

## PREFACE

The purpose of the *Mariachi: Armonia* course syllabus is to provide a structured document that delineates the key concepts, course scope, instructional goals, performance objectives, assessment strategies and essential resources that comprise this entry-level mariachi course. It represents an articulation of what students should know and be able to do and supports music educators in determining how best to achieve these goals. This syllabus may also serve as a model for the Los Angeles Unified School District as it implements, and eventually expands, a comprehensive, articulated Mariachi Program.

This syllabus is based on the *National Core Arts Standards*<sup>1</sup> (NCAS), created by the National Coalition for Core Arts Standards (NCCAS) and released in June, 2014. These standards are framed by a definition of artistic literacy that includes “philosophical foundations and lifelong goals, artistic processes and creative practices, anchor and performance standards that students should attain, and model cornerstone assessments by which they can be measured” (NCAS 2). They grow from four specific artistic processes that encompass the skills, knowledge and abilities articulated in the *Visual and Performing Arts Content Standards for California Public Schools*.<sup>2</sup> NCAS also acknowledges the value of assessment to evaluate curriculum, instruction, student achievement, and teacher effectiveness.

These standards have been developed using the Understanding by Design (UbD) Framework®, co-created by Jay McTighe and Grant Wiggins, to assist educators in “first identifying important outcomes of learning, then determining acceptable evidence of attainment, and finally designing the best path for achieving those desired results.” (NCAS 7)

The four **Artistic Processes**, consistent across all of the arts disciplines, are considered the cognitive and physical actions by which arts learning and making are realized and have been defined by the NCCAS writing teams as follows:

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

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

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1. *National Core Arts Standards, A Conceptual Framework for Arts Learning*, © 2014 State Education Agency Directors of Arts Education (SEADAE) on behalf of NCCAS. All rights reserved.

2. *Visual and Performing Arts Content Standards for California Public Schools*, © 2001 by the California Department of Education. All rights reserved.

## **STUDENTS WILL:**

### **Create:**

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and develop artistic ideas and work.

Anchor Standard 3: Refine and complete artistic work.

### **Perform:**

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

### **Respond:**

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 8: Interpret intent and meaning in artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

### **Connect:**

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

The **Course Structure** provides an overview of the **Key Concepts** to be included in each major area of emphasis. The numbers to the right of the specific Key Concepts refer to specific **Performance Objectives** presented in the body of the syllabus.

The **Course Scope** provides a general description of the elements and expectations of the course and was written so that it could be modified to accommodate specific LAUSD syllabus requirements.

The **Instructional Goals** which follow are broad statements that will lead students to benefit from their **Essential Experiences in Music** through the delivery of a performance-based program that will meet the needs of its participants.

The subsequent pages articulate the specific Performance Objectives as well as sample Assessment Strategies that could be used. Each Performance Objective relates to the specific Instructional Goal(s) (**IG**) and Artistic Process(es) (**Cr, Pr, Re, Cn**) being developed. Because this is a music course that is based on developing a number of performance related skills, the Artistic Process of Performance (**Pr**) will be the most prevalent.

**Enduring Understandings** are inherent in UbD to reinforce big ideas and long-lasting discoveries that will impact students for a lifetime. These Understandings extend beyond all times, cultures, and disciplines and have lasting human importance. In preparing comprehensive units of instruction, teachers should delineate the model components—**Rationales, Key Concepts, and Essential Questions**—that clearly define the concepts, skills, knowledge, and behaviors they want students to discover, experience, and master.

Instruction that is rooted in these universal big ideas, will give music educators the freedom to deliver a common curriculum while maintaining their own creativity, autonomy, and skill sets in their goal to meet their identified student needs and interests. Enduring Understandings and Essential Questions relating to the Core Music Standards for the Artistic Process of Performing have been provided as a sample. (Appendix A)

National **Model Cornerstone Assessments** (MCAs) in music are currently in development by the National Association for Music Education (NAfME) but proficiency levels have been established for students who are *PERFORMING* in what has been labeled as “Traditional and Emerging Ensembles.”<sup>3</sup> A comprehensive curriculum in mariachi would fall within the Emerging Ensembles category and because this is an entry-level course, the **Assessment Strategies** reflect the **Novice** level of expectations of the completed course.

Those levels of proficiency are provided in the chart below.

|                     |   |
|---------------------|---|
| <b>Novice</b>       | Beginning or an equivalent to 2 years of study in an ensemble in addition to general music    |
| <b>Intermediate</b> | Middle level or an equivalent to 4 years of study in an ensemble in addition to general music |
| <b>Proficient</b>   | One or more years of high school study  |
| <b>Accomplished</b> | Proficiency exceeding average performance proficiency for high school study                   |
| <b>Advanced</b>     | Preparing for collegiate study in music   |

NAfME has provided a sample MCA geared for the Novice level, complete with worksheets and scoring device rubrics that are appropriate for this course and thus being submitted as a potential model. (Appendix B)

The sample Assessment Strategies presented in this syllabus are organized task statements which will be used to measure student achievement. Aligning with the **UbD Framework®** subsequent activities such as sight-reading could serve to glean additional assessment evidence by asking students to **Apply** their acquired knowledge. These Strategies offer approaches for translating the Instructional Goals into actual **Instructional Practices** that also incorporate integration of diversity awareness as well as an understanding of the important contributions that all cultures continue to make to our society.

The **Essential Resources** section lists materials which will be useful in realizing the Instructional Goals. The appropriate use of technology is an integral part of this program.

Teachers will use this syllabus in all **Mariachi: Armonia** classes.

3. National Association for Music Education, *Music Model Cornerstone Assessment, Artistic Process: Performing, Traditional and Emerging Ensembles*. March, 2015

**MARIACHI: ARMONIA  
COURSE STRUCTURE**

| KEY CONCEPTS  | PERFORMANCE OBJECTIVES |   |      |
|---|------------------------|---|------|
| 1. VOCAL PRODUCTION<br>Posture<br>Breathing<br>Tone<br>Diction<br>Vocal Placement<br>Sight-reading  | 1.1                    | - | 1.6  |
| 2. THE GUITAR, VIHUELA AND GUITARRON<br>The Parts of the Instruments<br>String Designation<br>Care and Maintenance<br>History of the Guitar and Vihuela   | 2.1                    | - | 2.4  |
| 3. REQUIRED DAILY PROCEDURES<br>Posture<br>Hand Position<br>Tuning  | 3.1                    | - | 3.3  |
| 4. MUSIC FUNDAMENTALS<br>Musical Notation<br>Use of Clefs<br>Terminology<br>Time Signatures<br>Key Signatures<br>Chords (Tablature as appropriate)<br>Note Reading<br>Playing Scales<br>Singing Scales<br>Rudiments of Bass Playing<br>Barre Chords | 4.1                    | - | 4.11 |
| 5. MARIACHI STYLES (FORM)<br>Ranchera Valseada<br>Ranchera Lenta (Romantica)<br>Bolero<br>Polka<br>Son Jalisciense  | 5.1                    | - | 5.5  |

|    |   |     |   |     |
|----|---|-----|---|-----|
| 6. | MARIACHI MUSIC AND RELATED DISCIPLINES<br>AND TRADITIONS<br>Relationships Among the Arts and Other Disciplines<br>Cultural Traditions | 6.1 | - | 6.2 |
| 7. | MARIACHI HISTORY<br>Origin of Mariachi<br>Historical and Geographical Significance  | 7.1 | - | 7.2 |
| 8. | CAREERS IN MUSIC<br>Career Fields<br>Opportunities within the Community   | 8.1 | - | 8.2 |

| <b>SYLLABUS KEY</b>   |            |  |
|---|------------|--|
| Key Concept one .....   | <b>1.</b>  | <b>VOCAL PRODUCTION</b>  |
| Key Concept one,<br>Performance Objective one .....                           | <b>1.1</b> | <b>THE STUDENT WILL DEMONSTRATE<br/>CORRECT POSTURE WHILE SITTING<br/>(IG 1, 2) (Pr)</b>   |
| Correlates to Instructional Goal(s),<br>Artistic Process                      |            |  |
| Key Concept one,<br>Performance Objective one<br>Assessment Strategy one..... | 1.1.A      | STRATEGY: Have students demonstrate correct posture sitting forward in the chair with back erect, head in line with body, and feet placed flatly on the floor. |

There is no intended order for the Instructional Goals in this syllabus. The teacher is encouraged to integrate these goals throughout this course to provide all students with a foundation to develop their skills while playing instruments of the armonia section (guitar, vihuela, and guitarron).

## MARIACHI: ARMONIA

### Course Scope:

This one-year course is designed for students with no previous guitar, vihuela or guitarron experience. Students will receive guidance and direction in solving problems related to playing these instruments on a beginning level. Students will be able to demonstrate a variety of the basic Mariachi styles, vocal and instrumental techniques and basic note-reading skills required to become a successful musician. Areas of concentration include correct posture, aural skills, intonation, rhythmic patterns, chord study, melody construction, tonality inherent to Mariachi music, musical forms, tablature notation, improvisation and limited performing experience. The importance of sustained group and individual effort is stressed. A progression of fundamental and technical proficiency is expected. When taken at the high school level, this course fulfills the one year of Performing Arts required for graduation under the California Education Code (EC).

### Instructional Goals:

1. To develop correct vocal production technique.
2. To develop basic listening skills
3. To develop correct posture, hand and instrument position.
4. To identify the parts of the guitar, vihuela and guitarron and appropriate string designations.
5. To demonstrate proper care and maintenance of the guitar, vihuela and guitarron.
6. To develop an awareness of correct tuning of the open strings.
7. To develop the ability to play with accurate intonation.
8. To understand the history and origin of the guitar, vihuela and guitarron and the role each plays within the Mariachi ensemble.
9. To demonstrate a knowledge of music fundamentals.
10. To recognize form in simple Mariachi styles through listening to recordings and live performances.
11. To demonstrate basic chords, simple chord progressions, scales and bass lines in first position.
12. To demonstrate proper strumming, finger style flat-picking techniques used in simple Mariachi styles.
13. To incorporate the traditional mánicos used in simple Mariachi styles into musical performances.
14. To demonstrate the ability to play basic scales and perform simple transpositions.
15. To demonstrate an awareness of the function of tablature as it relates to the guitar.
16. To improvise using short melodic phrases, variations, and basic chord progressions.
17. To demonstrate an awareness of the relationship between music and other arts disciplines.
18. To demonstrate an awareness of the role music plays in society and culture.
19. To demonstrate an awareness of the regional and historical significance and variations of Mariachi music.