Creating a Mariachi Program That Works

Clinician:

Marcia Neel

Sponsor: Wenger Corporation

Texas Bandmasters Association

61st Annual Convention/Clinic

July 27-30, 2008

Henry B. Gonzalez Convention Center
San Antonio, Texas

Creating a Mariachi Program That Works: ***There Is A Method to This Madness!***

The Clark County School District (Las Vegas, NV) Comprehensive Mariachi Program

Presenters: Marcia Neel, Erik Ramirez and Adam Romo

Sunday, July 27 through Wednesday, July 30, 2008

Henry B. Gonzalez Convention Center
San Antonio, Texas

Marcia Neel

Erik Ramirez

Adam Romo

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TEXAS BANDMASTERS ASSOCIATION
CELEBRATING OUR 61ST CONSECUTIVE CONVENTION/CLINIC - 1948-2008

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Answering the Question. . .Why Mariachi?

Balancing

- Needs of the student
- Needs of the community
- Needs of the music program (Dominant "Western" tradition)

The School Board Perspective -- What has mariachi brought?

- Heightened Achievement
- Increased Attendance
- Family Involvement
- Something to "rally" around
- Pride in one's heritage

Rationale and Program Outcomes

- Provide a quality music education experience
- Meet the needs of a diverse student/community population
- Increase student enrollment in music education program
- Provide a strengthened and globally diversified Fine Arts focus
- Increase academic achievement-teachers require good grades
- Increase student attendance-teachers require high attendance
- Increase self-esteem and self-confidence
- Provide opportunities for students to serve as positive role models for other students
- Develop positive social citizenry through performance opportunities
- Provide leadership opportunities to represent the school district and Las Vegas community
- Increase parent participation and involvement

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Building the Standards-based Mariachi Curriculum
The National Standards for Music Education and the Mariachi Curriculum

1. **Singing, alone and with others, a varied repertoire of music**
   a. Students are exposed to solo singing and *coros* (chorus)
   b. Students perform a variety of genres of Mexican music such as *rancheras, boleros, sones, and huapangos*
2. **Performing on instruments, alone and with others, a varied repertoire of music**
   a. Mariachi incorporates playing with singing
   b. Students perform a variety of genres of Mexican music such as *rancheras, boleros, sones, and huapangos*
3. **Improvising melodies, variations, and accompaniments**
   a. Students can improvise the strummings of a given song
   b. Violin and trumpet sections improvise interludes
   c. Performances of songs can be improvised giving all students solo opportunities
4. **Composing and arranging music within specific guidelines**
   a. Composing using mariachi instrumentation
   b. Arranging parts to standard mariachi repertoire
   c. Use of appropriate mariachi song style
   d. Use of music technology: *Notation Software Programs*
5. **Reading and notating music**
   a. Sight-reading skills
   b. Aural/dictation skills
6. **Listening to, analyzing, and describing music**
   a. Specific mariachi performance styles
   b. Distinguishing mariachi performances
   c. Compare and contrast a variety of recordings (ex: *La Negra)*
7. **Evaluating music and music performances**
   a. Conferences
   b. Festivals
   c. Showcases
   d. Concerts
   e. Recordings
   f. Video-recordings
8. **Understanding relationships between music, the other arts, and disciplines outside the arts**
   a. Ballet Folklórico
   b. Performance Techniques/Styles
   c. Story Telling
   d. History
9. **Understanding music in relationship to history and culture -- *Mariachi is. . .***
   a. Mexico's Prominent Folk Music
   b. A Bridging of the Generation Gaps
   c. Tradition and History

BEGINNING MARIACHI VIOLIN
CLARK COUNTY SCHOOL DISTRICT SECONDARY MARIACHI PROGRAM

Course Scope:

This one-year course is designed for the student who is interested in learning to play mariachi violin. It includes the development of skills necessary to become independent as a musician. This course emphasizes the place of mariachi music in Mexican musical heritage. It concentrates on the development of note-reading skills, aural skills, rhythmic patterns, intonation, and tonality inherent to Mariachi music. The importance of sustained group and individual effort is stressed. A progression of fundamental and technical proficiency is expected.

Course Goals:

1. To develop performance skills necessary for independence as a string player in Mariachi music.
2. To develop performance skills necessary to create an ensemble sound.
3. To demonstrate a knowledge of music fundamentals.
4. To recognize form in Mariachi music (i.e. ranchera, son, bolero, polka).
5. To develop a broad knowledge and appreciation of Mariachi music and the Mexican culture.
6. To develop skills necessary to improvise simple melodies, variations, and accompaniments.
7. To develop an awareness of position playing, movable scales, and transposition.
8. To demonstrate an awareness of the relationship between music and other disciplines.
9. To discriminate with regard to the quality of composition and performance of music.
10. To demonstrate an awareness of the regional and historical variations of mariachi music.
11. To develop attitudes that encourage lifelong musical participation.

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BEGINNING MARIACHI GUITAR/VIHUELA
CLARK COUNTY SCHOOL DISTRICT SECONDARY MARIACHI PROGRAM

Course Scope:

This one-year, elective course is designed for students with no previous Mariachi guitar/vihuela experience. Students will receive guidance and direction in solving problems related to playing the guitar/vihuela on a beginning level and will learn many of the different styles, skills, and techniques required to become a successful musician. Areas of concentration include: correct posture, note reading, aural skills, flat picking, singing songs, rhythmic patterns, chord study, finger picking styles (when appropriate), melody construction, musical forms, tablature notation, improvisation, and performing experiences. This course may be repeated for credit.

Course Goals:

1. To develop correct posture and hand position.
2. To identify the parts of the guitar/vihuela and string designation.
3. To demonstrate proper care and maintenance of the guitar/vihuela.
4. To develop an awareness of correct tuning of the open strings.
5. To understand the history and origin of the guitar/vihuela.
6. To demonstrate a knowledge of music fundamentals.
7. To recognize form in Mariachi music (i.e. ranchera, son, bolero, polka)
8. To learn basic chords, scales, and bass lines in first position.
9. To learn proper strumming, finger style, and flat picking techniques.
10. To demonstrate proper placement of movable “E” and “A” type barre chords.
11. To develop an awareness of position playing, movable scales, and transposition.
12. To demonstrate an awareness of the function of tablature as it relates to the guitar/vihuela.
13. To improvise using short melodic phrases, variations, and chord progressions.
14. To become aware of career opportunities in music.
15. To demonstrate an awareness of the relationship between music and other disciplines.
16. To demonstrate and awareness of the regional and historical variations of Mariachi music.
17. To incorporate traditional rhythms used in Mariachi music into musical performances.

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MARIACHI ENSEMBLE I
CLARK COUNTY SCHOOL DISTRICT SECONDARY MARIACHI PROGRAM

Course Scope:

The Mariachi Ensemble I course is offered for the purpose of allowing students to perform in an ensemble which has a selected membership and which specializes in performing beginning level Mariachi ensemble literature. Students will earn one credit for participating in this year-long course. This course may be repeated for credit.

Course Goals:

1. To demonstrate an understanding of the form and structure of Mariachi music.
2. To demonstrate, through performance, proper habits in the areas of Mariachi music playing techniques.
3. To correctly perform nuances inherent to Mariachi music.
4. To further develop skills to compose and arrange music.
5. To develop individual playing skills through participation in a Mariachi ensemble.
6. To evaluate performances through learning a self-evaluation process.
7. To prepare students for post-secondary Mariachi performance experiences.
8. To develop attitudes enabling continued participation in musical experience throughout life.
9. To explore career opportunities in the field of music.

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Using the Skills-based Approach

- Teach fundamentals (like any other music course)
- Drill fundamentals (like any other music course)
- Use mariachi music apply learned skills (like any other music course)

Rolling Out the Program

The program may be initiated in a variety of formats. . .CCSD followed the following:

- Homogeneous classes
  - a. Year 1: MS and HS Beginning Guitar/Vihuela
  - b. Year 2: MS and HS Beginning Mariachi Violin
- Heterogeneous classes
  - c. Year 3: MS and HS Mariachi Ensemble I
  - d. Year 4: MS and HS Mariachi Ensemble II
  - e. Year 5: Beginning Ballet Folklorico

The Singing Tradition

- Since it is characteristic for mariachis to sing as well as play, vocal material is a must.
- Students should sing in every lesson.
- It would also be beneficial for some students to sing while others play so that **all** students become accustomed to both which is the practice in the mariachi genre.

Equipment Standards

According to the *Opportunity To Learn Standards for Music Instruction*, published by MENC, the equipment standards in music are intended to. . .

". . .specify the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the content standards in music. [While these equipment standards] focus on the learning environment necessary to teach music, it is important to note that the ultimate objective of all standards, all school curricula, and all school personnel is to help students to gain the broad skills and knowledge that will enable them to function effectively as adults and to contribute to society in today's world and tomorrow's."

Standard Instrumentation for the Mariachi Ensemble

The standard instrumentation found in the modern mariachi ensemble includes the following.

Melodia	**Armonia (Rhythm Section)**
6-7 Violins	1 Guitar
2-3 Trumpets	1 Vihuela
	1 Guitarron
	1 Harp (optional)

The guitar, vihuela and guitarron are referred to as the ***Armonia*** or the ***Rhythm Section***. The reason for this is that the Armonia serves as the core of the ensemble similar to the rhythm section in a Jazz Band. The violins and trumpets are referred to as the ***Melodia***.

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Accessories

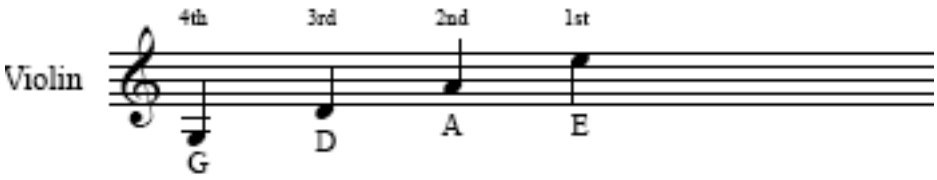
It is recommended that the accessories below are made available or provided by the student.

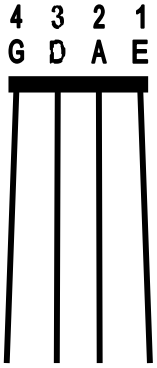
- Violin outfit including case with strap, bow, shoulder rest, chin rest, rosin, and cleaning cloth
- Shoulder rests (can be hand-made with thick upholstery foam cut to the appropriate size for each student)
    - Regarding the size of the shoulder rest, teachers should eventually measure the distance between the collarbone and jaw of each student. This distance should be equal to the combined height of the shoulder rest, violin and chin rest.
- Trumpet Outfit with trumpet kit including valve oil, slide grease, cleaning cloth and snake
- Guitar Outfit with flat pick and **classical** guitar neck strap
- Vihuela Outfit with (index) finger pick and classical guitar neck strap
- Guitarron Outfit with over-the-shoulder electric bass strap (Teachers should ensure that strap buttons are installed on the instrument.)

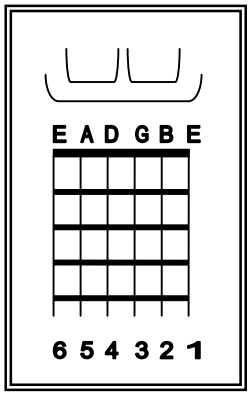
A tuner for each student would be of great value however this would be up to the teacher.

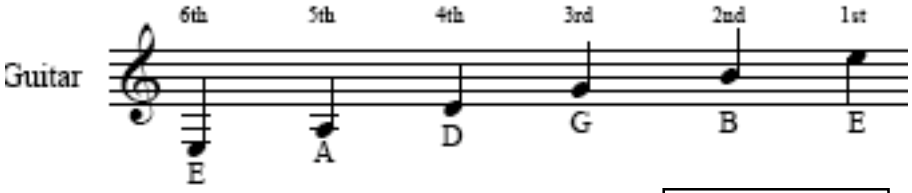
Tuning the Instruments

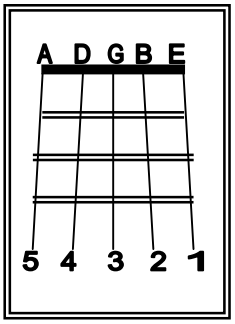
To begin, it is recommended that teachers make the time to tune the instruments so that they are ready to play before the students come into class. The open string pitches are indicated below.

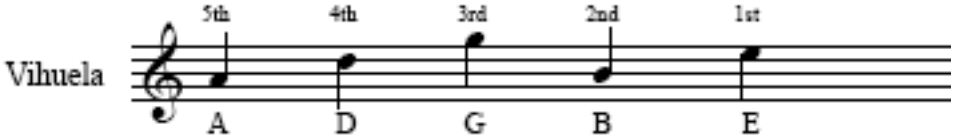












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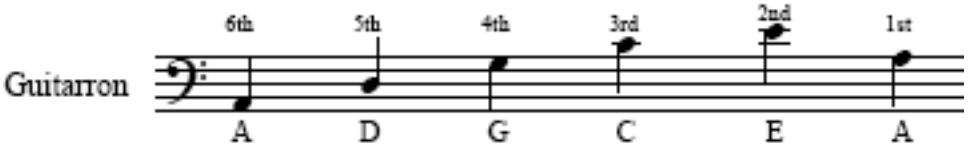
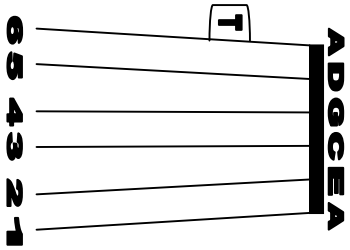




Taping the Instruments

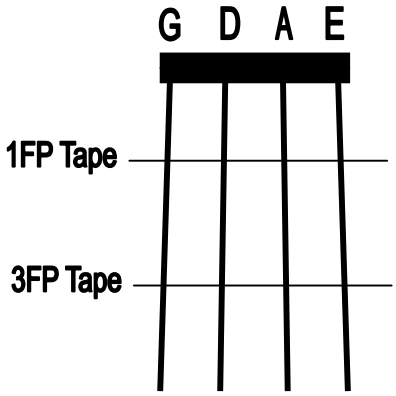
It is recommended that teachers put pin striping tape across the fingerboards of the **violin** and **guitarron** at the designated locations below to serve as a reference point for both the teacher and student to help with intonation. Students can be expected to play in tune so long as the teacher continues to insist on it.

Violin: Thin pin-striping tape could be used as an adhesive guide for the violin to mark the first finger placement (1FP) and third finger placement (3FP) on the fingerboard. (EX: On the D String, the first adhesive guide would indicate "E" and the second would indicate "G.")

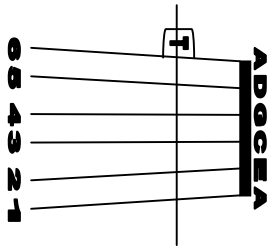
Guitarron: Thick pin-striping tape should be used as an adhesive guide for the guitarron to mark the location of the interval of a whole step above the open string pitch. (EX: On the D String, the first adhesive guide would indicate "E.") We called this HP2 (Hand Position 2) for easy reference. HP1 would be Bb.

To ensure proper placement of the first tape on the fingerboard of the guitarron, play the 6th string open A and first string open A simultaneously. Now press down on the first adhesive guide placing the thumb of the left hand on top of the 6th string and the 2nd finger on top of the 1st string. The resulting pitch should be concert B.

Violin (1FP and 3FP Tapes)



Guitarron (HP 2 Tape)



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Beginning Mariachi Repertoire

- Refer to Materials for Beginning Mariachi Ensembles – back page
- Methods Books – Provided our own to start
- Repertoire/Arrangements – Provided our own
- In-house arranging and publishing – Provided our own
    a. Following level-specific guidelines
    b. Aligning with curriculum benchmarks
    c. Ensuring student success

Finger Placement (FP)
Hand Placement (HP) and Thumb Placement (TP)

The CCSD uses the terms **Finger Placement (FP)** for the violin as well as **Hand Placement (HP)** and **Thumb Placement (TP)** for the guitarron. Once students have learned where the various Finger Placements **(FP)**, Hand Placements **(HP)**, and Thumb Placements **(TP)** are located on each string of the respective fingerboards, students will pick up the new notes with greater ease.

Sample Lessons

Refer to the following sample lessons.

- Lesson 4: Teaching in unison
- Lesson 9: Beginning to teach chords

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LESSON 4 PLAN

CONCEPTS

Measure and Measure (Bar) Line
Half Rest
Stepwise and Skipwise Intervals
Whole Note
Dynamics: Forte
Singing and Playing: *Frijolitos Brincando*

Mariachi History:
The Instruments of the Mariachi Ensemble-The Violin

NATIONAL MUSIC CONTENT STANDARDS

1. Singing, alone and with others, a varied repertoire of music
2. Playing, alone and with others, a varied repertoire of music
5. Reading and notating music
9. Understanding music in relation to history and culture

The teacher will:

Review G, F#, E, D, and C fingerings for strings: A, G#, F#, E, and D for trumpet
Review proper bow hold
Review bowing technique
Introduce the terms measure and measure (bar) line
Introduce the half rest
Introduce steps and skips
Introduce the whole note
Introduce forte as a dynamic marking
Introduce Silvestre Vargas, one of the most famous mariachis of all time was Silvestre Vargas whose instrument was the violin.

THE STUDENT WILL:

Play G, F#, E, D, and C concert pitches
Demonstrate an understanding of half rest
Play a whole note
Demonstrate the ability to play *forte*
Sing and play *Frijolitos Brincando*
Name a famous Mariachi violinist

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Lesson 4

What To Do

1. Review fingerings for G, F#, E, D, and C (strings); A, G#, F#, E, and D (trumpet).
2. Ask students to play the notes individually (solo).
3. Review proper bow hold.
4. Review bowing technique.
5. Review the terms measure and bar line.
6. Introduce the half rest.
7. Introduce steps and skips.
8. Introduce the whole note.
9. Introduce forte as a dynamic marking.
10. Play all the songs.
11. Sing and play *Frijolitos Brincando.*

INTERVAL - distance in pitch between two notes:

STEPWISE - intervals which step from one note to the next. E steps up to F#. F# steps up to G. D steps down to C.

SKIPWISE - intervals which skip a note when moving up or down. C skips up to E. G skips down to E.

DYNAMICS - how loud or soft to play:

f (forte) = loud.

SOLO - playing alone.

WHOLE NOTE - an open note head with no stem.

1 whole note (𝅝) = *4* beats = ♩♩♩♩ = 𝅗𝅥𝅗𝅥

HALF REST - *2* beats of silence.
The half rest sits on the third staff line.

✓ Strategies for Success

To review, ask students to play stepwise from G down to C and back up to G. Use a comfortable tempo. Have each student perform this mini-scale individually using the same rhythmic pattern and tempo. Check for proper finger placement to ensure good tuning on the string instruments. On the violin, check bow hold and bowing technique.

Using *Visitando La Plaza*, review the terms measure and bar line. Ask students to count the total number of measures; count the number of beats in each measure. Draw their attention to the fact that each measure contains the same number of beats.

In *Un Pasito Silencioso*, the HALF REST is introduced. Be sure the students connect the HALF NOTE and the half rest as taking up the same amount of time. Ask students to look at the measures to see how many beats are in each then play through the song.

Before playing *Brincando Con Mis Vecinos*, introduce the concept of STEPWISE and SKIPWISE motion. Have students:

» Play a mini-scale from G down to C once again and ask if they are playing steps or skips.

» Identify whether the intervals in measures 1, 2, 3, 5, 6, and 7 are steps or skips. Write additional examples on the board such as C up to D, F# down to D, E down to C, F# up to G.

In *La Calle Ocupada*, reinforce the concept of 4 beats per measure. A WHOLE NOTE equals 4 beats and takes up the whole measure in 4/4 time. Students tend to release whole notes early, so monitor that they hold the note for 4 full beats.

Before playing, *Brinquitos*, ask students to say aloud the number of beats that are in each measure. Point out that there are only 3 measures that do not contain skips and ask students to identify them by the correct measure number.

Before playing *Frijolitos Brincando,* introduce FORTE (*f*) and explain how to play with increased volume by doing the following:

» Violin – increase bow speed.

» Trumpet – ensure that sufficient breath support is used and that all of the air is going into the mouthpiece and none "leaking" outside of the mouthpiece.

» Guitar/Vihuela – strengthen the picking/ plucking motion.

» Guitarron – strengthen the pulling motion.

Frijolitos Brincando incorporates all of the new elements from this lesson. Before playing, ask students to respond to the following:

» How many measures are in the song?

» Which measures contain skips?

» Which measure contains a step?

» Which measure contains a half rest?

» Which measure contains a whole note?

» At what dynamic level is the song played?

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Brincando Con Mis Vecinos
(Skipping with my Neighbors)

CD 1
Track 21

Find the Steps and Skips.

Slowly

Vln.
Tpt.
Gtr.
Vhl.
Gtrn.

29

Frijolitos Brincando (Jumping Beans)

CD 1
Track 24

Translation: Beans are jumping upward, beans are jumping downward.

F. Grijalva

Vln.
Tpt.
Gtr.
Vhl.
Gtrn.

f Fri-jo-les brin-can-do pa'_a - rri - ba, fri-jo-les brin-can-do pa' ba - jo.

30

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LESSON 9 PLAN

CONCEPTS

Trumpet: B natural
Violin and Trumpet : Playing with accompaniment
Guitar and Vihuela: D Major and A7 Chords in 4/4 and ¾ time; Down Strum, Golpe Strum and Chord Charts
Guitarron: Playing in the key of D Major
Ranchera Valseada Form: A Song Form of the Mariachi Style
Singing and Playing: *Toca, Toca en Re*

Mariachi History:
The Instruments of the Mariachi Ensemble-The Guitarron

NATIONAL MUSIC CONTENT STANDARDS

1. Singing, alone and with others, a varied repertoire of music
2. Playing, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
5. Reading and notating music
6. Listening to, analyzing, and describing music
9. Understanding music in relation to history and culture

THE TEACHER WILL:

Strings: **Review** A, B, and C# from Lesson 8
Trumpet: **Review** D# from Lesson 8; **Introduce** B natural
Violin, Guitarron and Trumpet: **Review** hand instrument position
Guitar and Vihuela - **Introduce** D Major and A7 chords in 4/4 and ¾ time; introduce down strum, and golpe strums
Guitarron – **Introduce** the concept of serving the ensemble as the bass
Introduce the Guitarron as one of the two most characteristic instruments of the modern mariachi ensemble

THE STUDENT WILL:

Play G, F#, E, D, C, C#, B, and A concert pitches
Play melody with chordal accompaniment
Guitar and Vihuela - play Major and A7 chords in 4/4 and ¾ time;
Play down strum, and golpe strums
Guitarron – play the bass part as an ensemble instrument, different than the melody part
Indentify the chareacteristics of *Ranchera* Valseada form
Sing and play *Toca, Toca*

ACCOMPANIMENT - music played in support of the melody

ARMONIA - the rhythm section (specifically the Guitar, Vihuela, and Guitarron) of the Mariachi Ensemble.

CHORD - a combination of three or more notes sounded at the same time.

IMPROVISATION - make up music as you play.

STRUM - brushing your fingers over the strings. Strum symbols are written directly on the staff.

DOWN STROKE (guitar and vihuela) - strumming the the strings in a downward direction.

GOLPE STRUM (guitar and vihuela) - a hard, crisp striking downward strum pattern.

✓ STRATEGIES FOR SUCCESS

Teaching the Golpe Strum

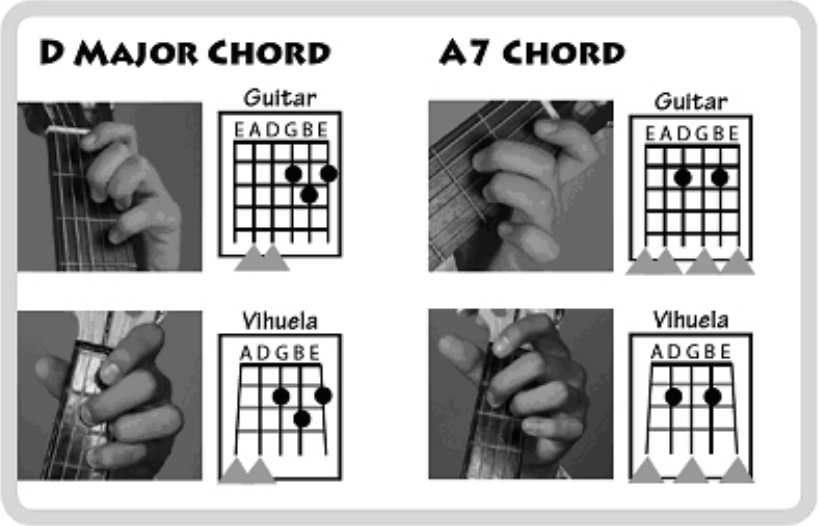
Have guitar and vihuela students use the pick to strike all of the open strings with a single, striking motion using a steady beat of half notes. Do this repeatedly until students become comfortable with the striking motion.

Point out that the strum notation indicates the duration of the chords being played and is the same as standard notation. In Exercise 1, the strum notation is the same as half notes.

Playing Golpe Strums

Vihuela students should use wrist action only.

Guitar students should use the wrist action as well, but with more arm. The right hand, however, should never pass beyond the top edge of the guitar.



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Strategies for Success

Practicing a Ranchera Valseada
(guitar and vihuela)

» Say "Bass, Play-Play; Bass, Play-Play" in 3/4 time repeatedly.

» Play the chords while saying, "Bass, Play-Play; Bass, Play-Play".

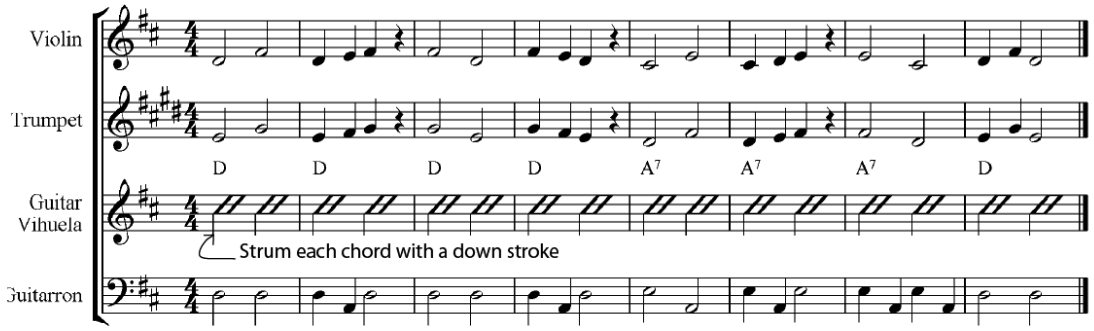
» Play chords only when they say "play-play." This will help to firmly establish the pattern of the ranchera valseada.

Ranchera Valseada Form– a Mariachi style song form in 3/4 time. The guitarron keeps the steady beat by playing primarily on beat 1 while the guitar and vihuela play on beats 2 and 3.

New chords/ golpe strum

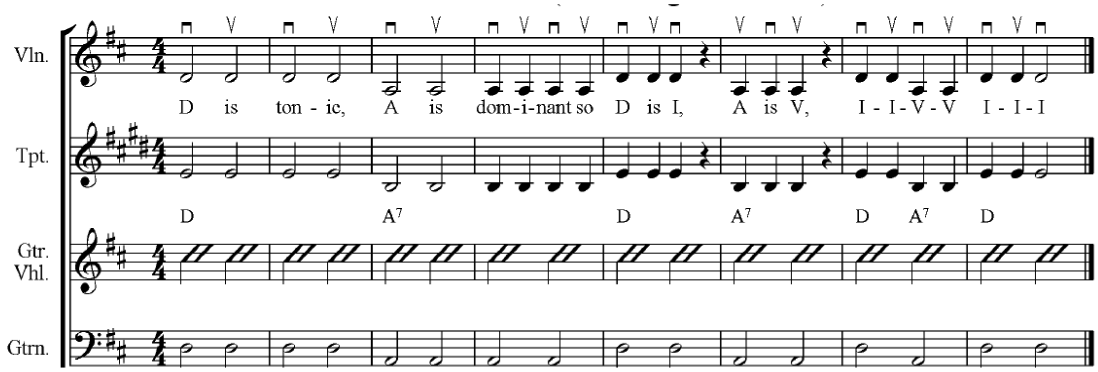
Melodia con Acordes (Melody with Chords)

CD 1 Track 49



Mirando el Paseo (Watching the Parade)

CD 1 Track 50



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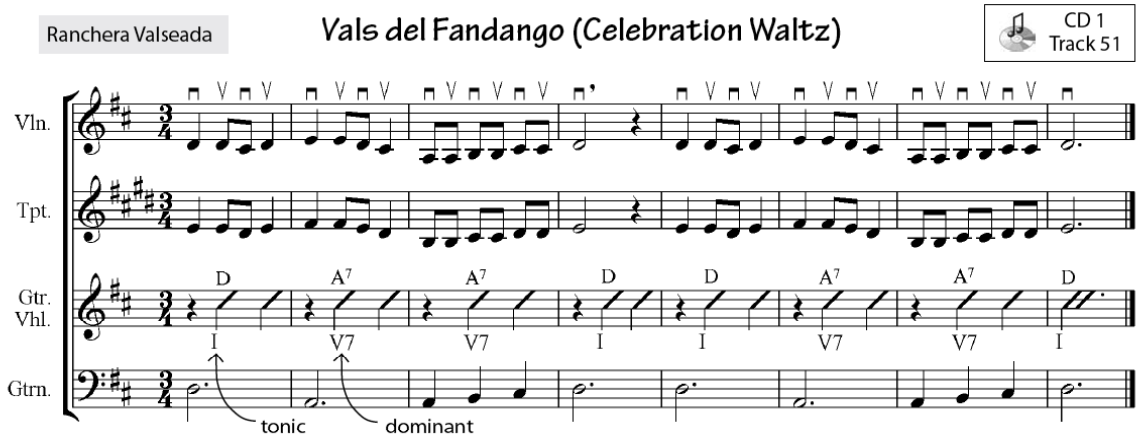
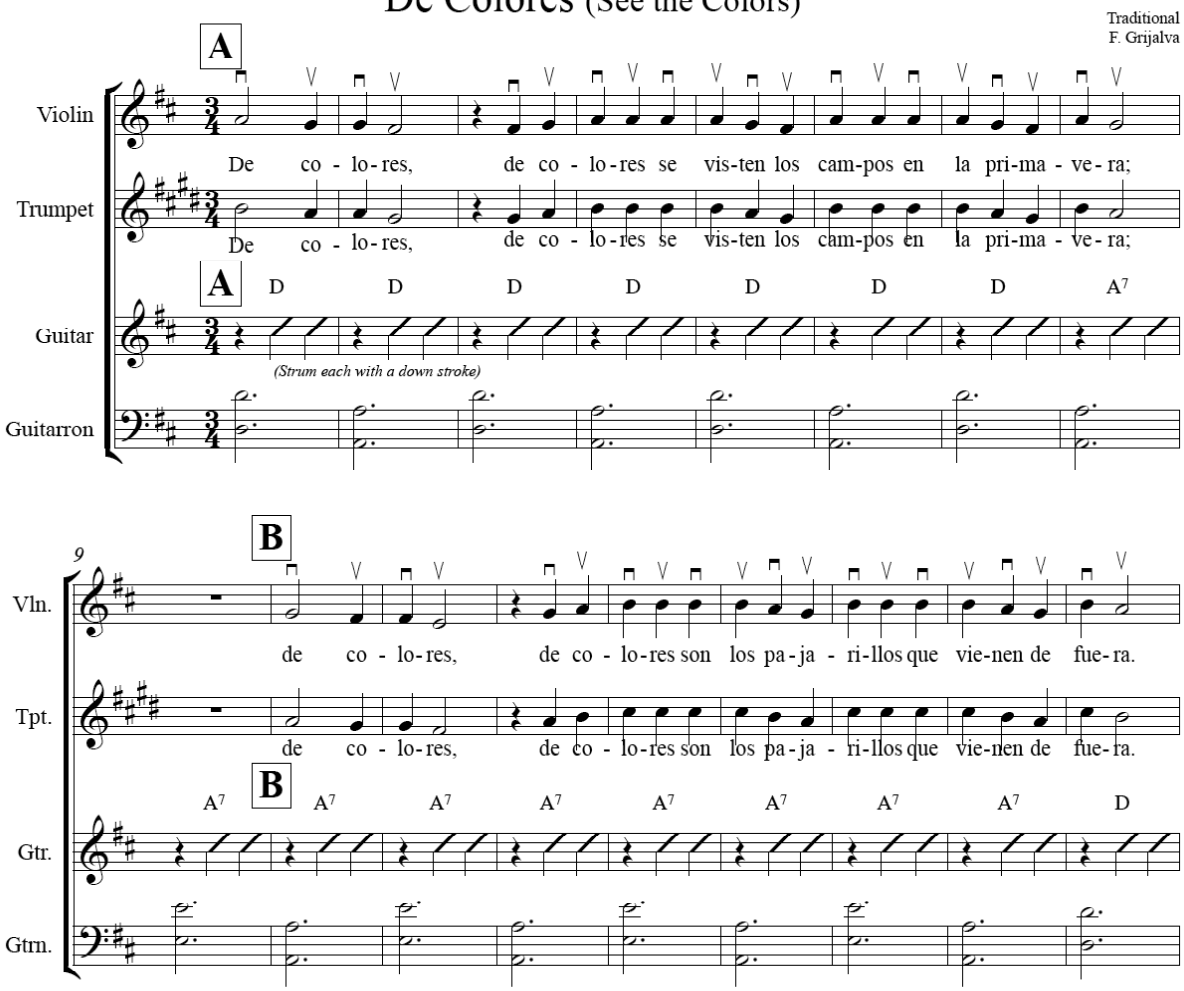
Lesson 9



Lesson 16 - *Review*

De Colores (See the Colors)



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Natural Sign: A musical notation, an accidental sign used to cancel a previous sharp or flat note.

Play the natural "C"

18

Vln.: De co - lo-res, de co - lo-res es el ar-co - i-ris que ve-mos lu - cir,

Tpt.: De co - lo-res, de co - lo-res es el ar-co - i-ris que ve-mos lu - cir,

Gtr.: C D D D D D D D D7 G

(Strum each with a down stroke)

Gtrn.

27

Vln.: y por e - so los gran-des a - mo-res de mu-chos co - lo-res me gus-tan a mi,

Tpt.: y por e - so los gran-des a - mo-res de mu-chos co - lo-res me gus-tan a mi,

Gtr.: D G G A7 D D A7 A7 D

Gtrn.

35

Vln.: y por e - so los gran-des a - mo-res de mu-chos co - lo-res me gus-tan a mi.

Tpt.: y por e - so los gran-des a - mo-res de mu-chos co - lo-res me gus-tan a mi.

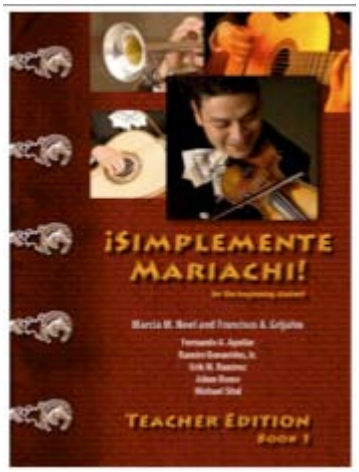
Gtr.: E G G A7 D D A7 A7 D

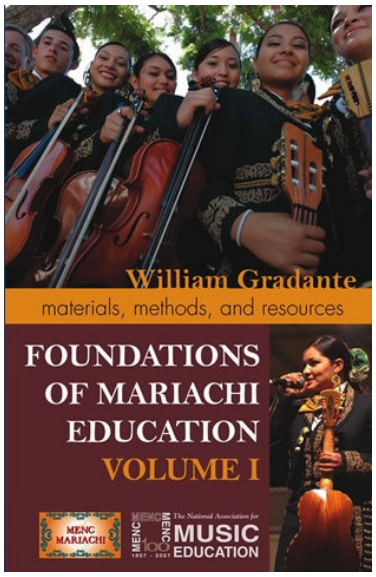
Gtrn.

Translation: See the colors, see the colors that cover the meadows all over in springtime.
See the colors, see the colors that cover the flowers and birds in the sun light.
See the colors, see the colors that shine from the rainbow above,
See the colors shining from the rainbow that light up the sky and fills it with love,
see the colors shining from the rainbow that light up the sky and fills it with love.

Materials for Beginning Mariachi Programs

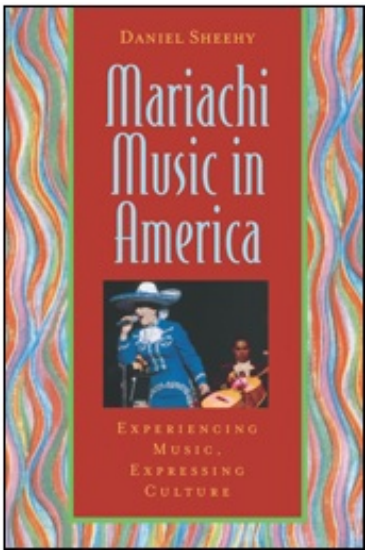
¡Simplemente Mariachi! is a curriculum-based beginning method series for teaching the vibrant music of the mariachi tradition. Authored by Marcia Neel and a cadre of educators from the Clark County School District in Las Vegas, NV, each lesson is based on the National Content Standards for Music Education and begins with day one of instruction. Since most states require music curricula to be based upon a standards-based framework, music educators will find this resource to be extremely user-friendly. Lessons clearly state the skills that students are expected to know and be able to demonstrate. A play-along CD for students and standards-based lessons plan CD for teachers are included. Original music was composed by renowned mariachi composer and arranger, Frank Grijalva. Visit www.nemusicpub.com to learn more and order.





Beginning with how to start a mariachi program, each chapter of this new book, copublished by MENC and Rowman & Littlefield Education, addresses a specific topic in mariachi education, including choosing appropriate repertoire, preparing for performances, and teaching each mariachi instrument—including voice. Each instrument chapter includes practical advice on care of the instrument, tuning, posture, fingerings, technique, and the role of the instrument within the mariachi ensemble. With dozens of music exercises distributed throughout the chapters, this resource shows you how to build your students' technical skills using mariachi repertoire so your students truly shine onstage. MENC National Advisory Committee members contributed the chapters, and William Gradante, chair-elect of the committee, is the editor. Visit www.rowmaneducation.com to learn more and order.

This unique volume provides an accessible introduction to the social, cultural, and economic conditions surrounding mariachi music in the United States. Drawing on thirty-five years of personal performance experience and on interviews with leading mariachi musicians, author Daniel Sheehy offers first-hand perspectives on the music's stylistic cornerstones, aesthetic standards, social standing, and economic life. He explains how mariachi music is simultaneously a folk music rooted in more than 150 years of tradition, a commodity governed by market considerations, and a dynamic course of activity that has been shaped and expanded by musical innovation and social meaning. *Mariachi Music in America* is a captivating study that will interest students, aspiring performers, teachers, and aficionados alike. Visit http://www.us.oup.com to learn more and order.



www.musiceducationconsultants.net/TBA

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For More Advanced Ensembles

12 classic mariachi songs are featured in this new bilingual method, Mariachi Mastery, from the Neil A. Kjos Music Company. Each song is preceded by graduated exercises to help your students learn to play in the correct style - from *Ranchera Valseada* to *Son Jalisciense*. The CD that comes with each student book is ideal for home practice use. Frequent "Mastering Mariachi" lessons will give your students the edge they need to sound like professional mariachi musicians! Mariachi Mastery is perfect for use by a traditional mariachi ensemble. The **optional** Viola (112VA), and Cello & Bass (112CO) books will make this an ideal supplement to your string orchestra curriculum - or add those instruments to make a "symphonic" mariachi! All studies and songs are playable by Violinists, Violists, and Trumpeters who have completed one year of study on their instrument. Guitarists and Harpists may begin their instrument with Mariachi Mastery!

Other Resources

BUDGET: BUYER BEWARE!

Instruments:
Like with all other instruments, there is a wide variety of quality in mariachi instruments. The CCSD prefers to purchase quality instruments which will not need to be replaced so often. In the Clark County School District, vihuelas and guitarrones are purchased from **Candelas Guitars** (Los Angeles) since they provide a quality instrument and wonderful price breaks for school-based mariachi programs. Refer to Resources at the end of this material for additional vendors.

Uniforms:
- White Shirt
- Black Pants
- Moño ($15)
    - Refer to Internet Resources

Mariachi-specific Instruments
- Candelas Guitars, Los Angeles: www.candelas.com
- El Charro, San Antonio: www.elcharro1.com
- Mariachi Connection, San Antonio: www.mariachiconnection.com

Traje (Suits), Moños (Ties), Uniform Accessories
- El Charro, San Antonio: www.elcharro1.com
- El Gallo Fino, San Antonion: www.elgallofino.net
- La Casa Del Mariachi, Los Angeles: www.casadelmariachi.com
- Mariachi Connection, San Antonio: www.mariachiconnection.com

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Recordings

- *La Historia del Mariachi Sol de Mexico*, Released 2007
- *30 Pegaditas del Mariachi Vargas de Tecalitlán: Lo Nuevo y lo Mejo*, Released 2005
- *Solo Tuya*, Mariachi Reyna de Los Angeles, Released 1998
- *XXV Aniversario*, Mariachi Cobre, Released 1996

Storage of Mariachi Instruments

STRINGED INSTRUMENT STORAGE

INSTRUMENT & GARMENT STORAGE

Holds 5 guitarrons

RESOURCES

Companion Product:

Guitar Cabinet page 32

Literature available:

(call or download from the web)

Brochure and Tech Sheet

Web link: www.wengercorp.com/storage

800.4WENGER (800.493.6437) • wengercorp.com

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Stringed Instrument Cabinet

Now you can store a variety of stringed instruments easily and securely in one location. The unique interior design allows you to configure it for storing bass, cello, violin, viola, guitar, and even Mariachi instruments such as Guitarron and Vihuela.

If you'd prefer to store stringed instruments without cases, we offer an accessory conversion kit. If you'd like to increase your per-unit storage capacity, we can accommodate that as well.

New!

USAGE

Store a variety of stringed instruments securely in one location

PERFORMANCE REQUIREMENTS

- Attractive, durable construction resists chipping and looks new years longer than other laminates
- Can be configured for instruments with or without cases
- Bolt-through construction maintains superior door and hardware condition, year after year
- Removable, replaceable components ensure improved service life
- Load-tested hinges and lock assemblies stand up to institutional use
- Choice of solid doors, straight grille doors or no doors
- Waterfall grille doors available for an extra charge
- Available in seven color combinations (see pages 26-27)
- 10-year warranty

CONSTRUCTION

- Cabinet height: 85⅝" (217 cm)
- Standard configuration includes hardware for the following instrument capacities: 16-20 violins/violas/vihuellas, 2-3 string basses, 4-5 cellos/guitarrons, or 14-18 guitars
- Additional conversion kits to store additional instruments available
- Optional hangers and cable lock kit available for instruments without cases.
- Heavy-duty polyester laminate is adhered to ¾" (19 mm) thermofused composite wood
- Available in all core substrates (see page 28)
- Ships ready-to-assemble

Shown with 3 String Basses

Shown with 4 Cellos

ORDERING INFORMATION

Please call for consultation

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