

PREFACE

The course syllabus reflects the philosophical position stated in the Elements of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. **Teachers will use this syllabus in all Beginning MS Mariachi Guitar/Vihuela classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **benchmarks** provide a correlation of the syllabus objectives to Nevada State Content and Performance Standards. They also provide scope and instructional timeline for each quarter of the school year.

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

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the thinking level and the number of the course goal(s) to which the objective relates.

The **suggestions** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested resources** section lists materials which may be useful in achieving the performance objectives.

This Curriculum and Professional Development Division, using a teacher task force, developed this syllabus. Syllabi are in continuous revision. Teachers should recommend additions or revisions to the appropriate department of the Curriculum and Professional Development Division.

SYLLABUS KEY: (EXAMPLE)

Concept one>>1. **THE GUITAR**

Concept one, objective one ...>>1.1 **THE STUDENT WILL IDENTIFY THE PARTS OF THE GUITAR.**

Correlates to course goals.....>> **(2)**

Concept one, objective one,
suggestion one.....>>1.1.A **SUGGESTION: Have students memorize and identify the parts of the guitar.**

THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of questions follows.

	LEVEL	DEFINITION
1.	MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2.	TRANSLATION	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3.	INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4.	APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills on his/her own. Application call for the transfer of learning to new situations.
5.	ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between parts, such as tracing a statement made early in a novel to an event that occurs later in the novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion.
6.	SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7.	EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

From Classroom Questions - What kind? By Norris M. Sanders. Copyright © 1966 by Harper & Row, Publishers Inc. Used with permission from Harper & Row Publishers, Inc., San Francisco, CA.

GRADUATE PROFILE CORRELATIONS

GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals represent learning outcomes expected in all courses for all Clark County School District students. These goals will be integrated in context with instruction within each content area in order for students to understand and apply the fundamentals of English, mathematics, science, civics and government, history, geography, economics, arts, and health and fitness.

1. COMMUNICATION

READING	The student will locate, comprehend, and interpret written information. This will include, but not be limited to books, papers, manuals, graphs, and schedules.
WRITING	The student will organize, compose, proof, and edit written material appropriate to the course.
SPEAKING	The student will organize, compose, and present material orally.
LISTENING	The student will receive, interpret, and respond to oral communications, taking into account both verbal and nonverbal clues.

2. RESOURCES/INFORMATION

The student will acquire, organize, interpret, and process information to make the maximum use of time, money, material, and personnel resources.

3. SYSTEMS/TECHNOLOGY

The student will use appropriate technology to function effectively in various organizational systems.

4. INTERPERSONAL SKILLS

The student will demonstrate effective interpersonal skills by cooperating in team situations; asserting leadership when appropriate; negotiating differences and appreciating diversity; and being willing to share skills, knowledge, and material with peers.

5. PROBLEM SOLVING

The student will use analytical, logical, and creative thinking skills to solve problems, make decisions, make reasonable judgments, and generate new ideas.

6. PERSONAL INVENTORY

The student will evaluate career choices and long-term options based on personal criteria.

WHERE AM I?

The student will assess his/her existing interests, aptitudes, knowledge, and skills. Personal qualities such as self-confidence, responsibility, integrity, and honesty will be a part of the self-assessment.

WHERE DO I WANT TO GO?

The student will explore a wide array of career options at all levels to formulate long-term goals.

HOW DO I GET THERE?

The student will interrelate his/her present status with personal long-term goals to determine the best course of action to achieve the long-term goals.

GRADUATE PROFILE SYLLABUS CORRELATION

BEGINNING MS MARIACHI GUITAR & VIHUELA

The following correlation shows a sampling of objectives that meet the various goals of the Graduate Profile.

GRADUATE PROFILE GOAL	SYLLABUS OBJECTIVE MEETING THE GOAL
1. COMMUNICATION	1.1, 2.2, 2.3, 3.1, 3.2
2. RESOURCES/INFORMATION	6.1, 7.1
3. SYSTEMS/TECHNOLOGY	1.1, 2.1, 2.2, 2.3, 3.1, 5.1
4. INTERPERSONAL SKILLS	5.1, 6.1, 7.1
5. PROBLEM SOLVING	1.3, 3.9, 6.1, 7.1
6. PERSONAL INVENTORY	6.1

The above listing is not intended to be in exhaustive correlation for every objective within the syllabus. There are many other objectives within the syllabus that fulfill one or more of the Graduate Profile Goals. In addition to the specific objective correlations, the Graduate Profile Goals can be met through using a variety of teaching strategies that reinforce communication skills, encourage the gathering and utilization of resources and information, acquire the use of various systems and technologies, and enhance the development of interpersonal skills and problem-solving skills. Personal inventories should be an integral aspect of the teaching strategies regularly employed by the teacher.

BEGINNING MS MARIACHI GUITAR & VIHUELA - 2500

Course Scope:

This one-year 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 elective course for middle school or high school may be repeated.

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.
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.

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

BEGINNING MS MARIACHI GUITAR & VIHUELA

COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. THE GUITAR AND VIHUELA	1.1 - 1.4
Identification of Parts String Designation Care and Maintenance History of the Guitar and Vihuela	
2. REQUIRED DAILY PROCEDURES	2.1 - 2.3
Posture Hand Position Tuning	
3. MUSICAL FUNDAMENTALS	3.1 - 3.12
Musical Notation Time Signatures Key Signatures Chords Note Reading Scales Rudiments of Bass playing (when appropriate) Barre Chords Tablature Notation (when appropriate) Improvisation	
4. STYLES	4.1 - 4.3
Strumming Flat picking Finger style	
5. MUSICAL FORM IN MARIACHI MUSIC	5.1 - 5.4
Ranchera Son Jalisciense Bolero Polka	
6. CAREERS IN MUSIC	6.1
Opportunities	

7. MARIACHI MUSIC AND RELATED DISCIPLINES

7.1

Similarities between the arts and other subjects

Appendix

1. THE GUITAR/VIHUELA

**1.1 THE STUDENT WILL IDENTIFY THE PARTS OF THE GUITAR/VIHUELA.
(2) (NS 2)**

1.1.A SUGGESTION: Have students memorize and identify the parts of the guitar/vihuela.

1.1.B SUGGESTION: Have students label the various parts of the guitar/vihuela on a picture.

1.1.C SUGGESTION: Have students review this information frequently.

**1.2 THE STUDENT WILL IDENTIFY THE OPEN STRINGS OF THE GUITAR/VIHUELA BY
LETTER NAME AND STRING NUMBER.
(2) (NS 2)**

1.2.A SUGGESTION: Have students memorize the open strings by letter name and string number.

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

1.2.C SUGGESTION: Have students begin associating the string numbers with the letter names.

**1.3 THE STUDENT WILL DEMONSTRATE PROPER CARE AND MAINTENANCE OF
THE INSTRUMENT.
(3) (NS 2)**

1.3.A SUGGESTION: Provide a handout for the students demonstrating the elements of proper care and maintenance of the instrument.

1.3.B SUGGESTION: Check instruments often to see if students are using proper care.

**1.4 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE
HISTORY OF THE GUITAR/VIHUELA AND ITS ORIGIN.
(5) (NS 9)**

1.4.A SUGGESTION: Have students listen to Mariachi music of many styles especially ranchera, son Jalisciense, bolero, polka, and huapango. Ask students to describe in their own words the similarities and differences in these styles.

1.4.B SUGGESTION: Have students trace the use of the instruments from Europe to the New World.

1.4.C SUGGESTION: SUGGESTION: Have students play and sing examples of their historical findings that are within the skill level of the class.

2. REQUIRED DAILY PROCEDURES

2.1 THE STUDENT WILL DEMONSTRATE AND PRACTICE CORRECT POSTURE.

(1) (NS 2)

- 2.1.A SUGGESTION: Demonstrate and have students practice correct posture by sitting erect in the chair with one foot on the foot stand and the other foot flat on the floor.
- 2.1.B SUGGESTION: Have students hold their instrument in rest position (guitar/vihuela flat on their lap with the strings facing downwards).
- 2.1 C SUGGESTION: Demonstrate and have students practice correct posture and stance when using guitar strap.

2.2 THE STUDENT WILL DEVELOP AND DEMONSTRATE CORRECT HAND POSITION.

(1) (NS 2)

- 2.2.A SUGGESTION: Demonstrate and encourage students to place the thumb directly behind the second finger of the left hand.
- 2.2.B SUGGESTION: Encourage students to relax their wrists while keeping their elbows fairly close to their sides.
- 2.2.C SUGGESTION: Encourage students to play the guitar without watching the finger board.

2.3 THE STUDENT WILL DEVELOP THE ABILITY TO TUNE THE OPEN STRINGS OF THE GUITAR/VIHUELA.

(4) (NS 2)

- 2.3.A SUGGESTION: Demonstrate and have students tune the open strings to a piano, pitch pipe, or electronic tuner.
- 2.3.B SUGGESTION: Demonstrate and have students tune the open strings using appropriate frets.

Example for Guitar:

- a. 6th string 5th fret matches open 5th string
- b. 5th string 5th fret matches open 4th string
- c. 4th string 5th fret matches open 3rd string
- d. 3rd string 4th fret matches open 2nd string
- e. 2nd string 5th fret matches open 1st string

Example for Vihuela:

- a. 5th string 2nd fret matches open 2nd string
- b. 2nd string 3rd fret matches open 4th string
- c. 4th string 2nd fret matches open 1st string
- d. 1st string 3rd fret matches open 3rd string

3. MUSIC FUNDAMENTALS

- 3.1 **THE STUDENT WILL RECOGNIZE AND PLAY WHOLE, HALF, QUARTER, AND EIGHTH NOTES AND THEIR CORRESPONDING RESTS IN 4/4, 3/4, AND 2/4 TIME SIGNATURES. (6) (NS 2,3,4,5)**

- 3.1.A SUGGESTION: Have students simultaneously clap various rhythmic patterns in selected time signatures as notated.
- 3.1.B SUGGESTION: Have students count out loud various rhythmic patterns in selected time signatures as notated.
- 3.1.C SUGGESTION: Have students play various rhythmic patterns on their open strings, using one string at a time.
- 3.1.D SUGGESTION: Have students put the guitar/vihuela in rest position and lightly drum the rhythms as notated while counting out loud.

**3.2 THE STUDENT WILL IDENTIFY THE TREBLE AND BASS CLEF SIGNS.
(6) (NS 5)**

- 3.2.A SUGGESTION: Have students write the clef signs on staff paper.
- 3.2.B SUGGESTION: Have students identify clef signs through the use of flash cards.

**3.3 THE STUDENT WILL EMPLOY THE TERMS: STAFF, MEASURE, BAR LINE, DOUBLE BAR LINE AND LEDGER LINES.
(6) (NS 5)**

- 3.3.A SUGGESTION: Draw examples of each musical notation term on the board and have the students copy the material on staff paper.
- 3.3.B SUGGESTION: Have the students identify examples of each musical notation term from actual written music.

**3.4 THE STUDENT WILL IDENTIFY THE COMMON TIME SIGNATURES OF 4/4, 3/4, AND 2/4.
(6) (NS 4,5)**

- 3.4.A SUGGESTION: Explain the function of the top number in the time signature.
- 3.4.B SUGGESTION: Explain the function of the bottom number in a time signature.
- 3.4.C SUGGESTION: Have students compose two bar rhythms on the board in given time signatures.
- 3.4.D SUGGESTION: Have students label the beats in each bar and clap or play the above measures.

**3.5 THE STUDENT WILL IDENTIFY THE KEY SIGNATURES OF G, D, A, E, A MINOR, E MINOR, AND C MAJOR.
(6) (NS 5)**

- 3.5.A SUGGESTION: Illustrate each new key signature on the board.
- 3.5.B SUGGESTION: Have students identify the number of sharps present in the G, D, A, and E Major key signatures.
- 3.5.C SUGGESTION: Have students copy the key signatures on staff paper.

3.6 THE STUDENT WILL PLAY THE COMMON MAJOR AND MINOR CHORDS IN FIRST POSITION.
(8) (NS 1,2,3,5,6)

- 3.6.A SUGGESTION: Draw and explain the correct usage of the chord frame.
- 3.6.B SUGGESTION: Demonstrate and explain the correct fingering for each chord.
- 3.6.C SUGGESTION: Explain the relative position of fingers when moving from chord to chord by using the simplest chords with the easiest changes.
- 3.6.D SUGGESTION: Have students practice simple to complex chord sequences.
- 3.6.E SUGGESTION: Have students sing a variety of folk songs while strumming easy chordal accompaniments either individually or in groups.
- 3.6.F SUGGESTION: Have the other members of the class evaluate each student's performance with a strict set of guidelines provided by the teacher.

3.7 THE STUDENT WILL RECOGNIZE, IDENTIFY, AND PLAY NOTES OF THE TREBLE CLEF IN FIRST POSITION.
(8) (NS 1,2,3,4,5,6,7)

- 3.7.A SUGGESTION: Have students memorize and identify the names of the lines and spaces of the treble clef.
- 3.7.B SUGGESTION: Using flash cards, have students practice identifying notes.
- 3.7.C SUGGESTION: Begin teaching students the notes found in the first position using the correct fingering for each string. Introduce this concept one string at a time.

Example:

- a. 1st string
- b. 2nd string
- c. 3rd string
- d. 4th string
- e. 5th string
- f. 6th string

- 3.7.D SUGGESTION: The teacher should sing the notes on each individual string and have the students sing them back and then play them. Have students then practice simple written melodic phrases on each individual string using the correct fingering.
- 3.7.E SUGGESTION: Have students practice simple to complex melodic phrases utilizing various rhythmic patterns.
- 3.7.F SUGGESTION: Have students play short melodies for each other. Have the other students evaluate each performance with a strict set of guidelines provided by the teacher.

3.8 THE STUDENT WILL PLAY SCALES IN THE KEYS OF C, G, D, A, E AND F, IN THE FIRST POSITION.

(8) (NS 2,3,4,5)

3.8.A SUGGESTION: Draw and explain the development of key signatures through the use of scales and the circle of fifths.

3.8.B SUGGESTION: Explain the composition of Major scales showing the use of whole steps and half steps.

Example:

a. W W H W W W H

3.8.C SUGGESTION: Have students play each scale one at a time concentrating on the whole and half step motion between each note. Emphasize how scales should be played with correct fingering.

3.8.D SUGGESTION: Have students play scales for each other. Have the other students evaluate each performance with a strict set of guidelines provided by the teacher. Have the evaluators focus on hand position, correct fingering, and tone quality.

3.9 THE STUDENT WILL PLAY A BASS LINE ACCOMPANIMENT TO VARIOUS CHORD PROGRESSIONS.

(8) (NS 2,3,5,6,7)

3.9.A SUGGESTION: Demonstrate and explain how the bass note is often the root of the chord.

3.9.B SUGGESTION: Demonstrate and explain the root to fifth movement often found in bass lines. Show students how to improvise their own bass lines using just the root and 5th of the chord.

3.9.C SUGGESTION: Using students in pairs, have one student play the chords while the other student plays the simple improvised bass line.

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

3.10 THE STUDENT WILL DEMONSTRATE PROPER PLACEMENT OF “E” TYPE AND “A” TYPE BARRE CHORDS.

(10) (NS 1,2,5,6,7)

3.10.A SUGGESTION: Have students play the familiar E chord. Demonstrate how a new fingering can be applied that will not use the first finger and how the first finger will become the bar.

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

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

3.10.D SUGGESTION: Demonstrate how this chord sounds just like the previously learned open G chord. Explain how this is an alternative way to play chords and have students practice the same process with Em, E7 and Em7.

3.10.E SUGGESTION: Have students sing a variety of common Mariachi songs while strumming easy barre chord accompaniments either individually or in groups.

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

**3.11 THE STUDENT WILL PLAY SHORT MELODIC PHRASES FROM TABLATURE NOTATION.
(12) (NS 2,3,4,5,6,7)**

3.11.A SUGGESTION: Explain how tablature is an old way of writing music for stringed instruments and how it is still used extensively today in many different styles.

3.11.B SUGGESTION: Explain how the six horizontal lines represent the six strings of the guitar. The numbers appearing on the lines represent the fret on which the left hand finger will produce the desired note.

3.11.C SUGGESTION: Emphasize how the bottom line represents the lowest string on the guitar and the top line the highest string on the guitar.

3.11.D SUGGESTION: Have students compose a short piece and write it in tablature. Make copies of the pieces and distribute them to each student in the class. Have each student play the individual composition. Explain how each performance is different due to the fact that tablature provides no written rhythm. Each performance is essentially a rhythmic improvisation on the original tune.

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

4. STYLES

**4.1 THE STUDENT WILL STRUM SIMPLE TO COMPLEX CHORD PROGRESSIONS USING A VARIETY OF RHYTHMIC PATTERNS.
(9,17) (NS 2,3,4,5,6)**

4.1.A SUGGESTION: Demonstrate and have students practice simple strumming patterns.

4.1.B SUGGESTION: Have students create their own strumming patterns and improvise a chordal accompaniment using it for the class.

4.1.C SUGGESTION: Have the other students evaluate each performance with a strict set of guidelines provided by the teacher.

4.1.D SUGGESTION: Have students practice the strict down-up-down-up strumming pattern for ALL strumming exercises.

**4.2 THE STUDENT WILL PLAY SCALES AND MELODIC PHRASES USING SIMPLE TO COMPLEX PICKING PATTERNS.
(9) (NS 2,3,5,6)**

- 4.2.A SUGGESTION: Demonstrate the correct picking technique for scales and melodic phrases.
- 4.2.B SUGGESTION: Explain the importance of the strict down-up-down-up picking method.
- 4.2.C SUGGESTION: Demonstrate and explain the different single note picking techniques used for chords through arpeggios.

**4.3 THE STUDENT WILL PLAY SCALES AND CHORDS USING SIMPLE TO COMPLEX FINGER PICKING PATTERNS.
(9) (NS 2,3,4,5,6,7)**

- 4.3.A SUGGESTION: Demonstrate the correct techniques for finger picking scales, melodic phrases and chords.
- 4.3.B SUGGESTION: Have students learn several basic finger picking patterns using the internationally accepted system of Spanish words and letters.

Example:

p pulgar = thumb
i indice = index finger
m medio = middle finger
a anular = ring finger

- 4.3.C and SUGGESTION: Have students apply the finger picking style of their choice to a simple tune and perform it for the class.
- 4.3.D SUGGESTION: Have the other students evaluate each performance with a strict set of guidelines provided by the teacher.

5. MUSICAL FORM

**5.1 THE STUDENT WILL ASSESS *BOLERO* FORM
(7,16,17) (NS 1,2,4,5,6,9)**

- 5.1.A SUGGESTION: Explain and show examples of literature using Bolero form. Relate the musical examples to history and culture.
- 5.1.B SUGGESTION: Have students play and sing selected literature that is written in Bolero form.
- 5.1.C SUGGESTION: Have students identify the different sections of a Bolero in music literature.
- 5.1.D SUGGESTION: Have students listen to literature written in Bolero form.
- 5.1.E SUGGESTION: Have students evaluate recorded performances in Bolero form by analyzing and describing the music in their own words.

**5.2 THE STUDENT WILL ASSESS *RANCHERA* FORM
(7,16,17) (NS 1,2,4,5,6,9)**

- 5.2.A SUGGESTION: Explain and show examples of literature using the Ranchera form. Relate the musical examples to history and culture.

- 5.2.B SUGGESTION: Have students play and sing selected literature that is written in the Ranchera form.
- 5.2.C SUGGESTION: Have students identify the different sections of the Ranchera form.
- 5.2.D SUGGESTION: Have students listen to literature written in the Ranchera form.
- 5.2.E SUGGESTION: Have students evaluate recorded performances in the Ranchera form by analyzing and describing the music in their own words.

**5.3 THE STUDENT WILL ASSESS POLKA FORM
(7,16,17) (NS 1,2,4,5,6,9)**

- 5.3.A SUGGESTION: Explain and show examples of literature using Polka form. Relate the musical examples to history and culture.
- 5.3.B SUGGESTION: Have students play and sing selected literature that is written in Polka form.
- 5.3.C SUGGESTION: Have students identify the different sections of the Polka form.
- 5.3.D SUGGESTION: Have students listen to literature written in Polka form.
- 5.3.E SUGGESTION: Have students evaluate recorded performances in Polka form by analyzing and describing the music in their own words.

**5.4 THE STUDENT WILL ASSESS SON JALISIENSE FORM
(7,16,17) (NS 1,2,4,5,6,9)**

- 5.4.A SUGGESTION: Explain and show examples of literature using Son Jalisciense form. Relate the musical examples to history and culture.
- 5.4.B SUGGESTION: Have students play and sing selected literature that is written in Son Jalisciense form.
- 5.4.C SUGGESTION: Have students identify the different sections of the Son Jalisciense form.
- 5.4.D SUGGESTION: Have students listen to literature written in Son Jalisciense form.
- 5.4.E SUGGESTION: Have students evaluate recorded performances in Son Jalisciense form by analyzing and describing the music in their own words.

6. CAREERS

**6.1 THE STUDENT WILL NAME THREE CAREER OPPORTUNITIES AVAILABLE FOR THE GUITAR/VIHUELA PLAYER IN THE FIELD OF MUSIC.
(14) (NS 8)**

- 6.1.A SUGGESTION: Provide students with brochures from professional associations, music unions, or the music industry which describe career opportunities in music.
- 6.1.B SUGGESTION: Discuss employment opportunities, skills, training, rewards, and salary ranges of various jobs in music. Have students explain how music jobs are similar and/or different from jobs outside the arts.

Examples:

- a. Composer
- b. Teacher
- c. Music Therapist
- d. Music Librarian
- e. Music Technician
- f. Professional Musician
- g. Studio Musician

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

7. MARIACHI MUSIC AND RELATED DISCIPLINES

7.1 THE STUDENT WILL DESCRIBE WAYS IN WHICH MARIACHI MUSIC IS RELATED TO THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS. (15) (NS 8)

- 7.1.A SUGGESTION: Have students listen to a recording of Ravel's “Pictures and an Exhibition” and identify similarities in the music and the artistic paintings for which the music was written.
- 7.1.B SUGGESTION: Have students view a videotape of a flamenco dancer and a flamenco guitarist. Have students describe similarities and differences in these two forms of artistic expression.
- 7.1.C SUGGESTION: Have students observe reproductions of Picasso (especially) and other artists who depict guitars and guitar players in their paintings.
- 7.1.D SUGGESTION: Have students compare and contrast the guitar luthier and the guitarist. Have them research how a guitar is made and describe the common goals of both professions with regard to choice of woods, sound production, playability, shape, size, color, and overall quality.

MARIACHI CURRICULUM BENCHMARKS

BEGINNING MS MARIACHI GUITAR & VIHUELA

Quarter One

CONTENT – TOPICS	SYLLABUS OBJECTIVE	NV STATE STANDARDS	TEACHING RESOURCES
THE GUITAR Identification of Parts String Designation Care and Maintenance History of the Guitar	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Christiansen Marsters Schmid Snyder Stang
REQUIRED DAILY PROCEDURES Posture Hand Position Tuning	2.1 – 2.3	Music – 2.8.1	
MUSIC FUNDAMENTALS Musical Notation Time Signatures Key Signatures Chords Note Reading Scales Rudiments of Bass Playing Barre Chords Tablature Notation Improvisation	3.1 – 3.11	Music – 2.8.1 Music – 3.8.1 Music – 4.8.2 Music – 5.8.1 Music – 6.8.1 Music – 7.8.2	

MARIACHI CURRICULUM BENCHMARKS
BEGINNING MS MARIACHI GUITAR & VIHUELA

Quarter Two

CONTENT - TOPICS	SYLLABUS OBJECTIVE	NV STATE STANDARDS	TEACHING RESOURCES
THE GUITAR Identification of Parts String Designation Care and Maintenance History of the Guitar	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Christiansen Marsters Schmid Snyder Stang
REQUIRED DAILY PROCEDURES Posture Hand Position Tuning	2.1 – 2.3	Music – 2.8.1	
MUSIC FUNDAMENTALS Musical Notation Time Signatures Key Signatures Chords Note Reading Scales Rudiments of Bass Playing Barre Chords Tablature Notation Improvisation	3.1 – 3.11	Music – 2.8.1 Music – 3.8.1 Music – 4.8.2 Music – 5.8.1 Music – 6.8.1 Music – 7.8.2	
STYLES Strumming Flat picking Finger style	4.1 – 4.3	Music – 2.8.1 Music – 3.8.1 Music – 5.8.1 Music – 6.8.2 Music – 7.8.2	

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Quarter Three

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STYLES Strumming Flat picking Finger style	4.1 – 4.3	Music – 2.8.1 Music – 3.8.1 Music – 5.8.1 Music – 6.8.2 Music – 7.8.2	
MUSICAL FORM Bolero Ranchera Polka Son Jalisciense	5.1 – 5.4	Music – 1.8.1 Music – 2.8.1 Music – 5.8.1 Music – 6.8.2 Music – 9.8.1 Music – 9.8.2	

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BEGINNING MS MARIACHI GUITAR & VIHUELA

Quarter Four

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THE GUITAR Identification of Parts String Designation Care and Maintenance History of the Guitar	1.1 – 1.4	Music – 2.8.1 Music – 9.8.1	Christiansen Marsters Schmid Snyder Stang
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STYLES Strumming Flat picking Finger style	4.1 – 4.3	Music – 2.8.1 Music – 3.8.1 Music – 5.8.1 Music – 6.8.2 Music – 7.8.2	
MUSICAL FORM Bolero Ranchera Polka Son Jalisciense	5.1 – 5.4	Music – 1.8.1 Music – 2.8.1 Music – 5.8.1 Music – 6.8.2 Music – 9.8.1 Music – 9.8.2	
CAREERS	6.1	Music – 8.8.1	
MUSIC AND RELATED DISCIPLINES	7.1	Music - 8.8.2	

BACKWARD ASSESSMENT MODEL
Beginning MS Mariachi Guitar & Vihuela

YEAR ONE - At the completion of year one, students will be able to:

1. perform using correct sitting posture and appropriate hand positions
2. play a sixteen measure melody composed with eighth notes at a moderate tempo using alternate picking
3. play on all six strings in first position
4. play melodies in the keys C, Am, G, Em, D, Bm, F and Dm
5. have a tonal range which extends to the A above the staff
6. play major, minor and dominant seventh chords in first position in the keys of C, G, D, A, Am, E, & Em
7. strum rhythms to include whole, half, quarter and eighth notes including simple syncopation
8. play power chords using roots on open sixth, fifth and fourth strings
9. read and understand symbols indicating up and down strokes
10. play arpeggios in a finger-picking style as an accompaniment
11. identify and use p-i-m-a
12. identify and name the parts of the guitar
13. identify basic musical symbols
14. tune the guitar by pitch matching

BEGINNING MS MARIACHI GUITAR & VIHUELA

SUGGESTED RESOURCES

Bay, Mel. Mel Bay's Class Guitar Method, Volume 1, Mel Bay Publications, Inc., Pacific, MO 63069.

Cracknell, Debbie. Enjoying Playing the Guitar. Oxford University Press, Music Department, Walton Street, Oxford OX2 6DP

Gustafson, Grant. The Art of Guitar – Beginning Class Method. Neil A Kjos Music Company, 4380 Jutland Drive, San Diego, CA 92117

Leavitt, William G. A Modern Method for Guitar, Volume I. Berkeley Press Publications, 1265 Boylston Street, Boston, MA 02215.

Marsters, Nancy, Lee. H.O.T. Guitar Ensembles, Beginning Level. Class Guitar Resources, 1704 Thomasville Road, Suite 185, Tallahassee, FL 32303

Marsters, Nancy Lee. H.O.T. Hands-On Training, First Year Guitar. Class Guitar Resources, 1704 Thomasville Road, Suite 185, Tallahassee, FL 32303

Parkening, Christopher. The Christopher Parkening Guitar Method, Vol. 1. Antigua Sherry-Brener, Ltd. of Madrid 3145 West 63rd St., Chicago, IL 60629

Purse, William E., Jordan, James L., Marsters, Nancy Lee. (Editors) Strategies for Teaching, Middle-Level and High School Guitar. Music Educators National Conference, 1806 Robert Fulton Drive, RestonVA 20191

Schmid, Will. Beginning Guitar Superbook. Hal Leonard Corporation, 7777 W. Bluemound Rd., P.O. Box 13819 Milwaukee, WI 53213

Schmid, Will. Hal Leonard's Contemporary Class Guitar, Book 1. Hal Leonard Publishing Co., 960 East Mark Street, Winona, MN 558987.

Snyder, Jerry. Basic Instructor Guitar. Charles Hansen Music and Books, Inc., Central Islip, NY 11722

Stang, Aaron. 21st Century Guitar Method 1. CCP/Belwin, Inc., 15800 N.W. 48th Avenue, Miami,
FL 33014