LEARN about Mestifonia’s instruments: voice, guitar, cello and percussion.

• Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the MEET THE INSTRUMENTS section of this curriculum for sample language.

• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › Which instrument uses wind, or breath, to create a sound?
  › Compare and contrast the two instruments with strings. How are they alike? How are they different?
  › Remember that percussion instruments are anything you shake, tap or scrape to make a sound. Explore any percussion instruments present in your classroom and explore all the ways you can make a sound with each instrument.
  › Use three words to describe each instrument.

• Explain that every instrument has its own unique sound—we call this *timbre* (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in the ensemble. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LISTEN

• To the voice by scrolling down to the VOICE section of the Mestifonia Lesson Plan Audio playlist.
• To the cello by scrolling down to the CELLO section of the Mestifonia Lesson Plan Audio playlist.
• To the guitar by scrolling down to the GUITAR section of the Mestifonia Lesson Plan Audio playlist.
• To some Latin percussion by scrolling down to the PERCUSSION section of the Mestifonia Lesson Plan Audio playlist.
• To Mestifonia. They will pay a visit to your school for a Class Notes Concert.
PLAY

• I Hear an Instrument!
  › Print copies of the instrument cue cards of Mestifonia’s instruments: voice, guitar, percussion and cello. (See PRINT PAGES at the end of this guide.)
  › Ask for a student to be an “expert listener.” His or her job is to listen to a clip of music, decide which instrument is playing, and hold up the corresponding card. Modify by displaying all the instrument cue cards in a row. Ask the entire group of listeners to point to the correct card after listening. Use the audio examples in the Mestifonia Lesson Plan Audio playlist. Note that vocal tracks have guitar accompaniment, so any vocal track would result in two cards being selected.

• Dance Party!
  › During their Class Notes Concert, Mestifonia will talk a lot about rhythm and movement in music. A great way to explore rhythm in music is through movement and dancing. Listen to a wide variety of music and include music with fast/slow contrasts. Explicitly refer to the tempo as you begin in order to reinforce the concept and vocabulary. Use manipulatives such as scarves, ribbon wands or a parachute to structure, contain and guide movement.
  › Use the tracks in the Dance Party Lesson Plan Audio playlist.
  › Think more about how we dance to certain music by watching this Class Notes video: Song and Dance in Asturias.

LEARNING CHECKLIST

☐ I can identify different instruments and their timbre by sight and sound.
☐ I can explain how musicians make sounds with their voices, on a guitar, on a cello and with percussion instruments.
☐ I can move to the beat of music. I can move to fast and slow music.
LEARN about Mestifonía’s instruments: voice, guitar, cello and percussion.

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PLAY

• During their Class Notes Concert, Mestifonia will talk a lot about steady beat and rhythm. Practice your rhythmic skills with the following games:
  › Pass the Rhythm
    › Students stand in a circle. The leader turns to his/her immediate right and taps/claps/stamps a four-beat rhythmic pattern to the next person, who in turn does the same. Keeping the pulse, the rhythm makes it all the way around the circle.
    › Depending on the experience level of the group, give reminders about giving deliberate cues and making eye contact. If necessary, tap your feet to help keep the underlying pulse, or even try with a metronome.
    › Repeat with various rhythms. Incorporate beats of silence (rests) to make the exercise more difficult. Experiment with a variety of tempi.
    › Once students can consistently pass a rhythm all the way around the circle while maintaining a steady pulse, add a second rhythm when the first rhythm is halfway around the circle. Try three rhythms! Once multiple rhythms are going around the circle, remind students to look back at the “passer” after each time they pass in order to hear the next rhythm as it comes to them. It’s easy to get distracted when multiple rhythms are going at once.
  › Rhythm Canon
    › Teacher/student leader creates a four-beat pattern using body percussion (clapping, shoulder taps, snapping, thigh slapping, stomping).
    › The rest of the group echoes the first pattern while the leader continues with a new pattern.
    › Repeat, repeat, repeat.
    › Possible extensions/modifications include:
      › Adjust to incorporate various levels of rhythmic complexity, reflecting the kinds of rhythmic patterns students have been learning in class.
      › Experiment with a wide variety of tempi. Draw students’ attention to the fact that performing accurately at a slow tempo is often more challenging than a fast tempo
      › Add metronome and see if the group can do this exercise without speeding up.
      › Once four beat patterns feel comfortable, try eight beats.

CULTURAL CONNECTIONS

• In their Class Notes Concert, Mestifonia will talk about and play music from several different countries and cultures. The lesson Around the World in 8 Days helps develop awareness and understanding of the influence of place and culture in music.
LEARNING CHECKLIST

☐ I can identify different instruments and their timbre by sight and sound.

☐ I can explain how musicians make sounds with their voices, on a cello, on a guitar or with percussion instruments.

☐ I can perform a steady beat and an accurate rhythmic echo. I can perform rhythmic patterns with an ensemble. I can perform rhythmic patterns alone and in a group. I can hear and create multiple rhythms and experience rhythmic layering.

☐ I can describe, compare and contrast music from various places and cultures.
MESTIFONÍA
FOURTH, FIFTH and SIXTH GRADE LESSON

LEARN about Mestifonia’s instruments: voice, guitar, cello and percussion.

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• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › Which instrument uses wind, or breath, to create a sound?
  › Compare and contrast the two instruments with strings. How are they alike? How are they different?
  › Remember that percussion instruments are anything you shake, tap or scrape to make a sound. Explore any percussion instruments present in your classroom and explore all the ways you can make a sound with each instrument.
  › Use three words to describe each instrument.
• Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in the ensemble. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

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• To Mestifonia. They will pay a visit to your school for a Class Notes Concert.
**EXPLORE**

- During their Class Notes Concert, Mestifonía will play and talk about a variety of percussion instruments. Remember that percussion instruments are anything you shake, tap or scrape to make a sound. Differences in timbre come from different materials. By exploring the timbres of various everyday objects, students sharpen listening skills and the ability to distinguish, recognize and categorize a wide variety of sounds.

- Using found-object instruments to create and perform a rondo helps students understand form and structure in music.

  › Find as much junk as you can. Raid the recycling bins at school and bring stuff from home. Make sure your junk represents a wide variety of materials. Some good stuff: empty yogurt tubs with lids, metal coffee cans, soup cans, any kind of corrugated tin, pencils, rubber bands, cereal boxes, spiral notebooks, wooden spoons.

  › Explore, explore, explore! Tapping on an overturned yogurt container like a drum is a pretty straightforward way to make a sound. Try filling it with various objects and shaking it. Compare the difference in sound between a shaking a container full of pennies and a container full of rubber bands or cotton balls. (They are really quiet, but you can still hear them.) Using pencils, tap in different spots on the container to discover different sounds on the same object.

  › Sort objects according to sound. Decide on categories, such as “Metal,” “Wood,” “Plastic” and “Paper.” Label a box or Rubbermaid tub with each category name and store your found-object percussion instruments accordingly. Be prepared for some good discussion: Should cardboard be included in “Paper,” or should there be a separate category for it? The answer isn’t as important as the discussion.

  › Use the found-object percussion instruments to accompany classroom songs.

  › If you do a lot of rhythmic echoing with clap backs, try using found-object percussion instruments instead. If you divide the found objects evenly among different types of sounds, keep one of each kind yourself. Alternate playing rhythms on different kinds of sounds and ask students to echo only when you play on their type of sound (metal, wood, etc.). This not only builds rhythmic skills but sharpens students’ sound discrimination skills.

  › Practice subdivision! Ask “Wood” sounds to play steady quarter notes. While they maintain the pulse, ask “Metal” sounds to put two sounds into each beat (eighth notes) or to play on the “one” and “three” (half notes). Extend all the way from whole notes to sixteenth notes if appropriate. Another extension: layer various rhythmic ostinatos, each pattern played by a different kind of sound. Switch ostinatos between different kinds of objects and comment on the difference in sound and texture.

  › Compose! Organize sounds to help teach or reinforce structure form. For example, here’s a “Found-Object Rondo”:

```
A    B    A    C    A

METAL  WOOD  METAL  PLASTIC  METAL
```

See the PRINT PAGES at the end of this curriculum for a blank rondo grid.
MAKE MUSIC

• Use your found-object percussion instruments to play together. Learn and play “Boom Kat.” Teach the following rhythmic ostinato to students:

Drum the pattern while you say it. Begin on your lap for the BOOM and clap or snap for the KAT. Once learned, move to found-object percussion. Select a lower, bass sound for the BOOM and a higher, sharper timbre for the KAT. Play the “Boom, Kat, Boom-Boom, Kat” pattern three times, then a BOOM and rest for the remainder of the measure. Counting “two, three, four” out loud helps a lot, especially when repeating over and over. Starting together after the three beats of rests might take a little practice.

• Once the ostinato is successfully learned, take turns filling in the rests with a rhythmic improvisation.

• Vary the activity by encouraging a vocal improvisation in the rest spot. Some students will feel comfortable freestyling, others might need more guidance and support. Demonstrate a variety of melodic improvisations. Suggest ideas such as holding one long pitch, toggling back and forth between two pitches, or singing an ascending or descending slide of notes or a scale.

• Repeat the activity using an ostinato in another meter. For 3/4, play “Boom Pepperoni.” For 2/4, play “Boom Diddy.”

CULTURAL CONNECTIONS

• In their Class Notes Concert, Mestifonia will talk about and play music from several different countries and cultures. The lesson Around the World in 8 Days helps develop awareness and understanding of the influence of place and culture in music.

LEARNING CHECKLIST:

☐ I can identify different instruments and their timbre by sight and sound.

☐ I can explain how a musician makes a sound with their voice, on a guitar, on a cello and with percussion instruments.

☐ I can create and improvise rhythmic patterns in 2/4, 3/4 and 4/4 time signatures.

☐ I can use found-object percussion to explore timbre and perform rhythmic compositions alone and in a group.

☐ I can integrate foundational music skills and ideas to create and perform a found-object rondo.

☐ I can describe, compare and contrast music from various places and cultures.
MESTIFONÍA
PRINT PAGES
PERCUSSION CUE CARD
### BLANK RONDO GRID

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