

Tab 2: Table of Contents

Instrument Charts.	Violin. 3
	Trumpet. 4
	Guitar. 5-8
	Vihuela. 9-12
	Guitarron.13-18
The First Ten Minutes & Ensemble Warm-ups.	21
EXERCISES for Guitarron.	29
EXERCISES for Developing the Various Manicos - Armonia Section.	35
Teaching Aids.	48
EXERCISES for Developing Instrumental Technique.	52
Singing.	77
EXERCISES for Unison and Part Singing.	78
Solfeo Sight-reading.	91
Blank Instrument Charts.	103
EXERCISES for Trumpet.	110
Student Assessment Materials.	116
Glossary.	127
EXERCISES for Beginning Harp.	132

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Enharmonics

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

Enharmonics

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

Violin Fingering Charts

First Position

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

Third Position

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

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

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**QUICK REFERENCE
TRUMPET FINGERING CHART**
¡Simplemente Mariachi!

	 B	 C	 C# - Db	 D	 D# - Eb	 E	 F*	 F# - Gb
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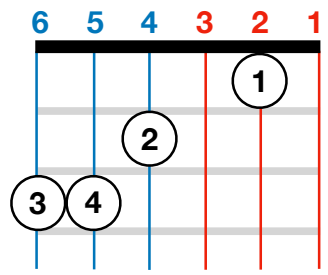
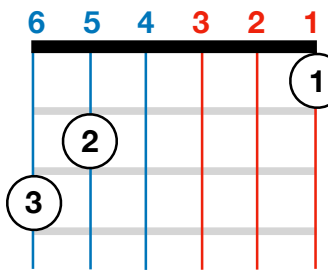
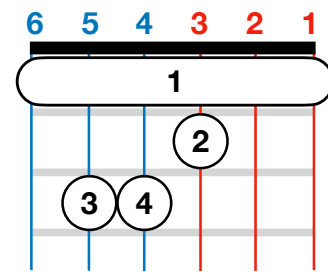
	 G	 G# - Ab	 A	 A# - Bb*	 B	 C	 C# - Db	 D
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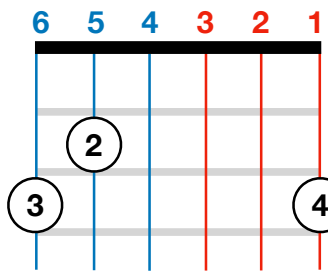
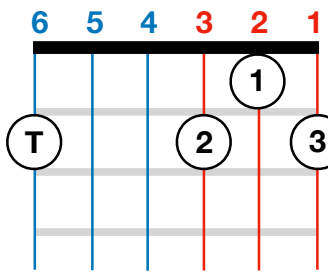
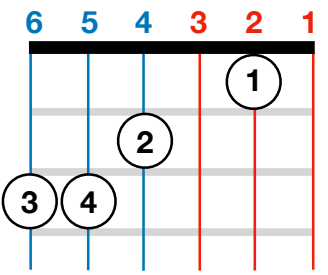
* This note is not taught in *¡Simplemente Mariachi!* Book 1.


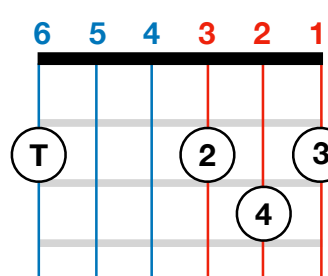
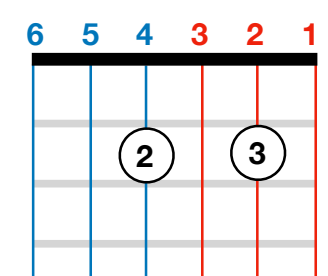
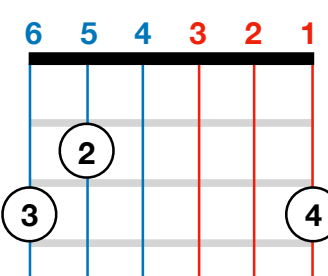
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Major Key Primary Chords

Guitar


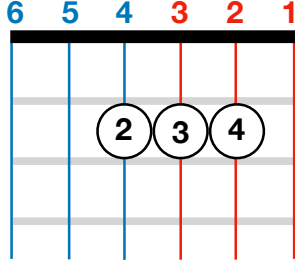
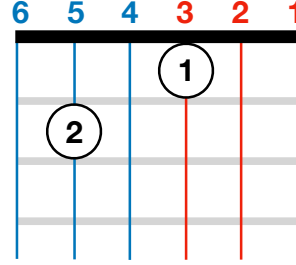
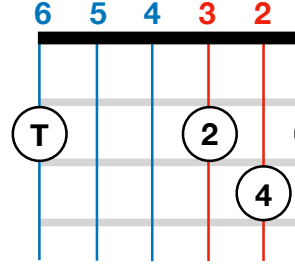
Key of Do 	Do  C Primera - I - Tonic	Sol⁷  G⁷ Segunda - V ⁷ - Dominant ⁷	Fa  F Tercera - IV - Subdominant
	Key of C Major		


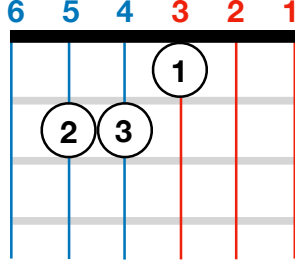
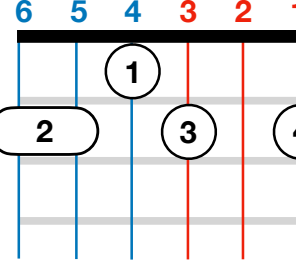
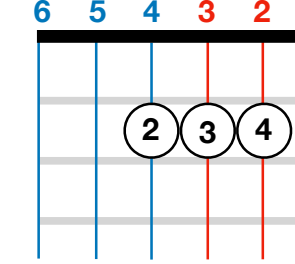
Key of Sol 	Sol  G Primera - I - Tonic	Re⁷  D⁷ Segunda - V ⁷ - Dominant ⁷	Do  C Tercera - IV - Subdominant
	Key of G Major		


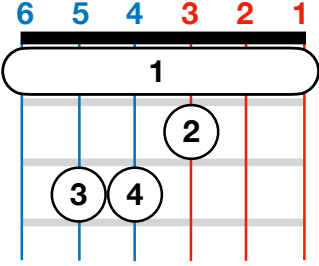
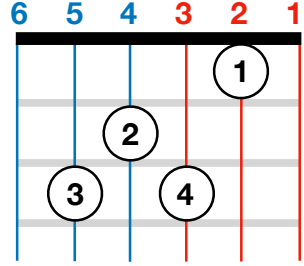
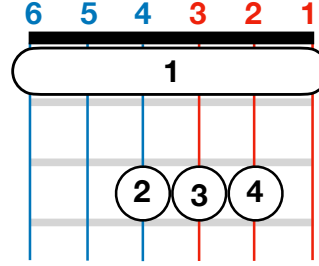
Key of Re 	Re  D Primera - I - Tonic	La⁷  A⁷ Segunda - V ⁷ - Dominant ⁷	Sol  G Tercera - IV - Subdominant
	Key of D Major		

Major Key Primary Chords

Guitar


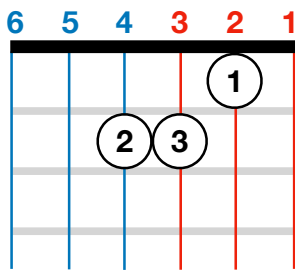
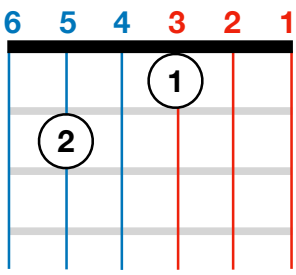
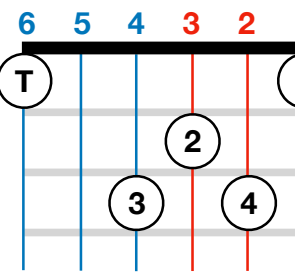
Key of La 	La  A Primera - I - Tonic	Mi⁷  E⁷ Segunda - V ⁷ - Dominant ⁷	Re  D Tercera - IV - Subdominant
	Key of A Major		


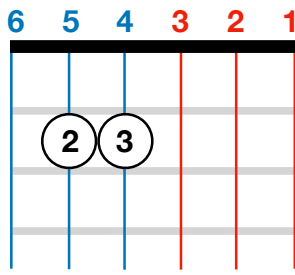
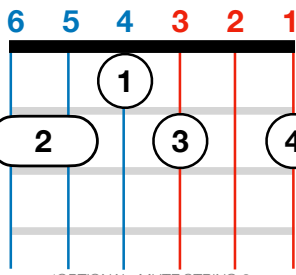
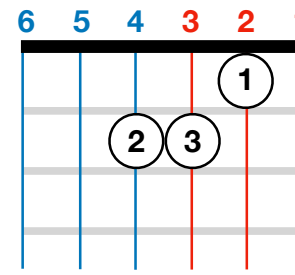
Key of Mi 	Mi  E Primera - I - Tonic	Si⁷  B⁷ Segunda - V ⁷ - Dominant ⁷	La  A Tercera - IV - Subdominant
	Key of E Major		


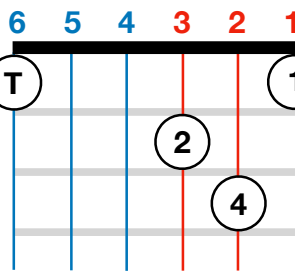
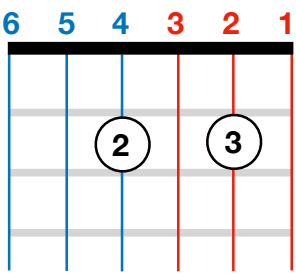
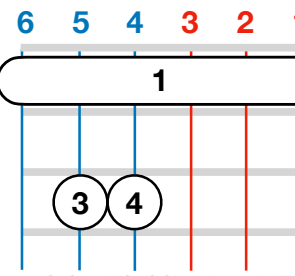
Key of Fa 	Fa  F Primera - I - Tonic	Do⁷  C⁷ Segunda - V ⁷ - Dominant ⁷	Si^b  B^b Tercera - IV - Subdominant
	Key of F Major		

Minor Key Primary Chords

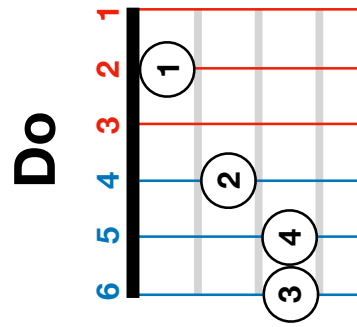
Guitar

<p>Key of A^m</p> 	<p>La^m</p>  <p>A^m</p> <p>Primera - I - Tonic</p>	<p>Mi⁷</p>  <p>E⁷</p> <p>Segunda - V⁷ - Dominant⁷</p>	<p>D^m</p>  <p>D^m</p> <p>Tercera - IV - Subdominant</p>
	<p>Key of A Minor</p>		

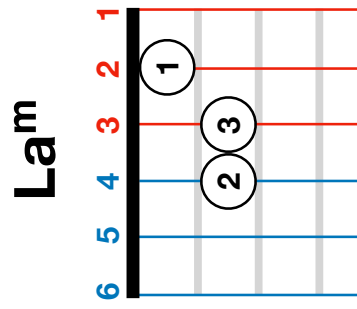
<p>Key of Mi^m</p> 	<p>Mi^m</p>  <p>E</p> <p>Primera - I - Tonic</p>	<p>Si⁷</p>  <p>B⁷</p> <p>Segunda - V⁷ - Dominant⁷</p> <p><small>*OPTIONAL: MUTE STRING 6</small></p>	<p>La^m</p>  <p>A^m</p> <p>Tercera - IV - Subdominant</p>
	<p>Key of E Minor</p>		

<p>Key of Re^m</p> 	<p>Re^m</p>  <p>D^m</p> <p>Primera - I - Tonic</p>	<p>La⁷</p>  <p>A⁷</p> <p>Segunda - V⁷ - Dominant⁷</p>	<p>Sol^m</p>  <p>G^m</p> <p>Tercera - IV - Subdominant</p> <p><small>*CHORD BEGINS ON THE 3RD FRET</small></p>
	<p>Key of D Minor</p>		

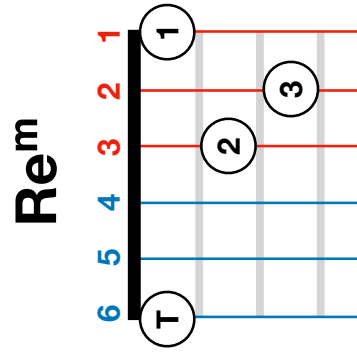
Circle (círculo) Chords

I - vi - ii - V⁷

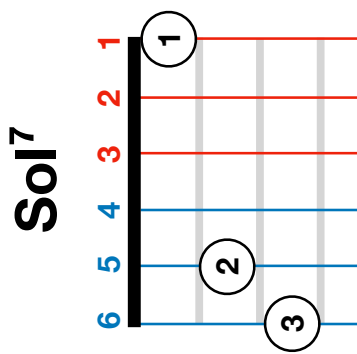
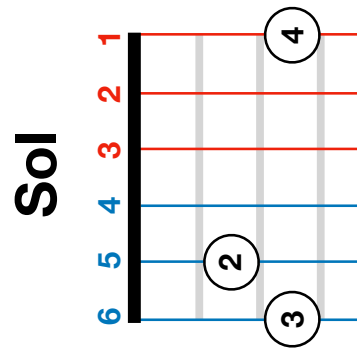
I - Tonic



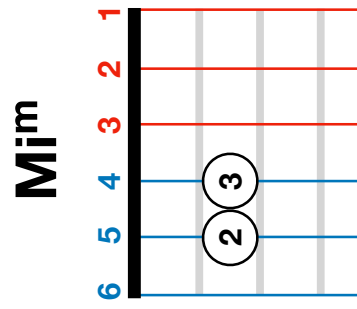
vi - Submediant



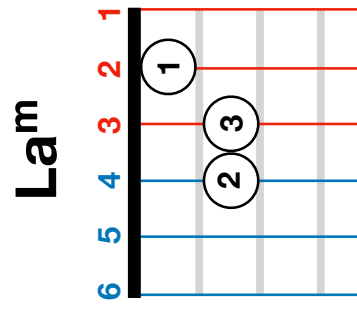
ii - Supertonic

V⁷ - Dominant

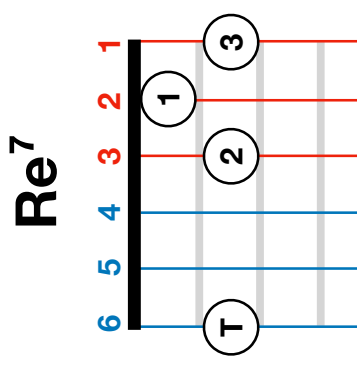
I - Tonic



vi - Submediant


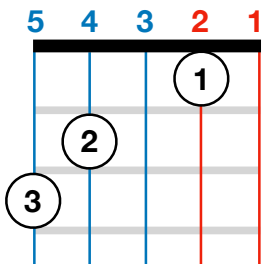
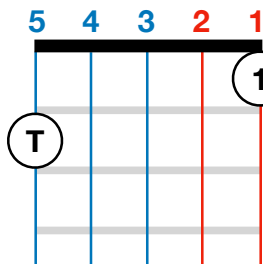
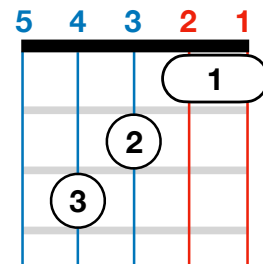



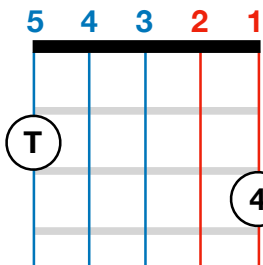
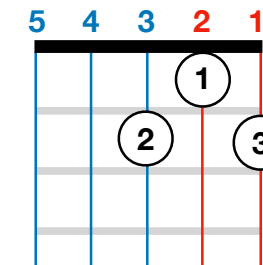
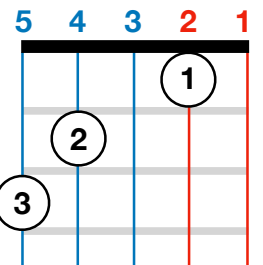
ii - Supertonic


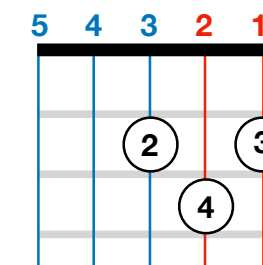
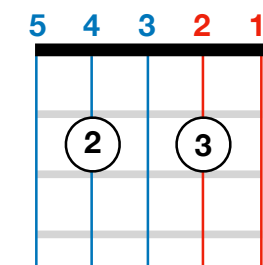
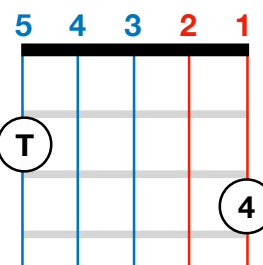
V⁷ - Dominant

Major Key Primary Chords

Vihuela


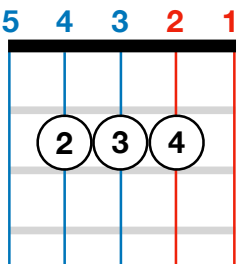
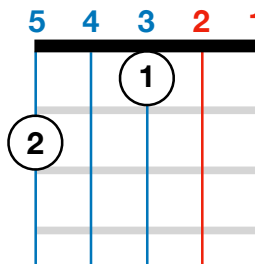
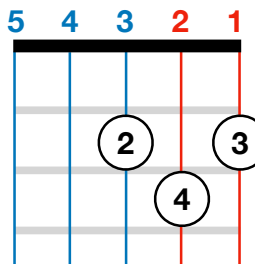
<p>Key of Do</p> 	<p>Do</p>  <p>C</p> <p>Primera - I - Tonic</p>	<p>Sol⁷</p>  <p>G⁷</p> <p>Segunda - V⁷ - Dominant⁷</p>	<p>Fa</p>  <p>F</p> <p>Tercera - IV - Subdominant</p>
	<p>Key of C Major</p>		


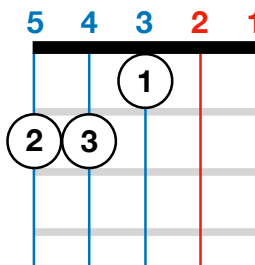
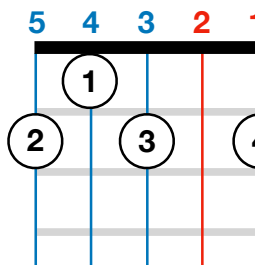
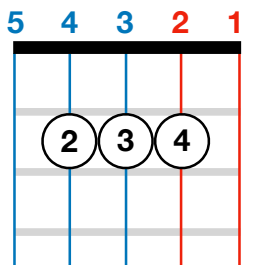
<p>Key of Sol</p> 	<p>Sol</p>  <p>G</p> <p>Primera - I - Tonic</p>	<p>Re⁷</p>  <p>D⁷</p> <p>Segunda - V⁷ - Dominant⁷</p>	<p>Do</p>  <p>C</p> <p>Tercera - IV - Subdominant</p>
	<p>Key of G Major</p>		


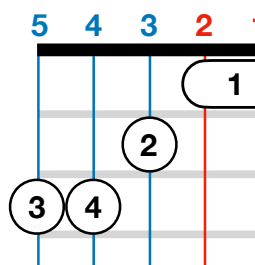
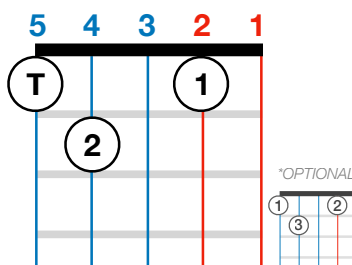
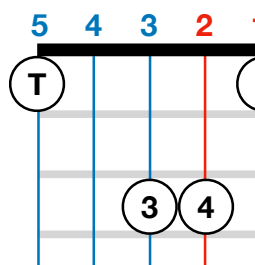
<p>Key of Re</p> 	<p>Re</p>  <p>D</p> <p>Primera - I - Tonic</p>	<p>La⁷</p>  <p>A⁷</p> <p>Segunda - V⁷ - Dominant⁷</p>	<p>Sol</p>  <p>G</p> <p>Tercera - IV - Subdominant</p>
	<p>Key of D Major</p>		

Major Key Primary Chords

Vihuela


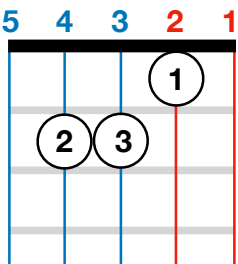
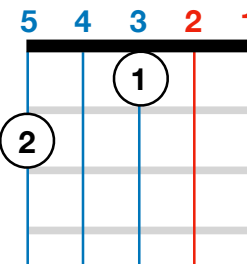
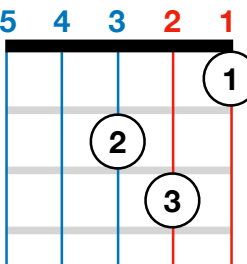
Key of La 	La 	Mi⁷ 	Re 
	A Primera - I - Tonic	E⁷ Segunda - V ⁷ - Dominant ⁷	D Tercera - IV - Subdominant


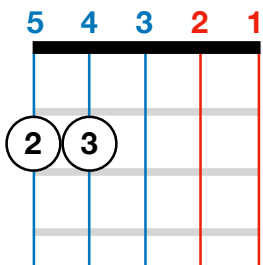
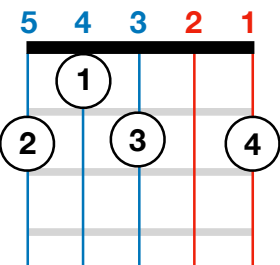
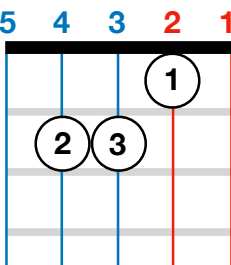
Key of Mi 	Mi 	Si⁷ 	La 
	E Primera - I - Tonic	B⁷ Segunda - V ⁷ - Dominant ⁷	A Tercera - IV - Subdominant


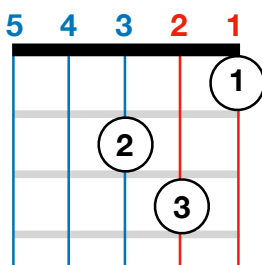
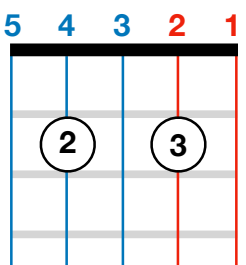
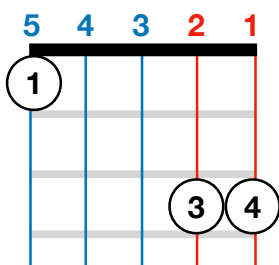
Key of Fa 	Fa 	Do⁷ 	Si^b 
	F Primera - I - Tonic	C⁷ Segunda - V ⁷ - Dominant ⁷	B^b Tercera - IV - Subdominant

Minor Key Primary Chords

Vihuela

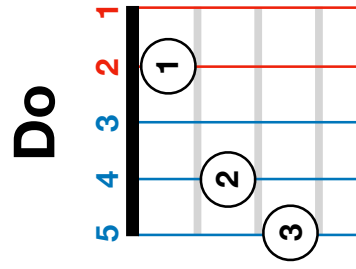
Key of La^m 	La^m 	Mi⁷ 	Re^m 
	A^m Primera - I - Tonic	E⁷ Segunda - V ⁷ - Dominant ⁷	D^m Tercera - IV - Subdominant

Key of Mi^m 	Mi^m 	Si⁷ 	La^m 
	E^m Primera - I - Tonic	B⁷ Segunda - V ⁷ - Dominant ⁷	A^m Tercera - IV - Subdominant

Key of Re^m 	Re^m 	La⁷ 	Sol^m 
	D^m Primera - I - Tonic	A⁷ Segunda - V ⁷ - Dominant ⁷	G^m Tercera - IV - Subdominant

Circle (círculo) Chords

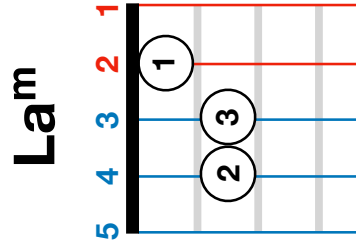
I - vi - ii - V⁷



Do

C

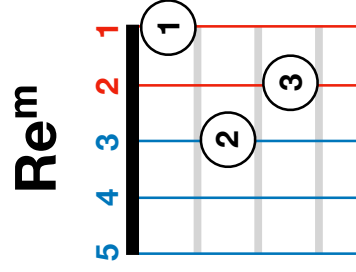
I - Tonic



La^m

A^m

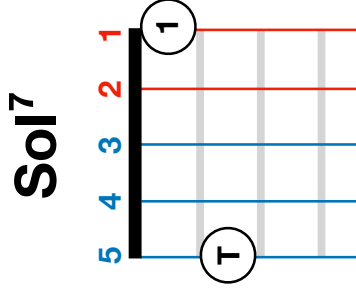
vi - Submediant



Re^m

D^m

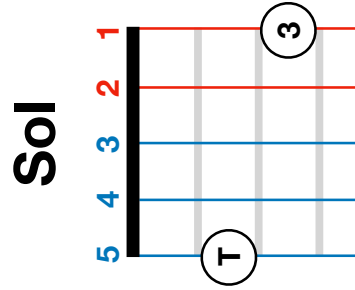
ii - Supertonic



Sol⁷

G⁷

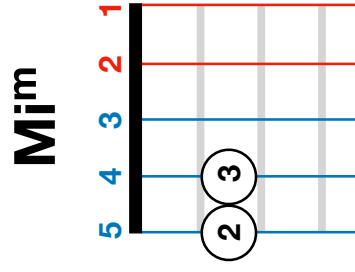
V⁷ - Dominant



Sol

G

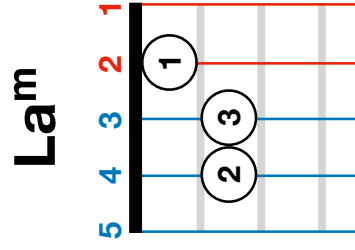
I - Tonic



Mi^m

E^m

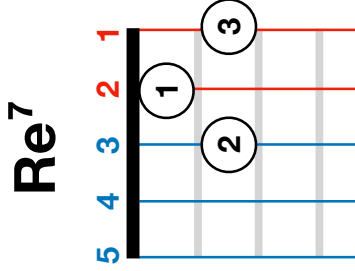
vi - Submediant



La^m

D^m

ii - Supertonic



Re⁷

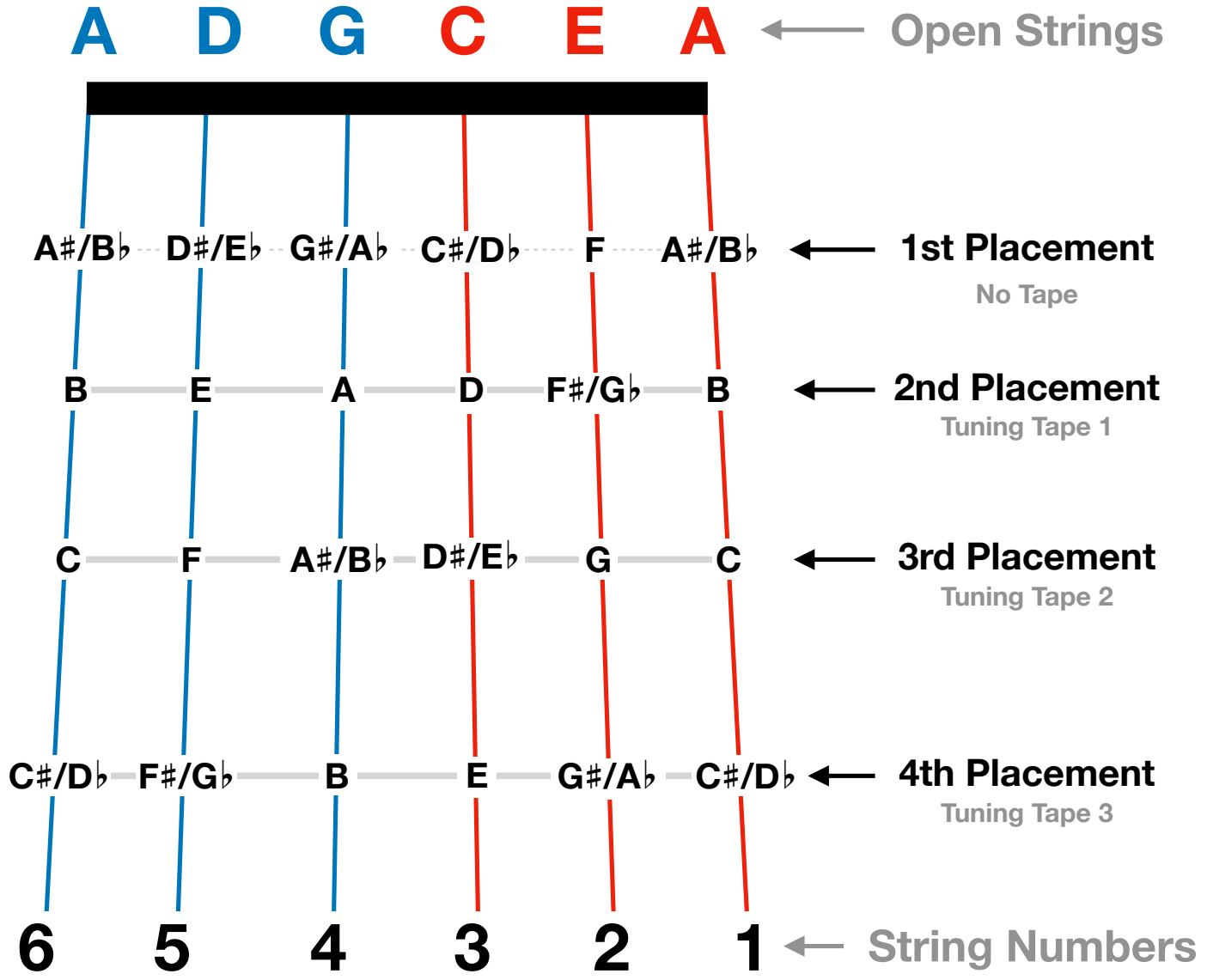
D⁷

V⁷ - Dominant

Guitarron Fingerboard

Pitch Diagram

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



Left Hand



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

Right Hand



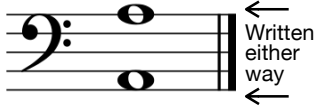
The **right hand thumb** pulls strings 4, 5, and 6.
The **index finger** pulls strings 2 and 3.
The **middle finger** pulls string 1.

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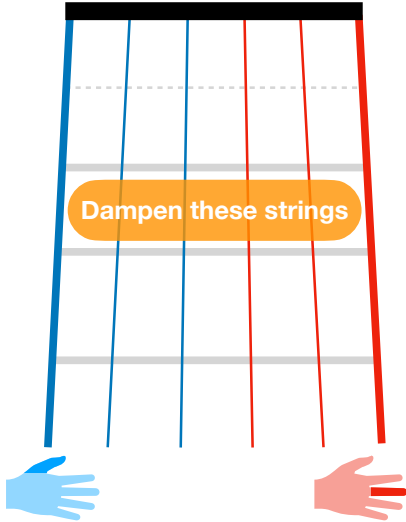
Guitarron Fingering Chart

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

A



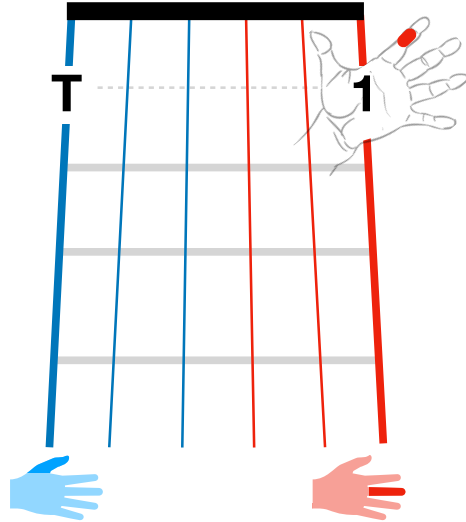
A D G C E A



A#/B♭



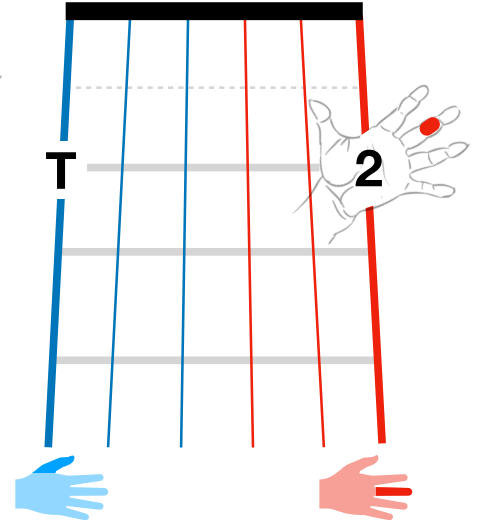
A D G C E A



B



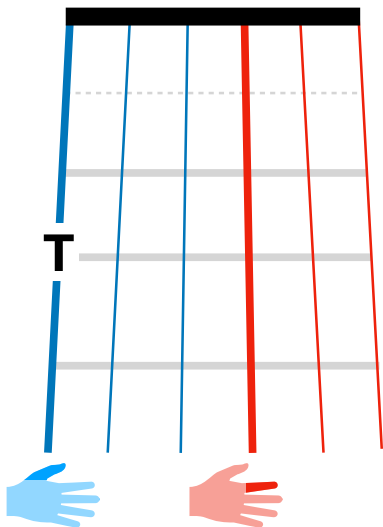
A D G C E A



C



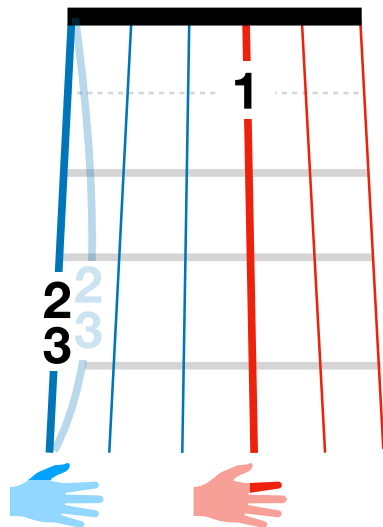
A D G C E A



C#/D♭



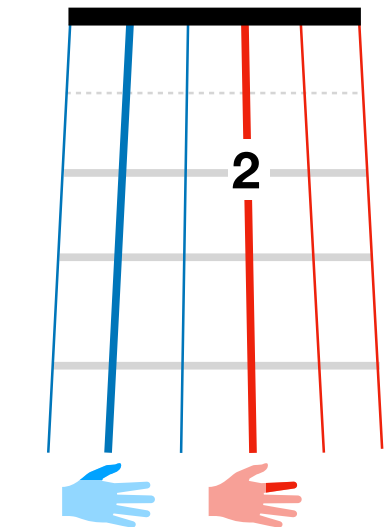
A D G C E A



D



A D G C E A



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

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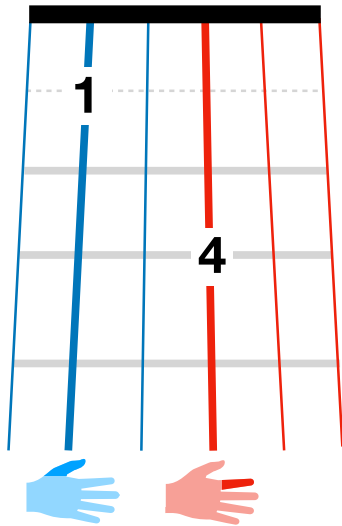
Guitarron Fingering Chart

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

D#/E♭



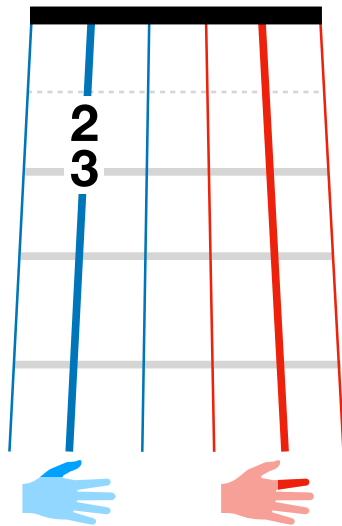
A D G C E A



E



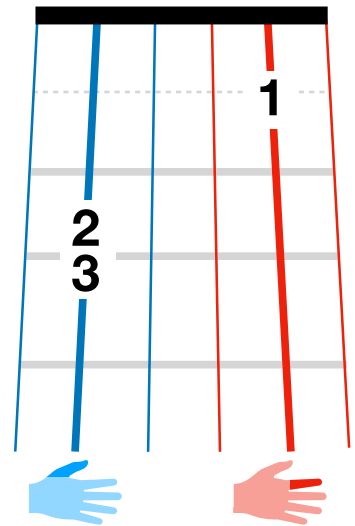
A D G C E A



F



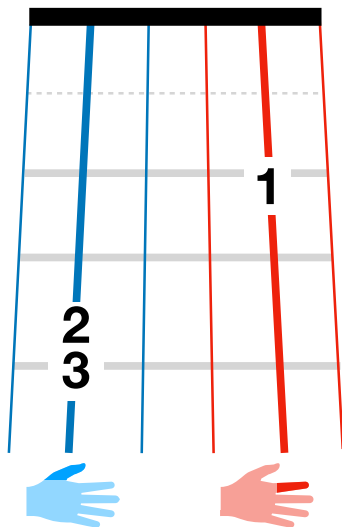
A D G C E A



F#/G♭



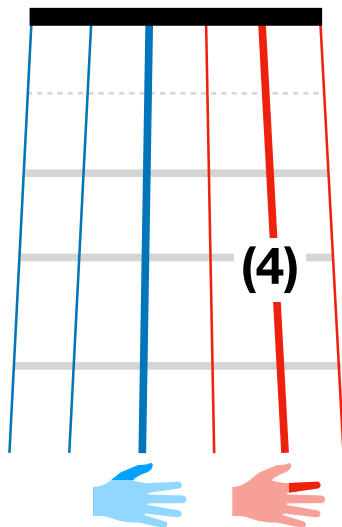
A D G C E A



G



A D G C E A

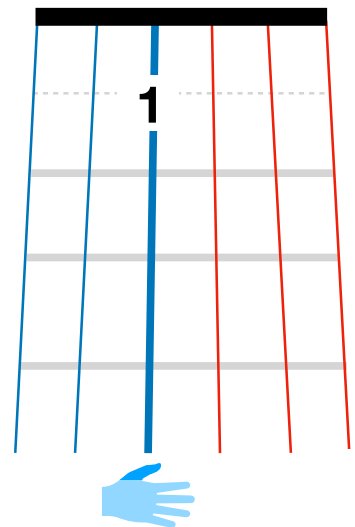


←
Written
either
way
←

G#/A♭



A D G C E A



←
Written
either
way
←



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



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

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The First Ten Minutes

Score

Ensemble Warm-up

Michael Sital-Merle Isaac

A

Violin 1

Trumpet in B \flat 1

Guitarron

Armonia

Vln. 1

B \flat Tpt. 1

Gtrr.

Arm.

This musical score is for the piece "The First Ten Minutes" and is divided into two systems. The first system covers measures 10 through 13, and the second system covers measures 14 through 18. The score is written for four instruments: Violin 1 (Vln. 1), B-flat Trumpet 1 (B♭ Tpt. 1), Guitar (Gtr.), and Arms (Arm.).

System 1 (Measures 10-13):

- Vln. 1:** Plays a series of whole notes: G4, A4, B4, C5.
- B♭ Tpt. 1:** Plays a series of whole notes: G3, A3, B3, C4.
- Gtr.:** Plays a rhythmic pattern of eighth notes. The first two measures are a steady eighth-note accompaniment. The third measure features a more complex eighth-note pattern, and the fourth measure returns to a steady eighth-note accompaniment.
- Arm.:** Provides harmonic support with chords: Bm (measures 10-11), C (measures 11-12), G (measures 12-13), and C (measures 13-14). The notation includes a diamond symbol for the final chord.

System 2 (Measures 14-18):

- Vln. 1:** Continues with whole notes: G4, A4, B4, C5, then a melodic line of eighth notes: G4-A4-B4-C5-D5-E5-F5-G5.
- B♭ Tpt. 1:** Continues with whole notes: G3, A3, B3, C4, then a melodic line of eighth notes: G3-A3-B3-C4-D4-E4-F4-G4.
- Gtr.:** Continues with eighth-note accompaniment, with a melodic line of eighth notes in the final two measures.
- Arm.:** Provides harmonic support with chords: G (measures 14-15), D7 (measures 15-16), G (measures 16-17), G (measures 17-18), and G (measures 18-19). The notation includes a diamond symbol for the final chord.

A boxed **B** is placed below the guitar staff at the beginning of measure 14.

19

Vln. 1

B \flat Tpt. 1

Gtrr.

Arm.

C

21

Vln. 1

B \flat Tpt. 1

Gtrr.

Arm.

D7

G

G Em Am D7

C

27

Vln. 1

B \flat Tpt. 1

Gtr.

Arm.

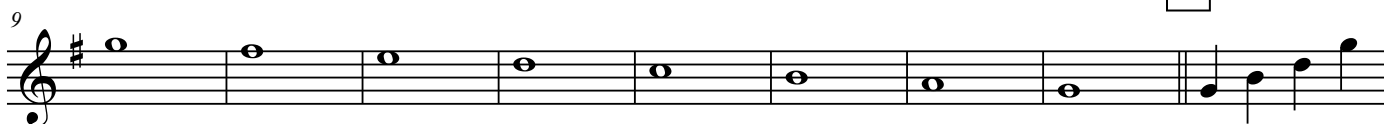
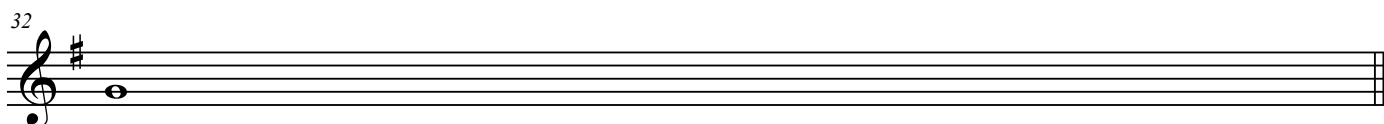
G C D7 G Em C Am Bm D7 G

The First Ten Minutes

Ensemble Warm-up

Michael Sital-Merle Isaac

Violin 1

A**B****C**

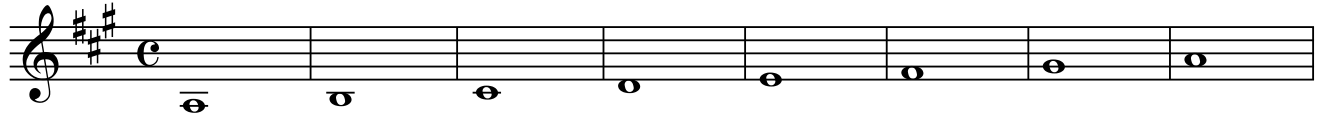
The First Ten Minutes

Trumpet in B \flat 1

Ensemble Warm-up

Michael Sital-Merle Isaac

A



C



The First Ten Minutes

Armonia

Ensemble Warm-up

Michael Sital-Merle Isaac

A

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. Chords: G, D, G, G7, C, G. Rhythmic patterns of eighth notes and quarter notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature. Chords: Am, D7, G, Bm. Rhythmic patterns of eighth notes and quarter notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. Chords: C, G, C, G, D7. Rhythmic patterns of eighth notes and quarter notes.

B

Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature. Chords: G, G, G, C. Rhythmic patterns of eighth notes and quarter notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature. Chords: D7, G. Rhythmic patterns of eighth notes and quarter notes.

C

Musical staff 6: Treble clef, key signature of one sharp (F#), common time signature. Chords: G, Em, Am, D7, G, C, D7, G, Em, C, Am, Bm, D7. Rhythmic patterns of eighth notes and quarter notes.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time signature. Chord: G. Rhythmic patterns of eighth notes and quarter notes.

The First Ten Minutes

Guitarron

Ensemble Warm-up

Michael Sital-Merle Isaac

A



6



11



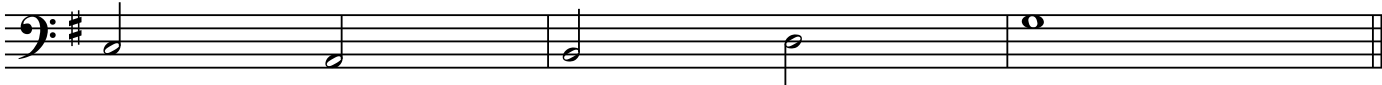
B



C



30



Arpeggio Exercise

Guitarron

Adam Romo

Guitarron

Key of DO: C

5

9 Key of SOL: G

13

17 Key of RE: D

21

25 Key of LA: A

29

33

Guitarron Scales- Major

Adam Romo

Guitarron

G Scale (1 sharp)

5

9 C Scale

13

17 D Scale (2 sharps)

21

25 A Scale (3 sharps)

29

33 Chromatic Exercise

Guitarron Scales- Major

Adam Romo

Guitarron **F Scale(1 flat)**



5



9 **C Scale**



13



17 **Bb Scale (2 flats)**



21



25 **Eb Scale (3 flats)**



29



33 **Chromatic Exercise**



Guitarron Exercise- Minor

Adam Romo

Guitarron

A minor

Measures 1-4: A minor scale in bass clef, 4/4 time. Notes: A2, B2, C3, D3, E3, F3, G3, A3.

5

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

9 C Scale

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

13

Measures 13-16: C major scale in bass clef, 4/4 time. Notes: D3, E3, F3, G3, A3, B3, C4, B3.

17 B minor

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

21

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

25 E minor

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

29

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

33 Chromatic Exercise

Measures 33-36: Chromatic exercise in bass clef, 4/4 time. Notes: E3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4, B3, A3, G3, F3, E3.

Guitarron Strings/ Fingerings

Adam Romo

Guitarron

4

5

8

9

12

13

16

17

20

21

24

25

28

29

32

33

36

TRIAD Exercises

Adam Romo

Key of DO- "C"

Guitarron

5 Key of SOL- "G"

9 Key of RE- "D"

13 Key of LA- "A"

17 Key of MI- "E"

21 Key of SI- "B"

25 Key of FA- "F"

29 Key of Si memol- "Bb"

33 Key of Mi memol- "Eb"

Ranchera Valseada

Armonia

Ramirez
Intermediate
Mariachi

① Primera (I)
G

② Segunda (V)
G D7

9 G

③ Tercera (IV)
G G7 C

④ C D7 G

Ranchera Lenta

Ramirez
Intermediate
Mariachi

① Primera (I)
G

② Segunda (V)
G D7 G

5

③ Tercera (IV)
G G7 C

9

④
C D7 G

13

Bolero Manico

Ramirez
Intermediate
Mariachi

①

G

4/4

②

G

5

③

G

9

④ Simple Bolero

G

13

Beginning Bolero Progressions

Ramirez
Intermediate
Mariachi

①

G Em Am D7 G Em Am D7

②

Em D C B7

③

Am D7 Am D7 G

④

C Dm Em (araña) Ebdim Dm G7 Dm G7 C

Bolero Manico Variations

Ramirez
Intermediate
Mariachi

① Simple Bolero
G

Musical notation for 'Simple Bolero' in G major, 4/4 time. The piece consists of two staves. The upper staff is a guitar part with a continuous eighth-note pattern. The lower staff is a bass line with a simple harmonic accompaniment.

② Bolero Moruno/Rumba Flamenca
G

Musical notation for 'Bolero Moruno/Rumba Flamenca' in G major, 4/4 time. The piece consists of two staves. The upper staff features a guitar part with eighth-note patterns and accents (>) on the first and third notes of each measure. The lower staff is a bass line with a simple harmonic accompaniment.

③ Apagon Bolero
G

Musical notation for 'Apagon Bolero' in G major, 4/4 time. The piece consists of two staves. The upper staff is a guitar part with eighth-note patterns and 'x' marks indicating muted notes. The lower staff is a bass line with a simple harmonic accompaniment.

④ Apagon Bolero 2
G

Musical notation for 'Apagon Bolero 2' in G major, 4/4 time. The piece consists of two staves. The upper staff is a guitar part with eighth-note patterns and 'x' marks indicating muted notes. The lower staff is a bass line with a simple harmonic accompaniment.

Polka-Pasodoble-Ranchera en Dos

Ramirez
Intermediate
Mariachi

① Primera (I)
G

② G (optional) Segunda (V)
D7

9 D7 G

③ G G7 C Tercera (IV)

④ D7 G

Beginning Son Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G

③ G

④ Beginning Son Manico
G > > > >

Intermediate Son Manico

①

G

1

②

G

5

③

G

9

④

G

13

⑤

G

17

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 melody is written on a treble clef staff and the bass line on a bass clef staff. The melody consists of four measures of eighth-note patterns. Chords G, D7, and G are indicated above the treble 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 melody is written on a treble clef staff and the bass line on a bass clef staff. The melody consists of four measures of eighth-note patterns. Chords C, G7, and C are indicated above the treble staff. A '5' is written above the first measure of both staves.

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 melody is written on a treble clef staff and the bass line on a bass clef staff. The melody consists of four measures, with the last two measures featuring accents (>). Chords G, D7, and G are indicated above the treble staff. A '9' is written above the first measure of both staves.

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 melody is written on a treble clef staff and the bass line on a bass clef staff. The melody consists of four measures, with the last two measures featuring accents (>). Chords G, D, E7, and A7 are indicated above the treble staff. A '13' is written above the first measure of both staves.

Intermediate Joropo Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G

③ G (apagon)

④ G

⑤ G

⑥ G

Beginning Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

1

② G (apagon)

5

③ G G

9

④ G

13

⑤ G

17

Intermediate Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

Exercise 1, 'golpe', is in 3/4 time and G major. The treble clef part consists of four measures of quarter notes: G4, A4, B4, and C5. The bass clef part consists of four measures of quarter notes: G3, A3, B3, and C4. The first measure of each part is marked with a circled '1'.

② G (abanico)

Exercise 2, 'abanico', is in 3/4 time and G major. The treble clef part consists of four measures of eighth notes: G4, A4, B4, and C5. The bass clef part consists of four measures of quarter notes: G3, A3, B3, and C4. The first measure of each part is marked with a circled '2'.

③ G (apagon)

Exercise 3, 'apagon', is in 3/4 time and G major. The treble clef part consists of four measures of eighth notes: G4, A4, B4, and C5. The bass clef part consists of four measures of quarter notes: G3, A3, B3, and C4. The first measure of each part is marked with a circled '3'.

④ G

Exercise 4 is in 3/4 time and G major. The treble clef part consists of four measures of eighth notes: G4, A4, B4, and C5. The bass clef part consists of four measures of quarter notes: G3, A3, B3, and C4. The first measure of each part is marked with a circled '4'.

⑤ G Simple Huapango

Exercise 5, 'Simple Huapango', is in 3/4 time and G major. The treble clef part consists of four measures of eighth notes: G4, A4, B4, and C5. The bass clef part consists of four measures of quarter notes: G3, A3, B3, and C4. The first measure of each part is marked with a circled '5'.

6 (apagon)

21

7 G

25

8 G

29

9 G

33

10 G

37

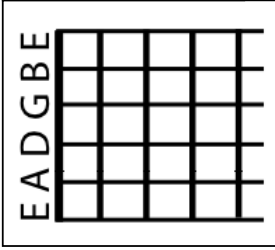
11 G Authentic Huapango

41

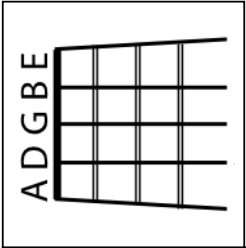
Name _____

My Chord Charts

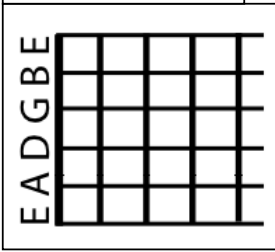
Chord: EADGBE



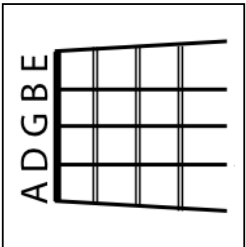
Chord: ADGBE



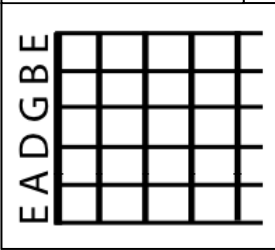
Chord: EADGBE



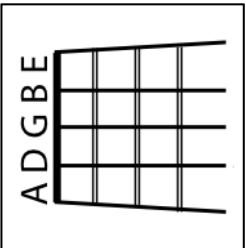
Chord: ADGBE



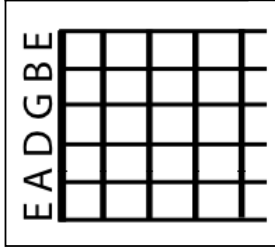
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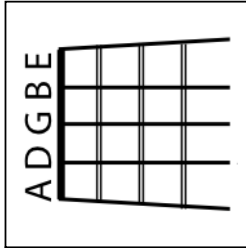
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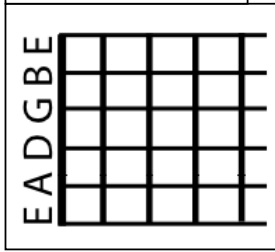
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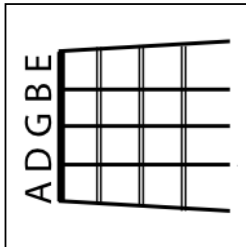
Chord: ADGBE



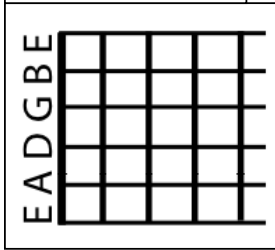
Chord: EADGBE



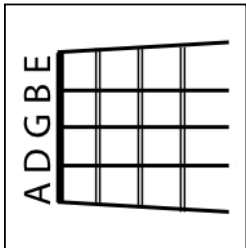
Chord: ADGBE



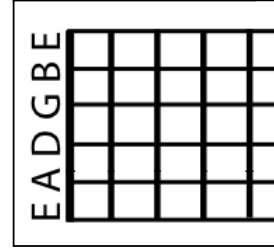
Chord: EADGBE



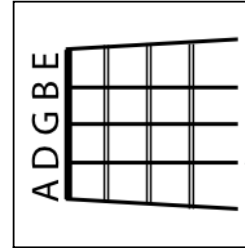
Chord: ADGBE



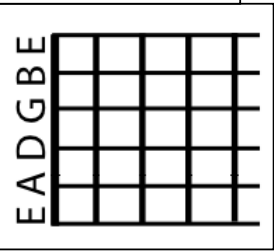
Chord: EADGBE



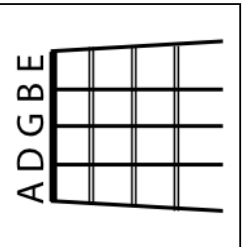
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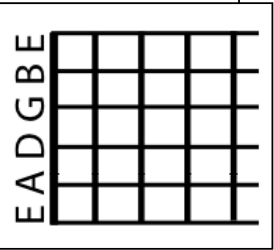
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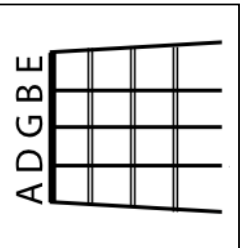
Chord: ADGBE



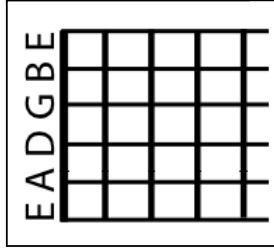
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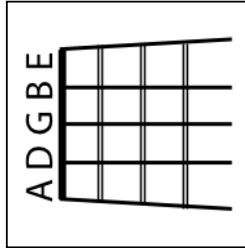
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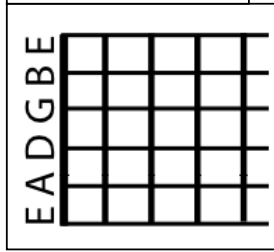
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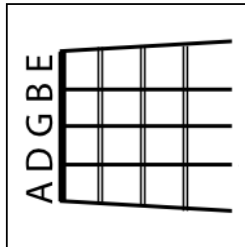
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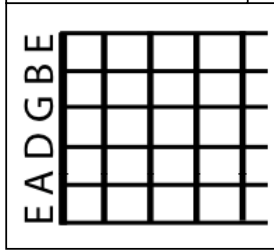
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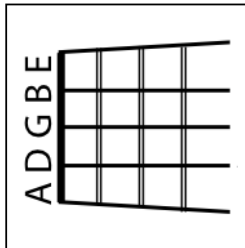
Chord: ADGBE



Chord: EADGBE



Chord: ADGBE



Common Chords: Scale Tone Chords

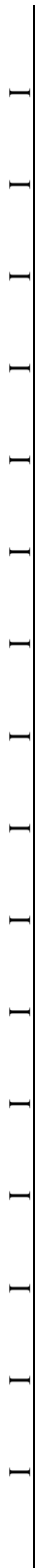
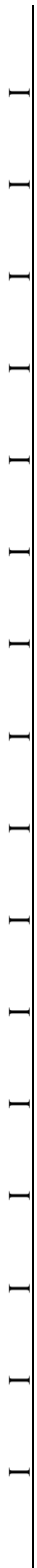
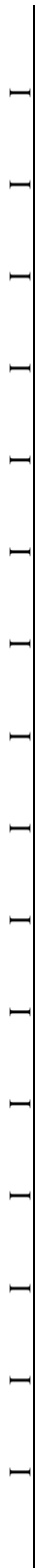
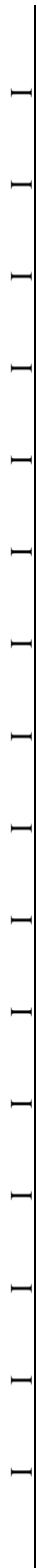
Key: <i>Major</i>	Key: <i>Relative minor</i>	I Major	II minor	III minor	IV Major	V Major	VI minor	VII diminished
C	Am	C	Dm	Em	F	G	Am	B dim
Db	Bbm	Db	Ebm	Fm	Gb	Ab	Bbm	C dim
D	Bm	D	Em	F#m	G	A	Bm	C# dim
Eb	Cm	Eb	Fm	Gm	Ab	Bb	Cm	D dim
E	C#m	E	F#m	G#m	A	B	C#m	D# dim
F	Dm	F	Gm	Am	Bb	C	Dm	E dim
F# Gb	D#m Ebm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

INTERVAL LINE



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

EX: Key C _____



Chord Substitutions

Cm7 (b5) = Ebm6

C#m7 (b5) = Em6

Dm7 (b5) = Fm6

Ebm7 (b5) = F#m6

Em7 (b5) = Gm6

Fm7 (b5) = Abm6

F#m7 (b5) = Am6

Gm7 (b5) = Bbm6

Abm7 (b5) = Bm6

Am7 (b5) = Cm6

Bbm7 (b5) = C#m6

Bm7 (b5) = Dm6

Juguetear (Playing Around)

Score

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

arr. Marcia Neel

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

Violin
p *mp*

Trumpet
p *mp*

Guitar Vihuela
p *mp*
 Chords: D, A7, D, A7

Guitarron

Vln.
mf *f*

Tpt.
mf *f*

Gtr. Vhl.
mf *f*
 Chords: D, G, A7, D, D7

Gtrn.
f

9

Vln. *p* *mp*

Tpt. *p* *mp*

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

Gtrn.

13

Vln. *mf* *f*

Tpt. *mf* *f*

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

Gtrn. *f*

Jugueteer

17

Vln. *p* *mp*

Tpt. *p* *mp*

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

Gtrn.

21

Vln. *mf* *f*

Tpt. *mf* *f*

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

Gtrn. *f*

Jugueteer

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

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of two systems of staves. The first system includes Violin, Trumpet, Guitar Vihuela, and Guitarron. The second system includes Violin (Vln.), Trumpet (Tpt.), Guitar Vihuela (Gtr. Vhl.), and Guitarron (Gtrn.).

Violin Part: The first system includes performance instructions: "Watch fingerings" with a box containing the number 4, and "3 notes to 1 bow stroke" with a downward-pointing 'V' symbol. The second system includes a box with the number 4 and another 'V' symbol.

Trumpet Part: The first system includes the instruction "3 notes to 1 tongue".

Guitar Vihuela Part: The first system includes chord markings: D, A7, D, A7, D.

Guitarron Part: The first system includes chord markings: D, A7, D, A7, D.

Violin (Vln.) Part: The second system includes a box with the number 4.

Trumpet (Tpt.) Part: The second system includes a box with the number 7.

Guitar Vihuela (Gtr. Vhl.) Part: The second system includes chord markings: A7, D, A, E7, A.

Guitarron (Gtrn.) Part: The second system includes chord markings: A7, D, A, E7, A.

Poniendo Patines

13

Vln.

Tpt.

Gtr.
Vhl.

Gtrn

E7 A E7 A E7 A

19

Vln.

Tpt.

Gtr.
Vhl.

Gtrn

E7 A E7 A E7 A

Mejoramiento Cada Día (Getting Better Everyday)

Score

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

Bolero Style

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

Violin

Violin staff showing a sequence of notes: quarter notes G4, A4, B4, C5, followed by two half notes G4 and A4. Fingerings are indicated above the notes: V for G4, V for A4, 4 for B4, and 4 for C5. The piece ends with a double bar line and repeat dots.

Trumpet

Repeat 3 times. Breathe only at the rest.

Trumpet staff showing four half notes: G4, A4, B4, C5. The first three notes are beamed together with a slur underneath. The fourth note is followed by a quarter rest. The piece ends with a double bar line and repeat dots.

Guitar Vihuela

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

D D D D

Guitar Vihuela staff showing four measures of a steady eighth-note pattern. Each measure starts with a 'D' chord marking. The piece ends with a double bar line and repeat dots.

Guitarron

Guitarron staff showing a sequence of quarter notes: G3, A3, B3, C4, G3, A3, B3, C4. The piece ends with a double bar line and repeat dots.

Repeat 3 times. Bow slur with one bow stroke

Vln.

Violin staff showing a sequence of notes: quarter notes G4, A4, B4, C5, followed by quarter notes G4, A4, B4, C5. Fingerings are indicated above the notes: 4 for G4, 4 for A4, V for B4, and V for C5. The piece ends with a double bar line and repeat dots.

Repeat 3 times. Breathe only at the rest.

Tpt.

Trumpet staff showing four half notes: G4, A4, B4, C5. The first three notes are beamed together with a slur underneath. The fourth note is followed by a quarter rest. The piece ends with a double bar line and repeat dots.

Repeat 3 times. Keep the wrist relaxed.

Gtr. Vhl.

D D D D

Guitar Vihuela staff showing four measures of a steady eighth-note pattern. Each measure starts with a 'D' chord marking. The piece ends with a double bar line and repeat dots.

Gtrn.

Guitarron staff showing a sequence of quarter notes: G3, A3, B3, C4, G3, A3, B3, C4. The piece ends with a double bar line and repeat dots.

Fundamental Techniques & Practices for Mariachi Ensemble

Key of G (Sol)

B. López

Score

Son Jalisciense

♩ = 144

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Armonia

Guitarron

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Arm.

Gtrn.

AGILITY EXERCISE

- ARRANGED BY: MARCOS GARCIA -
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SCORE

G MAJOR (Sol)

Musical score for G Major (Sol) featuring Trumpet I, Violin I, Guitarrron, and Armonia. The score is in 4/4 time and consists of four systems of staves.

System 1: Measures 1-6. Trumpet I and Violin I play eighth-note patterns. Guitarrron plays a steady eighth-note accompaniment. Armonia provides harmonic support with chords: G, D7, G, D7, G, Am7, D7, G, D7, G.

System 2: Measures 7-12. Similar to System 1, but with more complex rhythmic patterns in the upper staves. Armonia chords: G, D7, G, D7, G, Am7, D7, G, Am7, D7.

System 3: Measures 11-16. Similar to System 1, with a slight change in the upper staves. Armonia chords: G, D7, G, D7, G, Am7, D7, G, D7, G.

System 4: Measures 17-22. Similar to System 1, with further rhythmic complexity. Armonia chords: G, D7, G, D7, G, Am7, D7, G, Am7, D7.

22

D MAJOR (Re) TEMPLATE

PT. I

VIN. I

GTRR.

ARM.

G D A7 D A7 D Em7 A7 D A7 D

Detailed description: This system covers measures 22 to 28. It features four staves: Trumpet I, Violin I, Guitar, and Arm. The key signature is D major (two sharps). The guitar part includes a 'TEMPLATE' section. The chord progression for the arm part is G, D, A7, D, A7, D, Em7, A7, D, A7, D.

29

PT. I

VIN. I

GTRR.

ARM.

D A7 D A7 D A7 D Em7 A7 D Em7 A7 D

Detailed description: This system covers measures 29 to 33. The chord progression for the arm part is D, A7, D, A7, D, A7, D, Em7, A7, D, Em7, A7, D.

34

PT. I

VIN. I

GTRR.

ARM.

D A7 D A7 D Em7 A7 D A7 D A7 D A7

Detailed description: This system covers measures 34 to 40. The chord progression for the arm part is D, A7, D, A7, D, Em7, A7, D, A7, D, A7, D, A7, D, A7.

41

A MAJOR (LA)

PT. I

VIN. I

GTRR.

ARM.

D A7 D A7 D Em7 A7 D Em7 A7 D A E7

Detailed description: This system covers measures 41 to 47. It features a key change to A major (three sharps) starting at measure 46. The chord progression for the arm part is D, A7, D, A7, D, Em7, A7, D, Em7, A7, D, A, E7.

Agility Exercise Score - p3

Musical score system 1 (measures 46-54). Includes staves for TPT. I, VLN. I, GTRR., and ARN. with guitar chords (A, E7, Bm7) and fretboard diagrams.

Musical score system 2 (measures 55-60). Includes staves for TPT. I, VLN. I, GTRR., and ARN. with guitar chords (A, Bm7, E7) and fretboard diagrams.

Musical score system 3 (measures 61-68). Includes staves for TPT. I, VLN. I, GTRR., and ARN. with guitar chords (A, E7, Bm7) and fretboard diagrams.

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AGILITY EXERCISE

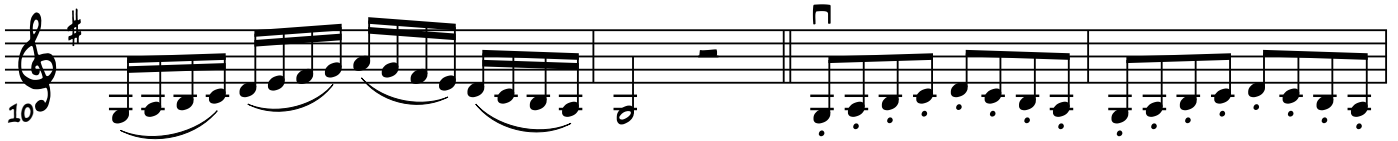
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VIOLIN

G MAJOR (SOL)



D MAJOR (RE)



35

40

43

A MAJOR (LA)

47

52

55

60

64

AGILITY EXERCISE

TRUMPET

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G MAJOR (SOL)

Musical notation for G Major (Sol) in 4/4 time, measures 5 to 20. The exercise consists of several lines of rhythmic patterns, including eighth and sixteenth notes, often beamed together and accented. Measure numbers 5, 9, 12, 17, and 20 are indicated at the start of their respective lines.

D MAJOR (RE)

Musical notation for D Major (Re) in 4/4 time, measures 23 to 37. The exercise continues with rhythmic patterns similar to the G Major section, featuring eighth and sixteenth notes with various articulations. Measure numbers 23, 29, 32, and 37 are indicated at the start of their respective lines.

41

44

A MAJOR (LA)

49

53

57

62

64

AGILITY EXERCISE

ARMONIA

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G MAJOR (SOL)

6

9

13

18

Chord progression for G Major (Sol):
 Measure 6: G
 Measure 7: G D7
 Measure 8: G D7
 Measure 9: G
 Measure 10: Am7 D7
 Measure 11: G D7
 Measure 12: G D7
 Measure 13: G D7
 Measure 14: G D7
 Measure 15: G D7
 Measure 16: G D7
 Measure 17: G D7
 Measure 18: G Am7 D7

D MAJOR (RE)

21

25

29

32

Chord progression for D Major (Re):
 Measure 21: G Am7 D7
 Measure 22: G
 Measure 23: D A7
 Measure 24: D A7
 Measure 25: D A7
 Measure 26: D A7
 Measure 27: D A7
 Measure 28: D A7
 Measure 29: D Em7 A7
 Measure 30: D Em7 A7
 Measure 31: D A7
 Measure 32: D A7
 Measure 33: D

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

GUITARRON

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G MAJOR (SOL)



D MAJOR (RE)



A MAJOR (LA)



DOUBLE-TONGUING EXERCISE (TRUMPET)

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SCORE

TRUMPET I
VIOLIN I
GUITAR/BASS
ARMONIA

Trp. I
VLN. I
Gtr.
ARM.

Trp. I
VLN. I
Gtr.
ARM.

Trp. I
VLN. I
Gtr.
ARM.

STRING-CROSSING EXERCISE (VIOLIN)

- ARRANGED BY: MARCOS G. GARCIA -
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SCORE

♩ = 100

Musical score for String-Crossing Exercise (Violin), featuring parts for Trumpet I, Violin I, Guitar/Bass, Armonia, Trompete I, Violin I, Gtr., and Armonia.

The score is divided into four systems, each containing four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 100.

System 1: Measures 1-8. Armonia chords: A, Bm7, E7, Bm7.

System 2: Measures 9-16. Armonia chords: E7, A, C#m7, Em7, A7, D, Dm, E7.

System 3: Measures 17-24. Armonia chords: A, C#m7, A, Bm7, E7, Bm7.

System 4: Measures 25-32. Armonia chords: E7, A, A, E7, A, D, A, E7.

WARM UP IN D MAJOR

ARRANGED FOR:
EISEN MARIACHI
BY GARCIA/LARATE

The musical score is arranged for four parts: Trumpet I, Violin I, Guitar/Bass, and Armonia. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into four systems, each containing four staves. The first system (measures 1-4) features a melodic line in Trumpet I and Violin I, a bass line in Guitar/Bass, and a rhythmic accompaniment in Armonia with chords D, E7, F#7, and G. The second system (measures 5-8) continues the melodic and bass lines, with Armonia chords A, B7, C#9, and D. The third system (measures 9-12) shows the melodic lines becoming more active, with Armonia chords D, A9, B7, and A7. The fourth system (measures 13-16) concludes the piece with a final melodic flourish and Armonia chords G, F#7, E7, and D. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

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Special thanks to Marta Ocampo

The Circle of Fifths

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

0 #
0 b

1 #

2 #

3 #

4 #

5 #

6 #

7 #

7 b

6 b

5 b

4 b

3 b

2 b

1 b

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.

0 #
0 b

1 #

2 #

3 #

4 #

5 #

7 #

6 #

6 b

5 #

7 b

5 b

4 #

4 b

3 #

3 b

2 #

2 b

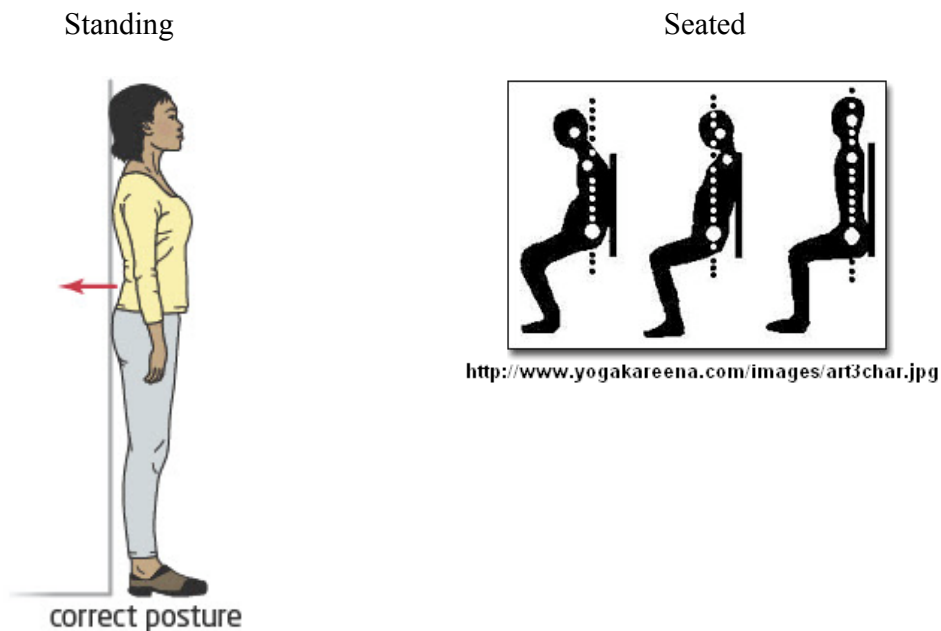
1 #

1 b

SINGING

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

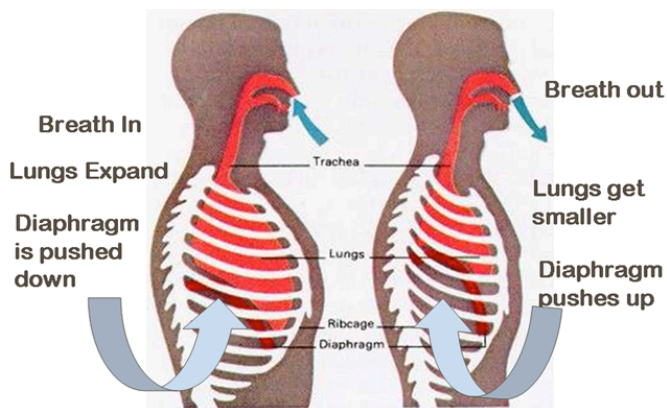
POSTURE:



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

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

BREATHING:



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

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

INTONATION:

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

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

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

(Check Mi and Ti especially in descending scales)

Andante



(Chromatic)

Andante



(Pitch Repetition)

Andante



(Two and Three-part Intonation)

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

Start unison:



Progress to two parts:



Progress to three parts then transpose and repeat:



(Major and Minor)

Remember to support the whole notes and sing all the way to the rest.

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



VOCAL RESONANCE:

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

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

Andante

Mm mah _____
 Mm oh _____
 Mm eh _____
 Mm oo _____

Andante

Mee _____ May _____ Mah_Moh_Moo

Andante

Nee _____ Nee _____ Nee
 Neh _____ Neh _____ Neh
 Nah _____ Nah _____ Nah
 Noh _____ Noh _____ Noh
 Noo _____ Noo _____ Noo

VOCAL REGISTERS: CHEST, HEAD, MIXED

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

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

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

(Extending the Vocal Range)

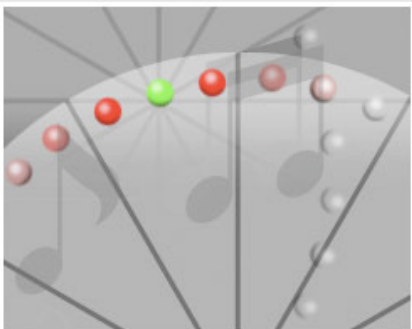


Matching Pitch

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

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

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



Vocal Match (requires mic & headset)

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

Play

Voice Saving Tips

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

Vocal Exercises

Marcia Neel

Voice 1
Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce

Voice 2
Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

Voice 3
Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

Voice 4

Detailed description: This system contains the first four staves of the vocal exercise. Each staff is in C major and 4/4 time. The lyrics are: 'Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce'. The notes are: Voice 1: C4, D4, E4, F4, G4, A4, B4, C5; Voice 2: C4, D4, E4, F4, G4, A4, B4, C5; Voice 3: C4, D4, E4, F4, G4, A4, B4, C5; Voice 4: C3, D3, E3, F3, G3, A3, B3, C4. There are fermatas over the final notes of each line.

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

V1
8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

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

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

V4
8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

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

Detailed description: This system contains the next four staves of the vocal exercise. Each staff is in C major and 4/4 time. The lyrics are: 'ra. Pri - me - ra. Se - gun - da. Pri - me - ra.'. The notes are: V1: C4, D4, E4, F4, G4, A4, B4, C5; V2: C4, D4, E4, F4, G4, A4, B4, C5; V3: C4, D4, E4, F4, G4, A4, B4, C5; V4: C3, D3, E3, F3, G3, A3, B3, C4. There are fermatas over the final notes of each line. A rehearsal mark '8' is placed at the beginning of each staff.

Vocal Exercises

Marcia Neel

17

V1
Do Mi Re Fa

V2
Do Do Mi Mi Re Re Fa Fa

V3
Do Do Do Do Mi Mi Mi Mi Re Re Re Re Fa Fa Fa Fa

V4
Do Do Do Do Do Do Mi Mi Mi Mi Mi Mi Re Re Re Re Re Re Fa Fa Fa Fa Fa Fa

19

V1
Mi Sol Fa La

V2
Mi Mi Sol Sol Fa Fa La La

V3
Mi Mi Mi Mi Sol Sol Sol Sol Fa Fa Fa Fa La La La La

V4
Mi Mi Mi Mi Mi Mi Sol Sol Sol Sol Sol Sol Fa Fa Fa Fa Fa Fa La La La La La La

Vocal Exercises

Marcia Neel

21

V1

Sol Ti La Do

V2

Sol Sol Ti Ti La La Do Do

V3

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

V4

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

23

V1

Ti Re Do.

V2

Ti Ti Re Re Do Do

V3

Ti Ti Ti Ti Re Re Re Re Do Do Do Do Do

V4

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

SOLO VOICE - WARM-UP

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

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

hum _____

hum _____

hum _____

hum _____

5

hum _____

hum _____

hum _____

hum _____

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

La - a - a - a - a

Le - e - e - e - e

Li - i - i - i - i

Lo - o - o - o - o

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

ha-ha-ha-ha-ha-ha-ha-ha - ha-ha-ha

he-he-he-he-he-he-he-he - he-he-he

hi-hi-hi-hi-hi-hi-hi-hi - hi - hi - hi

ho-ho-ho-ho-ho-ho-ho-ho - ho - ho - ho

SOLO VOICE - BREATH CONTROL

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

- The passage below has two phrases.

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

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

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

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

GROUP SINGING

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

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

- 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.

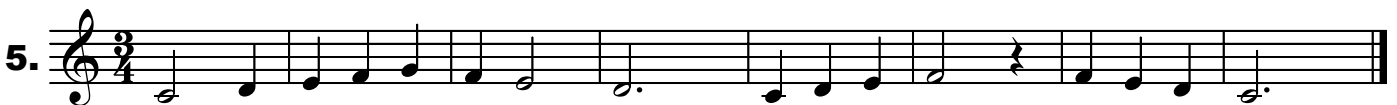
3a VOZ
Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

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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

8. 

9. 

10. 

11. 

12. 

13. 

14. 

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 upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of eighth and quarter notes.

Two-part musical exercise in 2/4 time, second system. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of eighth and quarter notes.

Three-Part

Three-part musical exercise in 3/4 time, first system. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lower two staves begin with a bass clef and a key signature of two flats (B-flat and E-flat). The music consists of quarter and eighth notes.

Three-part musical exercise in 3/4 time, second system. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lower two staves begin with a bass clef and a key signature of two flats (B-flat and E-flat). The music consists of quarter and eighth notes.

Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

Two-part sight-reading exercise in D major, 3/4 time. The exercise consists of two staves. The upper staff features a melody of quarter notes and half notes, while the lower staff provides a bass line with quarter notes and half notes. The key signature is two sharps (F# and C#), and the time signature is 3/4.

Two-part sight-reading exercise in D major, 3/4 time. The exercise consists of two staves. The upper staff features a melody of quarter notes and half notes, while the lower staff provides a bass line with quarter notes and half notes. The key signature is two sharps (F# and C#), and the time signature is 3/4.

Three-Part

Three-part sight-reading exercise in B-flat major, 4/4 time. The exercise consists of three staves. The upper staff features a melody of quarter notes and half notes, the middle staff features a bass line with quarter notes and half notes, and the lower staff features a bass line with quarter notes and half notes. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Continued

Three staves of musical notation in 3/4 time, key of B-flat major. The first staff contains a melody of quarter and eighth notes. The second staff contains a melody of quarter and eighth notes with a sharp sign on the eighth note in the fourth measure. The third staff contains a bass line of quarter and eighth notes.

Miscellaneous Short Sight-reading Exercises
Use Fixed Do

Two-Part

Two staves of musical notation in 3/4 time, key of D major. The first staff is in treble clef with an 8va marking. The second staff is in bass clef. Both staves contain a melody of quarter and eighth notes.

Two staves of musical notation in 3/4 time, key of D major. The first staff is in treble clef with an 8va marking. The second staff is in bass clef. Both staves contain a melody of quarter and eighth notes.

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)

A musical staff with a treble clef and a single sharp (F#) is shown. Below it is a guitar fretboard diagram with four strings and four frets. The notes are: Fret 1: C (1st string), C (2nd string), C (3rd string), C (4th string); Fret 2: C (1st string), D (2nd string), D (3rd string), D (4th string); Fret 3: C (1st string), E (2nd string), E (3rd string), E (4th string); Fret 4: C (1st string), F (2nd string), F (3rd string), F (4th string).

Key of G Major

(Sol)

A musical staff with a treble clef and two sharps (F# and C#) is shown. Below it is a guitar fretboard diagram with four strings and four frets. The notes are: Fret 1: G (1st string), G (2nd string), G (3rd string), G (4th string); Fret 2: G (1st string), A (2nd string), A (3rd string), A (4th string); Fret 3: G (1st string), B (2nd string), B (3rd string), B (4th string); Fret 4: G (1st string), D (2nd string), D (3rd string), D (4th string).

Key of D Major

(Re)

A musical staff with a treble clef and two sharps (F# and C#) is shown. Below it is a guitar fretboard diagram with four strings and four frets. The notes are: Fret 1: D (1st string), D (2nd string), D (3rd string), D (4th string); Fret 2: D (1st string), E (2nd string), E (3rd string), E (4th string); Fret 3: D (1st string), F# (2nd string), F# (3rd string), F# (4th string); Fret 4: D (1st string), G (2nd string), G (3rd string), G (4th string).

Key of A Major

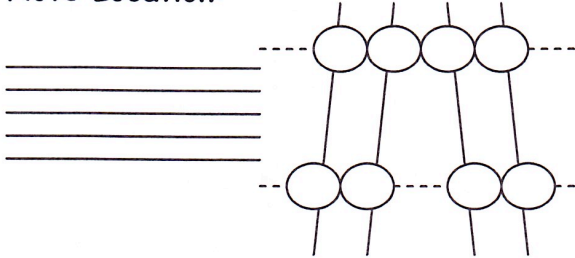
(La)

A musical staff with a treble clef and three sharps (F#, C#, and G#) is shown. Below it is a guitar fretboard diagram with four strings and four frets. The notes are: Fret 1: A (1st string), A (2nd string), A (3rd string), A (4th string); Fret 2: A (1st string), B (2nd string), B (3rd string), B (4th string); Fret 3: A (1st string), C# (2nd string), C# (3rd string), C# (4th string); Fret 4: A (1st string), D (2nd string), D (3rd string), D (4th string).

What I have learned so far...

Note Name: _____

Note Location: _____



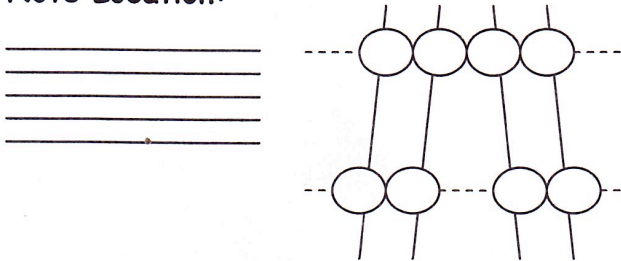
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



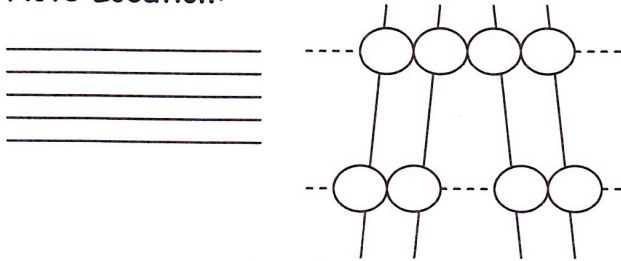
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



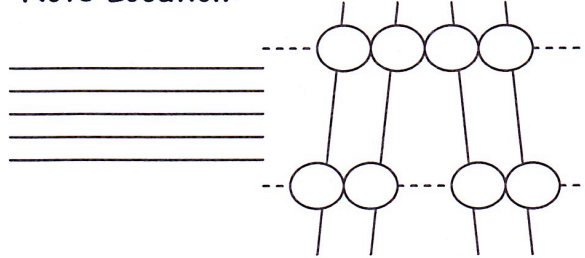
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



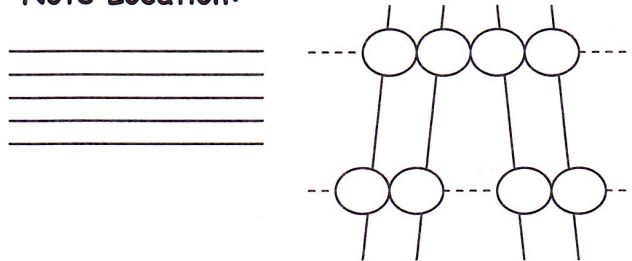
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location: _____



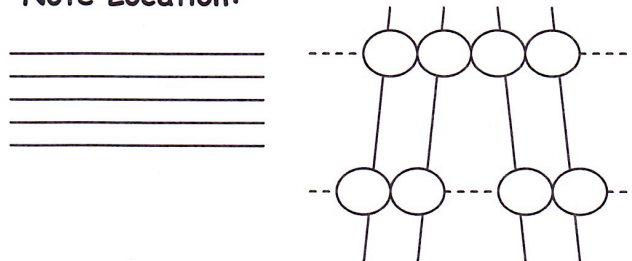
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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)

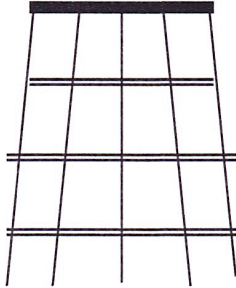
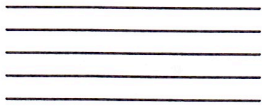
1 2 3 4 all 3 all 4

Name: _____
Period: _____

What I have learned so far...

Note Name: _____

Note Location:



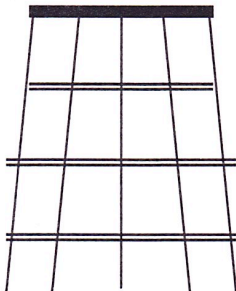
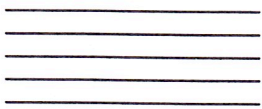
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



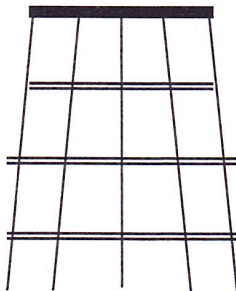
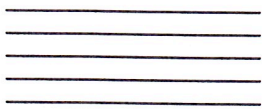
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



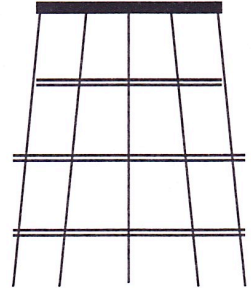
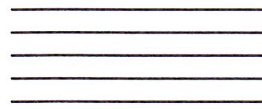
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



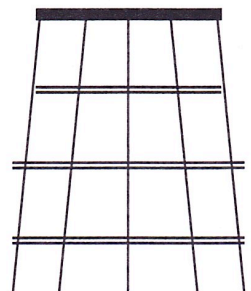
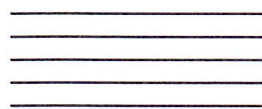
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

2 3 4 all 3 all 4

Note Name: _____

Note Location:



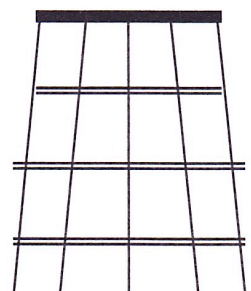
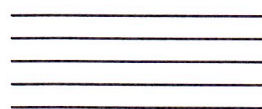
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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.)

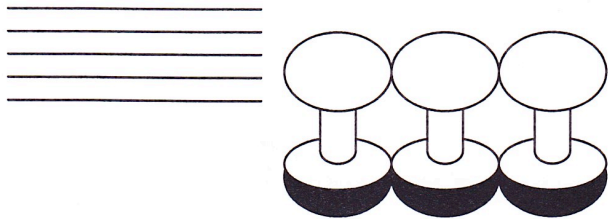
What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

Name: _____
 Period: _____

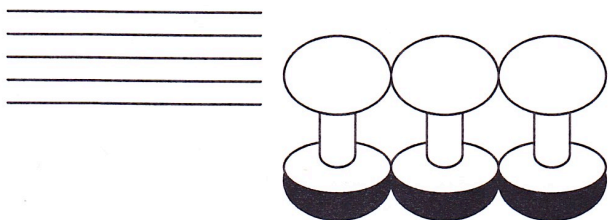
What I have learned so far...

Note Name: _____
 Note Location:



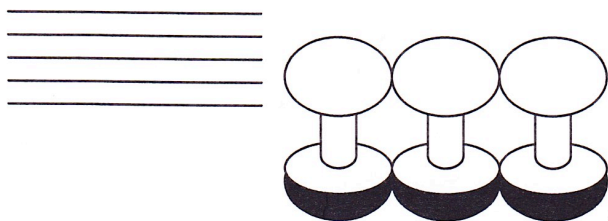
What finger(s) do I use? (circle one)
1 2 3 all valves

Note Name: _____
 Note Location:



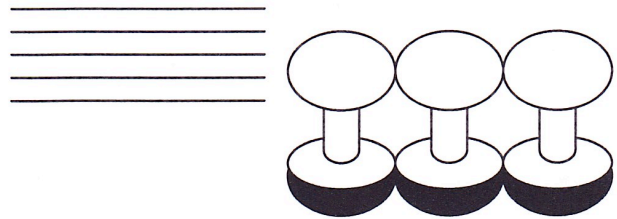
What finger(s) do I use? (circle one)
1 2 3 all valves

Note Name: _____
 Note Location:



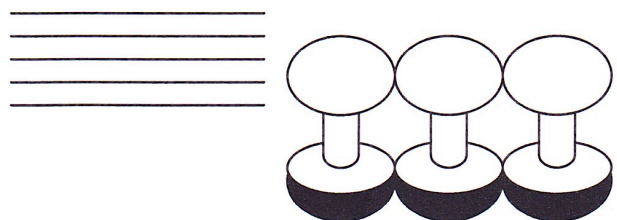
What finger(s) do I use? (circle one)
1 2 3 all valves

Note Name: _____
 Note Location:



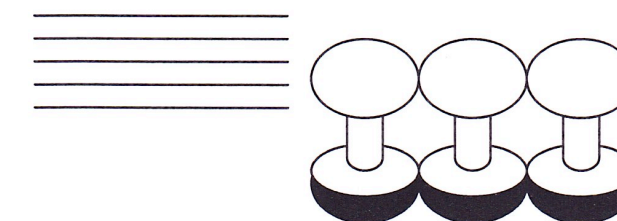
What finger(s) do I use? (circle one)
1 2 3 all valves

Note Name: _____
 Note Location:



What finger(s) do I use? (circle one)
1 2 3 all valves

Note Name: _____
 Note Location:



What finger(s) do I use? (circle one)
1 2 3 all valves

FREE DOWNLOAD:

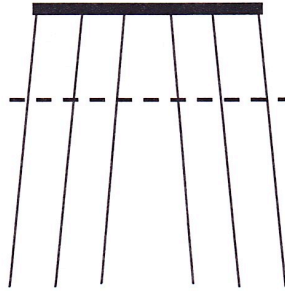
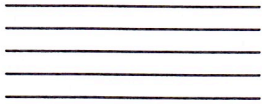
<http://arbanmethod.com/free-pdf-download-of-arban-method/>

Name: _____
Period: _____

What I have learned so far...

Note Name: _____

Note Location:



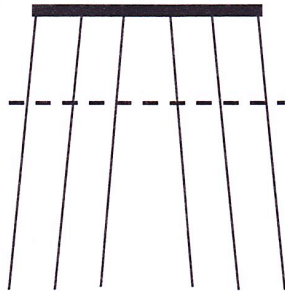
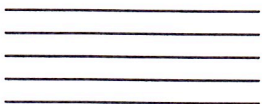
(Draw an "X" to identify finger placement. Draw "0" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



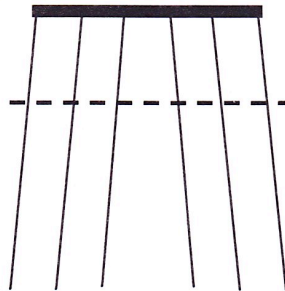
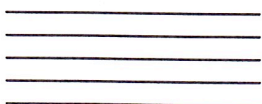
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



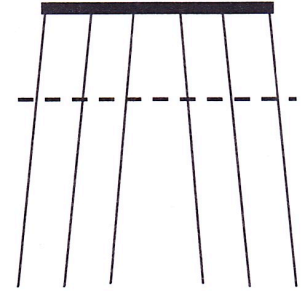
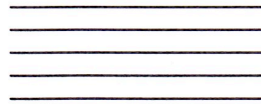
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



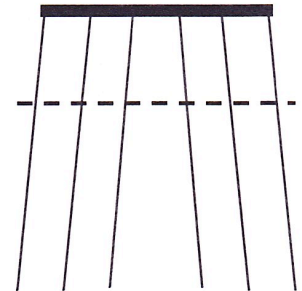
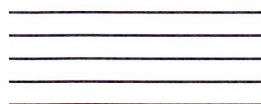
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location:



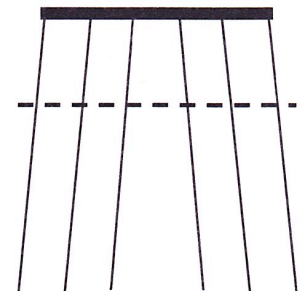
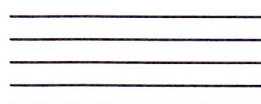
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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 "0" to identify an open string.)

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

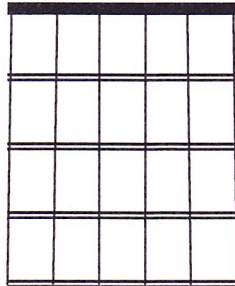
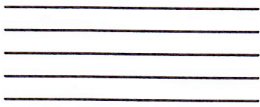
1 2 3 4 Thumb

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location:



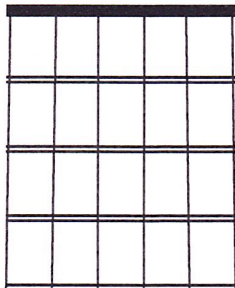
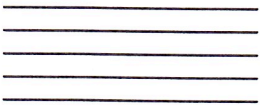
(Draw an "X" to identify finger placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



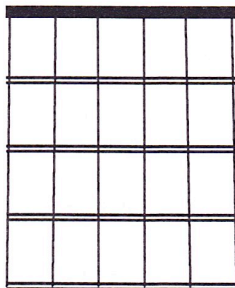
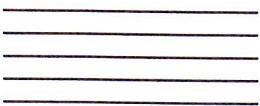
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



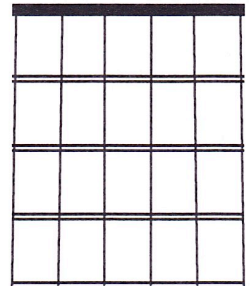
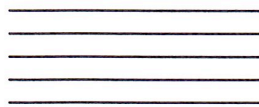
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



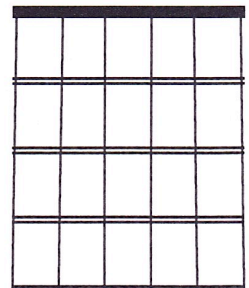
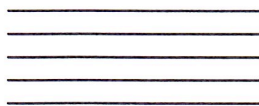
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



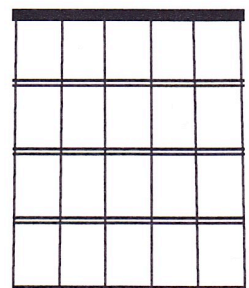
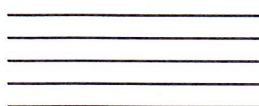
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



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

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

1 2 3 4 all 3 all 4

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Trumpet Warm-ups

Breathing

1 Exhale as if blowing through a straw.

1. Inhale Exhale
2. Inhale Buzz

Inhale Exhale
Inhale Buzz

2

1. Inhale Inhale Exhale
2. Inhale Inhale Buzz

Inhale Inhale Exhale
Inhale Inhale Buzz

3 Do not inhale during 8th rests.

1. Inhale Burst Burst Burst Burst Burst Burst Burst Burst Exhale
2. Inhale Buzz Buzz Buzz Buzz Buzz Buzz Buzz Buzz Exhale

Long Tones

1

15
25
35

2

43
51
59

(Long Tones)

67 **3**

77

87

95 **4**

105

114

Trumpet

-Lip Slurs-

1

0 2 1 12

23 13 123

Exercise 1 consists of two staves of music. The first staff contains measures 0 through 12, with fingerings 0, 2, 1, and 12 indicated. The second staff contains measures 13 through 23, with fingerings 23, 13, and 123 indicated.

2

0 2 1 12

23 13 123

Exercise 2 consists of two staves of music. The first staff contains measures 0 through 12, with fingerings 0, 2, 1, and 12 indicated. The second staff contains measures 13 through 23, with fingerings 23, 13, and 123 indicated.

3

0 2 12 23

13 123

Exercise 3 consists of three staves of music. The first staff contains measures 0 through 23, with fingerings 0, 2, 12, and 23 indicated. The second staff contains measures 24 through 43, with fingerings 13 and 123 indicated. The third staff contains measures 44 through 63, with fingerings 13 and 123 indicated.

4

0 2 1

12 23 13

123

Exercise 4 consists of three staves of music. The first staff contains measures 0 through 13, with fingerings 0, 2, and 1 indicated. The second staff contains measures 14 through 23, with fingerings 12, 23, and 13 indicated. The third staff contains measures 24 through 33, with fingerings 123 indicated.

5

0 2 1 12

23 13 123

Exercise 5 consists of two staves of music. The first staff contains measures 0 through 12, with fingerings 0, 2, 1, and 12 indicated. The second staff contains measures 13 through 23, with fingerings 23, 13, and 123 indicated.

Trumpet

-Lip Slurs 2-

1

0 2 1 12

23 13 123

2

0 2 1 12

23 13 123

3

0 2 1 12

23 13 123

4

0 2 1 12

23 13 123

5

0 2 1 12

23 13 123

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Rubric for Mariachi Performance Assessment

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

Rubric for Mariachi Performance Assessment

<p>LITERATURE</p> <ul style="list-style-type: none"> • Appropriate Level • Pulse Accuracy • Rhythmic Accuracy • Note Accuracy 	<p>-Music is well chosen/suitable.</p> <p>-Precise steady and well-controlled pulse demonstrated.</p> <p>-Rhythmic accuracy is demonstrated consistently.</p> <p>-Notes and note values are performed correctly.</p>	<p>-Music is suitable for most players.</p> <p>-Generally precise pulse demonstrated.</p> <p>-Minor rhythmic mishaps occur.</p> <p>-Very few incorrect notes/note values evident.</p>	<p>-Music is 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 consistently.</p> <p>-Inattention to note accuracy is demonstrated consistently.</p>
<p>INTERPRETATION</p> <ul style="list-style-type: none"> • Expression • Nuance • Phrasing • Dynamics 	<p>-Interpretation is communicated through expression.</p> <p>-Exceptional use of nuance.</p> <p>-Exceptional phrasing.</p> <p>-Dynamics are well executed.</p>	<p>-Expression is often evident.</p> <p>-Frequent use of nuance.</p> <p>-Very good phrasing.</p> <p>-Most dynamics are well executed.</p>	<p>-Expression is rarely evident.</p> <p>-Nuance rarely evident.</p> <p>-No attempt at phrasing.</p> <p>-Use of dynamics not evident.</p>	<p>-Expression is not evident.</p> <p>-Understanding of nuance, phrasing and dynamics not demonstrated.</p>
<p>BLEND/BALANCE</p> <ul style="list-style-type: none"> • Individuals/Sections • Listening • Melody/Harmony 	<p>-Individuals within the sections are not distinguishable.</p> <p>-Listening is evident consistently.</p> <p>-Melody and harmony are balanced accurately.</p>	<p>-Individuals within the sections are sometimes distinguishable.</p> <p>-Evidence of well-developed listening skills is apparent.</p> <p>-Melody and harmony are often balanced accurately.</p>	<p>-Individuals within the sections 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>GENERAL EFFECT</p> <ul style="list-style-type: none"> • Stage Etiquette • Ensemble Appearance <p>(The <i>uniformity</i> of appearance is being adjudicated—not the uniform itself.)</p> <ul style="list-style-type: none"> • Audience Appeal 	<p>-Confidence and discipline are exhibited during the entire presentation.</p> <p>-All performers demonstrate attention to uniform appearance.</p> <p>-Performance is inspiring.</p>	<p>-Confidence and discipline are often exhibited during the presentation.</p> <p>-Uniform appearance is evident by the majority of the performers.</p> <p>-Performance is inspiring most of the time.</p>	<p>-Discipline is exhibited but a lack of confidence is evident.</p> <p>-Attention to uniformity of appearance is lacking by the majority of the performers.</p> <p>-Performance is inspiring some of the time.</p>	<p>-Confidence and discipline are not evident.</p> <p>-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>

ENSEMBLE PERFORMANCE ASSESSMENT FORM

Ensemble/School _____ Director _____

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

SCORING/AWARD LEVELS	
SUPERIOR	90 - 100
EXCELLENT	80- 89
GOOD	65-79
MERIT	50-64

_____ **ADJUDICATOR'S SIGNATURE**

MARIACHI FESTIVAL PERFORMANCE ASSESSMENT FORM

Ensemble/School _____ Director _____

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

ADJUDICATOR'S INITIALS

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¡Simplemente Mariachi!
Student Assessment Form

Student Name _____

Date _____

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

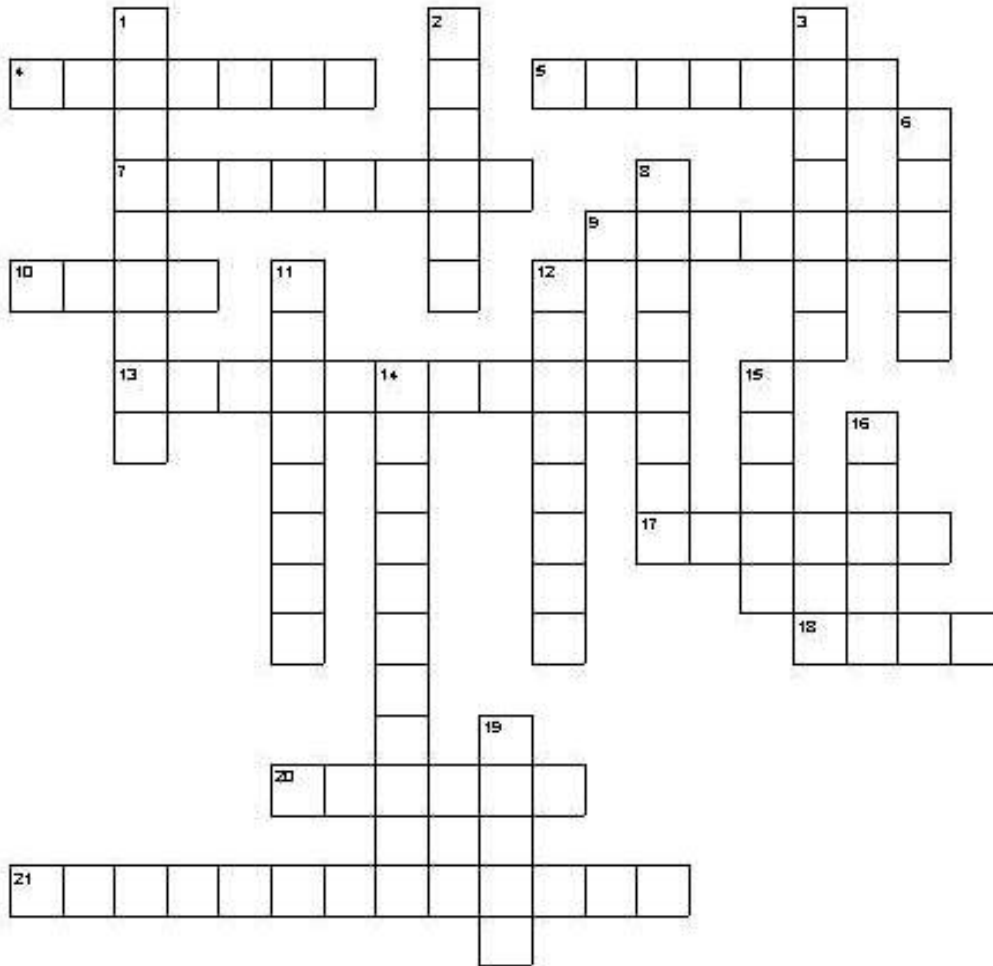
	LOW				HIGH
Tone Quality					
Appropriate to Style	1	2	3	4	5
Control (Instrumental)	1	2	3	4	5
Control (Vocal)	1	2	3	4	5
Music Literacy/Technical Accuracy					
Intonation	1	2	3	4	5
Notation	1	2	3	4	5
Rhythm	1	2	3	4	5
Style/Form	1	2	3	4	5
Sight-reading	1	2	3	4	5
Sight-singing	1	2	3	4	5
Musical Symbols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

Interpretation/Expression (Continued)

Melodic Improvisation	1	2	3	4	5
Harmonic Improvisation	1	2	3	4	5
Composition	1	2	3	4	5
Arranging	1	2	3	4	5
Blend/Balance					
Individual	1	2	3	4	5
Within Group	1	2	3	4	5
Solos	1	2	3	4	5
Posture/Position					
Instrument Position	1	2	3	4	5
Left Hand	1	2	3	4	5
String Fingerings, Hand/Finger Positions					
Right Hand	1	2	3	4	5
Trumpet Fingerings, Bowings, Mánicos, Jalón					
Body Posture	1	2	3	4	5
Sitting and Standing					
Uniformity/Consistency	1	2	3	4	5
Diction/Articulation					
Attacks	1	2	3	4	5
Releases	1	2	3	4	5
Clarity of Text	1	2	3	4	5
General Effect					
Energy	1	2	3	4	5
Confidence	1	2	3	4	5
Professional Deportment	1	2	3	4	5
Ensemble Skills	1	2	3	4	5
Other					
a. _____	1	2	3	4	5
b. _____	1	2	3	4	5

Teacher Comment: _____

Vocabulary



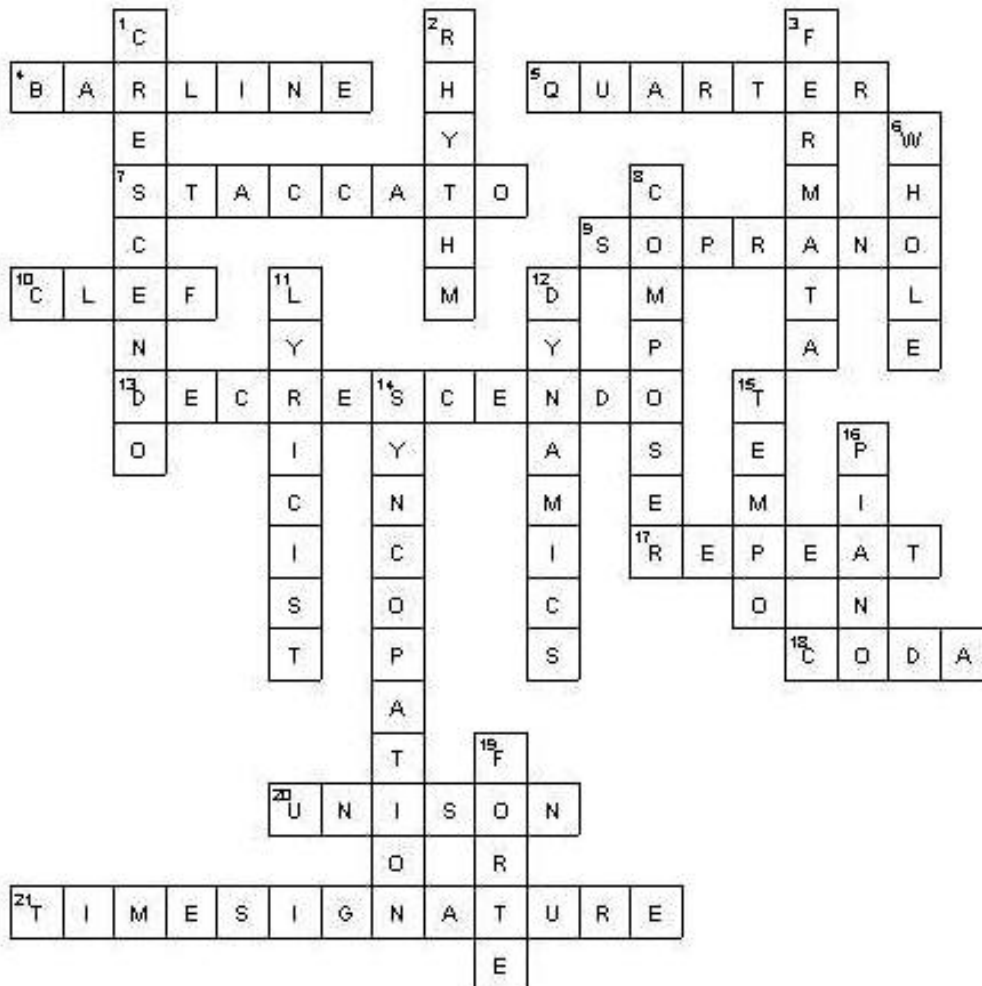
Across

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

Down

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

Vocabulary



Across

- | | |
|---|--|
| <p>4. The vertical line separating measures</p> <p>5. A note that gets one beat in 4/4 time</p> <p>7. Short and quick</p> <p>9. The highest female voice in four part music</p> <p>10. Treble or bass</p> <p>13. 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 *agrecas* sewn on to it.

A livito: Slower and freely; *ad libitum*

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

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

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

Arqueos: Bowings

Arracadas: Earrings, pendant gold-filigree metal.

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

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

Barra: The bar in the measure.

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

Blanca: A half note.

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

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

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 apagones or taponés.

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’riba, 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’riba” (up).

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

Pauta: The five line staff. Also called pentagrama.

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

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

Popurri: Medley.

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

Primera Casilla: The first ending.

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

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

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

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

Re: Key of “D” or the note “D.”

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

Redonda: Whole note.

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

Ritmo: Rhythm; also ritmo is a tempo.

Saltear el arco: Ricochet bowing

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

Segunda Casilla: Second ending.

Segunda posición: Second position.

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

Si: Key of “B” or the note “B.”

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

Sol: Key of “G” or the note “G.”

Solfego: Solfege

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

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

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

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

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

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

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

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

Teoría: Theory

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

Tercera posición: Third position.

Tono: The key (of a song).

Traje: Suit.

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

Traje de Charro: Charro suit, or mariachi suit.

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

Triple Corchea: Thirty-second note.

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

Verso: Verse.

Voz fingida: Literally, faked voice, head tone.

Introductory Harp Exercises

Primary Positions

G. Acuña

1
2
3
4

1

2

3

System 3, measures 1-4. Treble clef: Chords in the right hand. Bass clef: A simple line with notes.

System 3, measures 5-8. Treble clef: Chords in the right hand. Bass clef: A simple line with notes.

4

System 4, measures 1-4. Treble clef: Chords in the right hand with accents. Bass clef: A simple line with notes.

System 4, measures 5-8. Treble clef: Chords in the right hand with accents. Bass clef: A simple line with notes.

5

System 5, measures 1-4. Treble clef: Chords in the right hand with accents. Bass clef: A simple line with notes.

System 5, measures 5-8. Treble clef: Chords in the right hand with accents. Bass clef: A simple line with notes.

Inversions

* Note that these are not the same chord

Root C	1st C/E	2nd C/G
-----------	------------	------------

Am	F
----	---

Repeat exercises 3,4 and 5 using inversions

Etc...

* 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

Basic Son de Mariachi

8

Musical notation for 'Basic Son de Mariachi' in 3/4 time. The piece consists of four 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 notation for 'Basic Jarocho bass line' in 3/4 time. The right hand (treble clef) is mostly silent, indicated by a flat line. The left hand (bass clef) plays a continuous bass line of quarter notes.

9a

Musical notation for 'Basic Jarocho bass line' variant 9a in 3/4 time. The right hand (treble clef) has rests in the first and fourth measures and eighth notes in the second and third measures. The left hand (bass clef) plays a bass line with eighth notes and rests.

9b

Musical notation for 'Basic Jarocho bass line' variant 9b in 3/4 time. The right hand (treble clef) has rests in the first and fourth measures and eighth notes in the second and third measures. The left hand (bass clef) plays a bass line with eighth notes and rests.

Musical notation for 'Basic Jarocho bass line' variant 9c in 3/4 time. The right hand (treble clef) has rests in all four measures. The left hand (bass clef) plays a bass line of quarter notes. The piece ends with a double bar line and a 4/4 time signature.

Dexterity Exercises

1st inversion

Root Position

This exercise is written in 4/4 time. The top staff (treble clef) is labeled "1st inversion" and contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5. The bottom staff (bass clef) is labeled "Root Position" and contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5.

This exercise is written in 5/4 time. The top staff (treble clef) contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5. The bottom staff (bass clef) contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5. The piece concludes with a double bar line and a 5/4 time signature.

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

This exercise is written in 5/4 time. The top staff (treble clef) contains a sequence of chords: C4-E4-G4 (labeled "Rt"), D4-F4-A4 (labeled "1st"), E4-G4-B4 (labeled "2nd"), F4-A4-C5 (labeled "1st"), and G4-B4-D5 (labeled "Rt"). The bottom staff (bass clef) contains a sequence of chords: C4-E4-G4 (labeled "Rt"), D4-F4-A4 (labeled "1st"), E4-G4-B4 (labeled "2nd"), F4-A4-C5 (labeled "1st"), and G4-B4-D5 (labeled "Rt").

This exercise is written in 5/4 time. The top staff (treble clef) contains a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5. The bottom staff (bass clef) contains a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5.

This exercise is written in 5/4 time. The top staff (treble clef) contains a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5. The bottom staff (bass clef) contains a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, and F4-A4-C5.