

Kern High School District

# Introduction to Mariachi: Armonia Course Syllabus

Developed in Partnership with  
Music Education Consultants, Inc.

[www.musicedconsultants.net](http://www.musicedconsultants.net)

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## **PREFACE**

The purpose of this syllabus is to establish minimum basic concepts and develop proficient performance standards as articulated in the voluntary **National Core Arts Standards** which have been designed to encourage excellence through artistic literacy. These standards grow from four specific artistic processes and encompass the skills, knowledge and abilities articulated the Visual and Performing Arts Content Standards for California Public Schools. The National Core Arts Standards also acknowledge the value of assessment to evaluate curriculum, instruction, student achievement, and teacher effectiveness.

The **National Core Music Standards** center on the development of four **Artistic Processes** which are consistent across all of the arts disciplines. In terms of music specifically, the **National Coalition for Core Arts Standards** has defined these processes as follows.

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

Each of these four Artistic Processes splits into several **Anchor Standards** that “describe the general knowledge and skill that teachers expect students to demonstrate throughout their education in the arts.”<sup>1</sup> (p. 12 National Core Arts Standards: A Conceptual Framework for Arts Learning)

### **STUDENTS WILL:**

#### **Create:**

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

#### **Perform:**

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

#### **Respond:**

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

#### **Connect:**

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

Aligned **Performance Standards** describe student learning within each discipline on a grade-by-grade basis from grades PK-8 and at three levels of proficiency – proficient, accomplished and advanced -- in grades 9-12. The performance standards thus translate the anchor standards into specific, measurable learning goals.

**Enduring Understandings** will be used throughout this syllabus to reinforce big ideas and long-lasting discoveries that will impact students for a lifetime. Key concepts, reinforced by **Essential Questions**, should be developed to lead students to make these discoveries and have therefore been incorporated into the sample teaching strategies provided.

The **course scope and goals** are broad statements leading to **enduring understandings** and should facilitate the designing of a program that will meet the needs of students. These are designed to lead to an over-arching structure to address life issues of lasting importance that extend beyond all times, cultures, and disciplines.

The **course structure** is an overview of the key concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the specific performance standard addressed in the body of the syllabus.

The **performance standards** reflect the proficient level of expectations of the completed course. They are organized statements which will be used to measure student achievement. Each performance standard statement includes the respective number of the course goal(s) to which the standard relates.

The **strategies** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance standards into actual instructional activities. Instructional practices incorporate integration of diversity awareness including their important contribution to our society.

The **suggested resources** section lists materials which may be useful in realizing the performance standards. The appropriate use of technology is an integral part of this program.

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

## INTRODUCTION TO MARIACHI: ARMONIA

COURSE STRUCTURE	PERFORMANCE STANDARDS
1. VOCAL PRODUCTION	1.1 - 1.5
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Breathing	
Tone	
Diction	
Vocal Placement	
2. THE GUITAR, VIHUELA AND GUITARRON	2.1 - 2.4
The Parts of the Instruments	
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4. MUSICAL FUNDAMENTALS	4.1 - 4.11
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Time Signatures	
Key Signatures	
Chords (Tablature as appropriate)	
Note Reading	
Playing Scales	
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Rudiments of Bass Playing	
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5. MARIACHI STYLES (FORM)	5.1 - 5.5
Ranchera Valseada	
Ranchera Lenta (Romantica)	
Bolero	
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Son Jalisciense	

6. MARIACHI MUSIC AND RELATED DISCIPLINES AND TRADITIONS 6.1 - 6.2

Relationships Among the Arts and Other Disciplines  
Cultural Traditions

7. MARIACHI HISTORY 7.1 - 7.2

Origin of Mariachi  
Historical and Geographical Significance

8. CAREERS IN MUSIC 8.1 - 8.2

Career Fields  
Opportunities within the Community

There is no intended order for the following goals. The teacher is encouraged to integrate these goals throughout this course to provide all students with a foundation to develop their Armonia skills.

**KEY:**

Concept one ..... 1. **VOCAL PRODUCTION**

Concept one, objective one ..... 1.1 **THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING**

Correlates to course goals..... (CG 1, 2)

Concept one, objective one,  
STRATEGY one..... 1.1.A STRATEGY: Have students point to the part of the violin as the teacher identifies that part by name.

Correlates to Artistic Processes: (Pr) Performing

## INTRODUCTION TO MARIACHI: ARMONIA

### Course Scope:

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

### Course Goals:

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

18. To demonstrate an awareness of the role music plays in society and culture.
19. To demonstrate and awareness of the regional and historical significance and variations of Mariachi music.

## **1. VOCAL PRODUCTION**

### **1.1 THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING. (CG 1, 2) (Pr)**

1.1.A STRATEGY: Have students demonstrate correct posture sitting forward in the chair with back erect, head in line with body, and feet placed flatly on the floor.

1.1.B STRATEGY: Have students demonstrate correct posture standing with back erect, shoulders down and knees slightly bent, not locked.

### **1.2 THE STUDENT WILL BE ABLE TO DEMONSTRATE PROPER BREATHING TECHNIQUES NECESSARY FOR SUPPORTING TONE. (CG 1) (Pr)**

1.2.A STRATEGY: Have students practice breathing with an open throat and inaudible breathing.

1.2.B STRATEGY: Have students inhale from the diaphragm and release the air gradually, using the technique of staggered breathing.

### **1.3 THE STUDENT WILL REPRODUCE A VOCAL TONE WITH A RELAXED, OPEN THROAT. (CG 1) (Pr)**

1.3.A STRATEGY: Have students “yawn” while inhaling then exhale with a sigh.

1.3.B STRATEGY: Have students sing their vowels in Spanish as well as English (teacher should consider using IPA—International Phonetic Alphabet)

### **1.4 THE STUDENT WILL DEMONSTRATE PROPER DICTION IN ENGLISH AND SPANISH (CG 1) (Pr)**

1.4.A STRATEGY: Using the example of an egg shape, have students smoothly form all vowel sounds, continuing to visualize the egg shape.

1.4.B STRATEGY: Have students demonstrate appropriate use of consonants including attacks, releases and specific characteristics relating to Spanish (ex: rolled r’s).

### **1.5 THE STUDENT WILL EMPLOY CORRECT VOCAL PLACEMENT (CG 1) (Pr)**

1.5.A STRATEGY: Practice finding all vocal registers with particular attention to smooth transitions in all voices across all registers.

1.5.B STRATEGY: Have students sing with a resonant tone by placing the vowels in the mask.



1.6.C STRATEGY: Have students sing in simple harmony using matched resonance.

## **2. THE GUITAR, VIHUELA AND GUITARRON**

### **2.1 THE STUDENT WILL IDENTIFY THE PARTS OF THE GUITAR, VIHUELA AND GUITARRON. (CG 3) (Pr)**

2.1.A STRATEGY: Have students memorize and identify the parts of the guitar, vihuela and guitarron using correct terminology in both English and Spanish.

2.1.B STRATEGY: Have students label the various parts of the guitar, vihuela and guitarron on a picture using both English and Spanish terms.

2.1.C STRATEGY: Have students review this information frequently.

### **2.2 THE STUDENT WILL IDENTIFY THE OPEN STRINGS OF THE GUITAR, VIHUELA, AND GUITARRON BY LETTER NAME AND STRING NUMBER. (CG3) (Pr)**

2.2.A STRATEGY: Have students memorize the open strings by letter name and string number.

2.2.B STRATEGY: Have students select a partner. One student calls out a string number and the other student plays that string. The same approach can be used for letter names.

2.2.C STRATEGY: Have students begin associating the string numbers with the letter names.

2.2.D STRATEGY: Have students associate string numbers and letter names with traditional notation.

### **2.3 THE STUDENT WILL DEMONSTRATE PROPER CARE AND MAINTENANCE OF EACH INSTRUMENT. (CG 4) (Pr)**

2.3.A STRATEGY: Provide a handout for the students demonstrating the elements of proper care and maintenance of the instruments.

2.3.B STRATEGY: Check instruments regularly to see if students are using proper care.

### **2.4 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE HISTORY OF THE GUITAR, VIHUELA, AND GUITARRON AND THEIR ORIGINS. (CG 8) (Pr) (Re) (Cn)**

2.4.A STRATEGY: Have students listen to Mariachi music of many styles especially Ranchera Valseada, Ranchera Lenta (Romantica) Bolero, Polka, and Son Jalisciense.

- Ask students to describe or write in their own words the similarities and differences in how they hear the instruments being played.
- 2.4.B STRATEGY: Have students trace the origins of the instruments from Europe to the New World (Nueva España) using geographical references.
  - 2.4.C STRATEGY: Lead discussions on the reasons for the developments of the instruments initially (i.e. The need that was filled, religious celebrations, accompaniment of dance, etc.) and the evolution of the Mariachi Ensemble.

### **3. REQUIRED DAILY PROCEDURES**

#### **3.1 THE STUDENT WILL DEMONSTRATE AND PRACTICE CORRECT POSTURE. (CG 2) (Pr)**

- 3.1.A STRATEGY: Demonstrate and have students practice the correct way to retrieve the instrument from its storage area and open the case.
- 3.1.B STRATEGY: Demonstrate and have students practice correct posture by sitting erect in the chair with both feet flat on the floor and guitar support cushion on the right thigh.
- 3.1.C STRATEGY: Have students hold their instrument in rest position (guitar and vihuela flat on their lap with the strings facing downwards).
- 3.1.D STRATEGY: Demonstrate and have students practice correct posture and stance when standing and using guitar strap.
- 3.1.E STRATEGY: Have students demonstrate the proper guitarron playing and rest positions both while standing and when seated.
- 3.1.F STRATEGY: Encourage students to use good habits while practicing at home.

#### **3.2 THE STUDENT WILL DEVELOP AND DEMONSTRATE CORRECT HAND POSITION. (CG 2) (Pr)**

- 3.2.A STRATEGY: Left hand: Demonstrate and encourage students to keep the thumb on the back of the neck in the correct support position.
- 3.2.B STRATEGY: Right hand: Encourage students to relax their wrists while keeping their elbows fairly close to their sides.
- 3.2.C STRATEGY: Encourage students to play the guitar without watching the fingerboard.

3.2.D STRATEGY: Using the method book, ensure that students are demonstrating the proper left hand position(s) on the fingerboard.

3.2.E STRATEGY: Right hand: Ensure that students are demonstrating the correct hand position while practicing their jalón (pulling of the octave strings) technique on guitarron.

**3.3 THE STUDENT WILL DEVELOP THE ABILITY TO TUNE THE OPEN STRINGS OF THE GUITAR/VIHUELA/GUITARRON. (CG 5) (Pr)**

3.3.A STRATEGY: Demonstrate and have students tune the open strings to a pitch source such as an electronic tuner.

3.3.B STRATEGY: Demonstrate and have students tune the open strings using appropriate frets.

Example for Guitar:

- 6<sup>th</sup> string 5<sup>th</sup> fret matches open 5<sup>th</sup> string
- 5<sup>th</sup> string 5<sup>th</sup> fret matches open 4<sup>th</sup> string
- 4<sup>th</sup> string 5<sup>th</sup> fret matches open 3<sup>rd</sup> string
- 3<sup>rd</sup> string 4<sup>th</sup> fret matches open 2<sup>nd</sup> string
- 2<sup>nd</sup> string 5<sup>th</sup> fret matches open 1<sup>st</sup> string

Example for Vihuela:

- 5<sup>th</sup> string 2<sup>nd</sup> fret matches open 2<sup>nd</sup> string
- 2<sup>nd</sup> string 3<sup>rd</sup> fret matches open 4<sup>th</sup> string
- 4<sup>th</sup> string 2<sup>nd</sup> fret matches open 1<sup>st</sup> string
- 1<sup>st</sup> string 3<sup>rd</sup> fret matches open 3<sup>rd</sup> string

**4. MUSIC FUNDAMENTALS**

**4.1 THE STUDENT WILL RECOGNIZE AND PLAY/SING WHOLE, HALF, DOTTED HALF, QUARTER, DOTTED QUARTER, EIGHTH AND SIXTEENTH NOTES AND THEIR CORRESPONDING RESTS IN 4/4, 3/4, AND 2/4 TIME SIGNATURES. (CG 9) (Pr)**

4.1.A STRATEGY: Have students clap various rhythmic patterns in selected time signatures as notated.

4.1.B STRATEGY: Have students count out loud various rhythmic patterns in selected time signatures as notated.

- 4.1.C STRATEGY: Have students improvise various rhythmic patterns on their open strings and ask the rest of the class to imitate that rhythm in Call and Response form.
- 4.1.D STRATEGY: Use games that reinforce rhythmic patterns.
- 4.2 THE STUDENT WILL IDENTIFY THE TREBLE AND BASS CLEF SIGNS. (CG 9) (Cr) (Pr)**
- 4.2.A STRATEGY: Have students write the clef signs on staff paper.
- 4.2.B STRATEGY: Have students identify clef signs through the use of flash cards.
- 4.2.C STRATEGY: Compose simple melodies and notate in both clefs
- 4.3 THE STUDENT WILL EMPLOY THE TERMS: STAFF, MEASURE, BAR LINE, DOUBLE BAR LINE AND LEDGER LINES AND OTHER APPROPRIATE TERMINOLOGY. (CG 9) (Pr)**
- 4.3.A STRATEGY: Draw examples of each musical notation term on the board and have the students copy the material onto staff paper, identify and define.
- 4.3.B STRATEGY: Have the students identify examples of each musical notation term from within the written music being studied.
- 4.3.C STRATEGY: Have students demonstrate their understanding of musical symbols in the score. (Examples: Dynamic Markings, Articulations, Sharps, Flats, Natural Signs)
- 4.4 THE STUDENT WILL IDENTIFY THE BASIC TIME SIGNATURES OF 4/4, 3/4, AND 2/4. (CG 9) (Cr) (Pr)**
- 4.4.A STRATEGY: Explain the function of the top number in the time signature.
- 4.4.B STRATEGY: Explain the function of the bottom number in a time signature.
- 4.4.C STRATEGY: Have students compose two bar rhythms on the board in given time signatures.
- 4.4.D STRATEGY: Have students label the beats in each bar and clap or play the above measures.
- 4.5 THE STUDENT WILL IDENTIFY THE KEY SIGNATURES OF D, A, G, C, AND F Major. (CG 9) (Pr)**
- 4.5.A STRATEGY: Illustrate each new key signature on the board.

- 4.5.B STRATEGY: Have students identify the number of sharps present in the G, D, A, and C Major key signatures and number of flats in the key of F Major.
- 4.5.C STRATEGY: Have students copy the key signatures onto staff paper.
- 4.5.D STRATEGY: Have students name the key signatures as referred to in the Mariachi genre. (“Fixed Do”)
- 4.6 THE STUDENT WILL PLAY THE COMMON MAJOR CHORDS (I, IV, V7) IN FIRST POSITION. (CG 11, 15) (Cr) (Pr)**
- 4.6.A STRATEGY: Explain the concept of harmony and ask students to sing harmony using the basic simple chord tones
- 4.6.B STRATEGY: Draw and explain the correct construction of the triad.
- 4.6.C STRATEGY: Students should use the correct terminology for simple chord progressions in the Mariachi genre (Primera, Segunda, Tercera).
- 4.6.D STRATEGY: Demonstrate and explain the correct fingering for each chord.
- 4.6.E STRATEGY: Explain the relative position of fingers when moving from chord to chord by using the simplest chords with the easiest changes.
- 4.6.F STRATEGY: Have students practice simple chord progressions.
- 4.6.G STRATEGY: Have students sing a variety of simple Mariachi songs while improvising simple chordal accompaniments individually as well as in groups.
- 4.6.H STRATEGY: Have students evaluate each other’s performances using a strict set of guidelines provided by the teacher.
- 4.6.I STRATEGY: Have students identify and play simple chords written in tablature.
- 4.7 THE STUDENT WILL RECOGNIZE, IDENTIFY AND PLAY NOTES OF THE TREBLE AND BASS CLEFS IN FIRST POSITION. (CG 7, 11) (Pr)**
- 4.7.A STRATEGY: Have students memorize and identify the names of the lines and spaces of the treble and bass clefs.
- 4.7.B STRATEGY: Using flash cards, have students practice identifying notes.
- 4.7.C STRATEGY: Have students play the notes found in the first position using the correct fingering for each string.

- 4.7.D STRATEGY: Ask students to sing back the notes that the teacher sings and plays on the individual strings.
- 4.7.E STRATEGY: Have students practice simple written melodic phrases on each individual string using the correct fingering.
- 4.7.F STRATEGY: Have students improvise simple melodic phrases utilizing various rhythmic patterns.
- 4.7.G STRATEGY: Have students play short melodies for each other and ask them to evaluate each other's performances using a strict set of guidelines provided by the teacher.

**4.8 THE STUDENT WILL PLAY SCALES IN THE KEYS OF D, A G, C AND F IN FIRST POSITION USING CORRECT INTONATION. (CG 7, 9, 14) (Pr)**

- 4.8.A STRATEGY: Draw and explain the development and purpose of key signatures through the use of scales and the circle of fifths.
- 4.8.B STRATEGY: Explain the composition of major scales showing the use of whole steps and half steps.

Example: WWHWWWH

- 4.8.C STRATEGY: Have students play each scale one at a time concentrating on the whole and half step motion between each note. Emphasize how scales should be played with correct fingering.
- 4.8.D STRATEGY: Ask students to identify simple skip and step intervals.
- 4.8.E STRATEGY: Have students play scales for each other. Have the other students evaluate each performance with a strict set of guidelines provided by the teacher. Have the evaluators focus on hand position, correct fingering, intonation and tone quality.

**4.9 THE STUDENT WILL SING SCALES IN THE KEYS OF D, A G, C AND F IN FIRST POSITION USING CORRECT INTONATION. (CG 7, 9, 14) (Pr)**

- 4.9.A STRATEGY: Ask students to sing scales in the keys of D, A G, C and F using “moveable do” then “fixed do” to understand the difference between the two.
- 4.9.B STRATEGY: Ask students to sing all exercises using “fixed do” first before playing through them.
- 4.9.C STRATEGY: Ask students to sing all songs using “fixed do” first before singing the Spanish text and/or playing musical selections.

**4.10 THE STUDENT WILL PLAY A BASS LINE ACCOMPANIMENT TO SIMPLE CHORD PROGRESSIONS IN A VARIETY OF KEYS. (CG 11) (Cr) (Pr) (Re)**

4.10.A STRATEGY: Demonstrate and explain how the bass note is often the root of the chord.

4.10.B STRATEGY: Demonstrate and explain the root to fifth movement often found in bass lines.

4.10.C STRATEGY: Encourage students to improvise their own bass lines using just the root and 5th of the chords being played.

4.10.D STRATEGY: Using students in pairs, ask one student to play the chords while the other student plays the simple improvised bass line.

4.10.E STRATEGY: Have the other students evaluate each group performance with a strict set of guidelines provided by the teacher. Have them make suggestions regarding the bass part and how it might have been done differently and why.

**4.11 THE STUDENT WILL DEMONSTRATE PROPER PLACEMENT OF “E” TYPE AND “A” TYPE BARRE CHORDS. (CG 11, 15) (Cr) (Pr)**

4.11.A STRATEGY: Introduce the E chord. Demonstrate how a new fingering can be applied that will not use the first finger and how the first finger will become the bar.

4.11.B STRATEGY: Have students lay their first finger across the nut while using the new chord fingering.

4.11.C STRATEGY: Have students slide the new chord higher up the neck to a desired location of G at the third fret of the sixth-string. Explain that by laying the first finger across the third fret a new chord has been made with the same shape as the open chord.

4.11.D STRATEGY: Demonstrate how this chord sounds just like the previously learned open G chord. Explain how this is an alternative way to play chords.

4.11.E STRATEGY: Have students sing a variety of simple Mariachi songs while strumming easy barre chord accompaniments either individually or in groups.

4.11.F STRATEGY: Have the other students evaluate each performance with a strict set of guidelines provided by the teacher. Have the evaluators focus on hand position, correct fingering, tone quality, and the overall performance.

## **5. MARIACHI STYLES (FORMS)**

### **5.1 THE STUDENT WILL IDENTIFY RANCHERA VALSEADA STYLE (CG 10, 13, 19) (Cr) (Pr) (Re) (Cn)**

- 5.1.A STRATEGY: Play a recording of a Ranchera Valseada and ask students to describe the characteristic rhythmic pattern (mánico) of the Armonia.
- 5.1.B STRATEGY: Have students demonstrate the golpe strum.
- 5.1.C STRATEGY: Have students listen to several Ranchera Valseada selections as performed by a variety of Mariachi artists and list the commonalities (example: time signature, mánico, guitarron rhythm).
- 5.1.D STRATEGY: Relate the derivation of the Ranchera Valseada style to history and culture
- 5.1.E STRATEGY: Have students play and sing Ranchera Valseada selections.
- 5.1.F STRATEGY: Have students identify the different sections within the Ranchera Valseada.
- 5.1.G STRATEGY: Have students evaluate recorded performances of Ranchera Valseadas by describing the music in their own words using correct terminology.
- 5.1.H STRATEGY: Encourage students to compose a simple song in the style of a Ranchera Valseada.

### **5.2 THE STUDENT WILL IDENTIFY RANCHERA LENTA STYLE (CG 10, 13, 19) (Cr) (Pr) (Re) (Cn)**

- 5.2.A STRATEGY: Play a recording of a Ranchera Lenta and ask students to describe the characteristic rhythmic pattern (mánico) of the Armonia.
- 5.2.B STRATEGY: Have students listen to several Ranchera Lentas (Romanticas) as performed by a variety of Mariachi artists and list the commonalities (example: time signature, mánico, guitarron rhythm).
- 5.2.C STRATEGY: Relate the derivation of the Ranchera Lenta style to history and culture.
- 5.2.D STRATEGY: Have students play and sing Ranchera Lenta selections.
- 5.2.E STRATEGY: Have students identify the different sections within the Ranchera Lenta.



5.2.F STRATEGY: Have students evaluate recorded performances of Ranchera Lentas by describing the music in their own words using correct terminology.

5.2.G STRATEGY: Encourage students to compose a simple song in the style of a Ranchera Lenta.

**5.3 THE STUDENT WILL IDENTIFY BOLERO STYLE (CG 10, 13, 19) (Cr) (Pr) (Re) (Cn)**

5.3.A STRATEGY: Play a recording of a Bolero and ask students to describe the characteristic rhythmic pattern (mánico) of the Armonia

5.3.B STRATEGY: Have students listen to several Boleros as performed by a variety of Mariachi artists and list the commonalities (example: time signature, mánico, guitarron rhythm).

5.3.C STRATEGY: Relate the derivation of the Bolero style to history and culture.

5.3.D STRATEGY: Have students play and sing Boleros.

5.3.E STRATEGY: Have students identify the different sections within the Bolero.

5.3.F STRATEGY: Have students evaluate recorded performances of Boleros by analyzing and describing the music in their own words using correct terminology.

5.3.G STRATEGY: Encourage students to compose a simple song in the style of a Bolero.

**5.4 THE STUDENT WILL IDENTIFY POLKA STYLE (CG 10, 13, 19) (Cr) (Pr) (Re) (Cn)**

5.4.A STRATEGY: Play a recording of a Polka and ask students to describe the characteristic rhythmic pattern (mánico) of the Armonia

5.4.B STRATEGY: Have students listen to several Polkas as performed by a variety of Mariachi ensembles and list the commonalities (example: time signature, mánico, guitarron rhythm).

5.4.C STRATEGY: Relate the derivation of the Polka style to history and culture.

5.4.D STRATEGY: Have students play and sing Polkas.

5.4.E STRATEGY: Have students identify the different sections within the Polka.

5.4.F STRATEGY: Have students evaluate recorded performances of Polkas by analyzing and describing the music in their own words using correct terminology.

5.4.G STRATEGY: Encourage students to compose a simple song in the style of a Polka.

**5.5 THE STUDENT WILL IDENTIFY SON JALISCIENSE STYLE (CG 10, 13, 19) (Cr) (Pr) (Re) (Cn)**

5.5.A STRATEGY: Play a recording of a Son Jalisciense and ask students to describe the characteristic, more complex rhythmic pattern (mánico) of the Armonia.

5.5.B STRATEGY: Have students listen to several Son Jaliscienses as performed by a variety of Mariachi ensembles and list the commonalities (example: time signature, mánico, guitarron rhythm).

5.5.C STRATEGY: Relate the derivation of the Son Jalisciense style to history and culture.

**6. MARIACHI MUSIC AND RELATED DISCIPLINES AND TRADITIONS**

**6.1 THE STUDENT WILL DESCRIBE WAYS IN WHICH MUSIC OF THE MARIACHI GENRE IS RELATED TO THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS. (CG 17) (Re) (Cn)**

6.1.A STRATEGY: Have students view a videotape of a Ballet Folklórico performance and ask students to describe the similarities and differences in these two forms of artistic expression and explain how one reinforces the other.

6.1.B STRATEGY: Ask students to discover art works that use Mariachi as their central theme and provide historical information about the artist or the work itself. (Ref. San Antonio Mariachi-themed Art Exhibit and Competition)

6.1.C STRATEGY: Encourage students to compose their own visual art piece using Mariachi or the guitar, vihuela or guitarron as the theme.

6.1.D STRATEGY: Ask students to list movies where Mariachi is performed and speculate how the style used portrayed a specific mood in the film.

6.1.E STRATEGY: Ask students to research how Mariachi has been used in live theatrical productions.

**6.2 THE STUDENT WILL DESCRIBE HOW MARIACHI IS USED TO CELEBRATE CULTURAL TRADITIONS. (CG 17) (Re) (Cn)**

6.2.A STRATEGY: Ask students to make and keep a list of events in which they hear a live Mariachi ensemble.

6.2.B STRATEGY: Ask students to make a list of the specific cultural traditions in which Mariachi plays a significant role (Examples: Quinceañeras, Weddings) and recommended selections for each.

## **7. MARIACHI HISTORY**

### **7.1 THE STUDENT WILL TRACE THE ORIGINS OF THE MARIACHI GENRE (CG 19) (Re) (Cn)**

7.1.A STRATEGY: Have students describe how the Mariachi genre came into existence in Mexico.

7.1.B STRATEGY: Have students explain how Mexican history influenced the development of the Mariachi genre.

7.1.C STRATEGY: Ask students to describe the origins of the guitar, vihuela and guitarron.

7.1.D STRATEGY: Have students describe how the instrumentation of the Mariachi ensemble has changed over the development of the genre.

7.1.E STRATEGY: Ask students to name and describe the prominent Mariachi ensembles that are prevalent today.

7.1.F STRATEGY: Have students describe the various traditions found within the Mariachi genre. (Examples: Performance Traditions, Uniform Traditions)

### **7.2 THE STUDENT WILL DESCRIBE THE HISTORICAL AND GEOGRAPHICAL APPLICATION OF EACH SELECTION STUDIED (CG 19) (Re) (Cn)**

7.2.A STRATEGY: Review the significance of the texts and the historical references that may be made.

7.2.B STRATEGY: Trace the roots of each of the Mariachi styles studied.

7.2.C STRATEGY: Ask students to relate the similarities in the historical development of Ballet Folklórico and Mariachi.

## **8. CAREERS**

### **8.1 THE STUDENT WILL NAME THREE CAREER OPPORTUNITIES AVAILABLE THE FIELD OF MUSIC. (CG 18) (Re) (Cn)**

8.1.A STRATEGY: Provide students with brochures from professional associations, music unions, or the music industry which describe career opportunities in music.

8.1.B STRATEGY: Discuss employment opportunities, skills, training, rewards, and salary ranges of various jobs in music. Have students explain how music jobs are similar and/or different from jobs outside the arts.

8.1.C STRATEGY: Have students compare and contrast the guitar luthier and the guitarist. Have them research how a guitar is made and describe the common goals of both professions with regard to choice of woods, sound production, playability, shape, size, color, and overall quality.

**8.2 THE STUDENT WILL RESEARCH CAREER OPPORTUNITIES AVAILABLE IN THE FIELD OF MUSIC WITHIN THEIR OWN COMMUNITY. (CG 18) (Re) (Cn)**

8.2.A STRATEGY: Invite representatives of various fields in music to speak with the class about opportunities in their specific fields (Examples: Music Therapy, Music Industry, Music Performance, Studio Musician, Composer, Arranger)

8.2.B STRATEGY: Have students do a research project where they go into the community to discover how many people they can identify as “working musicians.” Have them complete a job description form provided by the teacher where they can list some of the responsibilities, requirements, and qualifications needed for each music job found.

## SUGGESTED RESOURCES

### ***Professional Development:***

*National Mariachi Workshops for Educators*<sup>®</sup> held annually during the last full week of June in the Clark County School District in Las Vegas, NV – home of the nation’s largest standards-based Mariachi Program. Registration information available at: <http://www.musicedconsultants.net/sign-up-for-e-news.html>Books

Gradante, William, Editor. *Foundations of Mariachi Education, Volume I*. New York, NY: Rowman & Littlefield Education, 2008.

Sheehy, Daniel. *Mariachi Music in America: Experience Music, Expressing Culture*. New York, NY: Oxford University Press, 2006.

### ***Method Books***

Grijalva, Francisco A. *Libro Acompañante Musical de ¡Simplemente Mariachi! Full Score Book 1*. Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Grijalva, Francisco A. *Libro Acompañante Musical de ¡Simplemente Mariachi! Guitar/Vihuela, Book 1*. Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Grijalva, Francisco A. *Libro Acompañante Musical de ¡Simplemente Mariachi! Guitarron, Book 1*. Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Neel, Marcia, Francisco A. Grijalva. *¡Simplemente Mariachi! for the Beginning Student, Guitar/Vihuela Book 1*. Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Neel, Marcia, Francisco A. Grijalva. *¡Simplemente Mariachi! for the Beginning Student, Guitarron Book 1*. Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

Neel, Marcia, Francisco A. Grijalva. *¡Simplemente Mariachi! for the Beginning Student, Teacher Edition Book 1*. Glenmoore, PA: Northeastern Music Publications, Inc., 2007.

### ***Resources on Standards and Assessment***

National Coalition for CORE ARTS Standards. *National Core Arts Standards: A Conceptual Framework for Arts Learning*. <http://www.nationalartsstandards.org>, 2014.

Lehman, Paul. *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12*. New York, NY: Rowman & Littlefield Education, 1994.

Music Educators National Conference. *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress toward the National Standards, Grades PreK-12*. New York, NY: Rowman & Littlefield Education, 1996.

### **Articles**

Bryant, Kerry “Engaging Students Through Mariachi.” *School Band and Orchestra Magazine*. November, 2010

Clark, Sylvia “Mariachi Music as a Symbol of Mexican Culture in the United States.” *International Journal of Music Education*, December, 2010.

Newell, Ruben “¡Mariachi.” *School Band and Orchestra Magazine*. March, 2013.

Up Close “Spicing Up Music Education Through Mariachi” *School Band and Orchestra Magazine*. October, 2006.

### **Web Resources**

California Department of Education. *Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve*. Sacramento, CA: 2004.  
<http://www.cde.ca.gov/ci/cr/cf/documents/vpaframewrk.pdf>.

California Department of Education. *Academic Content Standards for Visual and Performing Arts in Prekindergarten Through Grade Twelve*. Sacramento, CA. Adopted by the California State Board of Education. <http://www.cde.ca.gov/be/st/ss/mumain.asp>

California Department of Education. *California’s Common Core State Standards*.  
<http://www.cde.ca.gov/re/cc/>

Music Achievement Council. *A Practical Guide for Recruitment and Retention*.  
<http://www.musicachievementcouncil.org>

Music Achievement Council. *Tips for Success: A Guide for Instrumental Music Teachers*.  
<http://www.musicachievementcouncil.org>

National Association for Music Education. *Mariachi Resources*.  
<http://musiced.nafme.org/mariachi/resources/>

Partnership for 21<sup>st</sup> Century Skills. *Framework for 21<sup>st</sup> Century Learning*.  
<http://www.p21.org/overview/skills-framework>

Smithsonian Folkways Online Interactive Feature, *Meet the Mariachi! Explore Mexico's Musical Gift to the World*. Grades 4-8.  
[http://www.folkways.si.edu/tools\\_for\\_teaching/interactive-features.aspx](http://www.folkways.si.edu/tools_for_teaching/interactive-features.aspx)

Smithsonian Folkways Online Interactive Feature, *Música del Pueblo*. Grades K-12.  
<http://www.musicadelpueblo.org>

### **Recordings and DVD Resources**

Donn Rogosin Productions. *Fiesta Mexicana*. DVD. Hosted by Vikki Carr.

Linda Ronstadt. *Canciones De Mi Padre*. CD, 1987.

Mariachi Cobre. *Este Es Mi Mariachi*. CD, 1995.

Mariachi Cobre. *Mariachi Cobre*. CD, 1992.

Mariachi Cobre. *XXV Aniversario*. CD, 1996.

Mariachi Los Camperos de Nati Cano. *Fiesta Mexicana*. CD, 2008.

Mariachi Los Camperos de Nati Cano. *¡Viva El Mariachi!* CD, 2002.

Mariachi Reyna de Los Angeles. *Solo Tuya*. CD, 1998.

Mariachi Sol de Mexico de José Hernández. *25 Aniversario*. CD, 2005.

Mariachi Sol de Mexico de José Hernández. *Corazón, Buenas Noches*. CD, 1994.

Mariachi Sol de Mexico de José Hernández. *La Historia del Mariachi*. CD, 2007.

Mariachi Sol de Mexico de José Hernández. *La Musica*. CD, 2012.

Mariachi Sol de Mexico de José Hernández. *Mariachi Pride and Passion*. CD, 2008.

Mariachi Sol de Mexico de José Hernández. *Sentimiento Ranchero*. CD, 2004.

Mariachi Vargas de Tecalitlán. *Lo Nuevo y lo Mejo*. CD, 2005.

Mariachi Vargas de Tecalitlán. *Sones de Jalisco*. CD, 2003.

Mariachi Vargas de Tecalitlán. *The Best of Mariachi Vargas de Tecalitlán*. CD, 2004.

Smithsonian Folkways. *The Sounds of Mariachi*. DVD, 2010.