WELCOME AND INTRODUCTION

This Curriculum Guide is designed to prepare, reinforce, and extend learning concepts and ideas from the MPR Class Notes video Finding the Right Instrument for You: The Percussion Family.

The information and activities in the Guide are intended to make music come alive and to align with Minnesota Standards in Music Education. We hope you will personalize, modify, or adjust content to meet the needs of your unique classroom.

This video is the second of four that introduce and describe the instrument families.

PREPARING TO WATCH THE VIDEO

Just as literacy teachers use pre-reading strategies, music teachers can use pre-listening/pre-watching strategies. This helps students create a mental framework to organize new ideas, relate new content to prior knowledge, and make connections. What you bring to a listening experience will affect what you hear and take away from that experience.

1. Use adjectives to describe the sound of individual instruments. Connect with language arts teachers to incorporate and reinforce content from classicalMPR Music for learning.
literacy units. Create a chart to structure and organize this activity. Use this as an opportunity to introduce unfamiliar instruments. Select instruments for the chart to suit your own needs. Feel free to customize and create one for each instrument family.

<table>
<thead>
<tr>
<th>CELLO</th>
<th>OBOE</th>
<th>HORN</th>
<th>GLOCKENSPIEL</th>
<th>CYMBALS</th>
<th>FLUTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>resonant</td>
<td>mysterious</td>
<td>buttery</td>
<td>glistening</td>
<td>splashy</td>
<td>airy</td>
</tr>
</tbody>
</table>

Repeat the activity, making it percussion-specific.

<table>
<thead>
<tr>
<th>TAMBOURINE</th>
<th>MARIMBA</th>
<th>GLOCKENSPIEL</th>
<th>CYMBALS</th>
<th>BASS DRUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>jangly</td>
<td>mellow</td>
<td>glistening</td>
<td>splashy</td>
<td>booming</td>
</tr>
</tbody>
</table>

2. Listen to percussion music. Continue to use adjectives in classroom discussions before, after, and during viewing/listening. Be sure to include pitched and unpitched percussion.

a. Here is a bunch of bass drums, played somewhat unconventionally. Though bass drums are usually included in the unpitched category of percussion instruments, make sure you watch the second part of this video to see just how much tuning a drumhead (and using drums of various sizes) can make a difference.
   https://www.youtube.com/watch?v=wuldKobdk7g

b. A duet on the marimba. Observe with students that the players’ positioning is maybe a little unexpected.
   https://www.youtube.com/watch?v=xtzxNe8zzaE

c. Compare three different examples of performance by a percussion ensemble. Notice the elaborate set up that allows them to play on different instruments with ease and fluidity. Explain that a big part of a percussionist’s job is arranging their instruments and materials.
   https://www.youtube.com/watch?v=bs_yMbao7lQ
   https://www.youtube.com/watch?v=n2a47OEee58
   https://www.youtube.com/watch?v=lTWH2HaJO54

c. And here’s a short clip of the beginning of a movie about the amazing Scottish percussionist, Evelyn Glennie. Watch as she captivates a crowd of strangers at Grand Central Station with a snare drum roll.
   https://www.youtube.com/watch?v=bs_yMbao7lQ
REINFORCE IDEAS AND CONCEPTS FROM THE VIDEO THROUGH ACTIVE LEARNING

1. Play “Pin-the-Instrument-on-the-Orchestra.”

   Start by posting an orchestra chart, like this one from Wikimedia Commons. Find pictures of individual instruments that students can literally cut and post onto the correct place on the diagram. Focus on percussion instruments to align with video content.

   (Orchestra chart follows on the next page.)

(“Pin-the-Instrument-on-the-Orchestra,” continued.)
2. Play games that reinforce rhythm skills - essential for every percussionist.

   a. Rhythm Canon

   Teacher/student leader creates a four beat pattern using body percussion (clapping, shoulder taps, snapping, thigh slapping, stomping, whatever.)

   The rest of the group echoes the first pattern while the leader continues with a new pattern. Repeat, repeat, repeat. 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.
b. Pass the Rhythm/Rhythm telephone

Students stand in a circle. 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.

3. Do a found object percussion unit.

Many students will be familiar with groups such as the Blue man Group or Stomp. Kick off your project by watching some examples of found object percussion.

https://www.youtube.com/watch?v=hQMAITvjsDM
https://www.youtube.com/watch?v=eLiZwU0r0Lw

a. Find as much junk as you can. Raid the recycling bins at school, 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 or soup cans or any kind of corrugated tin, pencils, rubber bands, cereal boxes, spiral notebooks, wooden spoons.

b. Explore, explore, explore. Tapping on an overturned yogurt container like a drum is a pretty straightforward way to make a sound. Find out how many more ways you can make 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.

c. 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? The answer isn’t as important as the discussion.

d. Use found object percussion instruments to accompany classroom songs.

e. 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 between different types of sounds, have 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.

f. 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.

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

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>METAL</td>
<td>WOOD</td>
<td>METAL</td>
<td>PLASTIC</td>
<td>METAL</td>
</tr>
</tbody>
</table>
4. Watch and listen to drumming from a variety of cultures. Compare and contrast similarities and differences.

   Taiko from Japan: [https://www.youtube.com/watch?v=CsKqBy2uJ34](https://www.youtube.com/watch?v=CsKqBy2uJ34)

   Nigerian drummer Babatunde Olatunji and friends: [https://www.youtube.com/watch?v=VT2J1Ot9N5c](https://www.youtube.com/watch?v=VT2J1Ot9N5c)

   Samba drumming in Brazil: [https://www.youtube.com/watch?v=iw8uLesWgUQ](https://www.youtube.com/watch?v=iw8uLesWgUQ)

   Drumming on the Irish bodhran: [https://www.youtube.com/watch?v=3ChbigufBC8](https://www.youtube.com/watch?v=3ChbigufBC8)

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**STANDARDS**

The content of *Finding the Right Instrument for You: The Percussion Family* deals most directly with identifying tone color/timbre, which aligns with the following Minnesota Standard in Music Education.
1. Grades 4-5. 1. Artistic Foundations. 1. Demonstrate knowledge of the foundations of the arts area. Music. 4.1.1.3.1. Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.

The comparison of sounds and pieces of music aligns most closely with the following Minnesota Standard in Music Education.

1. Grades 4-5. 4. Artistic Process: Respond or Critique. 1. Respond to or critique a variety of creations and performances using the artistic foundations. Music. 4.4.1.3.1. Justify personal interpretations and reactions to a variety of musical works or performances.

The Rhythm Canon and Pass the Rhythm Activities align most closely with the following Minnesota Standard in Music Education:


2. K–3. 3. Artistic Process: Perform or Present. 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. Music. 0.3.1.3.1. Sing and play a varied repertoire that includes simple rhythms and melodies.

The found object percussion project aligns most closely with the following Minnesota Standards in Music Education:

1. Grades 4–5. 1. Artistic Foundations. 1. Demonstrate knowledge of the foundations of the arts area. Music. 4.1.1.3.1. & 4.1.1.3.2. Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts. 2. Describe how the elements and their related concepts such as pitch, tempo, canon, and ABA are used in the performance, creation or response to music.

2. Grades 4–5. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 4.1.2.3.1. Read and notate music using standard notation such as quarter, half and eighth notes and rests, the lines and spaces of the treble clef, and time signatures.

3. Grades 4–5. 3. Artistic Process: Perform or Present. 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. Music. 4.3.1.3.1. Sing alone and in groups such as rounds and part songs or play instruments alone and in a group.
   1. Demonstrate knowledge of the foundations of the arts area. Music.
   6.1.1.3.1. Analyze the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.

5. Grades 6–8. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 6.1.2.3.1. Read and notate music using standard notation such as dotted rhythms, clefts, mixed meters and multipart scores, with or without the use of notation software.

6. Grades 6–8. 3. Artistic Process: Perform or Present. 1. Perform or present in a variety of context in the arts area using the artistic foundations. Music. 6.3.1.3.1. Rehearse and perform music from a variety of contexts and styles alone or within small or large groups.