

A Course Syllabus for

Mariachi: Melodia

SANTA ANA UNIFIED SCHOOL DISTRICT



Developed in Partnership with the

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PREFACE

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

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

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

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

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

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

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

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

STUDENTS WILL:

Create:

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

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

Anchor Standard 3: Refine and complete artistic work.

Perform:

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

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

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

Respond:

Anchor Standard 7: Perceive and analyze artistic work.

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

Anchor Standard 9: Apply criteria to evaluate artistic work.

Connect:

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

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

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

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

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

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

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

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

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

Those levels of proficiency are provided in the chart below.

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

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

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

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

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

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

**MARIACHI: MELODIA
COURSE STRUCTURE**

KEY CONCEPTS	PERFORMANCE OBJECTIVES		
1. VOCAL PRODUCTION Posture Breathing Tone Diction Vocal Placement Sight-reading	1.1	-	1.6
2. THE VIOLIN AND TRUMPET The Parts of the Instruments String/Pitch Designation Care and Maintenance History of the Violin and Trumpet	2.1	-	2.4
3. REQUIRED DAILY PROCEDURES Posture Hand Position Tuning Embouchure	3.1	-	3.4
4. MUSIC FUNDAMENTALS Musical Notation Use of Clefs Terminology Time Signatures Key Signatures Transposition of the Trumpet Note Reading Playing Scales Singing Scales	4.1	-	4.9
5. MARIACHI STYLES (FORM) Ranchera Valseada Ranchera Lenta (Romantica) Bolero Polka Son Jalisciense	5.1	-	5.5
6. MARIACHI MUSIC AND RELATED DISCIPLINES AND TRADITIONS Relationships Among the Arts and Other Disciplines	6.1	-	6.2

Cultural Traditions

- | | | | | |
|----|--|-----|---|-----|
| 7. | MARIACHI HISTORY
Origin of Mariachi
Historical and Geographical Significance | 7.1 | - | 7.2 |
| 8. | CAREERS IN MUSIC
Career Fields
Opportunities within the Community | 8.1 | - | 8.2 |

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

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

MARIACHI: MELODIA

Course Scope:

This one-year course is designed for students with no previous violin or trumpet playing 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, melody construction, tonality inherent to Mariachi music, musical forms, improvisation and limited performing experience. The importance of sustained group and individual effort is stressed. A progression of fundamental and technical proficiency is expected.

Instructional Goals: (I.G.)

1. To develop correct vocal production technique.
2. To develop basic listening skills
3. To develop correct posture, hand and instrument position while standing and sitting.
4. To identify the parts of the violin and trumpet and appropriate string/pitch designations.
5. To demonstrate proper care and maintenance of the violin and trumpet.
6. To develop an awareness of correct tuning of the open strings (violin).
7. To develop the ability to play with accurate intonation.
8. To understand the history and origin of the violin and trumpet 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 scales in beginning-level keys.
12. To demonstrate proper bowing and articulation techniques used in simple Mariachi styles.
13. To develop an awareness of the traditional *mánicos* used in simple Mariachi styles.
14. To demonstrate the ability read to play basic scales and perform simple transpositions.
15. To improvise using short melodic phrases, variations, and basic progressions.
16. To demonstrate an awareness of the relationship between music and other arts disciplines.
17. To demonstrate an awareness of the role music plays in society and culture.
18. To demonstrate an 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. (IG 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. (IG 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. (IG 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 (IG 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 (IG 1) (Pr)

1.5.A STRATEGY: Have students 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 sinus “mask.”

1.5.C STRATEGY: Have students sing in simple harmony demonstrating matched resonance.

1.6 THE STUDENT WILL SIGHT-SING USING SOLFEO (IG 1) (Pr)

1.6.A STRATEGY: Have students sight-sing simple four-measure phrases in unison using solfeo.

1.6.B STRATEGY: Have students sight-sing simple two-part phrases using solfeo.

1.6.C STRATEGY: Have students sight-sing simple melodic lines singing solo while using solfeo.

1.6.D STRATEGY: Have students sight-sing full songs using solfeo before introducing the instrumental parts.

2. THE VIOLIN AND TRUMPET

2.1 THE STUDENT WILL IDENTIFY THE PARTS OF THE VIOLIN AND TRUMPET (IG 3) (Pr)

2.1.A STRATEGY: Have students memorize and identify the parts of the violin and trumpet using correct terminology in both English and Spanish.

2.1.B STRATEGY: Have students label the various parts of the violin and trumpet 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 VIOLIN, BY LETTER NAME AND STRING NUMBER. (IG 3) (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. (IG 4) (Pr)

2.3.A STRATEGY: Ask students to describe the processes for caring for each of the instruments.

2.3.B STRATEGY: Have students check the instruments of other class members to see if they can identify whether proper care is being maintained.

2.4 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE HISTORY OF THE VIOLIN AND TRUMPET AND THEIR ORIGINS. (IG 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 and ask students to identify current cultural parallels (birthday parties, Mother's Day).

3. REQUIRED DAILY PROCEDURES

3.1 THE STUDENT WILL DEMONSTRATE AND PRACTICE CORRECT POSTURE. (IG 2) (Pr)

3.1.A STRATEGY: Have students demonstrate the correct way to retrieve the instrument from its storage area and open the case.

3.1.B STRATEGY: Have students demonstrate correct posture by sitting erect in the chair with both feet flat on the floor.

3.1.C STRATEGY: Have students demonstrate how to hold their instrument in rest position

3.1.D STRATEGY: Have students demonstrate correct posture and stance when standing

3.1.E STRATEGY: Have students demonstrate the proper playing and rest positions both while standing and when seated.

3.1.F STRATEGY: Have students share videos of them practicing at home to demonstrate good habits while practicing outside class.

3.2 THE STUDENT WILL DEVELOP AND DEMONSTRATE CORRECT HAND POSITION. (IG 2) (Pr)

- 3.2.A STRATEGY: Have violin students demonstrate the proper left hand position(s) on the fingerboard.
- 3.2.B STRATEGY: Left hand: Have violin students demonstrate their ability to keep a flat wrist.
- 3.2.C STRATEGY: Right hand: Have violin students demonstrate the proper bow hold for both pizzicato and arco playing.
- 3.2.D STRATEGY: Have violin students play their instrument without watching the fingerboard.
- 3.2.E STRATEGY: Have trumpet students demonstrate the proper left and right hand positions for holding the instrument.

3.3 THE STUDENT WILL DEVELOP THE ABILITY TO TUNE THE OPEN STRINGS OF THE VIOLIN. (IG 5) (Pr)

- 3.3.A STRATEGY: Have students demonstrate their ability to tune the open strings to a pitch source such as an electronic tuner.
- 3.3.B STRATEGY: Have students demonstrate their ability to tune the open strings using the drone technique.

3.4 THE STUDENT WILL DEVELOP THE ABILITY TO PRODUCE A BUZZ BY USING THE APPROPRIATE EMBOUCHURE. (IG 5) (Pr)

- 3.4.A Have students bring lips together as if to hum then ask them to blow through the center of the lips as if blowing through a narrow coffee straw while keeping the corners of the lips firm.
- 3.4.B While continuing to blow, have students bring lips together until the air pressure creates a buzz.
- 3.4.C Holding the mouthpiece by the shank, have students bring the mouthpiece to the lips and center it on the lips.
- 3.4.D Repeat the above steps with the mouthpiece, producing a long “buzz” of 4 counts.
- 3.4.E To demonstrate the initial “T” sound for articulation, have students say the word “two.” Buzz into the mouthpiece while practicing the initial “T” consonant as if saying the word “two”

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. (IG 9) (Cr) (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: Have students create games that reinforce rhythmic patterns.

4.2 THE STUDENT WILL IDENTIFY THE TREBLE AND BASS CLEF SIGNS. (IG 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: Have students 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. (IG 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. (IG 9) (Cr) (Pr)

4.4.A STRATEGY: Have students explain the function of the top number in the time signature.

- 4.4.B STRATEGY: Have students 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 CONCERT KEY SIGNATURES OF D, A, G, C, AND F Major. (IG 9) (Pr)

- 4.5.A STRATEGY: Have violin students illustrate each new concert key signature on the board the ask a trumpet student to illustrate his new key on the board adjacent to the concert key.
- 4.5.B STRATEGY: Have violin students identify the number of sharps present in the G, D, A, and C Major concert key signatures and number of flats in the concert key of F Major. Ask trumpet students to do the same in their key.
- 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. (IG 11, 15) (Cr) (Pr) START HERE

- 4.6.A STRATEGY: Ask students to sing harmony using the basic simple chord tones
- 4.6.B STRATEGY: Ask students to draw and explain the correct construction of the triad.
- 4.6.C STRATEGY: Have students identify the correct terminology for simple chord progressions in the Mariachi genre (Primera, Segunda, Tercera).
- 4.6.D STRATEGY: Have students demonstrate and explain the correct fingering for each chord.
- 4.6.E STRATEGY: Have students 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 perform 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. (IG 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. (IG 7, 9, 14) (Pr)**
- 4.8.A STRATEGY: Have students draw and explain the development and purpose of key signatures through the use of scales and the circle of fifths.
- 4.8.B STRATEGY: Have students 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. Ask the evaluators to 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. (IG 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. (IG 11) (Cr) (Pr) (Re)

4.10.A STRATEGY: Have students identify when the bass note is the root of the chord.

4.10.B STRATEGY: Have students identify the root to fifth interval often found in bass lines.

4.10.C STRATEGY: Have students 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. (IG 11, 15) (Cr) (Pr)

4.11.A STRATEGY: After introducing 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 then ask students to demonstrate it back or to another student.

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

- 4.11.C STRATEGY: Have students demonstrate their ability to 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: After explaining how this is an alternative way to play chords, have students demonstrate how this chord sounds just like the previously learned open G chord.
- 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 students evaluate each other's performances with a strict set of guidelines provided by the teacher. Ask the evaluators to 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 (IG 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: Ask students to explain 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 (IG 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 (Románticas) as performed by a variety of Mariachi artists and list the commonalities (example: time signature, mánico, guitarrón rhythm).
- 5.2.C STRATEGY: Ask students to explain 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 (IG 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, guitarrón rhythm).
- 5.3.C STRATEGY: Ask students to explain 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 (IG 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: Ask students to explain 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 (IG 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: Ask students to explain 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. (IG 17) (Re) (Cn)

- 6.1.A STRATEGY: Have students view a videotape of a Ballet Folklórico performance and ask them 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: Ask 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. (IG 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 (IG 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 (IG 19) (Re) (Cn)

7.2.A STRATEGY: Ask students to relate the significance of the texts and the historical references that may be made.

7.2.B STRATEGY: Ask students to 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 Folklorico and Mariachi.

8. CAREERS

8.1 THE STUDENT WILL NAME THREE CAREER OPPORTUNITIES AVAILABLE THE FIELD OF MUSIC. (IG 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 and have students contact one of these and ask for an interview to discuss how musical skills can translate into a career. Students will then report back out to the class.

8.1.B STRATEGY: Ask students to research 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. (IG 18) (Re) (Cn)

8.2.A STRATEGY: Students will 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.

ESSENTIAL RESOURCES

Professional Development

National Mariachi Workshops for Educators[®] 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>

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.

Music and 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 21st Century Skills. *Framework for 21st 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

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.