.

9a

Musical score for 'Basic Jarocho bass line' (9a) in 3/4 time. The score is for a piano and consists of 9 measures. The right hand (treble clef) has rests in measures 1, 2, 4, and 5, and eighth notes in measures 3 and 6. The left hand (bass clef) plays a rhythmic pattern of quarter notes.

9b

Musical score for 'Basic Jarocho bass line' (9b) in 3/4 time. The score is for a piano and consists of 9 measures. The right hand (treble clef) has rests in measures 1, 2, 4, and 5, and eighth notes in measures 3 and 6. The left hand (bass clef) plays a rhythmic pattern of quarter notes.

Musical score for 'Basic Jarocho bass line' (9c) in 3/4 time. The score is for a piano and consists of 9 measures. The right hand (treble clef) has rests in measures 1, 2, 4, and 5, and eighth notes in measures 3 and 6. The left hand (bass clef) plays a rhythmic pattern of quarter notes.

# Dexterity Exercises

1st inversion

Root Position

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

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