I. ABSTRACT
This unit introduces the instruments of the Percussion Family slowly, moving from spoken word to body percussion and then to instrument playing. Through the use of seven Core Knowledge sayings, the students have the experience of creating their own percussion ensemble. Students have an introduction to African and Latin drumming by participating in the music of these cultures. The students will improve their ability to play a steady beat, to copy simple rhythms and to play in community, showing respect for their instruments, their classmates, and their teacher.

II. OVERVIEW
A. Concept Objectives
1. Students have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others (CO State Standard (CSS) #1).
2. Students will understand how to create music (CSS #3).
3. Students will understand how to listen to, analyze, evaluate and describe music (CSS #4).
4. Students will relate music to various historical and cultural traditions (CSS #5).

B. Content from the Core Knowledge Sequence
1. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
2. Play a steady beat, p. 54.
3. Play simple rhythms, p. 54.
4. Recognize timbre, p. 54.
5. Sing accompanied, in unison, p. 54.
6. Seven sayings and phrases, p. 46.
   a. “In hot water”
   b. “You can’t teach an old dog new tricks”
   c. “Cold feet”; “Better late than never”
   d. “Back to the drawing board”
   e. “Two heads are better than one”
   f. “Eaten out of house and home”

C. Skill Objectives
1. Play with acceptable tone quality and proper posture.
2. Watch the conductor.
3. Echo short rhythm patterns.
4. Demonstrate appropriate audience behavior.
5. Listening to a recorded work.
6. Recognize piano and forte by listening.
7. Write a letter in the proper format.
8. Find Mexico on a map.
9. Correctly label 12 percussion instruments.

III. BACKGROUND KNOWLEDGE
A. For Teachers

B. For Students
1. Recognize a drum by sight and sound, p. 15.
2. Locate Mexico and Central America, p. 27.
3. Play a steady beat, p.33.
4. Echo short rhythms, p. 33.
5. Understand that a composer is someone who writes music, p. 33.
6. Understand how to write a letter, p. 43.

IV. RESOURCES
A. “Max Goes to a Concert”, Isaac Millman (Lesson 1)
D. CD – *Carlos Chavez* Dorian Recordings ISBN 53479-02152 (In Core Knowledge set of CDs) (Lesson 5)
F. *Shakin’ It Up* – Sally K. Albrecht and Jay Althouse (includes CD) (Lessons 1-9)
G. *Orchestranimals* Vlasta van Kampen and Irene C. Eugen, optional (Lesson 2)
H. *The Cat’s Purr*, Ashley Bryan (Lesson 8)
I. *Zimani’s Drum*, Melinda Lilly (Lesson 7)
J. Video – Instrumental Classmates – *The Percussion Family* (Lesson 6)
I. Twelve balloons, inflated (Lesson 1)
J. Dried beans (Lesson 1)
K. Suspended cymbal and a stand (plus 2 yarn mallets) (Lesson 1)
L. Teacher drum (All lessons)
M. Shakers for each student (Lessons 1,7,8,9)
N. Pair of sticks for each student (Lessons 1,9)
O. Woodblock or tone block for each student (Lessons 2,9)
P. Cymbals (finger and large) to share – as many as you have (Lessons 2,9)
Q. Drums and triangles for students to play (Lessons 3,7,8,9)
R. Maracas and tambourines for students to play (Lessons 4,7,8,9)
S. World map (Lessons 7,8)
T. Cowbells and/or agogo bells (Lessons 7,9)
U. Latin-American percussion instruments (maracas, claves, bongos, guiro, congas,) (Lesson 8)
V. Blank puzzles

V. LESSONS
Lesson One: Shakers and Sticks (45 minutes)
A. Daily Objectives
1. Concept Objective(s)
a. Students have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
b. Students will understand how to create music.
2. Lesson Content
a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
b. Play a steady beat, p. 54.
c. Play simple rhythms, p. 54.
d. Recognize timbre, p. 54.
e. Sing accompanied, in unison, p. 54.
f. Sayings and phrases (“In hot water,” “You can’t teach an old dog new tricks”), p. 46.

3. Skill Objective(s)
   a. Play with acceptable tone quality and proper posture.
   b. Watch the conductor.
   c. Identify a variety of percussion instruments.
   d. Echo short rhythm patterns.
   e. Demonstrate appropriate audience behavior.

B. Materials
   1. “Max Goes to a Concert”, Isaac Millman
   2. CD – Evelyn Glennie’s Greatest Hits
   3. Twelve balloons, inflated
   4. Dried beans
   5. Three large drums
   6. Shakin’ It Up – Sally K. Albrecht and Jay Althouse (includes CD)
   7. Suspended cymbal and a stand (plus two yarn mallets)
   8. Shaker and two sticks for each students
   9. Drum for teacher

C. Key Vocabulary
   1. Respect – polite consideration for ourselves, others, property and those in authority (our school-wide definition)
   2. Shaker – an instrument that makes noise by shaking
   3. Percussion family – group of instruments that make noise by striking
   4. Vibrations – motion that causes sound waves

D. Procedures/Activities
   1. Students enter quietly while Evelyn Glennie CD is playing. Have students sit in a circle on the floor.
   2. Introduce the unit by reading “Max Goes to a Concert.” Prepare students by asking the following question: “What family of instruments is featured in this story?” After the story, students may have questions and comments.
   3. Ask the class, “Describe how the deaf students and the percussionist can follow the music.” The answer is that they can feel the vibrations and can interpret what the vibrations mean.
   4. Pass out a balloon to every two students. Have one partner hold the balloon as the students in the story did (hugged to their chest). Teacher plays a rhythm on the largest drum available. Switch the balloon and repeat the drum pattern. Continue with several other percussion instruments, switching the balloon between each short pattern. You could try it with eyes closed, to focus the children’s attention on the vibration in the balloon. Collect the balloons into a large trash bag.
   5. Divide students into three groups with a drum for each group. Place “some” beans on each drumhead. Ask the students to “predict what will happen to the beans when the drum is played.” Number off in the group to determine playing order and let each have a turn. Last student collects the beans and returns them to the teacher.
   6. Teacher places a suspended cymbal in the middle of the circle. Ask students to “tell what will happen when the cymbal is struck.” Choose a student to play the cymbal. Demonstrate how to hit the cymbal (at nine and three with two mallets).
Student may be able to see the cymbal vibrating. “What will happen when I stop the cymbal from vibrating?” The sound stops immediately. Help the students to come to the conclusion that sound is produced by vibrations, which are picked up and interpreted by our ears and brains.

7. Teacher introduces “The Percussion Family” – a group of instruments that are played by hitting. Ask the class for examples instruments in the percussion family (an informal pre-test). Explain that they will be working with the percussion family for nine classes. For the first lesson, we will be emphasizing shakers and sticks.

8. Establish a procedure for handing out instruments and putting away the instruments. Pass out the shakers. Ask the students to place the shakers on the floor in front of them without playing. Emphasize RESPECT for the instruments, the leader and fellow-classmates. Teacher may want to use this circle quote, “A circle is a symbol of equality; within this we shall find respect.” Any student who participates in a constructive way will be included in the music. Those who don’t will be asked to sit outside the circle until they show respect and are ready to join the class in a team effort. – Adapted from World Drumming.

9. Teacher plays an eight-beat pattern and students answer with “I love to drum.” (This should be used to start every class in this unit.) Teacher should play it again and this time students play it on their shakers. Practice this several times until most students are successful (knowing when to come in and playing the correct rhythm).

10. New idea: Teacher plays a four-beat pattern and the students echo it. Try several times, changing rhythms, as students seem ready for it.

11. New idea: Teacher plays two-beat patterns from “Shakin’ It Up” and students imitate it (four times), see p. 4.

12. Have students put shakers down. Listen to “Shakin’ It Up!” (Track 1) from Shakin’ It Up CD. Listen to the song again and pretend to play shakers.

13. Play CD again and have students play along with their shakers. Repeat as many times as you like. Ask students to evaluate their performance. Put down shakers.

14. Introduce the saying “In hot water.” Ask students “What does this mean?” If they have previously covered it in class they will know it. If not, explain that it means you are in trouble!

15. Speak the saying in rhythm and ask the students to join you. Transfer the rhythm to body percussion (clapping) while still speaking the words. Transfer the rhythm to the shakers. Put shakers down.

16. Pass out the sticks (two sticks per student).

17. Repeat procedure from #9-10. The pattern from the song is eight-beat motive. It may be hard for the students to do because of the off beats. Teacher counting out loud while playing may be helpful. Practice hitting with the right sticks over the left and left stick over the right. Also try hitting the right stick with the left foot and vice versa. (These activities are mentioned in the song.) Put sticks down.

18. Listen to “Hit Those Sticks”. (Track 3 – Shakin’ It Up CD)

19. Listen to the CD again, pantomiming playing the sticks.

20. Repeat the song again, playing with the sticks. Repeat as necessary. Put down the sticks.

21. Introduce the saying “You can’t teach an old dog new tricks”. Repeat procedure above. Transfer to body percussion and then to sticks. Put down the sticks.

22. Split the class in half. Have half the class speak “In hot water” and the other half of the class speak “You can’t teach an old dog new tricks”. Then have students
play it on the instruments (while still speaking the sayings) Switch instruments and sayings so each student has a chance to play both parts. Put instruments down.

23. Review “percussion family,” “shakers,” and “vibrations.”

24. Divide class into several small groups. Have an equal mixture of shakers and sticks in each group. Let each group perform for the class. Remind the class to use appropriate audience behavior. Teacher marks the performance on the grading sheet, using the rubric. See Appendix B.

E. **Assessment/Evaluation**

1. Teacher evaluation of performance of “In hot water” and “You can’t teach an old dog new tricks” on shakers and sticks, using rubric. See Appendix B.

**Lesson Two:**  **Woodblocks and Cymbals (45 minutes)**

A. **Daily Objectives**

1. **Concept Objective(s)**
   a. Students have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
   b. Students will understand how to create music.

2. **Lesson Content**
   a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
   b. Play a steady beat, p. 54.
   c. Play simple rhythms, p. 54.
   d. Recognize timbre, p. 54.
   e. Sing accompanied, in unison, p. 54.
   f. Sayings and phrases (“Back to the drawing board,” “Cold feet”).

3. **Skill Objective(s)**
   a. Play with acceptable tone quality and proper posture.
   b. Watch the conductor.
   c. Identify a variety of classroom instruments.
   d. Echo short rhythm patterns.
   e. Demonstrate appropriate audience behavior.

B. **Materials**

1. Woodblock or tone block for each students
2. Cymbals (finger and large) to share – as many as you have
3. Drum for teacher
4. CD *Shakin’ It Up*
5. *Orchestranimals* Vlasta van Kampen and Irene C. Eugen, optional

C. **Key Vocabulary**

1. Woodblock – rectangular block of wood or classroom instrument substitute
2. Cymbal – metal circle, played with a mallet or two struck together

D. **Procedures/Activities**

1. Play percussion section (Track 40) from Britten’s *The Young Person’s Guide to the Orchestra* from CD Prokofiev: *Peter and the Wolf*, as students enter and sit in a circle on the floor. (In CoreKnowledge set of CDs)
2. “What family of instruments do you hear on the CD?” Did you hear any instruments that you recognized?”
3. Pass out woodblocks and have students place them on the floor in front of them.
4. Remind students of the importance of the circle and having RESPECT for the instruments, their classmates and the leader (teacher). Demonstrate the proper
playing position for the woodblock and the way to hold the mallet. Do this for all types of woodblocks that you have.

5. Play the opening rhythm pattern and have the students respond verbally “I love to drum.” Repeat pattern, but students respond by playing on their woodblock. If students are sharing instruments, “switch” and repeat for other students.

6. Repeat the echoing patterns of Lesson #1.

7. Teacher plays first pattern from “Tick Tock”, p. 45 m. 5-8 Shakin’ It Up. Students repeat.


9. Listen to “Tick Tock”. Repeat with teacher playing in air, students copy and try to sing.

10. Repeat with instruments as many times as is helpful. Put instruments down.

11. Introduce the saying “Back to the drawing board”. Use a similar procedure as in Lesson #1 – spoken, body percussion, instruments. Put instruments down.

12. Introduce “cymbals” to the class. If you have access to crash cymbals or suspended cymbal, demonstrate for the students. See Appendix C for details about cymbals.

13. Pass out what cymbals you have and work out a system so that each student can try to make the sound.

14. Listen to “A Crash Course” from “Shakin’ It Up”. Repeat the procedure from before. Most students may be pantomiming the cymbal crashes. Put down instruments.

15. The book, Orchestranimals, would be a fun addition to this lesson since it features a monkey named “Crash”.

16. Introduce the saying “Cold Feet” as before. Depending on the number of cymbals you have, it may take too much time for everyone to have a turn. Use your discretion. Students may clap the rhythm instead of playing.

17. Divide the class into two groups. Practice saying the two sayings together. Play the two groups of instruments. Put instruments down.

18. Review the sayings from Lesson #1. Add “Cold feet” and then “Back to the drawing board” as students are able. If possible, try it with the instruments (and the speaking).

19. Divide class into groups and handle the assessment using the procedure from Lesson #1.

20. Review vocabulary from Lesson #2 – respect, woodblock, cymbal

21. Put away all instruments carefully.

E. Assessment/Evaluation

1. Rubric for performance of “Cold feet” and “Back to the drawing board” using cymbals and woodblocks.

Lesson Three: Drum and Triangle (45 minutes)

A. Daily Objectives

1. Concept Objective(s)
   a. Students will have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
   b. Students will understand how to create music.

2. Lesson Content
   a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
b. Play a steady beat, p. 54.
c. Play simple rhythms, p. 54.
d. Recognize timbre, p. 54.
e. Sing accompanied, in unison, p. 54.
f. Sayings and phrases (“Two heads are better than one”), p. 46.

3. Skill Objective(s)
   a. Play with acceptable tone quality and proper posture.
   b. Watch the conductor.
   c. Identify a variety of percussion instruments.
   d. Echo short rhythm patterns.
   e. Demonstrate appropriate audience behavior.

B. Materials
   1. Drums and triangles for students to play
   2. Drum for teacher
   3. CD – *Shakin’ It Up*

C. Key Vocabulary
   1. Drum – a cylinder frame with at least one head
   2. Triangle – metal instrument shaped in form of triangle
   3. Listen - hearing with thinking

D. Procedures/Activities
   1. Play CD as students enter to sit in a circle.
   2. Pass out drums. One for each student would be ideal, but one for every two is adequate. Work out a system for the process of switching players on the drum. Teacher introduces “drum,” see Appendix C. Remember to mention snare drum and bass drum. Show instruments or pictures.
   3. Teacher plays welcoming rhythm pattern and students respond with “I love to drum.” Repeat, answering on the drum.
   4. Repeat procedure of echoing. One possible game dealing with names is in *World Drumming*, p. 17.
   5. Teacher plays rhythm pattern #1 from “Rum Ba Da Dum Bum Bum”. *Shakin’ It Up*, p. 47, m. 2-3. Students echo.
   8. Listen to “Rum Ba Da Dum Bam Bum”. Listen again and pantomime drumming.
   9. Repeat song, playing on the drums. Repeat as necessary (and fun). Put down instruments.
   10. Introduce the saying “Two heads are better than one” as before. Remember to use spoken word, body percussion and then to the drum. Put down instruments.
   11. Teacher introduces the triangle. Demonstrate the proper playing position for a single hit and a roll. Work out a system to share the triangles that you have.
   13. Repeat process of listening and pantomiming for “It’s Time For Dinner.” Put instruments down.
   14. Review all the sayings from Lessons #1-3. Starting with “Cold Feet” add them one at a time. Remember spoken word, body percussion and then instruments. Triangle joins cymbals on “cold feet”. If the roll from the song has been successful, you might roll “cold” and hit on feet. Otherwise, a single hit on each word is great! Put down instruments.
   15. Divide class and have them perform “Two heads are better than one” and “cold feet” on drums and triangles. Assess as before.
   16. Review “triangle.”
Lesson Four: Maracas and Tambourine (45 minutes)

A. Daily Objectives
   1. Concept Objective(s)
      a. Students will have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
      b. Students will understand how to create music.
   2. Lesson Content
      a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
      b. Play a steady beat, p. 54.
      c. Play simple rhythms, p. 54.
      d. Recognize timbre, p. 54.
      e. Sing accompanied, in unison, p. 54.
      f. Sayings and phrases (“Eaten out of house and home” and “Better late than never”), p. 46.
   3. Skill Objective(s)
      a. Play with acceptable tone quality and proper posture.
      b. Watch the conductor.
      c. Identify a variety of percussion instruments.
      d. Echo short rhythm patterns.
      e. Demonstrate appropriate audience behavior.

B. Materials
   1. Maracas and tambourines for students to play
   2. CD – *Shakin’ It Up*
   3. Teacher drum

C. Key Vocabulary
   1. Maracas – Set of two rattles with handles
   2. Tambourine – hand-held drum with metal jingles attached
   3. Percussion Ensemble – group of players playing percussion instruments

D. Procedures/Activities
   1. Students enter to sit in a circle.
   2. Remind students about the circle, its significance and respect for the instruments, classmates and the teacher.
   3. Pass out the maracas. Use a system to share the instruments. It takes two maracas to play the rhythm. Teacher introduces the maracas and demonstrates the proper playing technique. See Appendix C.
   4. Teacher plays the welcome rhythm and students answer, “I love to drum.” Repeat and have students respond with maracas. Repeat so everyone has a chance to play on the instruments.
   5. Practice various echo/response rhythms at your discretion.
   6. Teacher plays pattern #1 from “Shake My Maracas”. *Shakin’ It Up*, p. 48, m. 3-4. Students copy.
   7. Teacher plays pattern #2. *Shakin’ It Up*, p. 48, m. 9. (This is a repeat pattern from the previous lesson) Students copy.
8. Listen to CD “Shake My Maracas” and follow the procedure as in previous lessons. When everyone has had a turn to play with the CD, put the instruments down.

9. Introduce the saying “Eaten out of house and home” as in previous lessons. Teach in the spoken form, transfer to body percussion and then try it on the maracas. When everyone has had a chance to play on the maracas, put the instruments down.

10. Teacher introduces the tambourine and shows the proper playing techniques. See Appendix C.

11. Do several echo patterns to see that students understand the playing techniques.

12. Listen to “My New Tambourine”. Mime through the song and work up to playing with the tambourine. This is quite a difficult song because the pattern changes during the song. You may have to modify or adlib the tambourine part if it is too difficult for the students.

13. Introduce the saying “Better late than never.” Follow the same procedures as with the other instruments.

14. Review all of the sayings. Speak, and then add the body percussion. Divide the class into seven groups and speak all sayings.

15. Have the students get their instruments and perform it with instruments. With conducting motions, teacher should indicate playing everything softer, louder, slower, faster, adding a crescendo, decrescendo.

16. Ask for student input – “How did it sound when we played it piano? Forte? Describe how it sounded when we played it slower? Faster? How did it sound when we put in a crescendo, decrescendo? Use the precise musical terminology at this point if students have a background with it. Label this musical creation as a “Percussion Ensemble.”

17. Put all the percussion instruments away except the tambourines and maracas.

18. Perform the two new sayings in small groups – “Eaten out of house and home” and “Better late than never.”

19. Evaluate the performances with the rubric. Put instruments away.

E. Assessment/Evaluation

1. Evaluation of student performances

Lesson Five: Carlos Chavez and the Percussion Ensemble (45 minutes)

A. Daily Objectives

1. Concept Objective(s)
   a. Students will listen to, analyze, evaluate and describe music.
   b. Students will relate music to various historical and cultural traditions.

2. Lesson Content
   a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
   b. Recognize timbre, p. 54.
   c. Carlos Chavez, Toccata for Percussion, third movement, p. 54.
   d. Locate: Mexico, p. 47.
   e. Produce a letter, p. 43.

3. Skill Objective(s)
   a. Listen to a recorded work.
   b. Recognize piano and forte by listening.
   c. Write a letter in the proper format.
   d. Find Mexico on a map.
B. Materials
1. CD – Carlos Chavez
2. World map
3. Appendix E: Student worksheet for Carlos Chavez
4. Pencil and hard surface to write on
5. Puzzle packets – information from Chavez written on blank puzzles (one for each group of four)

C. Key Vocabulary
1. Listen – hear with thinking
2. Composer – one who writes music
3. Mexico City, Mexico – capitol of Mexico
4. Percussion Ensemble – group playing in percussion instruments

D. Procedures/Activities
1. Play Chavez CD as students enter. “What kind of music is playing?” “Can you name an instrument that you hear?” Review “Percussion Ensemble” “Did you hear any instrument that we had in our percussion ensemble?”
2. Introduce Carlos Chavez. See Appendix D. Emphasize the meaning of “composer”. Chavez spoke Spanish and is one of the most famous Mexican composers. Show Mexico City, Mexico, on a map.
3. Explain the procedure for the activity. Each group will get a packet. As a team they should put together the puzzle and choose one of the group to read the words OUT LOUD. Each student should fill out his own paper, but the students should help each other. For Part II, play the CD and allow the students to fill in the questions. The third part of the activity is to write a letter to a relative or friend explaining what they have learned about Chavez and what his music sounds like. They should include a personal opinion about how the music sounds. Remind the students about the correct letter form: Dear __________, indent first line, closing is on a separate line followed by a comma, and name on a separate line.
4. Divide the class into groups of four. Pass out supplies (Carlos Chavez, Appendix E, pencil and hard surface, packet with puzzle).
5. Teacher should monitor groups to help with reading.
6. Play the CD when all groups are finished with Part I.
7. Give help for letters as needed.
8. Students should turn in all supplies.

F. Assessment/Evaluation
1. Written worksheet

Lesson Six: Meeting Other Instruments in the Percussion Family (45 minutes)

A. Daily Objectives
1. Concept Objective(s)
   a. Students will have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
   b. Students will understand how to listen to, analyze, evaluate and describe music.
   c. Students will relate music to various historical and cultural traditions.
2. Lesson Content
   a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
   b. Recognize timbre, p. 54
3. Skill Objective(s)
   a. Correctly label 12 percussion instruments

B. Materials
   1. Video – Instrumental Classmates – Percussion
   2. Appendix F: Percussion Book for each student

C. Key Vocabulary
   1. Timpani – large drum with copper base whose pitch can be changed
   2. Xylophone – keyboard instrument with wooden keys
   3. Snare drum – two-headed drum with snares on the bottom head
   4. Bass drum – large two-headed drum

D. Procedures/Activities
   1. Review vocabulary from previous lessons. Review all the sayings from the first four lessons and perform as a vocal ensemble (spoken).
   2. Introduce the new vocabulary. If you have these instruments, it would be helpful to show the real instruments. Instrument posters are an adequate substitute.
   3. Watch the video (30 minutes).
   4. “Summarize what you have learned about the percussion family from watching the video”. “Can you classify the many kinds of instruments in this family?” “What is the function of the percussion family in a musical group?”
   5. Explain the activity for the rest of the period. Each student will need a percussion book, crayons and a hard surface to write on. The student should label each instrument from the words in the key box. They could color the instruments and decorate appropriately the cover sheet. Students can help each other with the labeling. If there is extra time, students could quiz a partner on the names of the instruments.

E. Assessment/Evaluation
   1. Teacher evaluation of the completed percussion book, using the rubric

Lesson Seven: African Drumming (45 minutes)
A. Daily Objectives
   1. Concept Objective(s)
      a. Students will have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
      b. Students will understand how to listen to, analyze, evaluate and describe music.
      c. Students will relate music to various historical and cultural traditions.
   2. Lesson Content
      a. Introduce African drumming, p. 54.
      c. Play a steady beat, p. 54.
      d. Play simple rhythms, p. 54.
   3. Skill Objective(s)
      a. Play with acceptable tone quality and proper posture.
      b. Watch the conductor (leader).
      c. Play a steady beat.
      d. Play simple rhythms of Africa.

B. Materials
   1. Teacher drum
   2. Zimani’s Drum, Melinda Lilly
   3. Shaker for each student
   4. Selected drums for student use
5. Cowbells and/or agogo bells
6. World map
7. Appendix F: Percussion books

C. Key Vocabulary
1. Community – group united for some purpose
2. Djembe – African drum
3. Shekere – African shaker
4. Talking drum – African drum shaped like an hourglass
5. Agogo bells – Large and small metal bells that are connected together

D. Procedures/Activities
1. Play a CD of African drumming as students enter to sit in a circle on the floor, optional.
2. Read Zimani’s Drum as an introduction to drum.
3. Choose a student to locate Africa on a world map. Teacher should point out West Africa, where many of the traditions come from that we in the West are familiar. Locate Malawi, the country of Zimani’s Drum.
4. Introduce students to the place of “drum” in African culture. See Appendix C for detailed information.
5. Review the idea of “circle” used in the earlier lessons. In African culture, dancing, drumming and singing are often done in a circle. This emphasizes “community”. Several African proverbs speak to community – “A single bracelet does not jingle.” Zaire, “When spider webs unite, they can tie up a lion.” Ethiopia, “Two eyes see better than one.” Mauritania. (World Drumming, p. 48).
6. Demonstrate keeping a steady beat with a shaker. Pass out shakers and let students try. At first teacher plays steady beat with the students, then adds improvisation on the drum. Check to see if students can hold the beat.
7. Demonstrate African movement – Start with feet together, step right foot out on one, left foot out on two, step in with right foot on three and left foot on four. Knees slightly bent, feet pointing straight forward. (This is opposite of what we do naturally in US and may be difficult for second-graders.)
8. Have students stand and try it. Add shakers.
9. Teach introduction: See Appendix G for detailed directions. Practice several times until all can remember the sequence.
10. Review the “jamming” steady beat.
11. Practice introduction moving directly into the jamming.
12. Teach the ending – see Appendix G.
13. Practice moving from intro to jamming to ending.
14. Choose students to play on the cowbells and agogo bells. (In an authentic African ensemble, these are the timekeepers, playing a syncopated rhythm to keep the beat for all the other drummers, singers and dancers. For second-grade, I think playing a steady beat will give the sound of the instrument, while keeping the rhythm simple.)
15. Choose students to play the drums that you have. They should play the same steady beat or improvise a rhythm, if the student is able.

E. Assessment/Evaluation
1. Teacher evaluation of participation, done after the performance is finished. (Teacher is involved in the performance.)
Lesson Eight: Latin American Percussion (45 minutes)

A. Daily Objectives
   1. Concept Objective(s)
      a. Students have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
      b. Students will understand how to listen to, analyze, evaluate and describe music.
      c. Students will relate music to various historical and cultural traditions.
   2. Lesson Content
      a. Introduce Latin American music, p. 54.
      b. Locate: Mexico and Central America, p. 47.
      c. Play a steady beat, p. 54.
      d. Play simple rhythms, p. 54.
   3. Skill Objective(s)
      a. Play with acceptable tone quality and proper posture.
      b. Watch the conductor (leader).
      c. Play a steady beat.
      d. Play simple rhythms of Latin America.

B. Materials
   1. The Cat’s Purr, Ashley Bryan
   2. Shakers for each student
   3. Latin-American percussion instruments (maracas, claves, bongos, guiro, congas,)
   4. Appendix F: Student percussion book for each student

C. Key Vocabulary
   1. Claves – thick, rosewood dowels, played in pairs
   2. Bongos – two drums attached together, usually played by hands
   3. Guiro - notched gourd played with a small stick
   4. Conga – large drum, played by hands

D. Procedures/Activities
   1. Play CD of Latin-American music as students enter and sit in a circle, optional.
   2. Read The Cat’s Purr (a folk tale from Latin America).
   3. Locate Caribbean. Mexico, South American on world map.
   4. Pass out available instruments. Students with no instruments should get a shaker as used in Lesson #7.
   5. Teacher demonstrates technique of playing shaker.
   6. Teacher demonstrates techniques for the other available instruments. Have the students on those instruments try the rhythm. See Appendix H.
   7. Practice until students can hold the rhythms. Change instruments.
   8. Teacher assesses the performance. Put away instruments.
   10. Add the names of the five Latin-American instruments to the Percussion book.
   11. Students take home Percussion Book to review for test.

E. Assessment/Evaluation
   1. Teacher assessment of drum ensemble after class

Lesson Nine: Percussion Family Review and Evaluation (45 minutes)

A. Daily Objectives
   1. Concept Objective(s)
      a. Students will have the opportunity to sing or play on instruments a varied repertoire of music, alone or with others.
2. Lesson Content
   a. Become familiar with instruments of the percussion family (timpani, snare, xylophone, woodblock, maracas, cymbals, triangle and tambourine), p. 54.
   b. Play a steady beat, p. 54.
   c. Play simple rhythms, p. 54.
   d. Recognize timbre, p. 54.
   e. Sing accompanied, in unison, p. 54.
   f. Seven sayings and phrases (“In hot water”; “You can’t teach an old dog new tricks”; “Cold feet”; “Better late than never”; “Back to the drawing board”; “Two heads are better than one”; “Eaten out of house and home”), p. 46.

3. Skill Objective(s)
   a. Play with acceptable tone quality and proper posture.
   b. Watch the conductor (leader).
   c. Play a steady beat.
   d. Play simple rhythms.

B. Materials
   1. CD – *Shakin’ It Up*
   2. Percussion instruments – shakers, sticks, woodblocks, cymbals, triangles, drums, maracas, and tambourines
   3. Keyboard percussion instruments if available
   4. Percussion Family test – one per student
   5. Pencils and hard surface to write on

C. Key Vocabulary
   1. No new vocabulary

D. Procedures/Activities
   1. Students enter and sit in a circle on the floor. Explain that the class will review all the songs previously done in the unit – FOR FUN!
   2. One by one, play through the eight tracks featuring the various percussion instruments from previous lessons. Look for good playing techniques.
   3. Review the percussion ensemble with the 7 CoreKnowledge sayings. Teacher can assign parts, or students may choose instruments.
   4. Add keyboard percussion instruments with like timbres (xylos with woodblocks, glockenspiels with triangles). Perform the ensemble. Students should watch the conductor for cues of piano, forte, crescendo, decrescendo, ritard.
   5. Put away carefully all the percussion instruments.
   6. Students return to seats to take the test. Teacher may use real instruments, pictures on the overhead, or posters to indicate the instrument.

E. Assessment/Evaluation
   1. Final test See Appendix I

VI. CULMINATING ACTIVITY
   A. Live percussion concert – there are several ensemble that do school concerts. See Appendix J for contact information.
   B. Evelyn Glennie, the Scottish percussionist referenced in Lesson #1, has two videos available. See website in Bibliography.
VII. HANDOUTS/WORKSHEETS  
A. Appendix A: List of CoreKnowledge sayings used in this unit  
B. Appendix B: Student Assessment Sheet and Rubric  
C. Appendix C: Teacher background on percussion instruments  
D. Appendix D: Teacher background on Carlos Chavez  
E. Appendix E: Carlos Chavez Student worksheet  
F. Appendix F: Student Percussion Book  
G. Appendix G: African drum sequence  
H. Appendix H: Latin-American drum sequence  
I. Appendix I: Final test  
J. Appendix J: Contact information for Percussion Ensembles

VIII. BIBLIOGRAPHY  
N. *Stomp*.  
R. [www.evelyn.co.uk](http://www.evelyn.co.uk)  
S. [www.virtualchautauqua.org](http://www.virtualchautauqua.org)
Appendix A

CORE KNOWLEDGE SAYINGS

1. In hot wa-ter
   \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] 

2. You can’t teach an old dog new tricks
   \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] 

3. Back to the drawing board.
   \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] 

4. Cold feet
   \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] 

5. Two heads are better than one
   \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] \[ \underbrace{\text{\textbackslash indent}} \] 

6. Eaten out of house and home
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7. Better late than never
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Appendix B

Student Grading Sheet

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One point for each:

- Proper playing technique
- Watching conductor
- Correctly echoes short pattern
- Appropriate audience behavior
- Correctly names instrument
Appendix C

Percussion Information Sheet

1. Shakers – any instrument that makes noise when shaken. I have a classroom set of plastic food containers (Pringles, iced tea, etc.) that are filled with rice and beans. The African technique of playing is to hold the shaker upright and shake from the elbow. The Latin technique is to hold the shaker horizontally and to move it in and out from the body to an eighth-note pattern.
2. Sticks – two wooden dowels struck together. I have a classroom set of drumsticks. You could also use rhythm sticks.
3. Woodblock – rectangular piece of wood, struck with a mallet. The rhythm instrument sets have several versions of this, held either at the end or in the middle. Listen for a good tone.
4. Cymbal – brass circles struck together or one suspended on a stand, struck with two mallets. Small versions are called finger cymbals.
5. Triangle – metal instrument in the shape of a triangle, played with a metal beater. Needs a holder to allow the instrument to vibrate. Hold triangle holder in the left hand and play with the beater in the right hand. Play on the side opposite the opening or roll inside in the bottom corner away from the opening.
6. Drum – cylinder-shaped body with a head on at least one end. Played with hands, sticks or mallets. Size ranges from very small to very large. When playing with sticks or mallets, play in the middle of the head. When playing with hands, playing in the center produces a low tone and playing on the edge, a higher tone.
7. Maracas – a Latin shaker, with handles, played as a pair. Hold the handles and do not hit together or on the floor.
8. Tambourine – a hoop instrument with metal jingles, with or without a head. Held in the left hand (for a right-handed player) and struck with the right hand.
9. Shekere – African gourd rattle, played by hitting handle end on thigh.
10. Agogo bells – Two-toned African bells. Held in left hand, struck with a wooden stick at the open ends of the bells.
11. Cowbell – Metal instrument played with a wooden stick. Hold the cowbell in your left hand, with the open up (to catch rain) and strike the open edge with stick.
12. Guiro – Latin ridged gourd. Thumb and index finger of the left hand put in the holes on the guiro. Right hand plays up and down (away from player’s body and toward player’s body) with a small wooden stick.
13. Bongo – Latin set of two drums joined together. Put drums between your legs if on a chair, or students can play them on the floor for a muted sound. Play near the edge of each drum.
14. Conga – Large Latin drum, played alone or in a set of two. Player stands to play. Use hands in the middle and on the edge for two pitches.
15. Xylophone – classroom keyboard percussion instrument with WOODEN bars, played with yearn mallets or with soft rubber mallets. Play in the center of each bar, using both hands. Hold stick in the first joint of the index finger and the thumb. (The adult version is called by the same name, but has a much larger range and is on a stand. The marimba is a larger and lower instrument, which looks similar.
16. Metallophone – classroom keyboard percussion instrument with metal bars. Played with yarn mallets in the center of the bars. See above for grip. (Vibraphone is adult version of this.)
17. Glockenspiel – classroom keyboard percussion instrument with small metal bars. Played with hard mallets. (Adult version is called Orchestra bells)
18. Timpani – large tunable drums with copper shells. Used to play the bass notes in an orchestra or band. Played with mallets ranging from very soft to wooden.

Note: Good information about the instruments and playing techniques available in Shakin’ It Up and World Drumming, referenced in the lessons.
Appendix D

Teacher Information on Carlos Chavez

Carlos Chavez (1899-1978) was a famous Mexican composer, conductor, educator and statesman. His exploration and combination of Mexican folk elements, indigenous Indian cultures and Spanish-Mexican music gave new vitality to early 20th century Mexican music. He was a prodigious composer, writing 5 ballets, 7 symphonies, 4 concertos, a cantata and opera and numerous pieces for voice, piano and chamber ensembles.

Chavez’s love of indigenous music began when he was 5 years old during family vacations. He took his first piano lessons from his older brother and later had several other piano teachers. He was mostly self-taught in area of composition. Against the backdrop of the Mexican revolution in the early 1900s, his composing career began.

- In 1921 Chavez was commissioned to write a ballet on an Aztec theme. This catapulted him to national prominence as a composer.
- In 1922 he was married.
- In 1923 he visited the United States for the first time for a very successful visit. This led to a life-long connection with Aaron Copland, Edgar Varese and Henry Cowell. Later, Chavez taught at Harvard for a year in 1958.
- In 1928 Chavez became the conductor of the Symphony Orchestra of Mexico, a position he held for many years. He also became the Director of the National Conservatory in the same year.

Chavez spent much of his later life composing and conducting. He conducted nearly every major orchestra in the United States, Europe and Latin America. He was awarded major prizes from countries all around the world. He ranks today as one of the most famous Mexican composers of all times.

The Toccata for Percussion, a 14-minute percussion ensemble for six players, was written in 1942. This three-movement work is considered a classic piece in the repertoire and is still widely performed today. Chavez, Varese and Cowell were the pioneers in writing for percussion ensemble, a genre that continues to grow today.

2003 Core Knowledge® National Conference, Music (Second Grade), The Percussion Family
Appendix E

Carlos Chavez Student Worksheet

Name _____________________  Teacher ________

Musician’s name __________________________
Born in (year) _____________
Died in (year) _____________

Part I
With your group, put together the puzzle. When the puzzle is complete, choose a student to read it out loud. Answer the questions below.
• Mr. Chavez was born in __________     ______, Mexico.
• He studied the music of the ____________ tribes.
• _________________ instruments were his favorite instruments.

Part II
Circle you answers as you listen.
• In this music I hear:  String     Brass
  Woodwinds       Percussion     Singing
• This music is:        fast       slow
• This music reminds me of:
Part III

Write a letter to a friend or family member. In the letter tell them about Carlos Chavez. Give your opinions about his music. Remember to have a greeting, to indent the first sentence, and to have a closing followed by a comma.
Appendix F

Student Percussion Book

Make a percussion book for each student, using clip art, or illustrations from your music series. Remember to leave a page each for African and Latin American music instruments. I use 4 ¼” x 5 ½” sheets (half of an 8 ½” by 11”), with a cover labeling the percussion family and a key box with all the names of the instruments.

Snare drum
Bass drum
Cymbal
Maracas
Triangle
Tambourine
Xylophone
Timpani
Woodblock
Glockenspiel
Shaker
Sticks
For African drumming: djembe, shekere, agogo bells
For Latin drumming: claves, bongos, conga, guiro
Appendix G

African Drum Sequence

**Introduction:**
Vocalize in a high la-la for this pattern. Raise voice to a higher note on first beat of second measure.

```
\begin{music}
\measure{1}\note{C4}\note{D4}\note{E4}\note{F4} \note{G4} \note{F4} \note{E4} \note{D4} \note{C4} \note{D4} \note{E4} \note{F4} \note{G4} \note{F4} \note{E4} \note{D4} \note{C4}
\end{music}
```

Repeat and add a clap on beat two of the second measure.

Repeat and add the clap on beat two and a stomp on beat three.

Repeat and add the clap on two, the stomp on three and a “Hey!” on beat four.

**Main Section**
The body of the piece is the students “jamming” – playing the shakers in a steady quarter note beat and moving their feet. The teacher improvises on a drum. To move back into the introduction pattern, play eight forte quarter notes as a signal that the steady beats stop. You may go back and forth on these two patterns as many times as you wish.

**Ending**
The ending is signaled by teacher cue (whistle, hand sign, etc) Students play three whole notes on shaker. “Hey!” on fourth whole note.

This sequence adapted from Kevin Hathaway.
Appendix H

Latin-American Drum Sequence

The basic rhythm for this is the continual eighth-note pattern of the shakers. The shaker is held horizontally and the arm is moved away from and toward the body, from the elbow.

Guiro:
\[ \text{down up up} \]

Maracas:
\[ \text{down up up} \]

Claves:
\[ \text{authentic rhythm} \]

Bongo:
\[ \text{or ad lib} \]

Conga:
\[ \text{or ad lib} \]

If you have an electronic keyboard, teacher could play trumpet or steel drums to enhance the sound.
Appendix I

Percussion Family Final Test

Name ________________________

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12. ______________________________

Extra Credit

13. ______________________________
14. ______________________________
15. ______________________________
16. ______________________________

Timpani  xylophone  maracas  woodblock  cymbal  triangle
Drum  shaker  sticks  marimba  tambourine  conga  bongo
Guiro  snare drum  bass drum
Appendix J

Contacts for Percussion Groups

1. Bantaba World Dance and Music
   691-B S. Broadway
   Boulder, CO

2. CU Boulder School of Music has three world music ensembles.
   • Balinese Gamelan (I Made Lasmarwan)
   • Japanese Ensemble (Jay Keister)
   • African Highlife (Kwasi Ampene)

   These can be reached at Jay.Keister@Colorado.edu or galm@spot.colorado.edu

3. Kutandara Center (African marimbas)
   720.890.7381
   303.664.4778 (fax)
   www.kutandara.com