

# The Current State of Mariachi Curriculum

By

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Presented at the 2005 TMEA Convention  
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## **Curriculum – Noe Sanchez – Somerset ISD, San Antonio, TX**

25-pages of Mariachi education information detailing suggested theory, repertoire, history, methods, and class scheduling for grades 6-12. This curriculum outlines information for all Mariachi ensemble instruments.

### **INTRODUCTION**

#### **Essential Information**

#### **Goals and Objectives**

##### **6<sup>th</sup> grade Violin**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **6<sup>th</sup> grade Trumpet**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **6<sup>th</sup> grade Armonía**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **6<sup>th</sup> grade Guitarrón**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **7<sup>th</sup> grade Violin**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **7<sup>th</sup> grade Trumpet**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **7<sup>th</sup> grade Armonía**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **7<sup>th</sup> grade Guitarrón**

1. Music Theory Books
2. Scales
3. Mariachi repertoire
4. History of Mariachi Lessons with Recordings

##### **8<sup>th</sup> grade Mixed**

1. Music Theory Books
2. Mariachi repertoire
3. History of Mariachi Lessons with Recordings
4. SECTIONALS AFTER SCHOOL
5. Violins
  
6. Trumpets
7. Armonias and Guitarrón (Guitarrón, vihuela, and guitarra de golpe)
8. Guitarrón
9. Vocal

**Colima Mixed 9<sup>th</sup> & 10<sup>th</sup>**

1. Music Theory Books
2. Mariachi repertoire
3. History of Mariachi Lessons with Recordings
4. SECTIONALS AFTER SCHOOL
5. Violins
6. Trumpets
7. Armonias and Guitarrón (Guitarrón, vihuela, and guitarra de golpe)
8. Guitarrón
9. Vocal
10. UIL Experimental Ensemble Competition / Mariachi Vargas Conference/Killeen /
11. Las Cruces Conference, etc...

**Tlaquepaque Mixed 10<sup>th</sup> & 11<sup>th</sup> Grade**

1. Music Theory
2. Mariachi repertoire
3. History of Mariachi Lessons with Recordings
4. SECTIONALS AFTER SCHOOL
5. Violins
6. Trumpets
7. Armonias and Guitarrón (Guitarrón, vihuela and guitarra de golpe)
8. Guitarrón
9. Vocal
10. UIL Experimental Ensemble Competition / Mariachi Vargas Conference / Killeen /
11. Las Cruces Conference, etc...

**Tecalitlán Mixed 11 & 12<sup>th</sup> Grade**

1. Music Theory
2. Mariachi repertoire
3. History of Mariachi Lessons with Recordings
4. SECTIONALS AFTER SCHOOL
5. Violins (Learning to Change Strings)
6. Trumpets
7. Armonias and Guitarrón (Guitarrón, vihuela and guitarra de golpe players)
8. Guitarrón
9. Vocal
10. UIL Experimental Ensemble Competition / Mariachi Vargas Conference / Killeen /
11. Las Cruces Conference, etc...
12. Audition for scholarships and fill in college forms.

## **MARIACHI SYLLABUS**

1. MATERIALS REQUIRED FOR CLASS
2. THINGS TO REMEMBER
3. WHAT YOU WILL LEARN THROUGH THE YEAR
4. CLASS RULES
5. GRADING POLICY
6. DAILY ROUTINE
7. OTHER RELATED ACTIVITIES

## **INTRODUCTION**

Creating a curriculum guide for mariachi music is not an easy task. Gathering and evaluating information from many sources and packing it into one entity has been a challenge. Through research, I have concluded that all curriculum guides have the following elements: objectives, goals, scope and sequence, and appropriate materials for each grade level. Many of the curricula reviewed included individual lessons to teach each objective or concept.

In teaching mariachi music, it is essential that the class be treated just like band, choir, and orchestra with regard to academic and pedagogic rigor. In essence, mariachi music combines all of the other genres of music taught in the public schools today, but also incorporates the Spanish language and ethnic instruments into the equation. For this reason, I believe it is more difficult to teach this style of music. As mariachi music is also the subject of far more media attention than individual band, orchestra, or choir programs, we must also teach students how to respond intelligently and responsibly to TV, radio, and print reporters who ask questions like “What is mariachi?”, “What does the word mean?”, “Where does the word come from?”, “How are the vihuela, guitarrón, and the guitarra de golpe different from the guitar? ”, “Why are your uniforms decorated like this?,” etc.-- not to mention the fact that the students are often expected to do this bilingually!

I believe that mariachi music should be taught as a separate course. If a student wants to be in band, orchestra, or choir, they should enroll in those classes separately. The musical foundation developed in traditional music classes will help the student succeed in the mariachi class. Some instrumental directors might assume that the student’s technique would be ruined if they play in the mariachi, but any music student who is pedagogically sound will come to internalize the subtle (and not-so-subtle) stylistic differences which exist between the two genres of music and will grow into a better all-around musician for the experience.

In order to write a practical curriculum, I believe that there is certain essential general information that needs to be taught throughout a mariachi program. From this information, objectives and goals can be formed. Materials should then be obtained to teach these objectives in a sequential process according to grade level. Traditional method books should be used and incorporated to create appropriate lessons for each grade level.

If a mariachi music program is to be successful, it must be funded appropriately. Its specific needs may be different from those of the band, choir, or orchestra, but these needs should not be considered less important. Mariachi programs should be given appropriate funding in order to purchase necessary materials such as instruments, music, uniforms, class equipment, and (when enrollment justifies it) additional staff. In my opinion, the most important requirements of a mariachi program are as follows: teacher(s), room,

scheduling, annual budget, and curriculum.

Sectional (homogeneous) classes seem to work best when teaching young students to play their instruments. As mariachi ensemble performance becomes an educational goal of the group (campus, and district), it becomes necessary to include ensemble (heterogeneous) rehearsal time in the program of instruction. It is important that this should not replace sectional rehearsal time. As the students become more musically accomplished, the difficulty of their repertoire also increases, thus necessitating more instructional time. Since it is highly unlikely that a given school will allow a student to study mariachi music more than one period per day, it must be decided whether it is more feasible to hold the sectional rehearsals outside of scheduled class time or the ensemble rehearsals outside of scheduled class time. Each individual program should prioritize their rehearsal time based on needs, expectations, and group performance levels.

### **Essential Information**

1. Music Fundamentals (All instruments)
  - a. Fundamental music instruction as with any other music program
  - b. Mariachi Theory (corcheas, redondas, fusas, primera casita)
  
2. Instrument Maintenance and Technique
  - a. Violin
  - b. Trumpet
  - c. Vihuela
  - d. Guitarra de golpe
  - e. Guitar
  - f. Guitarrón
  - g. Voice
  - h. Harp
  
3. History of Mexico (General Information)
  
4. History of Mariachi
  - a. Historical Background (Origins of the word – Theories)
  - b. Important Mariachis (México)
    - i. Mariachi Vargas de Tecalitlán
    - ii. Mariachi Tapatío de José Marmolejo
    - iii. Mariachi México de Pepe Villa
    - iv. Mariachi Nuevo Tecalitlán
    - v. Mariachi América de Jesús Rodríguez de Híjar
    - vi. Mariachi Coculense “Rodríguez” de Cirilo Marmolejo
    - vii. Mariachi Oro y Plata de Pepe Chávez
  - b. Important Mariachis (USA)
    - i. Mariachi Cobre
    - ii. Mariachi Sol de México
    - iii. Mariachi Los Camperos de Nati Cano

- iv. Mariachi Mujer 2000
  - v. Mariachi Reyna de Los Angeles
  - vi. Mariachi Uclatlan
  - vii. Other Mariachis including local ones
  - c. Important Solo Male and Female Singers in Mariachi
 

José Alfredo Jiménez	Lucha Reyes
Pedro Infante	Lola Beltrán
Jorge Negrete	Lucha Villa
Miguel Aceves Mejía	Estela Nuñez
Javier Solís	Rocío Durcal
Pedro Vargas	Amalia Mendoza
Vicente Fernández	Linda Ronstadt
Gerardo Reyes	Aida Cuevas
Cuco Sánchez	Angeles Ochoa
Alejandro Fernández	Luchero
Pedro Fernández	Beatriz Adriana
Marco Antonio Muñoz	Flor Silvestre
Federico Villa	Vikki Carr
Juan Gabriel	Yolanda del Río
  - d. Charro Traje Traditions
  - e. Mariachi Instruments
  - f. Repertoire
  - g. Discography (Important recordings of mariachi music)
5. Song Forms of Mariachi (Discography)
- a. Ranchera valseada / Vals
  - b. Ranchera lenta
  - c. Bolero ranchero
  - d. Polca
  - e. Paso doble
  - f. Jarabe
  - g. Son Jalisciense
  - h. Cumbia
  - i. Joropo
  - j. Huapango / son huasteco
  - k. Clásico
  - l. Others such as son veracruzano, Cascabel, vals mexicano, Alejandra, Olímpica, Dios Nunca Muere, Viva Mi Desgracia, etc.
6. Mariachi Terminology
- a. Create your own dictionary of most commonly used words
7. Performing Mariachi Music
- a. All genres mentioned above
  - b. Appropriate songs per grade level (6-12) Instrumental and Vocal
    - 1) Create criteria per instrument and grade level

- c. Appropriate stage presence
- 8. Arranging, Composing, and Improvising Mariachi Music
  - a. Utilizing Music Writing Software
- 9. Learning Music Aurally (Traditional Mexican rote teaching) / Oral Tradition
- 10. Recording and Evaluating Performances
  - a. Learning how to record using technology (microphones, software)
  - b. Learning from recordings (yours and others)
- 11. Appropriate Resources
  - a. Internet
  - b. Published Books
  - c. CD's
  - d. Videos
  - e. DVD's
  - f. Music Stores
  - g. University Mariachi Programs
  - h. Mariachi Conferences

### **Goals and Objectives**

1. To have all students be able to identify, understand, and apply all music fundamentals.
2. To have all students be able to identify, understand, and apply all mariachi theory fundamentals (Primera, Segunda, Tercera, etc...)
3. To have all students be able to play their instrument(s) with correct technique.
4. To have all students be able to play their instrument with appropriate interpretation.
5. To have all students be able to sing with correct technique and diction.
6. To have all students be able to vocally interpret mariachi music.
7. To have all students be able to vocally harmonize a melody line.
8. To have all students be able to tune and maintain their instruments.
9. To have all students be able to know and understand
  - a. History of Mexico ("Cultural History") in relation to Mariachi
  - b. History of Mariachi
  - c. History of the Traje de Charro
  - d. History of Mariachi Instruments
  - e. The Historical Significance of Mariachis
  - f. Important Historical Figures in Mariachis (Female/Male soloists)
  - g. Important Historical Mariachi Repertoire
  - h. Important Mariachi Discography (recognize the sound of specific mariachis and mariachi singers from recordings and understand their historical roles)
10. To have all students be able to identify and understand the origin of different

- mariachi song forms and to correctly interpret and play them.
11. To have all students know and understand commonly used mariachi terminology.
  12. To have all students know, understand, and apply good stage presence when performing.
  13. To have all students know, understand, and apply good showmanship when performing.
  14. To have all students be able to perform and interpret many styles of mariachi music without any intonation, note, rhythm, or style problems.
  15. To have all students arrange, compose, and improvise music using methods available (staff paper, music notation software, etc.).
  16. To have all students be able to evaluate their performance as well as those of others.
  17. To have all students be able to understand how to use recording equipment.
  18. To have all students be able to know how to use a sound system when performing on stage.
  19. To have all students be able to learn and play music aurally using recordings, by rote from an instructor, or by observing others perform.
  20. To have all students be able to write a research paper about a mariachi topic using appropriate writing style format such as MLA.
  21. To have all students be able to find important resources relating to mariachi music such as
    - a. Published Books
    - b. Internet Websites
    - c. Catalogs

## **6<sup>th</sup> grade Violin**

### **Homogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Music Fundamentals Review + Test (this is done to have all students at the same level)
2. Care & Maintenance of the Violin
3. Holding your bow
4. Holding your instrument shoulder rest / chin rest
5. Sitting posture / Standing posture
6. Class procedures Daily routine
7. Tuning (Teacher) / Open strings – straight bow/vocalize/book/songs
8. *Primer Violin book* Mel Bay
9. *All for Strings Book 1* or *Essential Elements for Strings Book 1*
10. *I Can Read Music Vol 1.* by Joanne Martin / Suzuki Method
11. *Viva Vibrato* Kjos Company
12. *Finger Fun (First Position Workbook)* Mel Bay
13. *Easy Solos for Beginning Violin-Level 1* Mel Bay
14. *Solo Pieces for the Beginning Violin* Mel Bay
15. *All for Strings Book 2* or *Essential Elements for Strings Book 2* (As far as you can

- go)
16. *Solos for Young Violinists Vol. 1* by Barbara Barber
  17. PML Class III solos (state-appropriate)

### **Music Theory Books**

1. *All for Strings Theory Workbook 1*
2. *Workbook for Strings Book 1* Alfred Publications
3. *Violin Note Speller* by Edward Janowsky
4. *Master Theory Book 1* or Alfred's *Essentials of Music Theory*

### **Scales**

G, C, D, A, E, F in one octave step wise, and in arpeggios

### **Mariachi repertoire**

Suggested Christmas Concert	<i>Vals 1</i>	<i>Mariachi Opus 1</i>
	<i>Jingle Bells</i>	<i>Away in a Manger</i>

Suggested Spring Concert	<i>Chiapanecas</i>	<i>Primer Vals</i>
	<i>Cariño</i>	<i>Las Mañanitas</i>
	<i>La Valentina</i>	<i>La Cucaracha</i>
	<i>Noche Azul</i>	<i>Cielito Lindo</i>

### **History of Mariachi Lessons with Recordings**

1. *Los Mariachis* by Mark Fogelquist World Music Press
2. *Echenme Con Ganas, Muchachos: A Mariachi Textbook* by William Gradante
3. Reliable Internet sources on the history of mariachi

### **6th grade Trumpet**

#### **Homogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Music Fundamentals Review + Test  
(this is done to have all students at the same level)
2. Care & Maintenance of the Trumpet
3. Holding your instrument
4. Sitting posture / Standing posture
5. Class procedures Daily routine
6. Breathing ex. / Buzzing / Long tones / Tuning / Warm-ups / Book / Songs
7. *Standard of Excellence* Trumpet Book 1 & 2
8. *Essential Elements 2000* Trumpet Book 1
9. *Rhythm Master Book 1* Southern Music Co.
10. PML Class III solos (state-appropriate)



1. G, C, D, A, E, F on guitar
2. Círculos G, C, D, A, E, F, B on each instrument

### **Mariachi repertoire**

Suggested Christmas Concert	<i>Vals 1</i>	<i>Mariachi Opus 1</i>
	<i>Jingle Bells</i>	<i>Away in a Manger</i>
Suggested Spring Concert	<i>Chiapanecas</i>	<i>Primer Vals</i>
	<i>Cariño</i>	<i>Las Mañanitas</i>
	<i>La Valentina</i>	<i>La Cucaracha</i>
	<i>Noche Azul</i>	<i>Cielito Lindo</i>

### **History of Mariachi Lessons with Recordings**

1. *Los Mariachis* by Mark Fogelquist World Music Press
2. *Echenme Con Ganas, Muchachos: A Mariachi Textbook* by William Gradante
3. Reliable Internet sources on the history of mariachi

### **6<sup>th</sup> grade Guitarrón**

#### **Homogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Music Fundamentals Review + Test (this is done to have all students at the same level)
2. Care & Maintenance of the guitarrón
3. Holding your instrument (Strap)
4. Sitting posture / Standing posture
5. Class procedures Daily routine
6. Tuning (Teacher) / Rote ex. / vocalize / book / songs
7. *Mariachi Armonia Method Book* Sánchez
8. *El Mariachi in The Classroom* Yamil Yunez
9. *The Guitarrón Book* by John Vela Southern Music Co.
10. *Mel Bay's Complete Method for Classical Guitar*
11. PML Class III solos in guitar (state-appropriate)

### **Music Theory Books**

1. *Master Theory Book 1* or *Alfred's Essentials of Music Theory*
2. *Music Theory and History Workbook 1* Kjos Co.

### **Scales**

1. G, C, D, A, E, F on guitar
2. Círculos G, C, D, A, E, F, B on each instrument

### **Mariachi repertoire**

Suggested Christmas Concert	<i>Vals 1</i>	<i>Mariachi Opus 1</i>
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*Jingle Bells*    *Away in a Manger*

Suggested Spring Concert

*Chiapanecas*    *Primer Vals*  
*Cariño*            *Las Mañanitas*  
*La Valentina*    *La Cucaracha*  
*Noche Azul*      *Cielito Lindo*

### **History of Mariachi Lessons with Recordings**

1. *Los Mariachis* by Mark Fogelquist World Music Press
2. *Echenme Con Ganas, Muchachos: A Mariachi Textbook* by William Gradante
3. Reliable Internet sources on the history of mariachi

### **7th grade Violin**

#### **Homogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Review previous year music, scales, exercises, etc...
2. Care & Maintenance of the Violin
3. Holding your bow
4. Holding your instrument    shoulder rest / chin rest
5. Sitting posture / Standing posture
6. Class procedures    Daily routine
7. Tuning (Teacher) / Open strings – straight bow/vocalize/book/songs
8. *All for Strings Book 2* or *Essential Elements for Strings Book 2*
9. *I Can Read Music Vol 2.* by Joanne Martin / Suzuki Method
10. *Viva Vibrato* Kjos Company
11. *Essential Scales and Studies for Violin* Mel Bay
12. *Technical Studies for Beginning Violin Level* Mel Bay
13. *Warm-Ups for the Violinist* by Carol Ann Wheeler Mel Bay
14. *Rhythmic Studies for Beginning Violin Level 1* Mel Bay
15. *Solo Pieces for Intermediate Violinist* Mel Bay
16. *Introducing the Positions for Violin Book 1* III V Rubank
17. *Third Position Easy & Melodic Violin Etudes* Mel Bay
18. *Position Etudes* Suzuki
19. *Classical Repertoire for Violin Vol. 1* Mel Bay
20. *Solos for Young Violinists Vols. 1 & 2* by Barbara Barber
21. *All for Strings Book 3* or *Essential Elements for Strings Book 3*
22. State MEA Orchestra audition music
23. PML Class III solos (state-appropriate)

### **Music Theory Books**

1. *All for Strings Theory Workbook 2*
2. *Workbook for Strings Book 2* Alfred Publications
3. *Master Theory Book 2* or *Alfred's Essentials of Music Theory* (cont. or Book 2)

## Scales

1. G, C, D, A, E, F in two octaves step wise, in thirds
2. Chromatic in one octave

## Mariachi repertoire

Suggested Christmas Concert

<i>La Barca de Oro</i>	<i>Soledad</i>	<i>El Pollito</i>
<i>El Cefiro</i>	<i>El Gatito</i>	<i>Aniversario</i>
<i>Noche de Paz</i>	<i>Popurrí Santa Claus</i>	<i>Los Laureles</i>

Suggested Spring Concert

<i>La Pajarera</i>	<i>Allá en el Rancho</i>
<i>Cuatro Milpas</i>	<i>Atotonilco</i>
<i>La Adelita</i>	<i>Tú Solo Tú</i> <i>La Llorona</i>
<i>Mil Violines</i>	<i>La Feria de las Flores</i>

## History of Mariachi Lessons with Recordings

1. *Echenme Con Ganas Book 2* by William Gradante
2. Reliable Internet sources on the history of mariachi

## 7th grade Trumpet

### Homogeneous Class

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Review previous year music, scales, exercises, etc...
2. Care & Maintenance of the Trumpet
3. Holding your instrument
4. Sitting posture / Standing posture
5. Class procedures Daily routine
6. Breathing ex. / Buzzing / Long tones / Tuning / Warm-ups / Vocalize/ Book / Songs
7. *Standard of Excellence* Trumpet Book 2 & 3
8. *Essential Elements 2000* Trumpet Book 2
9. *Rhythm Master Book 2* Southern Music Co.
10. *102 Easy to Medium Sight Reading Tunes* Gore Publishing
11. *Foundation for Superior Performance* Kjos Co.
12. State MEA Band audition music
13. PML Class III solos (state-appropriate)

## Music Theory Books

1. *Music Theory & History WorkBook 2 & 3* Kjos Co.
2. *Master Theory Book 2* or *Alfred's Essentials of Music Theory* (Concert)

## Scales

1. G, C, D, A, E, F in two octaves step wise, in thirds
2. Chromatic in two octaves

### **Mariachi repertoire**

Suggested Christmas Concert      *La Barca de Oro*      *Soledad*      *El Pollito*  
   *El Cefiro*      *El Gatito*      *Aniversario*  
   *Noche de Paz*      *Popurrí Santa Claus*      *Los Laureles*

Suggested Spring Concert      *La Pajarera*      *Allá en el Rancho*  
   *Cuatro Milpas*      *Atotonilco*  
   *La Adelita*      *Tú Solo Tú*      *La Llorona*  
   *Mil Violines*      *La Feria de las Flores*

### **History of Mariachi Lessons with Recordings**

1. *Echenle Con Ganas, Muchachos Book 2* by William Gradante
2. Reliable Internet sources on the history of mariachi

### **7<sup>th</sup> grade Armonía**

#### **Homogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Music Fundamentals Review + Test  
-This is done to have all students at the same level.
2. Care & Maintenance of the guitar, guitarra de golpe, vihuela
3. Holding your instrument (Strap)
4. Sitting posture / Standing posture
5. Class procedures Daily routine
6. Tuning (Teacher) / Rote ex. / vocalize / book / songs
7. *Mariachi Armonia Method Book* Sánchez
8. *El Mariachi in The Classroom* Yamil Yunez
9. *Mel Bay's Complete Method for Classical Guitar*
10. *Easy Guitar Solos* Mel Bay
11. PML Class III solos (state-appropriate)

### **Music Theory Books**

1. *Master Theory Book 2* or *Alfred's Essentials of Music Theory* (cont.)
2. *Music Theory and History Workbook 2* Kjos Co.

### **Scales**

1. G, C, D, A, E, F
2. Círculos G, C, D, A, E, F, B

### **Mariachi repertoire**

Suggested Christmas Concert      *La Barca de oro*      *Soledad*      *El Pollito*  
   *El Cefiro*      *El Gatito*      *Aniversario*

*Noche de Paz Popurrí Santa Claus Los Laureles*

Suggested Spring Concert

*La Pajarera Allá en el Rancho*  
*Cuatro Milpas Atotonilco*  
*La Adelita Tú Solo Tú La Llorona*  
*Mil Violines La Feria de las Flores*

### **History of Mariachi Lessons with Recordings**

1. *Echenle Con Ganas, Muchachos Book 2* by William Gradante
2. Reliable Internet sources on the history of mariachi

### **7th grade Guitarrón**

#### **Homogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Music Fundamentals Review + Test (this is done to have all students at the same level)
2. Care & Maintenance of the guitarrón
3. Holding your instrument (Strap)
4. Sitting posture / Standing posture
5. Class procedures Daily routine
6. Tuning (Teacher) / Rote ex. / vocalize / book / songs
7. *Mariachi Armonia Method Book* Sánchez
8. *El Mariachi in The Classroom* Yamil Yunez
9. *Guitarrón Book Natividad de Santiago González*
10. *Mel Bay's Complete Method for Classical Guitar*
11. *Easy Classical Guitar Solos* Mel Bay
12. PML Class III solos (state-appropriate)

### **Music Theory Books**

1. *Master Theory Book 2* or *Alfred's Essentials of Music Theory* (cont.)
2. *Music Theory and History Workbook 2* Kjos Co.

### **Scales**

1. G, C, D, A, E, F
2. Círculos G, C, D, A, E, F, B

### **Mariachi repertoire**

Suggested Christmas Concert

*La Barca de oro Soledad El Pollito*  
*El Cefiro El Gatito Aniversario*  
*Noche de Paz Popurrí Santa Claus Los Laureles*

Suggested Spring Concert	<i>La Pajarera</i>	<i>Allá en el Rancho</i>
	<i>Cuatro Milpas</i>	<i>Atotonilco</i>
	<i>La Adelita</i>	<i>Tú Solo Tú</i> <i>La Llorona</i>
	<i>Mil Violines</i>	<i>La Feria de las Flores</i>

**History of Mariachi Lessons with Recordings**

1. *Los Mariachis* by Mark Fogelquist World Music Press
2. *Echale Con Ganas Book 2* by William Gradante
3. Reliable Internet sources on the history of mariachi

**8th grade Mixed**

**Heterogeneous Class**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Review previous year music, scales, exercises
2. Seating chart
3. Class procedures Daily routine
4. Tuning (Teacher) / Start teaching students to tune
5. Warm-ups John Vela, Warm-up Mariachi Styles, Rhythmic ex., Sight reading, Vocal Warm-ups, Repertoire

**Music Theory Books**

1. *Master Theory Book 3* or *Alfred’s Essentials of Music Theory* (cont.)

**Mariachi repertoire**

Suggested Christmas Concert	<i>Por un Amor</i>	<i>Ella</i>	<i>La Llorona</i>
	<i>La Bamba</i>	<i>La Bikina</i>	
	<i>Las Isabeles</i>	<i>Las Campanitas</i>	<i>El Súchil</i>
	<i>Popurrí Navideño</i>		

Suggested Spring Concert	<i>La Raspa</i>	<i>Camino Real..</i>	<i>El Carretero</i>
	<i>La Culebra</i>	<i>Solamente una..</i>	<i>La Paloma</i>
	<i>El Tirador</i>	<i>Bonito Tecalitlán</i>	<i>Los Machetes</i>
	<i>El Mariachi</i>	<i>Mariachi Loco</i>	<i>Las Alazanas</i>
	<i>En la Playa</i>	<i>El Matador</i>	

**History of Mariachi Lessons with Recordings**

1. *Echale Con Ganas Book 3* by William Gradante
2. Reliable Internet sources on the history of mariachi

## **SECTIONALS AFTER SCHOOL**

### **Violins**

Learning to Change Strings

(Include Recordings of Famous Violinists (Isaac Pearlman, Salvatore Accardo, etc.)

1. *Essentials for Strings* Kjos
2. *Essential Technique for Strings* Hal Leonard
3. *Handbook for Violin Students* Mel Bay
4. *Introducing the Positions for Violin Book 1 III V* Rubank
5. *Position Etudes* Suzuki
6. *Wohlfahrt Op. 74 50 Studies* Schirmer
7. *Violin Daily Studies* Mel Bay
8. *Solo Pieces for the Advanced Violinist* Mel Bay
9. *Classical Repertoire for Violin Book 2 & 3* Mel Bay
10. *Tunes for Three (Violin Trios)* Kevin Mayhew
11. *Strictly Strings Method Book 2 & 3*
12. *Solos For Young Violinists* by Barbara Barber Vols. 2 & 3
13. Orchestra audition music
14. PML solos Class II (state-appropriate)
15. Scales in 2 octaves, chromatic and etudes

### **Trumpets**

Include Recordings of Famous Trumpet Players (Wynton Marsalis, Rafael Méndez, etc...)

1. *Foundation for Superior Performance* Kjos Co.
2. *Clark Technical Studies* Fischer
3. *Hering 32 Etudes*
4. *Arban Complete Method for Trumpet* Fischer
5. *Colin Complete Trumpet Method*
6. *Latin American Trumpet Music by Gabriel Rosati* Mel Bay
7. Band audition Music
8. PML solos Class II (state-appropriate)
9. Scales in 2 octaves, chromatic and etudes

### **Armonias and Guitarrón** (Guitarrón, vihuela, and guitarra de golpe)

Include recordings of famous classical guitarists (Andrés-Segovia, Brouwer, John Williams, Pepe Romero, David Russell, Julian Bream, Sharon Isbin, Liona Boyd)

1. *Mel Bay's Complete Method for Classic Guitar*
2. *Teaching Pieces for Classic Guitar Level 1* Mel Bay
3. *Guitar Position Studies by Roger Filiberto* Mel Bay
4. *Sor Scale Studies*
5. *Giuliani Right Hand Studies*
6. Guitar Ensemble Music
7. *100 Graded Classical Guitar Studies* Amsco Publications
8. PML Solos Class III and II (state-appropriate)

## Guitarrón

*Guitarrón Technical Studies* by John Vela

## Vocal

1. PML solos Class III or II (state-appropriate)
2. *Hints on Singing* by Manuel García

## Colima Mixed 9<sup>th</sup> & 10<sup>th</sup>

### **Heterogeneous Class - By Audition**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Review previous year music, scales, exercises
2. Seating chart
3. Class procedures Daily routine
4. Tuning (Teacher) / Students keep practicing to tune (Change their strings)
5. Warm-ups John Vela, Warm-up Mariachi Styles, Rhythmic ex., Sight reading, Vocal Warm-ups, Repertoire

## Music Theory Books

1. *Master Theory Book 4 & 5*

## Mariachi repertoire

Suggested Christmas Concert

*Viva México El Caporal La Ley del Monte*  
*El Relampago El Sinaloense La Mariquita*  
*En Mi Viejo.. No Volveré Ya Se Va Diciembre*  
*Relámpago Ya Se Va Diciembre*  
2<sup>nd</sup> Year *La Panchita El Rey Micaela*  
*Dios Nunca.. El Rascapetate Ay, Jalisco*  
*Jesusita en... Amarga Navidad Si Nos Dejan*  
*El Cascabel*

Suggested Spring Concert

*El Caballito - Las Alteñitas Las Golondrinas*  
*El Zopilote M. Guadalajara Malagueña*  
*Los Aguacates El Pastor El Gavilán*

2<sup>nd</sup> Year

*El Cofrecito No me queda.. Y Andale*  
*El Herradero Volver, Volver La Botella*  
*El Capulinero Es Demasiado... La Negra*

## History of Mariachi Lessons with Recordings

1. Internet sources on the history of mariachi
2. Compare and Contrast different Mariachi styles by analyzing their rhythm and listening to the different patterns.

## **SECTIONALS AFTER SCHOOL**

### **Violins**

(Learning to Change Strings)

Include Recordings of Famous Violinists (Isaac Pearlman, Salvatore Accardo, etc.)

1. *Essentials for Strings* Kjos
2. *Essential Technique for Strings* Hal Leonard
3. *Handbook for Violin Students* Mel Bay
4. *Introducing the Positions for Violin Book 1 III V* Rubank
5. *Introducing the Positions for Violin Book 2 II IV VI VII* Rubank
6. *Position Etudes* Suzuki
7. *Wohlfahrt Op. 74 50 Studies* Schirmer
8. *Violin Daily Studies* Mel Bay
9. *Solo Pieces for the Advanced Violinist* Mel Bay
10. *Classical Repertoire for Violin Book 2 & 3* Mel Bay
11. *Tunes for Three (Violin Trios)* Kevin Mayhew
12. *Strictly Strings Method Book 2 & 3*
13. *Solos For Young Violinists* by Barbara Barber Vols. 2 & 3 & 4
14. State MEA Orchestra audition music
15. State MEA Mariachi audition music
16. PML solos Class II & I (state-appropriate)
17. Scales in 3 octaves, chromatic and etudes

### **Trumpets**

Include Recordings of Famous Trumpet Players (Wynton Marsalis, Rafael Mendez, etc...)

1. *Foundation for Superior Performance* Kjos Co.
2. *Clark Technical Studies* Fischer
3. *Hering 32 Etudes*
4. *Arban Complete Method for Trumpet* Fischer
5. *Colin Complete Trumpet Method*
6. *Latin American Trumpet Music by Gabriel Rosati* Mel Bay
7. State MEA Band audition music
8. State MEA Mariachi audition music
9. PML solos Class II & I
10. Scales in 2 octaves, chromatic and etudes

### **Armonias and Guitarrón** (Guitarrón, vihuela, and guitarra de golpe)

Include recordings of famous classical guitarists (Andrés-Segovia, Brouwer, John Williams, Pepe Romero, David Russell, Julian Bream, Sharon Isbin, Liona Boyd)

1. *Mel Bay's Complete Method for Classic Guitar*
2. *Teaching Pieces for Classic Guitar Level 1* Mel Bay
3. *Guitar Position Studies by Roger Filiberto* Mel Bay
4. *Sor Scale Studies*
5. *100 Graded Classical Guitar Studies* Amsco Publications
6. PML Solos Class II & I (state-appropriate)

## **Guitarrón**

*Guitarrón Technical Studies* by John Vela

## **Vocal**

1. State MEA Choral audition music
2. PML solos Class II & I (state-appropriate)

## **UIL Experimental Ensemble Competition / Mariachi Vargas Conference/Killeen / Las Cruces Conference, etc...**

### **Tlaquepaque Mixed 10<sup>th</sup> & 11<sup>th</sup> Grade**

#### **Heterogeneous Class - By Audition**

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Review previous year music, scales, exercises
2. Seating chart
3. Class procedures Daily routine
4. Tuning (Teacher) / Students keep practicing to tune (Change their strings)
5. Warm-ups John Vela, Warm-up Mariachi Styles, Rhythmic ex., Sight reading, Vocal Warm-ups, Repertoire

## **Music Theory**

1. Aural Dictation and Composition
2. Using *Finale* or *Sibelius* software to arrange and compose music
3. Arranging for Mariachi

## **Mariachi repertoire**

Suggested Christmas Concert

*Viva el Mariachi México Lindo.. Virgencita de..*  
*La Madrugada Andalucía El Gusto*  
*El Jarabe Tapatío Zacatecas El Dos Negro*

2<sup>nd</sup> Year

*La Cigarra Gema De qué manera..*  
*Paloma Negra El Burro Las Copetonas*  
*El Triste Hay unos... Aires del Mayab*

Suggested Spring Concert

*Cien Años Morir de amor El Pajaro Cú*  
*Los Machetes Jarabe Zapoteco Serenata Huas..*  
*Jarabe Mixteco El Balajú Novia Mía*

2<sup>nd</sup> Year

*La Charreada Dos Corazones Chiquilla*  
*La Fuente Rosas de Mayo Amorcito Cor..*  
*La Faceta Café Colón El Guaco*

### **History of Mariachi Lessons with Recordings**

1. Internet sources on the history of mariachi
2. Compare and contrast different Mariachi styles by analyzing their rhythm and listening to the different patterns.

### **SECTIONALS AFTER SCHOOL**

#### **Violins**

(Learning to Change Strings)

Include Recordings of Famous Violinists (Isaac Pearlman, Salvatore Accardo, etc.)

1. *Introducing the Positions for Violin Book 1 III V* Rubank
2. *Introducing the Positions for Violin Book 2 II IV VI VII* Rubank
3. *Wohlfahrt Op. 74 50 Studies* Schirmer
4. *Schradeick Scale Studies* Fischer
5. *Mazas 30 Special Studies, Op. 36* Schirmer
6. *Kreutzer Etudes*
7. *Solos For Young Violinists* by Barbara Barber Vols. 4 & 5
8. State MEA Orchestra audition music
9. State MEA Mariachi music auditions
10. PML solos Class II & I (state-appropriate)
11. Scales in 3 octaves, chromatic and etudes

#### **Trumpets**

Include Recordings of Famous Trumpet Players (Wynton Marsalis, Rafael Mendez, etc...)

1. *Clark Technical Studies* Fischer
2. *Arban Complete Method for Trumpet* Fischer
3. *Complete Trumpet Method* Colin
4. *Hering 24 Advanced Studies* Fischer
5. State MEA Band audition music
6. State MEA Mariachi audition
7. PML solos Class II & I (state-appropriate)
8. Scales in 2 octaves, chromatic and etudes

#### **Armonias and Guitarrón** (Guitarrón, vihuela and guitarra de golpe)

Include recordings of famous classical guitarists (Andrés-Segovia, Brouwer, John Williams, Pepe Romero, David Russell, Julian Bream, Sharon Isbin, Liona Boyd)

1. *Mel Bay's Complete Method for Classic Guitar*
2. *Teaching Pieces for Classic Guitar Level 1* Mel Bay
3. *Guitar Position Studies* by Roger Filiberto Mel Bay
4. *Sor Scale Studies*
5. *100 Graded Classical Guitar Studies* Amsco Publications
6. PML Solos Class II & I (state-appropriate)

## Guitarrón

*Guitarrón Technical Studies* by John Vela

## Vocal

1. State MEA Choral audition music
2. PML solos Class II & I (state-appropriate)

## UIL Experimental Ensemble Competition / Mariachi Vargas Conference / Killeen / Las Cruces Conference, etc...

## Tecalitlán Mixed 11 & 12<sup>th</sup> Grade

### Heterogeneous Class - By Audition

**Counting System = Numbers** (Use 1&2&3&4 – Not “up/down” so counting is not confused with string bowing)

1. First two weeks of school / Review previous year music, scales, exercises
2. Seating chart
3. Class procedures Daily routine
4. Tuning (Teacher) / Students keep practicing to tune (Change their strings)
5. Warm-ups John Vela, Warm-up Mariachi Styles, Rhythmic ex., Sight reading, Vocal Warm-ups, Repertoire

## Music Theory

1. Aural Dictation and Composition
2. Using *Finale* or *Sibelius* to arrange and compose music
3. Arranging for Mariachi

## Mariachi repertoire

Suggested Christmas Concert	<i>La Gruta</i>	<i>El Viajero</i>	<i>El Niño Perdido</i>
	<i>El Palmero</i>	<i>La Vaquilla</i>	<i>La Chuparrosa</i>
	<i>El Gustito</i>	<i>Mujeres Divinas</i>	<i>Amor del Alma</i>
2 <sup>nd</sup> Year	<i>Cielo rojo</i>	<i>Cucurrcucú ...</i>	<i>México de Noche</i>
	<i>El Maracumbe</i>	<i>El Zopilote Viejo</i>	<i>Bésame Much...</i>
	<i>Cielito Lindo Huasteco</i>		<i>Mi Ciudad</i>
Suggested Spring Concert	<i>Opus 2</i>	<i>El Becerro</i>	<i>Las Olas</i>
	<i>Veracruz I</i>	<i>Violín Huapango</i>	<i>Sabes una Cosa</i>
	<i>Lluvia de Cuerdas</i>	<i>Cascabel 2</i>	
2 <sup>nd</sup> Year	<i>Las Bodas</i>	<i>Rondinelas</i>	<i>Trompetas del Diablo</i>
	<i>Los Arrieros</i>	<i>El Cihualteco</i>	<i>El Pasajero</i>
	<i>Veracruz II</i>	<i>Huapango de Moncayo</i>	

### **History of Mariachi Lessons with Recordings**

1. Internet sources on the history of mariachi
2. Compare and Contrast different Mariachi styles by analyzing their rhythm and listening to the different patterns.

### **SECTIONALS AFTER SCHOOL**

#### **Violins** (Learning to Change Strings)

Include Recordings of Famous Violinists (Isaac Pearlman, Salvatore Accardo, etc.)

1. *Introducing the Positions for Violin Book 1 III V* Rubank
2. *Introducing the Positions for Violin Book 2 II IV VI VII* Rubank
3. *Wohlfahrt Op. 74 50 Studies* Schirmer
4. *Schradeick Scale Studies* Fischer
5. *Mazas 30 Special Studies, Op. 36* Schirmer
6. *Kreutzer Etudes*
7. *Solos For Young Violinists* by Barbara Barber Vols. 4 & 5
8. State MEA Orchestra audition music
9. State MEA Mariachi audition music
10. PML solos Class I (state-appropriate)
11. Scales in 3 octaves, chromatic and etudes

#### **Trumpets**

Include Recordings of Famous Trumpet Players (Wynton Marsalis, Rafael Mendez, etc...)

1. *Clark Technical Studies* Fischer
2. *Arban Complete Method for Trumpet* Fischer
3. *Complete Trumpet Method* Colin
4. *Hering 24 Advanced Studies* Fischer
5. State MEA Band audition music
6. State MEA Mariachi audition music
7. PML solos Class I (state-appropriate)
8. Scales in 2 octaves, chromatic and etudes

#### **Armonias and Guitarrón** (Guitarrón, vihuela and guitarra de golpe players)

Include recordings of famous classical guitarists (Andrés-Segovia, Brouwer, John Williams, Pepe Romero, David Russell, Julian Bream, Sharon Isbin, Liona Boyd)

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2. *Teaching Pieces for Classic Guitar Level 1* Mel Bay
3. *Guitar Position Studies by Roger Filiberto* Mel Bay
4. *Sor Scale Studies*
5. *100 Graded Classical Guitar Studies* Amsco Publications
6. PML Solos Class I (state-appropriate)

**Guitarrón**

*Guitarrón Technical Studies* by John Vela

**Vocal**

State MEA Choral audition music

PML solos Class I (state-appropriate)

**UIL Experimental Ensemble Competition / Mariachi Vargas Conference / Killeen /  
Las Cruces Conference, etc...**

**Audition for scholarships and fill in college forms.**

**MARIACHI SYLLABUS**  
**Mr. Sánchez, Mr. López, Mr. Gutiérrez Directors**

**MATERIALS REQUIRED FOR CLASS**

1. pencil and manuscript paper (music staff paper)
2. notebook (for homework, quizzes, tests, music, etc...)
3. 3 ring binder - This will be picked up at the end of each six week period (Music by alphabetical order, warm-ups, exercises, other...)
4. Instrument Specific instructions
  - Guitars (an extra set of strings, a strap, a pick, and a rag) Music does not go in case.
  - Violins (an extra set of strings, rosin, shoulder rest [sponge], and a rag) Music does not go in the case.
  - Vihuelas (an extra set of strings, a strap, and a rag) Music does not go in the case.
  - Guitarrones (an extra set of strings, a strap, and a rag) Music does not go in the case.
  - Trumpets (valve oil, slide grease, cleaning kit, and a rag) Music does not go in the case.

**THINGS TO REMEMBER**

1. If you don't understand, raise your hand and ask.
2. Always use a pencil, and always print. If I cannot read it, I will not grade it.
3. You must take your instrument home everyday to practice. This will count as a grade. No excuses.
4. It is your responsibility to take care of your instrument.
5. You are required to attend every performance and rehearsal. No excuses. It will carry a large percentage of your grade.
6. MARIACHI STUDENTS ARE NOT ALLOWED TO PLAY PROFESSIONALLY WITH ANY MARIACHI.

**WHAT YOU WILL LEARN THROUGH THE YEAR**

1. Fundamentals of Music (Music Theory)
2. Instrument Maintenance
3. Instrument Technique
4. History of Mexico
5. History of Mariachi
6. Repertoire of Mariachi (listening and identifying)
7. Repertoire to Perform
8. Proper Way to Perform

**CLASS RULES**

- NO FOOD, DRINKS, GUM, OR MAKE-UP IS PERMITTED IN THE ROOM.
- EVERYONE IN MARIACHI IS REQUIRED TO SING.
- WE WILL PLAY EVERY DAY.

- ALL BOOKS AND PURSES WILL BE LEFT ON THE DESIGNATED PLACE OF THE ROOM.
- YOU ONLY NEED YOUR MUSIC NOTEBOOK AND YOUR INSTRUMENT.
- WORK BEING DONE FROM ANOTHER CLASS DURING CLASS WILL BE THROWN AWAY.
- USE A MUSIC STAND (IF AVAILABLE) TO PRACTICE WITH MUSIC.
- WHEN ASKED TO PRACTICE BY YOURSELF OR IN A GROUP, PRACTICE.
- PERSONAL BUSINESS WILL BE TAKEN CARE OF DURING YOUR TIME NOT MARIACHI TIME.
- NOT COOPERATING OR PARTICIPATING WILL RESULT IN A ZERO.
- ALWAYS FOLLOW ALL TEACHERS INSTRUCTIONS.
- NO LONG FINGERNAILS ON THE LEFT HAND OF GUITAR, VIOLIN, OR GUITARRON STUDENTS.
- STUDENTS MUST FOLLOW ALL RULES IN THE STUDENT CODE OF CONDUCT AND MARIACHI HANDBOOK.

### **GRADING POLICY**

- 75% - DAILY PARTICIPATION
- 25% - SIX WEEKS TEST, WEEKLY TESTS (NOTEBOOKS) AND CONCERTS
- All Music should be in your notebook. Any missing music will have to be replaced (\$.50) each page.

### **DAILY ROUTINE**

- 3 Minutes Tuning
- 10 Minutes Warm-up
- 5 Minutes Vocal Warm-up
- 5 Minutes Rhythmic Drill
- 5 Minutes Sight Reading
- 17 Minutes Music

### **OTHER RELATED ACTIVITIES:**

- Music Theory
- Listening to Mariachi Music
- History of Mariachi