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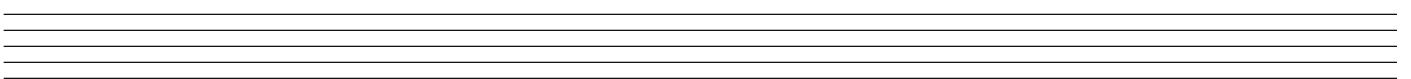
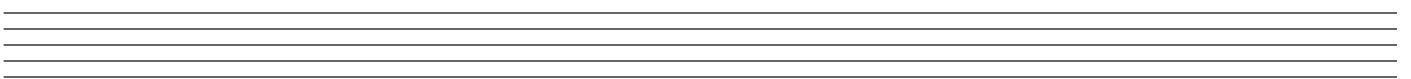
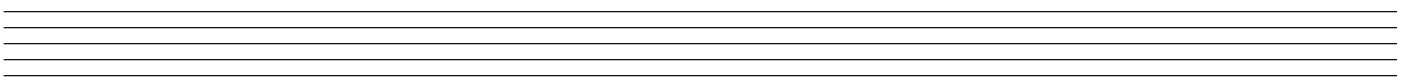
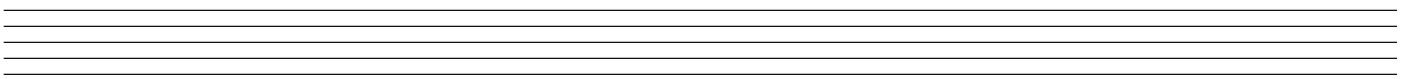
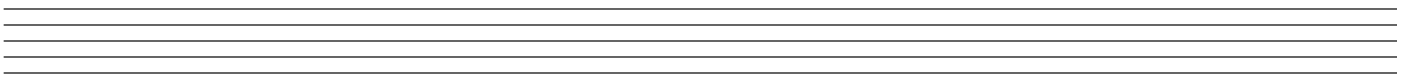
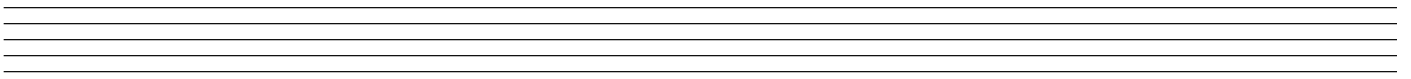
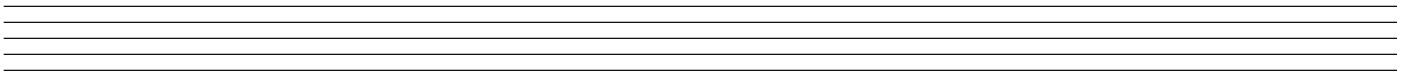
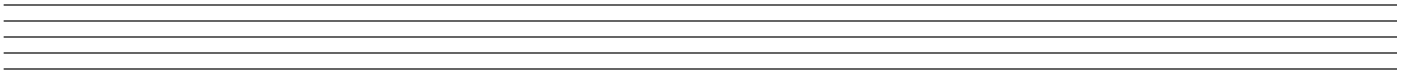
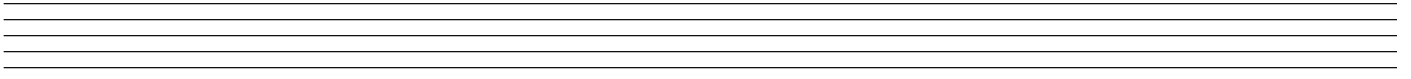
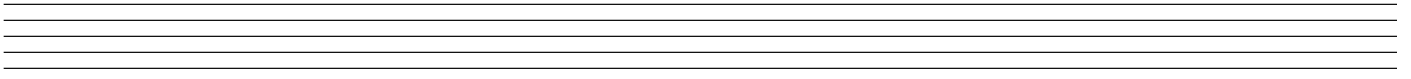
PLANNING FOR SUCCESS

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



Reproducible

This page may be duplicated for student use



Enharmonics

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

Enharmonics

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

Violin Fingering Charts

First Position

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

Third Position

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

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

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

B C C# - Db D D# - Eb F* F# - Gb

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

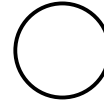
* This note is not taught in *¡Simplemente Mariachi!* Book 1.

KEY OF RE



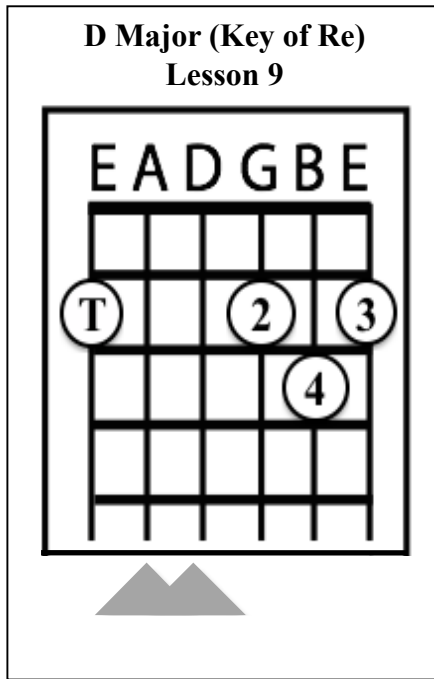
= Play Open String

GUITAR

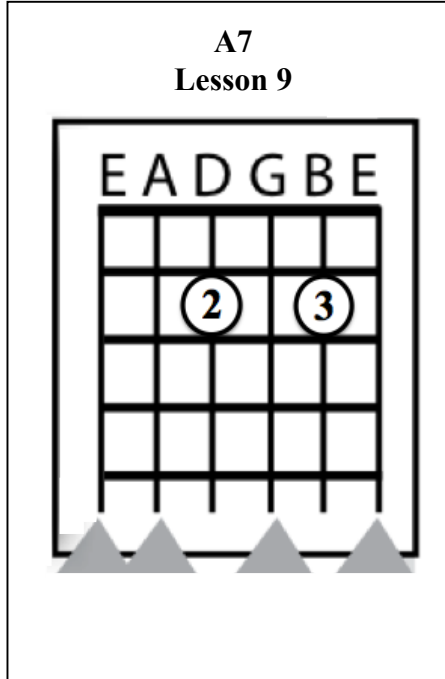


= Press Down Firmly

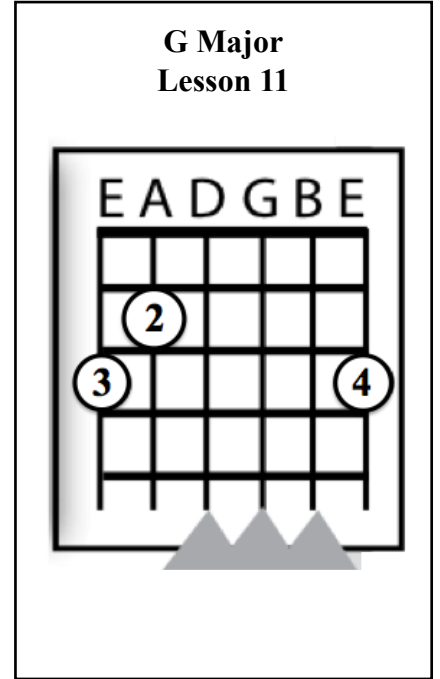
Primera



Segunda



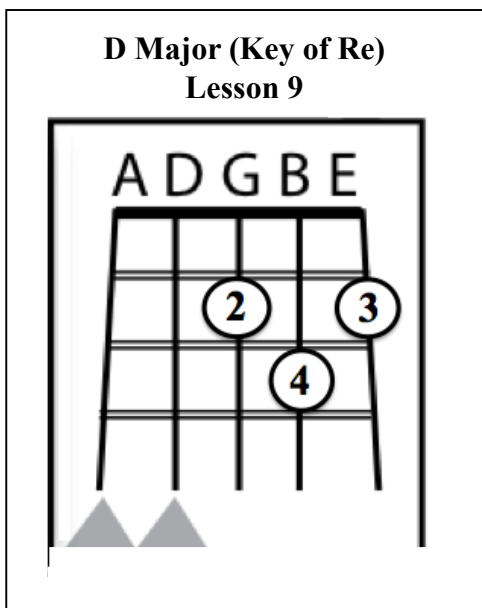
Tercera



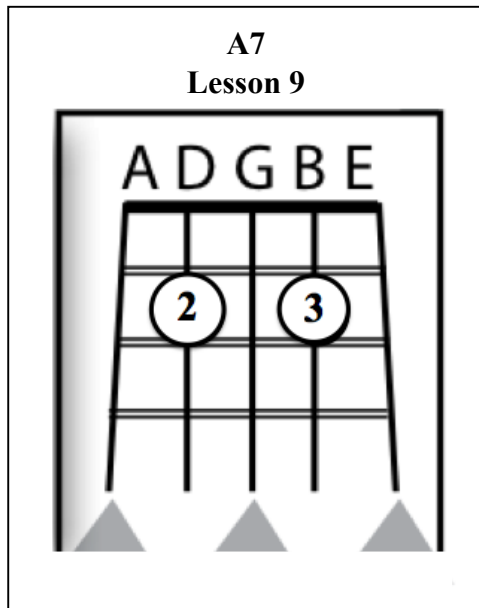
*Only use "T" if hand is large enough.
If not, do not play E String

VIHUELA

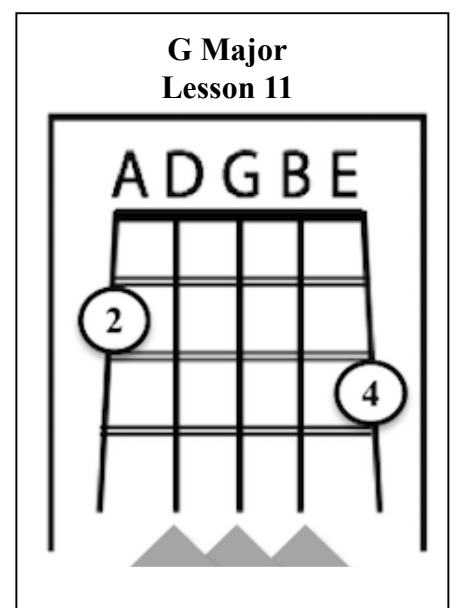
Primera

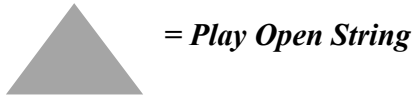


Segunda



Tercera



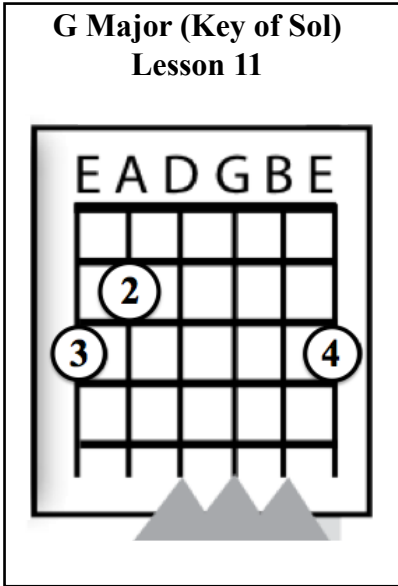


KEY OF SOL

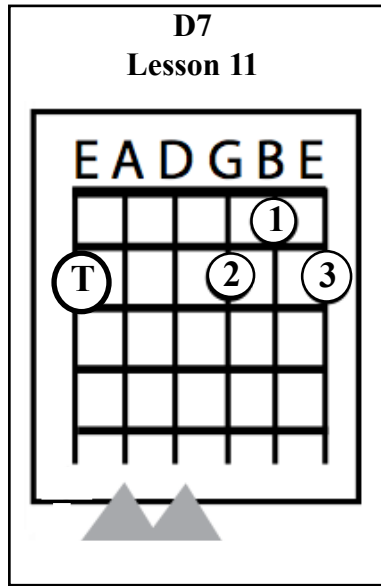


GUITAR

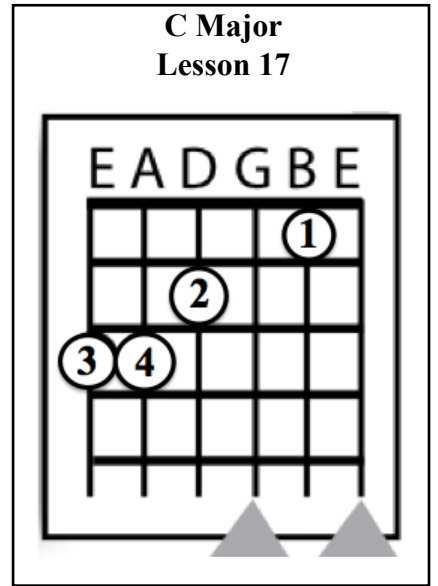
Primera



Segunda

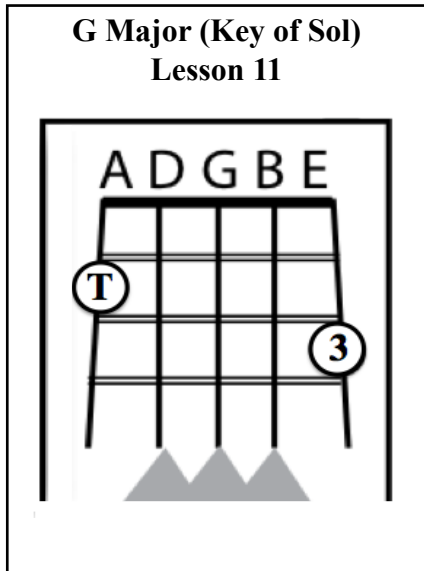


Tercera

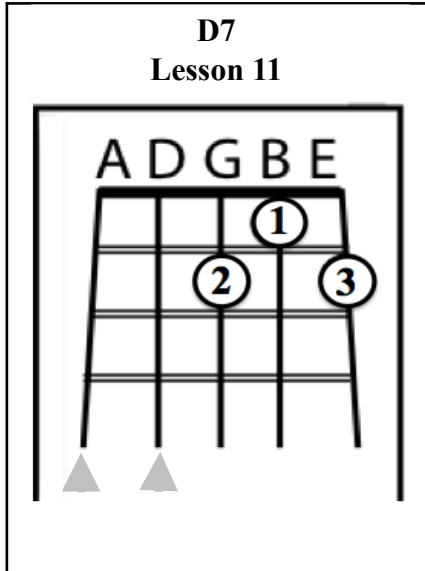


VIHUELA

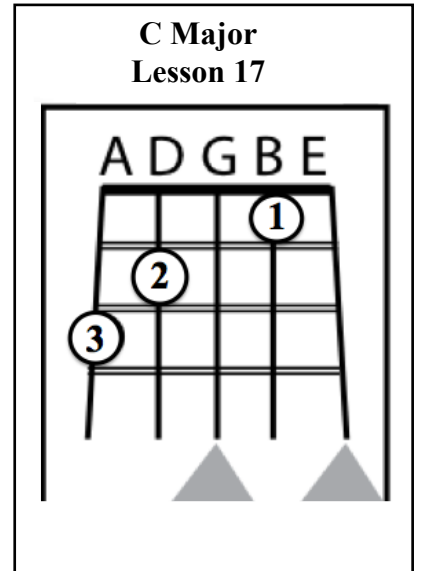
Primera



Segunda



Tercera



KEY OF DO

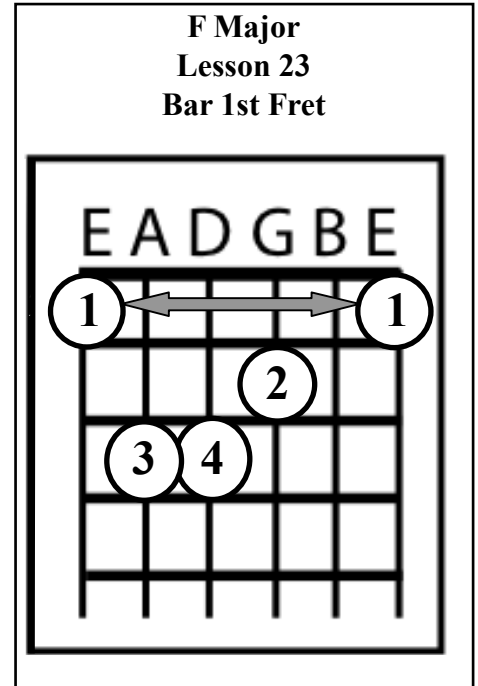
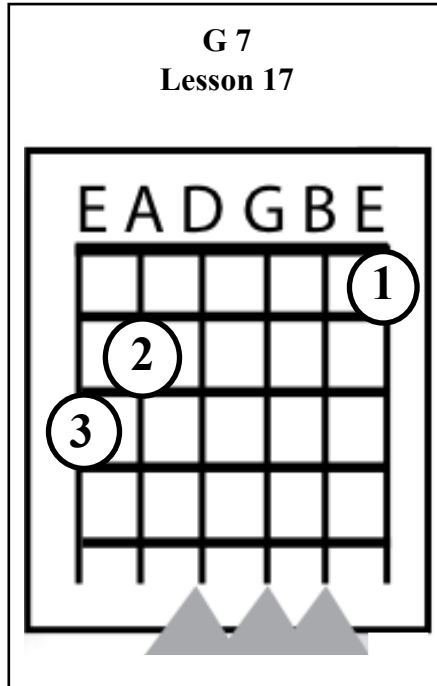
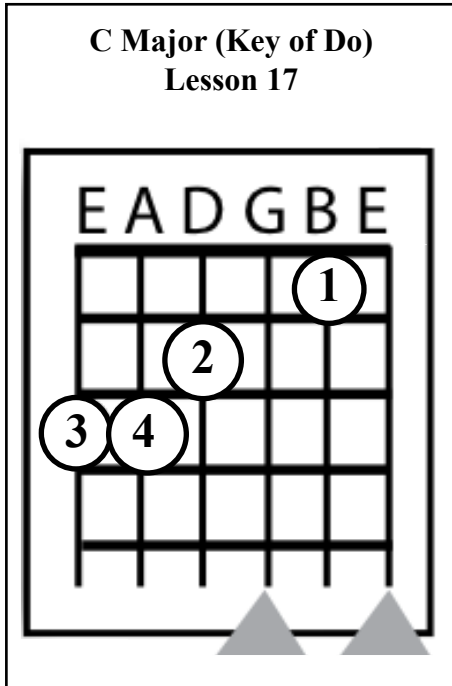


GUITAR

Primera

Segunda

Tercera

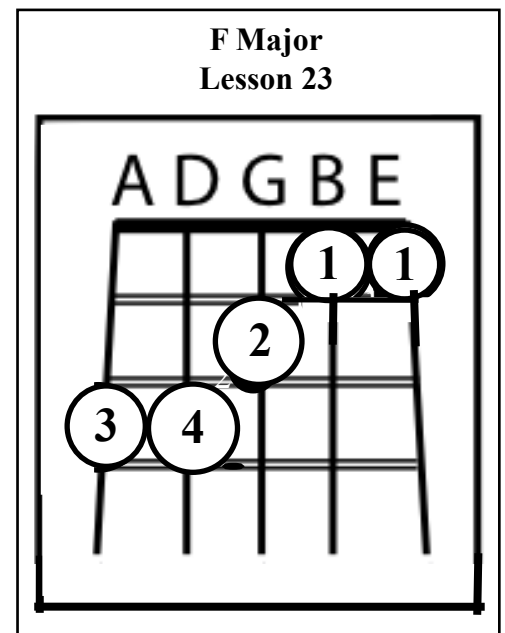
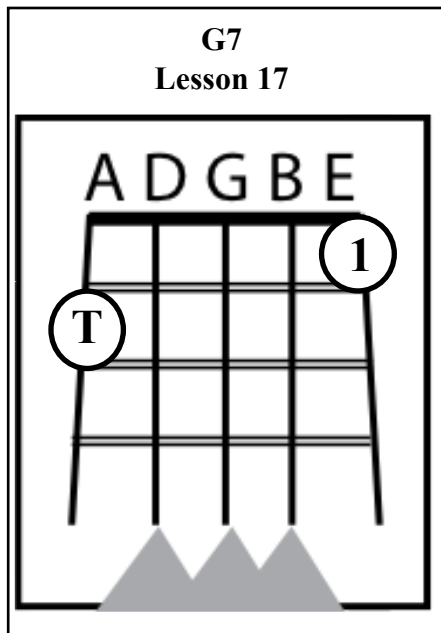
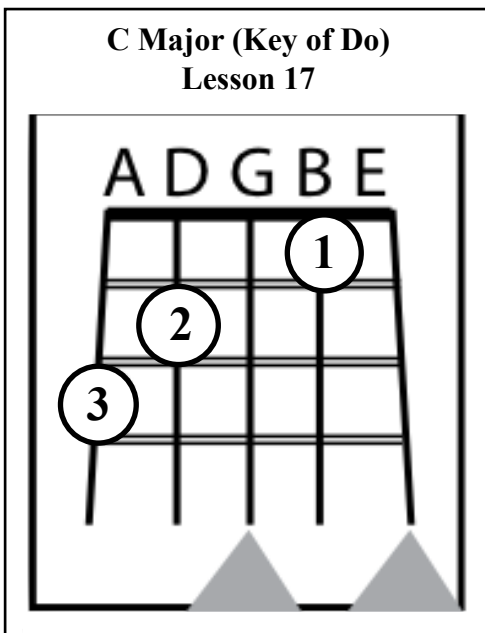


VIHUELA

Primera

Segunda

Tercera



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Vihuela

	A	B \flat /A \sharp	B	C	C \sharp /D \flat	D	E \flat /D \sharp	E	F	F \sharp /G \flat	G	G \sharp /A \flat
M												
MA7												
7												
m												
m7												
o7												
+												
SUS4												

x = Mute the string with a finger.

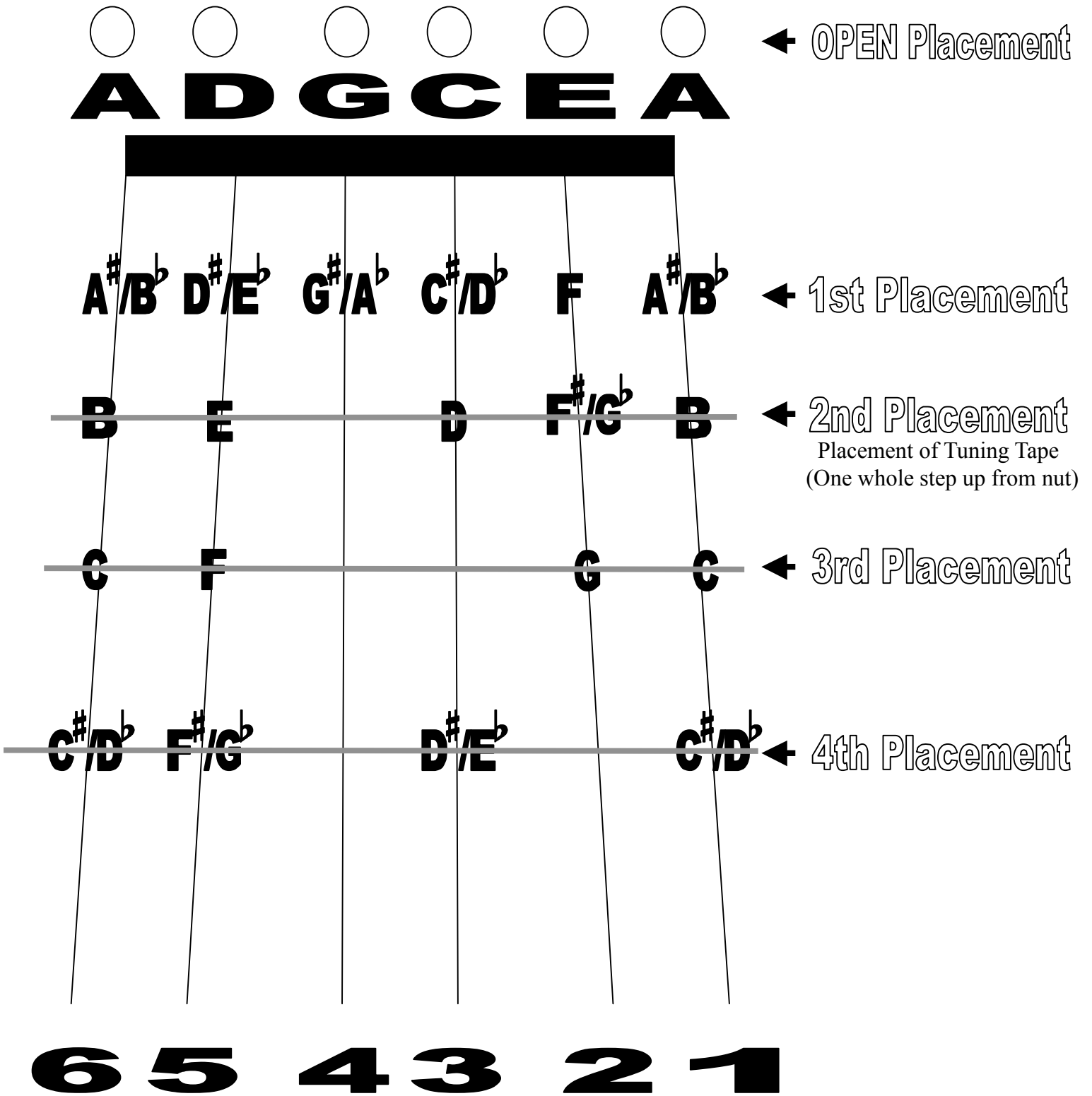
x = Usa un dedo para detener la cuerda.

Guitar

	A	B \flat /A \sharp	B	C	C \sharp /D \flat	D	E \flat /D \sharp	E	F	F \sharp /G \flat	G	G \sharp /A \flat
M												
MA7												
7												
m												
m7												
o7												
+												
sus4												

Guitarron Fingerboard

Indicates recommended placement of tuning tapes.



HP (Hand Position) Chart for Guitarron

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

○ = Open string

T = Thumb

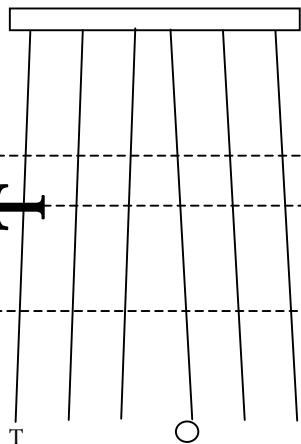
1 = 1st finger

2 = 2nd finger

Guitarron Finger Placement Chart

C

6 5 4 3 2 1



1st Tape

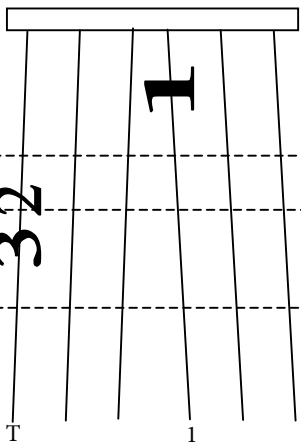
2nd Tape

3rd Tape

T 1

C#/Db

6 5 4 3 2 1



1st Tape

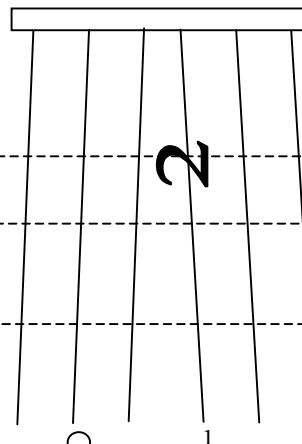
2nd Tape

3rd Tape

T 1

D

6 5 4 3 2 1



1st Tape

2nd Tape

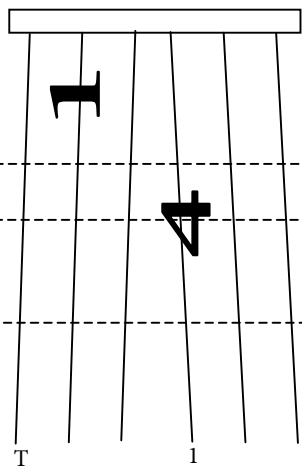
3rd Tape

T 1



E^b

6 5 4 3 2 1



1st Tape

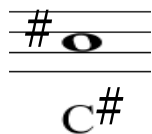
2nd Tape

3rd Tape

T 1



E^b



E

6 5 4 3 2 1

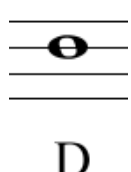


1st Tape

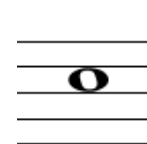
2nd Tape

3rd Tape

T 1



D



E

F

6 5 4 3 2 1

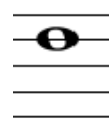


1st Tape

2nd Tape

3rd Tape

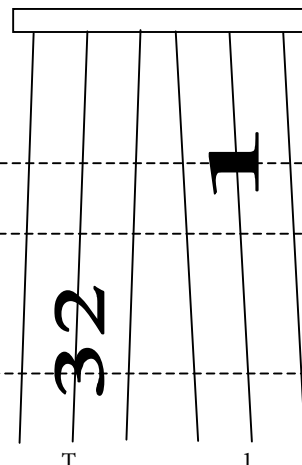
T 1



F

F[#]

6 5 4 3 2 1



1st Tape

2nd Tape

3rd Tape

T 1

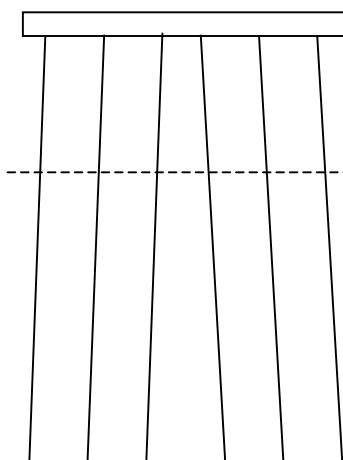


F[#]

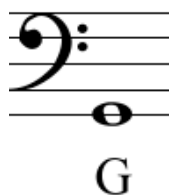
Guitarron Finger Placement Chart

G

6 5 4 3 2 1



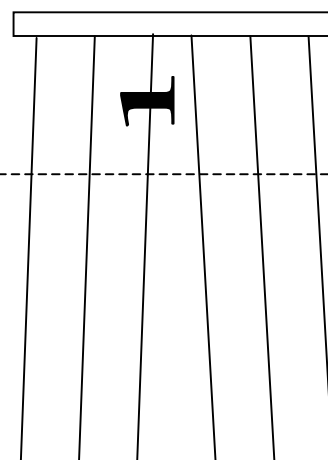
Tuning Guide
1st Tape



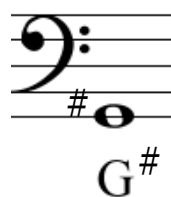
○
T

G#/A#

6 5 4 3 2 1



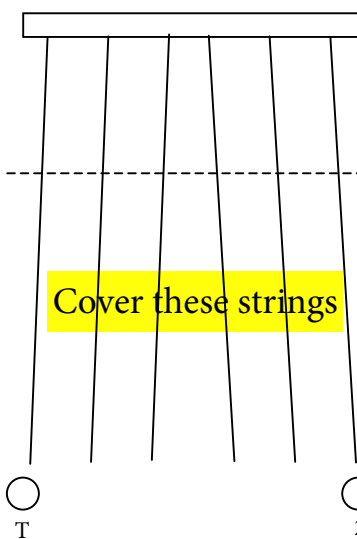
Tuning Guide
1st Tape



T

A

6 5 4 3 2 1



1st Tape

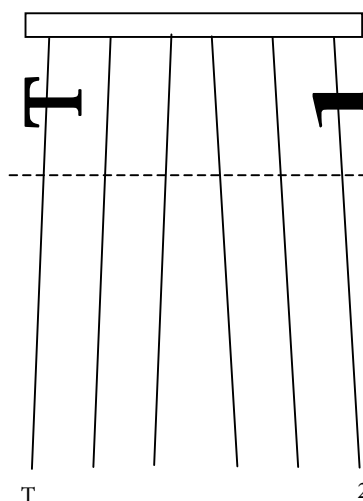


○
T

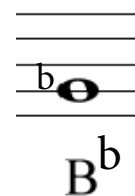
○
2

B^b

6 5 4 3 2 1



1st Tape

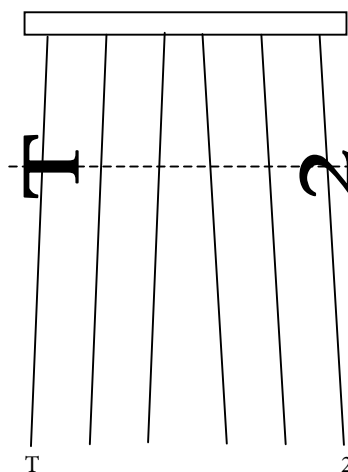


T

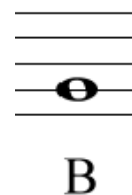
2

B

6 5 4 3 2 1



1st Tape



T

2

○ = Open string

T = Thumb

1 = 1st finger

2 = 2nd finger

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

Violin 1

Violin 2

Violin 3

Violin 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Armonia

Guitarron

G D G G 7 C

Detailed description: This musical score is for a Mariachi ensemble in the key of G major (one sharp) and 4/4 time. It consists of eight staves. Violin 1, 2, and 3 play a simple melody of four whole notes: G4, A4, B4, and C5. Violin 4 plays a bass line of four whole notes: G3, D3, G2, and C3. Trumpet in B \flat 1, 2, and 3 play a melody of four whole notes: G4, A4, B4, and C5. The Armonia part features a rhythmic pattern of eighth notes in the first and third measures, and a similar pattern in the second and fourth measures. The Guitarron part features a rhythmic pattern of eighth notes in the first and third measures, and a similar pattern in the second and fourth measures. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures, with a key signature change to C major in the second measure.

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

5

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

G A m D7 G

Arm.

Gtrn.

Detailed description: This page of a musical score is for the key of G major. It features six staves. The top four staves are for Violins 1, 2, 3, and 4, each with a treble clef and a key signature of one sharp (F#). The fifth staff is for three B-flat Trumpets (B \flat Tpt. 1, 2, 3), each with a treble clef and a key signature of three sharps (F#, C#, G#). The sixth staff is for the Arranger (Arm.) and the Guitar (Gtrn.). The Arranger part is in the treble clef with a key signature of one sharp, and the Guitar part is in the bass clef with a key signature of one sharp. The score is divided into four measures. The first measure has a '5' above the staff. The notes in the first measure are: Vln. 1 (G4), Vln. 2 (G4), Vln. 3 (G4), Vln. 4 (G3), B \flat Tpt. 1 (G4), B \flat Tpt. 2 (G4), B \flat Tpt. 3 (G4), Arm. (G4), and Gtrn. (G3). The second measure has notes: Vln. 1 (A4), Vln. 2 (A4), Vln. 3 (A4), Vln. 4 (A3), B \flat Tpt. 1 (A4), B \flat Tpt. 2 (A4), B \flat Tpt. 3 (A4), Arm. (A4), and Gtrn. (A3). The third measure has notes: Vln. 1 (B4), Vln. 2 (B4), Vln. 3 (B4), Vln. 4 (B3), B \flat Tpt. 1 (B4), B \flat Tpt. 2 (B4), B \flat Tpt. 3 (B4), Arm. (B4), and Gtrn. (B3). The fourth measure has notes: Vln. 1 (G4), Vln. 2 (G4), Vln. 3 (G4), Vln. 4 (G3), B \flat Tpt. 1 (G4), B \flat Tpt. 2 (G4), B \flat Tpt. 3 (G4), Arm. (G4), and Gtrn. (G3). Chord symbols G, A m, D7, and G are placed below the Arranger staff in the first, second, third, and fourth measures respectively.

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

9

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

9

9

Arm.

Gtrn.

B m C G

Detailed description: This page of a musical score is for the first ten minutes of a piece in the key of G (Sol) Major. It features seven staves: four for Violins (Vln. 1-4), three for B-flat Trumpets (B \flat Tpt. 1-3), and two for the Arranger (Arm.) and Guitar (Gtrn.). The score begins at measure 9. The Violin parts play sustained notes: Vln. 1 (G4), Vln. 2 (B4), Vln. 3 (D5), and Vln. 4 (G4). The B-flat Trumpet parts play sustained notes: B \flat 1 (B4), B \flat 2 (D5), and B \flat 3 (G4). The Arranger part features a rhythmic pattern of eighth notes with stems pointing up, and the Guitar part features a rhythmic pattern of eighth notes with stems pointing down. The key signature is G major (one sharp). The score is divided into four measures, with chord changes indicated below the guitar staff: B m (B minor) at the start of the second measure, C (C major) at the start of the third measure, and G (G major) at the start of the fourth measure.

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

17

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

G G C

Arm.

Gtrn.

Detailed description: This page of a musical score covers measures 17 through 20. It features seven staves: four for violins (Vln. 1-4), three for B-flat trumpets (B \flat Tpt. 1-3), and two for the rhythm section (Arm. and Gtrn.). The key signature is G Major (one sharp, F#). The time signature is 4/4. Measure 17 begins with a first ending bracket. Vln. 1 and 2 play eighth-note patterns, while Vln. 3 and 4 play sustained notes. B \flat Tpt. 1 plays sustained notes, B \flat Tpt. 2 plays eighth-note patterns, and B \flat Tpt. 3 plays sustained notes. The Arm. staff has a rhythmic pattern of eighth notes, and the Gtrn. staff has a bass line. Measure 18 continues the patterns. Measure 19 features a change in the B \flat Tpt. 1 part to a sustained note. Measure 20 concludes the section. The word 'Gtrn.' is written below the guitar staff.

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

21

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Arm.

Gtrn.

D7

G

Detailed description: This page of a musical score covers measures 21 to 24. It features seven staves: four for violins (Vln. 1-4), three for B-flat trumpets (B \flat Tpt. 1-3), and two for the rhythm section (Arm. and Gtrn.). The key signature is G major (one sharp). The score includes various musical notations such as eighth and quarter notes, rests, and chords. The guitar part includes chord markings for D7 and G. The arrangement is for a Mariachi ensemble.

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

25

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Arm.

Gtr.

G Em Am D7 G C D7

Detailed description: This page of a musical score covers measures 25 through 28. It is for a Mariachi ensemble in the key of G major. The score includes parts for four violins (Vln. 1-4), three B-flat trumpets (B \flat Tpt. 1-3), an accordion (Arm.), and a guitar (Gtr.). The key signature has one sharp (F#). The time signature is 3/4. Measure 25 starts with a repeat sign. The violin parts play a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The trumpet parts play a similar line, with the third trumpet part having a descending eighth-note run in measure 28. The accordion plays a rhythmic accompaniment with diamond-shaped notes. The guitar provides harmonic support with chords: G (measures 25-26), Em (measure 26), Am (measure 27), D7 (measures 27-28), G (measure 28), C (measure 28), and D7 (measure 28).

29

Vln. 1

Vln. 2

Vln. 3

Vln. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Arm.

Gtrn.

G Em C Am Bm D7 G

Arpeggio Exercise

Guitarron

Adam Romo

Key of DO: C

Guitarron



5



9 Key of SOL: G



13



17 Key of RE: D



21




25 Key of LA: A



29



33



Guitarron Scales- Major

Adam Romo

G Scale (1 sharp)

Guitarron



5



9 C Scale



13



17 D Scale (2 sharps)




21



25 A Scale (3 sharps)



29



33 Chromatic Exercise



Guitarron Scales- Major

Adam Romo

Guitarron

F Scale(1 flat)



5



9 C Scale



13



17 Bb Scale (2 flats)



21



25 Eb Scale (3 flats)



29



33 Chromatic Exercise



Guitarron Exercise- Minor

Adam Romo

Guitarron

A minor



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

5



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

9 C Scale



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

13



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

17 B minor



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

21



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

25 E minor



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

29



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

33 Chromatic Exercise



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

Guitarron Strings/ Fingerings

Adam Romo

Guitarron

5

9

13

17

21

25

29

33

TRIAD Exercises

Adam Romo

Key of DO- "C"

Guitarron

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

Ramirez
Intermediate
Mariachi

1

Primera (I)

G

Musical notation for the first system, measures 1-4. The treble clef staff shows a sequence of four chords, each with a slash indicating a strummed chord. The bass clef staff shows a sequence of four half notes: G, B, D, G.

2

Segunda (V)

D7

G

Musical notation for the second system, measures 5-8. The treble clef staff shows a sequence of four chords, each with a slash indicating a strummed chord. The bass clef staff shows a sequence of four notes: G, B, D, G.

9

G

Musical notation for the third system, measures 9-12. The treble clef staff shows a sequence of four chords, each with a slash indicating a strummed chord. The bass clef staff shows a sequence of four notes: G, B, D, G.

3

Tercera (IV)

C

G

G7

Musical notation for the fourth system, measures 13-16. The treble clef staff shows a sequence of four chords, each with a slash indicating a strummed chord. The bass clef staff shows a sequence of four notes: G, B, D, G.

4

C

D7

G

Musical notation for the fifth system, measures 17-20. The treble clef staff shows a sequence of four chords, each with a slash indicating a strummed chord. The bass clef staff shows a sequence of four notes: G, B, D, G.

Ranchera Lenta

Ramirez
Intermediate
Mariachi

1

Primera (I)

G

2

Segunda (V)

G

D7

G

3

Tercera (IV)

G

G7

C

4

C

D7

G

Bolero Manico

Ramirez
Intermediate
Mariachi

①

G

Musical notation for the first measure of Bolero Manico. It consists of two staves in 4/4 time. The treble staff has a G chord indicated above it. The bass staff has a G chord indicated below it. The notation shows a simple rhythmic pattern of quarter notes and rests.

②

G

5

Musical notation for the second measure of Bolero Manico. The treble staff shows a sequence of eighth notes with upward strokes. The bass staff shows a sequence of eighth notes with the number 5 written above the first note.

③

G

9

Musical notation for the third measure of Bolero Manico. The treble staff shows a sequence of eighth notes with upward strokes. The bass staff shows a sequence of eighth notes with the number 9 written above the first note.

④

Simple Bolero

G

13

Musical notation for the fourth measure of Bolero Manico, titled "Simple Bolero". The treble staff shows a sequence of eighth notes with upward strokes. The bass staff shows a sequence of eighth notes with the number 13 written above the first note.

Beginning Bolero Progressions

Ramirez
Intermediate
Mariachi

1

G Em Am D7 G Em Am D7

2

Em D C B7

3

Am D7 Am D7 G

4

C Dm Em (araña) Ebdim Dm G7 Dm G7 C

Bolero Manico Variations

Ramirez
Intermediate
Mariachi

① Simple Bolero
G

Musical notation for 'Simple Bolero' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, while the bass clef staff provides a simple harmonic accompaniment of quarter notes.

② Bolero Moruno/Rumba Flamenca
G

Musical notation for 'Bolero Moruno/Rumba Flamenca' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, with accents (>) placed over the second and fourth notes of each measure. The bass clef staff provides a harmonic accompaniment of quarter notes, with a '5' indicating a fifth fret position for the first note.

③ Apagon Bolero
G

Musical notation for 'Apagon Bolero' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, with 'x' marks indicating muted notes on the second and fourth notes of each measure. The bass clef staff provides a harmonic accompaniment of quarter notes, with a '9' indicating a ninth fret position for the first note.

④ Apagon Bolero 2
G

Musical notation for 'Apagon Bolero 2' in G major, 4/4 time. The piece consists of four measures. The treble clef staff features a rhythmic pattern of eighth notes with upward strokes, with 'x' marks indicating muted notes on the second and fourth notes of each measure. The bass clef staff provides a harmonic accompaniment of quarter notes, with a '13' indicating a thirteenth fret position for the first note.

Polka-Pasodoble-Ranchera en Dos

Ramirez
Intermediate
Mariachi

1

Primera (I)

G

2

Segunda (V)

G

(optional)

D7

9

3

Tercera (IV)

G

G7

C

4

D7

G

Beginning Son Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G

③ G

④ Beginning Son Manico
G > > > >

Intermediate Son Manico

①

G

②

G

③

G

④

G

⑤

G

Common Son Phrases

Intermediate-Advanced

Ramirez
Intermediate
Mariachi

Excerpt from Las Abajenas

Musical notation for an excerpt from Las Abajenas. The piece is in G major and 3/4 time. The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs, and the bass part (bottom staff) features a simple bass line. Chords G, D7, and G are indicated above the guitar staff.

Excerpt from El Tranchete

Musical notation for an excerpt from El Tranchete. The piece is in C major and 3/4 time. The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs, and the bass part (bottom staff) features a simple bass line. Chords C and G7 are indicated above the guitar staff.

Excerpt from El Relampago

Musical notation for an excerpt from El Relampago. The piece is in G major and 3/4 time. The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs and accents (>), and the bass part (bottom staff) features a simple bass line. Chords G, D7, and G are indicated above the guitar staff.

Excerpt from El Gusto

Musical notation for an excerpt from El Gusto. The piece is in G major and 3/4 time. The guitar part (top staff) features a rhythmic pattern of eighth notes with slurs, and the bass part (bottom staff) features a simple bass line. Chords G, D, E7, and A7 are indicated above the guitar staff.

Intermediate Joropo Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G

③ G (apagon)

④ G

⑤ G

⑥ G

Beginning Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

② G (apagon)

③ G G

④ G

⑤ G

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Intermediate Huapango Manico

Ramirez
Intermediate
Mariachi

① G (golpe)

1

② G (abanico)

2

③ G (apagon)

3

④ G

4

⑤ G Simple Huapango

5

6

(apagon)

Musical notation for exercise 6, measures 21-24. The exercise is titled "(apagon)". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

7

G

Musical notation for exercise 7, measures 25-28. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

8

G

Musical notation for exercise 8, measures 29-32. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

9

G

Musical notation for exercise 9, measures 33-36. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

10

G

Musical notation for exercise 10, measures 37-40. The exercise is titled "G". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a sequence of four measures, each starting with an 'x' on the first string, followed by a series of rhythmic patterns. The bass staff shows a sequence of four measures, each starting with a quarter note on the first string, followed by a series of rhythmic patterns.

11

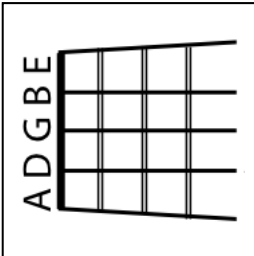
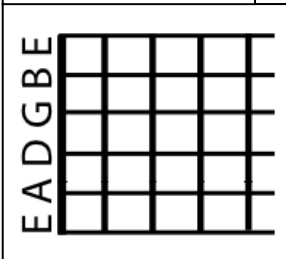
G Authentic Huapango

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

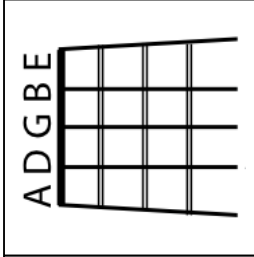
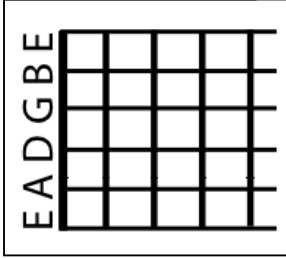
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My Chord Charts

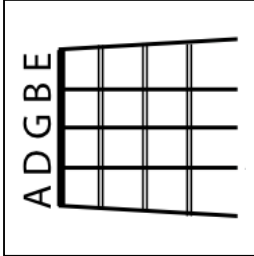
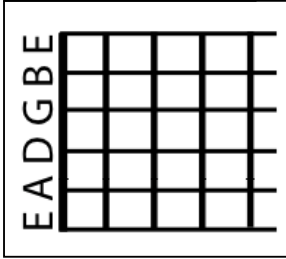
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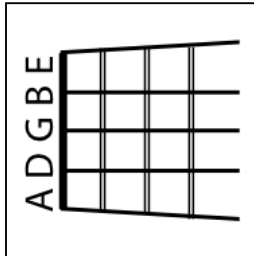
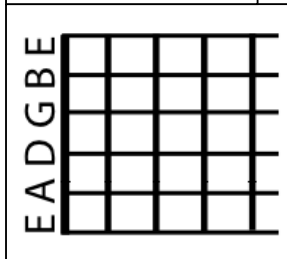
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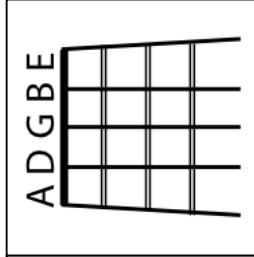
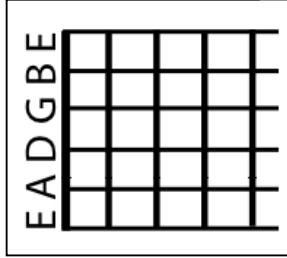
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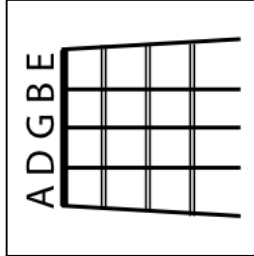
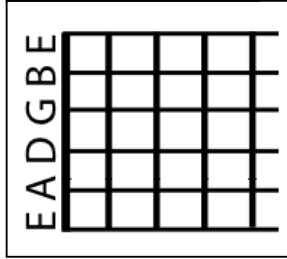
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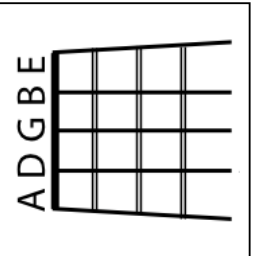
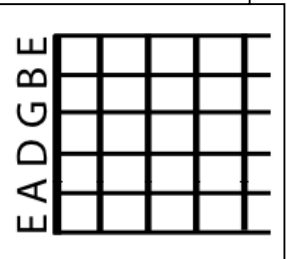
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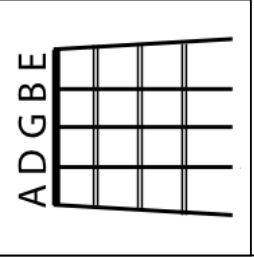
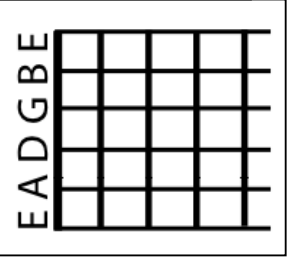
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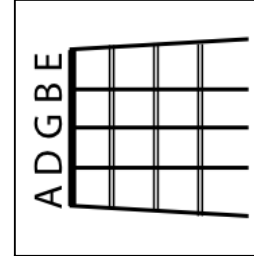
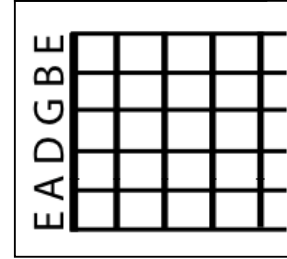
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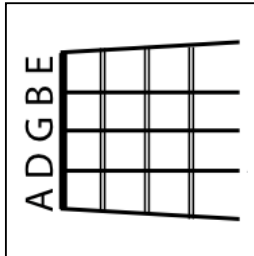
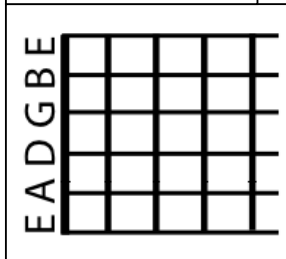
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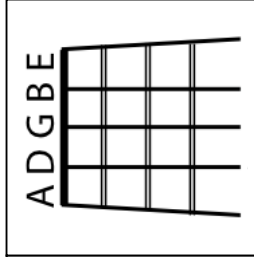
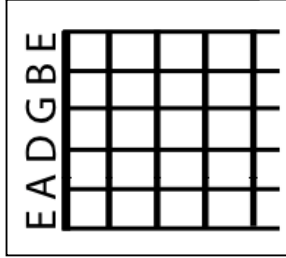
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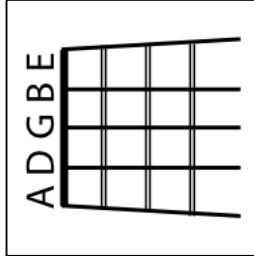
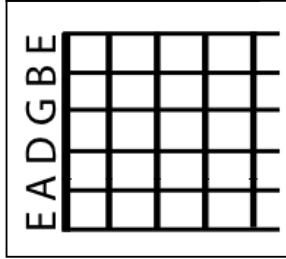
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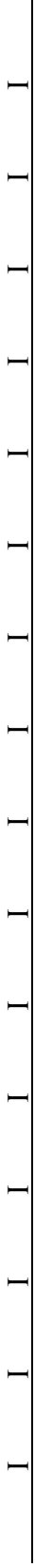
Chord:



Common Chords: Scale Tone Chords

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

INTERVAL LINE



Use the Interval Line to explain how to build chords using a MAJOR SCALE.
(minor, dominant 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

Trumpet

Guitar Vihuela

Guitarron

Vln.

Tpt.

Gtr. Vhl.

Gtrn.

Chord symbols: D, A7, D, A7, D, G, A7, D, D7

Dynamics: *p*, *mp*, *mf*, *f*

Juguetear

9

Vln. *p* *mp*

Tpt. *p* *mp*

Gtr. Vhl. *p* *mp*

Gtrn.

13

Vln. *mf* *f*

Tpt. *mf* *f*

Gtr. Vhl. *mf* *f*

Gtrn. *f*

Juguetear

17

Vln. *p* *mp*

Tpt. *p* *mp*

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

Gtrn.

21

Vln. *mf* *f*

Tpt. *mf* *f*

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

Gtrn. *f*

Juguetear

25

Vln. *p* *mp*

Tpt. *p* *mp*

Gtr. Vhl. *p* *mp* F C7 F C7

Gtrn.

29

Vln. *mf* *f*

Tpt. *mf* *f*

Gtr. Vhl. *mf* *f* F B \flat C7 F C7 F

Gtrn. *f*

Poniendo Los Patines (Putting On Skates)

Score

An Exercise to Practice Slurs

Marcia Neel

Watch fingerings

4

3 notes to 1 bow stroke

Violin

Trumpet

3 notes to 1 tongue

Guitar

Vihuela

D A7 D A7 D

Guitarron

7

Vln.

4

Tpt.

7

Gtr. Vhl.

A7 D A E7 A

Gtrn

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

Poniendo Patines

13

Vln.

Tpt.

Gtr.
Vhl.

Gtrn.

E7 A E7 A E7 A

Detailed description: This system contains measures 13 through 18. The Violin (Vln.) part starts with a measure rest, followed by quarter notes G4, A4, B4, and C5, with a 'V' above the last note. The Trumpet (Tpt.) part plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Guitar (Gtr.) part features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Bass Guitar (Gtrn.) part plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Chords E7 and A are indicated above the guitar parts.

19

Vln.

Tpt.

Gtr.
Vhl.

Gtrn.

E7 A E7 A E7 A

Detailed description: This system contains measures 19 through 24. The Violin (Vln.) part starts with a measure rest, followed by quarter notes G4, A4, B4, and C5, with a 'V' above the last note. The Trumpet (Tpt.) part plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Guitar (Gtr.) part features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Bass Guitar (Gtrn.) part plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Chords E7 and A are indicated above the guitar parts.

Mejoramiento Cada Día (Getting Better Everyday)

Score

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

Bolero Style

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

Violin

Trumpet

Repeat 3 times. Breathe only at the rest.

Guitar Vihuela

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

Guitarron

Repeat 3 times. Bow slur with one bow stroke

Vln.

Tpt.

Repeat 3 times. Breathe only at the rest.

Gtr. Vhl.

Repeat 3 times. Keep the wrist relaxed.

Gtrn.

Fundamental Techniques & Practices for Mariachi Ensemble

Key of G (Sol)

B. López

Score

Son Jalisciense

♩ = 144

The first system of the score includes parts for Trumpet 1, Trumpet 2, Violin 1, Violin 2, Armonia, and Guitarron. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked as ♩ = 144. The Armonia part features a rhythmic pattern of eighth notes with accents, and the Guitarron part features a similar pattern in the bass clef. Chord symbols G, D7, G7, C, G, and C are placed above the Armonia staff.

The second system continues the score for Trumpet 1, Trumpet 2, Violin 1, Violin 2, Armonia, and Guitarron. It includes a fermata over the final measure of each part. Chord symbols G, D7, G, G, D7, and G are placed above the Armonia staff.

AGILITY EXERCISE

- ARRANGED BY: MARCOS GARCIA -
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SCORE

G MAJOR (Sol)

TRUMPET I

VIOLIN I

GUITARRON

ARMONIA

TPT. I

VIN. I

GTR.

ARM.

11

18

D MAJOR (RE)

TEMPLATE

Musical notation for the first system, measures 22-28. Instruments: TPT. I, VLN. I, GTRR., and ARM.

ARM. Chords: G, D, A7, D, A7, D, A7, D, Em7, A7, D, A7, D

Musical notation for the second system, measures 29-34. Instruments: TPT. I, VLN. I, GTRR., and ARM.

ARM. Chords: D, A7, D, A7, D, A7, D, A7, D, Em7, A7, D, Em7, A7, D

Musical notation for the third system, measures 34-40. Instruments: TPT. I, VLN. I, GTRR., and ARM.

ARM. Chords: D, A7, D, A7, D, A7, Em7, A7, D, A7, D, D, A7, D, A7

A MAJOR (LA)

Musical notation for the fourth system, measures 41-47. Instruments: TPT. I, VLN. I, GTRR., and ARM.

ARM. Chords: D, A7, D, A7, D, Em7, A7, D, Em7, A7, D, Em7, A7, D, A, E7

Agility Exercise Score - p3

46

TPT. I

VIN. I

GTR.

ARM.

53

TPT. I

VIN. I

GTR.

ARM.

61

TPT. I

VIN. I

GTR.

ARM.

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AGILITY EXERCISE

- ARRANGED BY: MARCOS GARCIA -

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VIOLIN

G MAJOR (SOL)

Musical staff 1: Treble clef, G major key signature, 4/4 time signature. Measure 1 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up to D5.

Musical staff 2: Treble clef, G major key signature. Measure 7 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up to D5.

Musical staff 3: Treble clef, G major key signature. Measure 10 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up to D5.

Musical staff 4: Treble clef, G major key signature. Measure 14 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up to D5.

Musical staff 5: Treble clef, G major key signature. Measure 18 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up to D5.

Musical staff 6: Treble clef, G major key signature. Measure 20 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up to D5.

D MAJOR (RE)

Musical staff 7: Treble clef, D major key signature. Measure 23 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on D4 and moving up to A4.

Musical staff 8: Treble clef, D major key signature. Measure 28 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on D4 and moving up to A4.

Musical staff 9: Treble clef, D major key signature. Measure 31 starts with a square box above the staff. The staff contains a sequence of eighth notes with slurs, starting on D4 and moving up to A4.



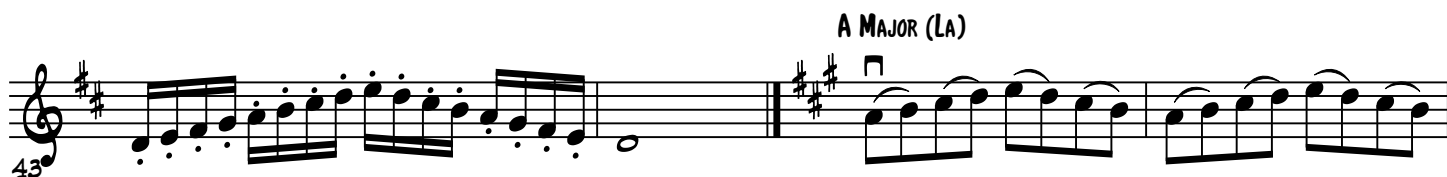
35

This staff contains measures 35 through 39. It begins with a treble clef and a key signature of two sharps (F# and C#). The first four measures consist of eighth-note runs starting on D4 and ascending to G4. The fifth measure contains a half-note chord G4-B4. The sixth and seventh measures are whole notes G4 and A4, respectively. The eighth measure is a whole rest, and the ninth measure is a whole note B4.



40

This staff contains measures 40 through 42. It continues with eighth-note runs in the key of A major, ascending and then descending across the three measures.



43

A MAJOR (LA)

This staff contains measures 43 through 46. Measures 43 and 44 are eighth-note runs starting on A4. Measure 45 contains a half-note chord D5-F#5. Measure 46 is a whole note D5. A dynamic marking 'mf' is present above the first measure.



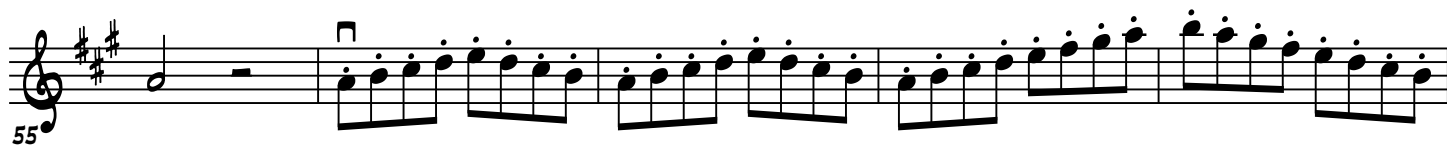
47

This staff contains measures 47 through 51. It features slurred eighth-note runs that rise and fall across the measures, with a dynamic marking 'mf' at the beginning.



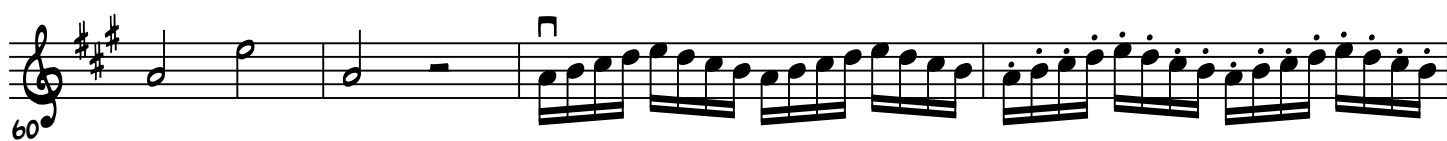
52

This staff contains measures 52 through 54. It continues with slurred eighth-note runs, ascending through the measures.



55

This staff contains measures 55 through 59. Measures 55 and 56 are whole notes D5 and E5. Measures 57 and 58 are eighth-note runs starting on E5. Measure 59 is a whole note E5.



60

This staff contains measures 60 through 63. Measures 60 and 61 are whole notes F#5 and G5. Measures 62 and 63 are eighth-note runs starting on G5.



64

This staff contains measures 64 through 67. Measures 64 and 65 are eighth-note runs starting on A4. Measures 66 and 67 are eighth-note runs starting on B4.

AGILITY EXERCISE

TRUMPET

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G MAJOR (SOL)

Musical notation for the G Major (Sol) exercise, measures 1-22. The key signature is one sharp (F#) and the time signature is 4/4. The exercise consists of two systems of staves. The first system contains measures 1-8, and the second system contains measures 9-22. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The exercise is designed to improve agility and technical proficiency.

D MAJOR (RE)

Musical notation for the D Major (Re) exercise, measures 23-37. The key signature is two sharps (F# and C#) and the time signature is 4/4. The exercise consists of two systems of staves. The first system contains measures 23-32, and the second system contains measures 33-37. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The exercise is designed to improve agility and technical proficiency.

41



44

A MAJOR (LA)



49



53



57



62



64



AGILITY EXERCISE

ARMONIA

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G MAJOR (SOL)

6

9

13

18

21

25

29

32

D MAJOR (RE)

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

Agility Exercise - Armonia p2

37 Musical staff 37: Treble clef, key signature of two sharps (F# and C#). Chords: Em7, A7, D, A7, D, D, A7, D, A7, D, A7, D, A7.

42 Musical staff 42: Treble clef, key signature of two sharps (F# and C#). Chords: D, Em7, A7, D, Em7, A7, D, A MAJOR (LA), E7.

46 Musical staff 46: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, E7, A, Bm7, E7, A, E7, A.

51 Musical staff 51: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, E7, A, E7, A, E7, A, E7, A, Bm7, E7.

54 Musical staff 54: Treble clef, key signature of three sharps (F#, C#, G#). Chords: A, Bm7, E7, A, A, E7, A, E7, A.

59 Musical staff 59: Treble clef, key signature of three sharps (F#, C#, G#). Chords: Bm7, E7, A, E7, A, A, E7, A, E7, A, E7, A, E7.

64 Musical staff 64: Treble clef, key signature of three sharps (F#, C#, G#). Chords: 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)

- ARRANGED BY: MARCOS G. GARCIA -
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SCORE

TRUMPET I

VOLIN I

QUITARRON

ARMONIA

TRP. I

VLN. I

GTR.

ARM.

TRP. I

VLN. I

GTR.

ARM.

TRP. I

VLN. I

GTR.

ARM.

STRING-CROSSING EXERCISE (VIOLIN)

SCORE

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

TRUMPET I

VIOLIN I

GUITARROON

ARMONIA

TRP. I

VLN. I

GTRR.

ARM.

TRP. I

VLN. I

GTRR.

ARM.

TRP. I

VLN. I

GTRR.

ARM.

TRP. I

VLN. I

GTRR.

ARM.

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

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

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

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

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

WARM UP IN D MAJOR

ARRANGED FOR:
EISEN MARIACHI
BY GARCIA/ZARATE

TRUMPET I
VIOLIN I
GUITARON
ARMONIA

Chords: D, E7, F#7, G

TRU. I
VIO. I
BAGO
ARM.

Chords: A, B7, C#7b9, D

TRU. I
VIO. I
BAGO
ARM.

Chords: D, A9, B7, A7

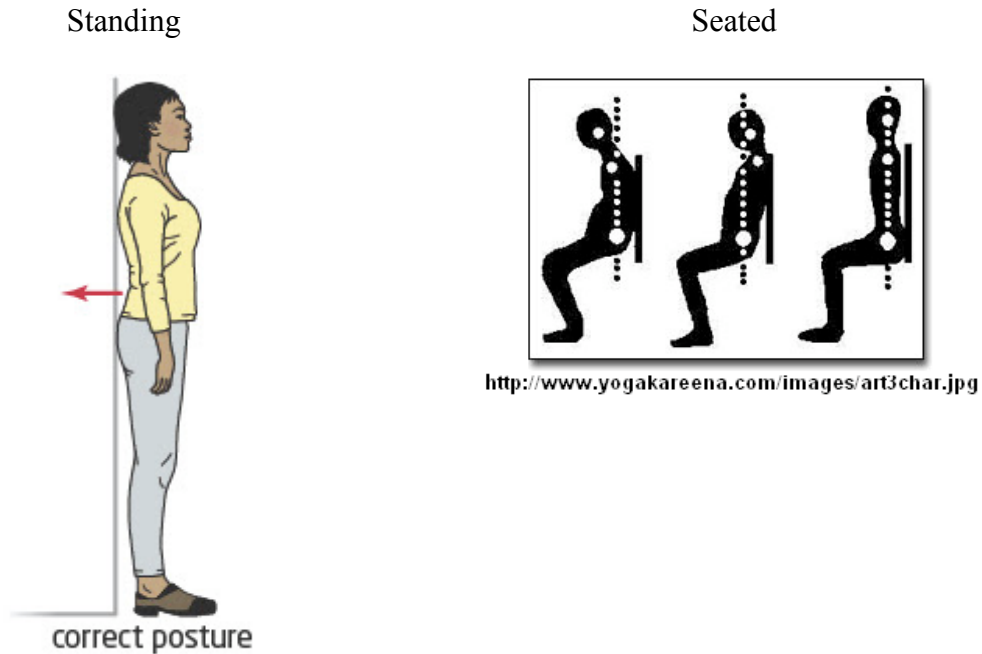
TRU. I
VIO. I
BAGO
ARM.

Chords: G, F#7, E7, D

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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.

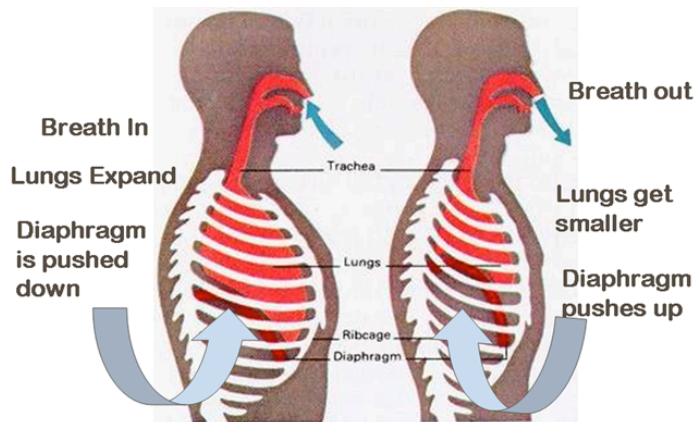
POSTURE:



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.

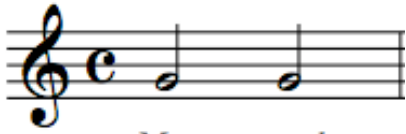
Start unison and progress to three parts: *What text might you be able to use that would work?*



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)

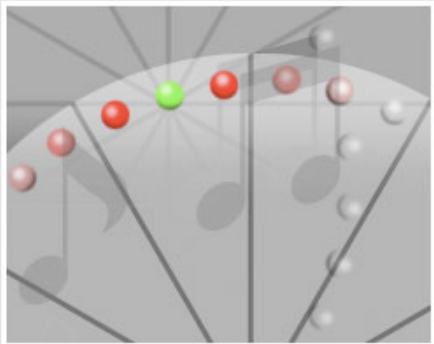


Matching Pitch

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
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.

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

21

V1 Sol Ti La Do

V2 Sol Sol Ti Ti La La Do Do

V3 Sol Sol Sol Sol Ti Ti Ti Ti La La La La Do Do Do Do

V4 Sol Sol Sol Sol Sol Sol Ti Ti Ti Ti Ti Ti La La La La La La Do Do Do Do Do Do

23

V1 Ti Re Do.

V2 Ti Ti Re Re Do Do

V3 Ti Ti Ti Ti Re Re Re Re Do Do Do Do Do

V4 Ti Ti Ti Ti Ti Ti Re Re Re Re Re Re Do Do Do Do Do Do Do.

SOLO VOICE - WARM-UP

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

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

hum _____ hum _____ hum _____ hum _____

5 hum _____ hum _____ hum _____ hum _____

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

La - a - a - a - a Le - e - e - e - e

Li - i - i - i - i Lo - o - o - o - o

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

ha-ha-ha-ha-ha-ha-ha-ha - ha-ha-ha he-he-he-he-he-he-he-he-he - he-he-he

hi-hi-hi-hi-hi-hi-hi-hi - hi - hi - hi ho-ho-ho-ho-ho-ho-ho-ho - ho - ho - ho

SOLO VOICE - BREATH CONTROL

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

- The passage below has two phrases.

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

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

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

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

GROUP SINGING

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

- Teach the entire exercise by rote.
- Review this exercise until the class has it memorized and is able to sing the entire selection confidently in *acapella*. Text
- 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.

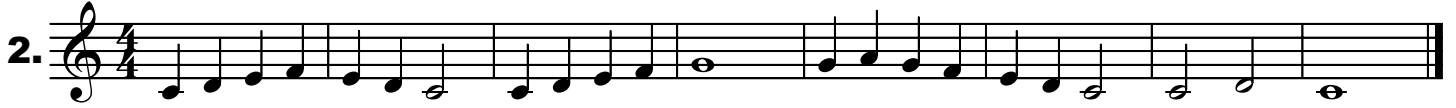
3a VOZ
Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

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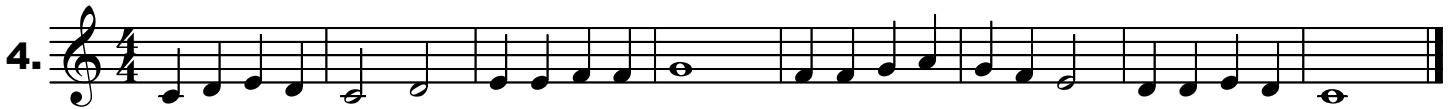
Fixed Do Sight-reading Exercises

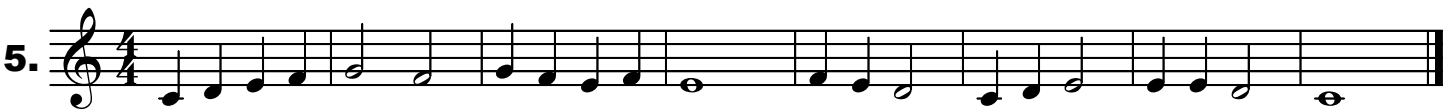
Key of Do

1. 

2. 

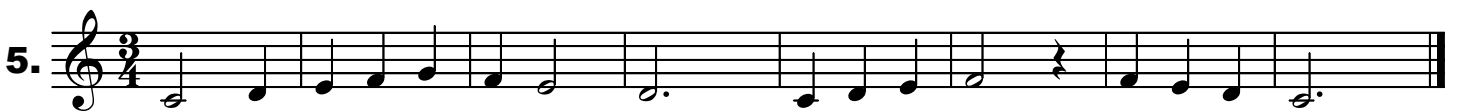
3. 

4. 

5. 

6. 

Fixed Do Sight-reading Exercises Key of Do



Easy Fixed Do Sight-reading Exercises

Key of Re

1. 

2. 

3. 

4. 

5. 

6. 

Fixed Do Sight-reading Exercises
Key of Fa



Fixed Do Sight-reading Exercises

Key of Fa



Miscellaneous Short Sight-reading Exercises

Use Fixed Do



Miscellaneous Short Sight-reading Exercises

Use Fixed Do



Some Challenging Intervals in a Variety of Keys

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

The first system of the two-part exercise consists of two staves. Both staves are in the treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The music begins with a whole note chord of G2, Bb2, and D3. The upper staff continues with a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2. The lower staff continues with a sequence of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0.

The second system of the two-part exercise consists of two staves. Both staves are in the treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The music begins with a whole note chord of G2, Bb2, and D3. The upper staff continues with a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2. The lower staff continues with a sequence of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0.

Three-Part

The first system of the three-part exercise consists of three staves. All staves are in the treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The music begins with a whole note chord of G2, Bb2, and D3. The upper staff continues with a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2. The middle staff continues with a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1. The lower staff continues with a sequence of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0.

The second system of the three-part exercise consists of three staves. All staves are in the treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The music begins with a whole note chord of G2, Bb2, and D3. The upper staff continues with a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2. The middle staff continues with a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1. The lower staff continues with a sequence of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0.

Miscellaneous Short Sight-reading Exercises

Use Fixed Do

Two-Part

Two-part sight-reading exercise in G major (one sharp) and 3/4 time. The exercise consists of two staves. The upper staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff features a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Two-part sight-reading exercise in G major (one sharp) and 3/4 time. The exercise consists of two staves. The upper staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff features a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Three-Part

Three-part sight-reading exercise in B-flat major (two flats) and 4/4 time. The exercise consists of three staves. The upper staff features a melody of quarter notes: Bb4, Ab4, Gb4, F4, E4, D4, C4, Bb4, Ab4, Gb4, F4, E4, D4, C4. The middle staff features a bass line of quarter notes: Bb3, Ab3, Gb3, F3, E3, D3, C3, Bb3, Ab3, Gb3, F3, E3, D3, C3. The lower staff features a bass line of quarter notes: Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb2, Ab2, Gb2, F2, E2, D2, C2.

Continued

Three staves of musical notation in G minor (one flat) and 3/4 time. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a rhythmic accompaniment with eighth and quarter notes. The third staff contains a bass line with eighth and quarter notes. The piece concludes with a double bar line.

Miscellaneous Short Sight-reading Exercises Use Fixed Do

Two-Part

First system of a two-part exercise in D major (two sharps) and 3/4 time. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line. The lower staff is in bass clef and contains a bass line. The system ends with a double bar line.

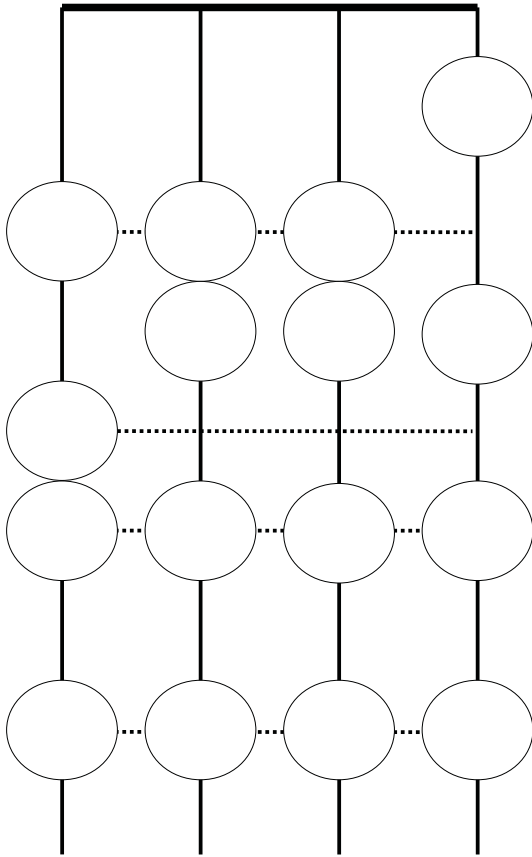
Second system of a two-part exercise in D major (two sharps) and 3/4 time. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line. The lower staff is in bass clef and contains a bass line. The system ends with a double bar line.

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Key of C Major



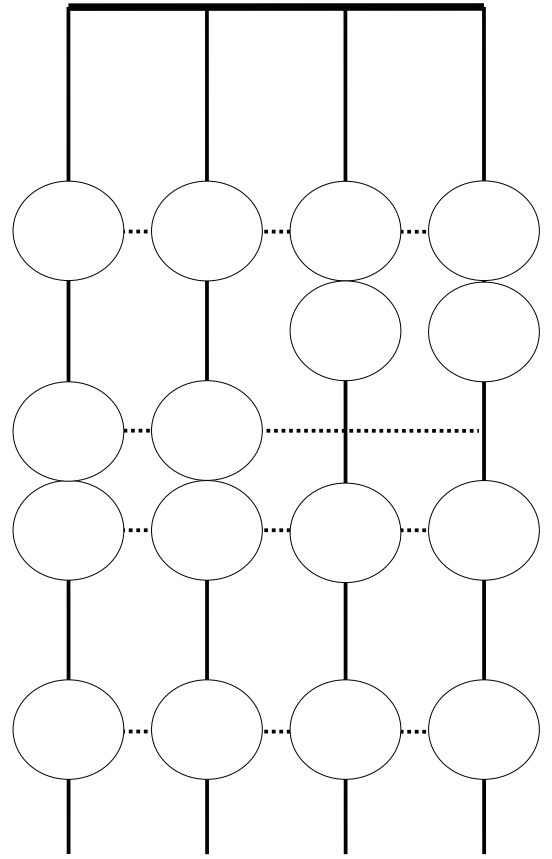
(Do)



Key of G Major



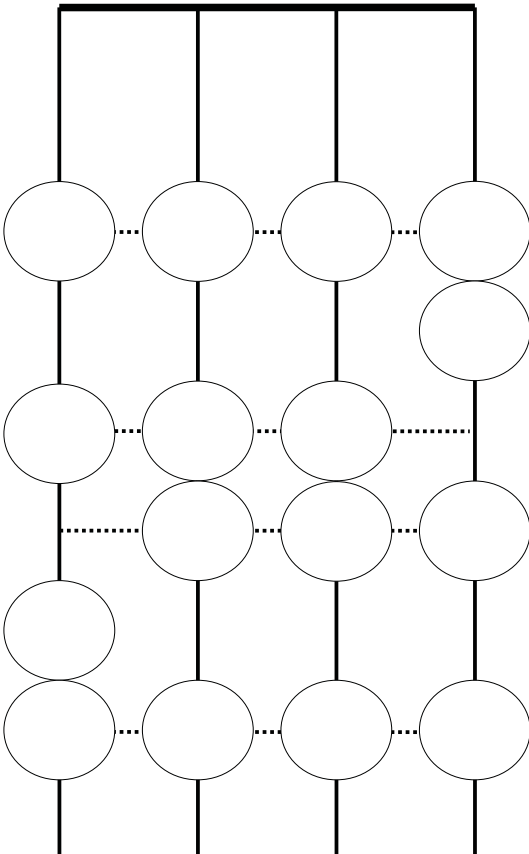
(Sol)



Key of D Major



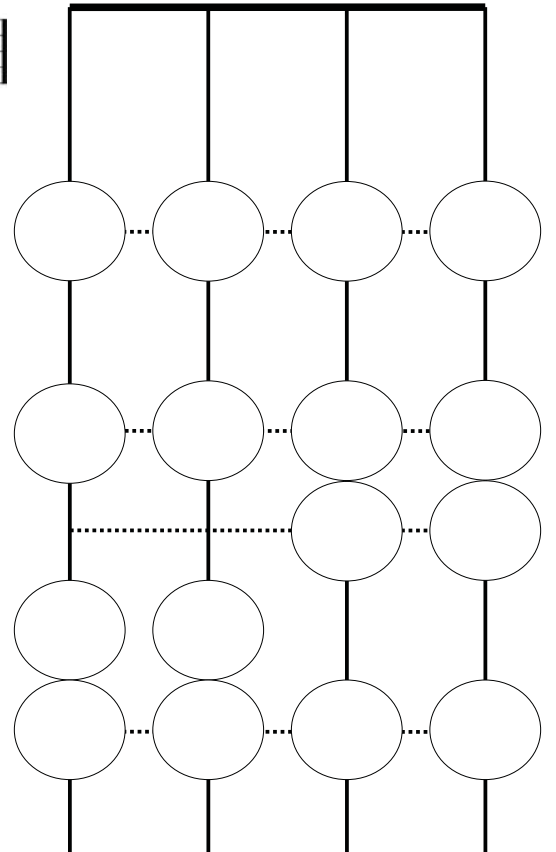
(Re)



Key of A Major



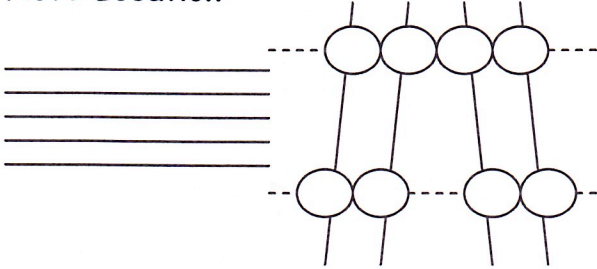
(La)



What I have learned so far...

Note Name: _____

Note Location:



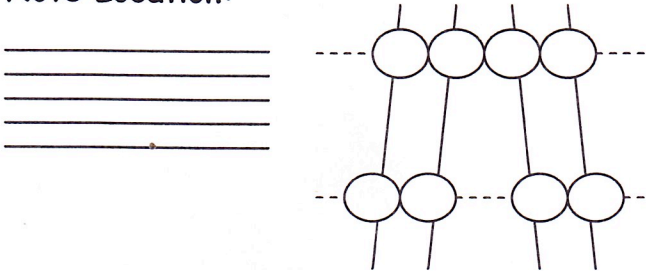
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



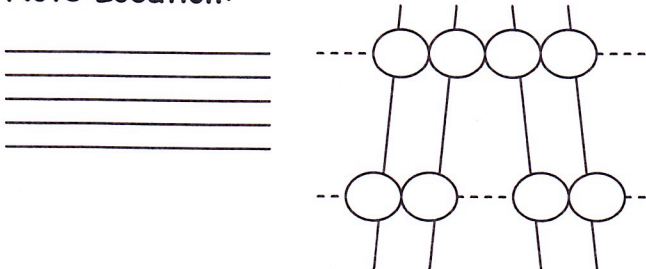
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



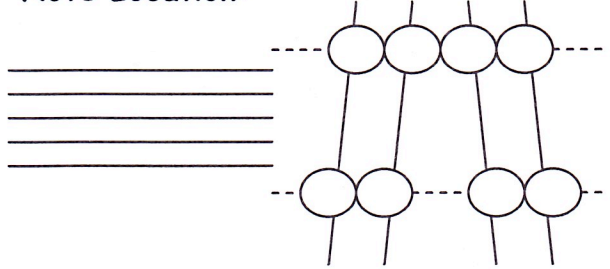
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



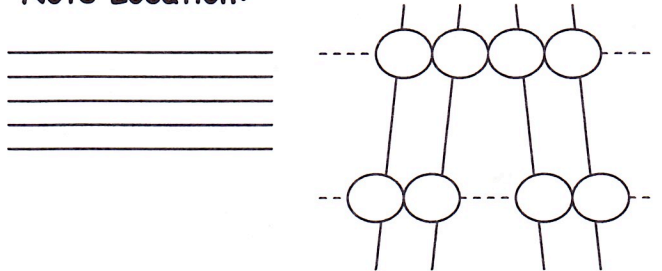
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



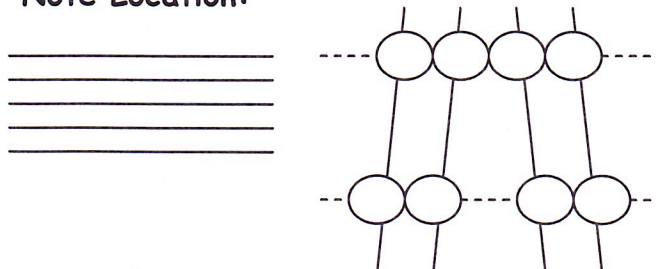
(If the note is in between the 1st and 2nd dot location, label the note with an "X")

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



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

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

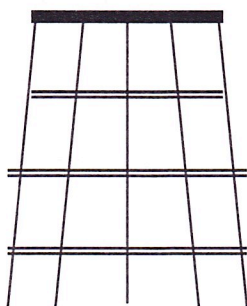
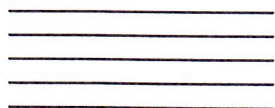
1 2 3 4 all 3 all 4

Name: _____
 Period: _____

What I have learned so far...

Note Name: _____

Note Location:



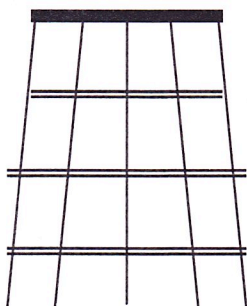
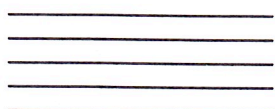
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



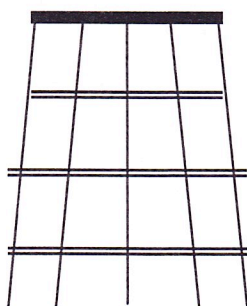
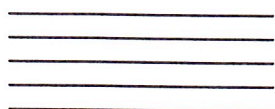
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



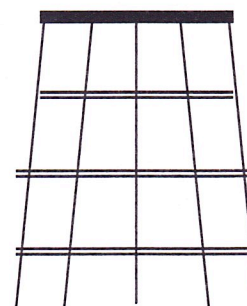
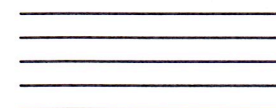
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



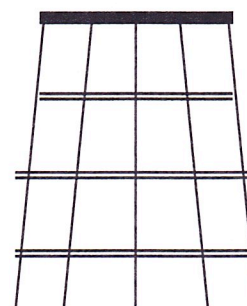
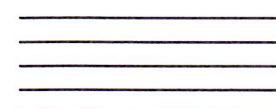
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



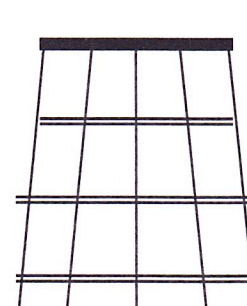
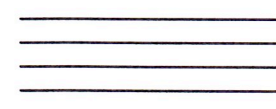
(Draw an "X" to identify note placement. Draw "0" to identify an open string.)

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.)

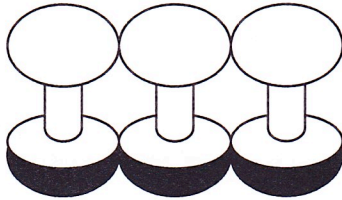
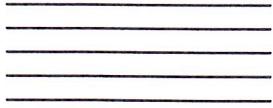
What finger(s) do I use? (circle one)

1 2 3 4 all 3 all 4

What I have learned so far...

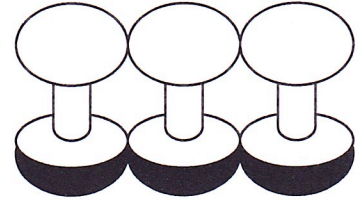
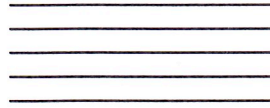
Note Name: _____

Note Location:



Note Name: _____

Note Location:

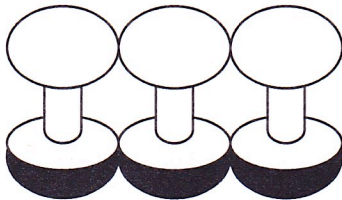
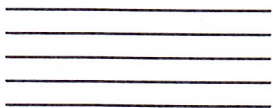


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

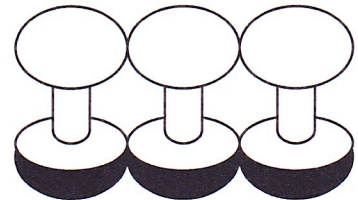
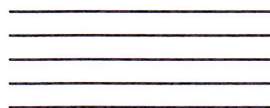


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

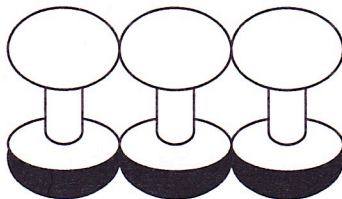
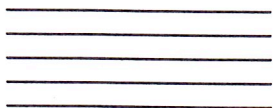


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:

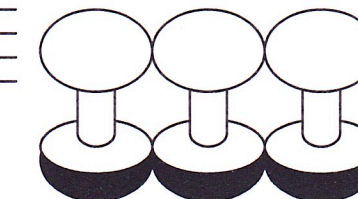
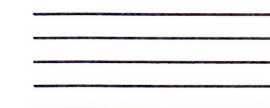


What finger(s) do I use? (circle one)

1 2 3 all valves

Note Name: _____

Note Location:



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

1 2 3 all valves

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

1 2 3 all valves

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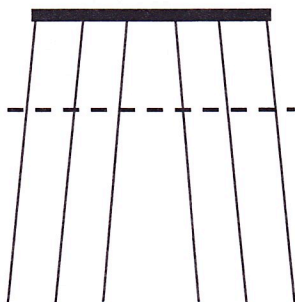
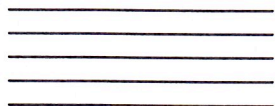
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Name: _____
Period: _____

What I have learned so far...

Note Name: _____

Note Location: _____



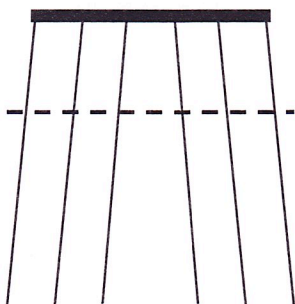
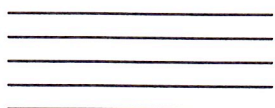
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What finger(s) do I use? (circle one)

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



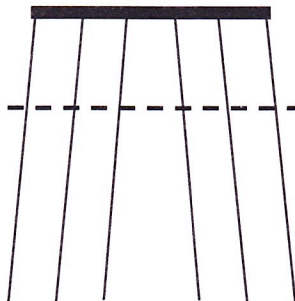
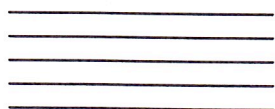
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



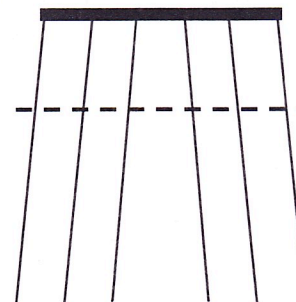
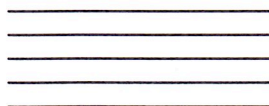
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



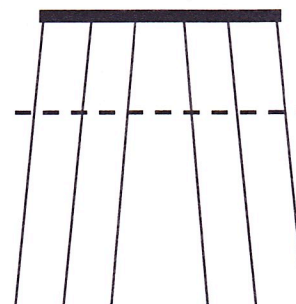
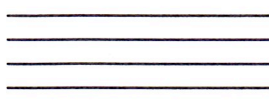
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



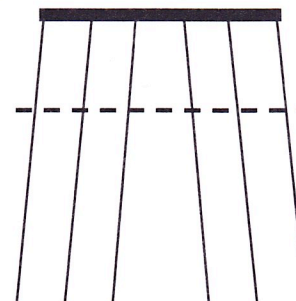
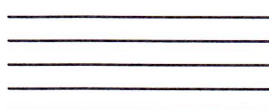
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 Thumb

Note Name: _____

Note Location: _____



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

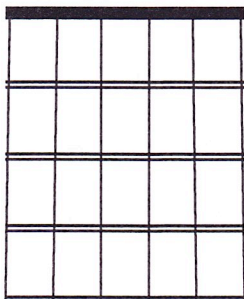
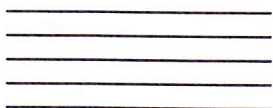
What finger(s) do I use? (circle one)

1 2 3 4 Thumb

What I have learned so far...

Note Name: _____

Note Location:



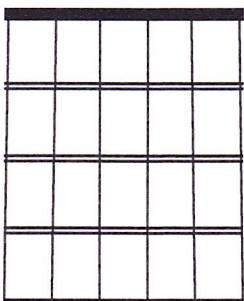
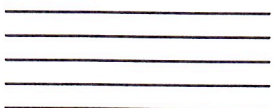
(Draw an "X" to identify finger placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



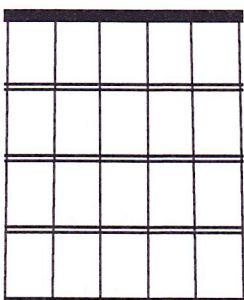
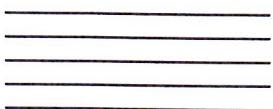
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



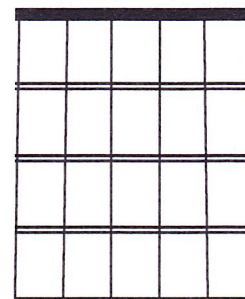
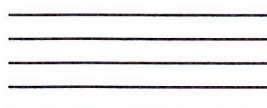
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



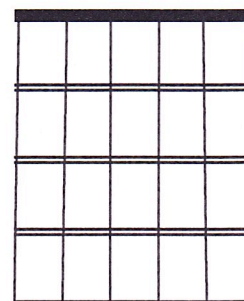
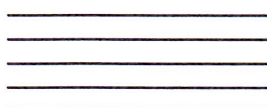
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

1 2 3 4 all 3 all 4

Note Name: _____

Note Location:



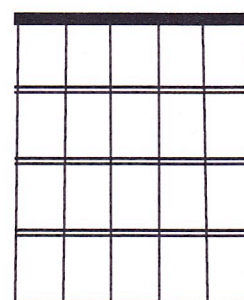
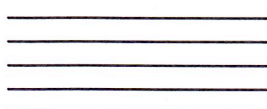
(Draw an "X" to identify note placement. Draw "O" to identify an open string.)

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

Instrumental Warm ups:

1. Long tones:
 - a. V. C. Studies, 1, 2 and 3
 - b. Lips Slurs

2. 12 Scales:
 - a. Major
 - b. Natural Minor
 - c. Harmonic Minor
 - d. Melodic Minor

3. Technique:
 - a. Vibrato Exercises
 - b. Scale/tetra chord passages
 - c. Double tonguing/trill exercises
 - d. String Crossing exercises

4. Other
 - a. Modes
 - b. Building chords
 - c. Interval, listening skills
 - d. Key signatures
 - e. Time signatures
 - f. History

Mariachi Sol Azteca Vocal Warm ups

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

Power Vocals,

Pete Fant Vocal Warm Ups

Rubric for Mariachi Performance Assessment

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 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.
TONE <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: Ensemble <ul style="list-style-type: none"> 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: Strings <ul style="list-style-type: none"> 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 rarely demonstrated. 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: Vocal <ul style="list-style-type: none"> 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. -Precise steady and well-controlled pulse demonstrated. -Rhythmic accuracy is demonstrated consistently. -Notes and note values are performed correctly.</p>	<p>-Music is suitable for most players. -Generally precise pulse demonstrated. -Minor rhythmic mishaps occur. -Very few incorrect notes/note values evident.</p>	<p>-Music is suitable for most players. -A lack of rhythmic precision and control is evident. -Some rhythms are performed inaccurately. -Incorrect notes and/or note values evident.</p>	<p>-Music is inappropriate. -Erratic and uncontrolled pulse is evident. -Incorrect rhythms are evident -Incorrect notes and note values demonstrated over the course of the entire performance.</p>	<p>-Music is inappropriate. -Consistent pulse is not demonstrated. -Incorrect rhythms are evident consistently. -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. -Exceptional use of nuance. -Exceptional phrasing. -Dynamics are well executed.</p>	<p>-Expression is often evident. -Frequent use of nuance. -Very good phrasing. -Most dynamics are well executed.</p>	<p>-Expression is evident inconsistently. -Use of nuance demonstrated inconsistently. -Some phrasing demonstrated. -Some dynamics are well executed.</p>	<p>-Expression is rarely evident. -Nuance rarely evident. -No attempt at phrasing. -Use of dynamics not evident.</p>	<p>-Expression is not evident. -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. -Listening is evident consistently. -Melody and harmony are balanced accurately.</p>	<p>-Individuals within the sections are sometimes distinguishable. -Evidence of well-developed listening skills is apparent. -Melody and harmony are often balanced accurately.</p>	<p>-Individuals within the sections are often distinguishable. -Listening skills are often demonstrated. -Balance of melody and harmony is inconsistent.</p>	<p>-Individuals within the sections perform without regard to blend or balance. -Listening is inconsistent and often neglected. -Balance of melody and harmony is sometimes achieved during less demanding passages but faster, louder and higher passages are not balanced. Individual players and/or sections tend to dominate.</p>	<p>-Individuals within the sections perform without regard to blend or balance. -Understanding of blend or balance is not demonstrated. -Listening is neglected consistently.</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. -All performers demonstrate attention to uniform appearance. -Performance is inspiring.</p>	<p>-Confidence and discipline are often exhibited during the presentation. -Uniform appearance is evident by the majority of the performers. -Performance is inspiring most of the time.</p>	<p>-Discipline is exhibited but a lack of confidence is evident. -Attention to uniformity of appearance is lacking by the majority of the performers. -Performance is inspiring some of the time.</p>	<p>-Confidence and discipline are not evident. -Uniformity of appearance is not evident. -Performance is not inspiring.</p>	<p>-Confidence and discipline are not evident. -Attention to appearance is not evident. -Players demonstrate apathy.</p>

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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 a numerical score for each category below. Feel free to place a plus (+) or minus (-) in the Category boxes or next to the appropriate sub-category. Comments are to be written on the adjacent page.	
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 _____

ADJUDICATOR'S INSTRUCTIONS:

Please provide helpful comments/recommendations in the appropriate boxes below and ensure that the comments justify the rating. (EX: If a III is awarded in interpretation, please explain how the ensemble may work to improve in that specific category.) It is not necessary to provide comments in each and every category.

**CATEGORY COMMENTS
(INSTRUMENTAL AND VOCAL)**

INTONATION:
TONE:
TECHNIQUE:
MUSIC:
INTERPRETATION:
DICTION:
BLEND / BALANCE:
GENERAL EFFECT:

ADJUDICATOR'S INITIALS

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¡Simplemente Mariachi!
Student Assessment Form

Student Name _____

Date _____

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

	LOW				HIGH
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: _____

GLOSSARY

- Abanico:** Fan, hanging from the neck with a black ribbon; right hand fanning of the strings used by the armonia.
- Acorde:** Chord
- Adorno:** A musical embellishment played by the violins and trumpets.
- Al bajón:** Literally, on the down beat
- Aletón:** Literally, large wings; refers to the large flap that can be sewn on the side of the pant legs on the traje de charro; it can remain plain or have agreca sewn on to it.
- A livito:** Slower and freely; ad libitum
- Apagón:** A manico of the right hand across the strings of the guitar or vihuela in such a way that no distinct pitches are heard; used primarily in the huapangos and borrowed from joropo; also called tapón and tope.
- Apoyadura:** (appoggiatura) this denotes a lower neighbor grace note; the apoyadura is more commonly used in the sones than any other music form and sometimes it may be accented.
- Armonia:** Rhythm section of the mariachi ensemble including guitar, vihuela, harp and guitarrón
- Arqueos:** Bowings
- Arracadas:** Earrings, pendant gold-filigrine metal.
- Arrastrar el arco:** (arco arrastrado) literally, drag the bow; back phrasing of the bow.
- Bajo(s):** In the singular, generally means the guitarrón or a bass instrument; the plural refers to the bass notes.
- Barra:** The bar in the measure.
- Bemol:** Flatted note such as Ab (La bemol).
- Blanca:** A half note.
- Bola:** Literally, the ball. Musically, the coda sign.
- Bolero:** A musical form in 4/4, usually in a major key or ending in a major key. The ostinato pattern in the bajos of this form falls usually on the 1st, 3rd and 4th beats while the guitar and vihuela play a repeated even eighth-note downstrum pattern.
- Botin(es):** Charro boots with low-cut uppers; also called botas de charro.
- Botonadura:** Literally, set of buttons; the silver or chrome plated buttons are worn along the outside of the pant legs; a set of botonadura also includes the broche and special button for the sleeves also called plata.
- Caballito:** Little horse, a manico technique used in sones Jaliscienses that is a repetition of three strums, two down and one up, with an accent on the second strum giving it a “galloping effect”
- Cabeza:** Literally, head. In written music, as in recording sessions, refers to the "top" of the music.
- Cachirulo:** A large haircomb placed towards the back of the head.
- Cadenas:** Chains, gold metal and long, worn around the collar.
- Calderon:** 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)
- Compas:** 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.

Diminuido: 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.

Folklorico: 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.

Intruducción: Introduction.

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

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

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

La: Key of “A” or the note “A”

Ligado, ligadura: Slurred.

Liso: Plain, as in “plain black uniform,” traje liso negro.

Mánicos: The different strum patterns on the vihuela or guitar.

Mayor: The major key; a major or whole step.

Menor: The minor key; a minor or half step.

Mi: Key of “E” or the note “E.”

Moño: Literally, topknot the “tie” used around the shirt collar with the charro suit.

Motas: Ready-to-wear collar ties; not made of the same material as the moño, and usually has three balls hanging from the knot; also called motitas and gargantillas.

Música: Music, written music; the intermedio music.

Natural: Natural

Negra: Literally, black. The quarter note.

Obertura: Overture.

Octavo: 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.

Saltar 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.”

Sobon: 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.”

Solfeo: 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.

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