

<p><b>LEARNING OBJECTIVES</b>  <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> <li>Learn how ostinati can be both rhythmic and melodic and how these are used in junk percussion pieces to provide repetition and add to the overall structure of the piece</li> <li>Follow and perform from a graphic score, composing own rhythmic ostinato</li> <li>Learn how rhythmic and melodic ostinati have been used by composers in different types and styles of music from different times and places</li> </ul>	<p><b>LEARNING OUTCOMES</b>  <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 3 (working towards) All Pupils :</b>                  Know that an ostinato is a repeated musical pattern                  Perform simple rhythmic and melodic ostinati with support                  Follow a graphic score and melodic/rhythmic notation with support</p> <p><b>Level 4 (working at) Most Pupils</b>                  Understand that an ostinato can be rhythmic, melodic, or a combination of both and perform these individually                  Correctly identify the number of repetitions of rhythmic and melodic ostinati in a variety of different types and styles of music                  Realise a graphic score, as part of a group, contributing towards the composition of a rhythmic ostinati and overall performance</p> <p><b>Level 5/6+ (working beyond/GAT) Some Pupils :</b>                  Identify structural features, including the use of ostinati in a range of junk percussion and other types and styles of music                  Compose effective rhythmic ostinati which fit with melodic ostinati                  Take on a leading role in a group performance realising a graphic score using melodic ostinato and junk percussion to full effect.</p>
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**LESSON STRUCTURE**

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<b>Starter Activity</b>	<p><b>Weapons of Sound - Fish Bucket – Video 8 &amp; Starter/Plenary 3</b>                      Refer back to lesson 1, when pupils watched two video sequences by the junk percussion group, STOMP. Play <a href="#">Video 8</a>, another junk percussion group called “Weapons of Sound” performing a piece called “Fish Bucket”. As you watch, ask pupils to identify the different “junk” instruments being used as musical instruments. Next, prior to the lesson, copy, cut out and distribute a set of “cue cards” from <a href="#">Starter/Plenary 3</a> enough for one per pupil. Establish the meaning of each of the words (or picture!) on the cards and play <a href="#">Video 8</a> again. As pupils watch they are to hold up the card or cards which they think is/are relevant to the sounds they see/hear. Discuss with the class:</p> <ul style="list-style-type: none"> <li>Which card or cards did you find you were holding up the most? (probably “Ostinato” and “Cyclic Rhythm”)</li> <li>Were any of the cue cards not used?</li> <li>After viewing performances by STOMP and Weapons of Sound, which of the two junk percussion groups do you prefer? Why?</li> </ul> <p style="text-align: right;">(10 mins)</p>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<b>Core Main Activities</b>	<p><b>1. Learning about Ostinato – Listening to “Tommy” – Audio 2 &amp; Score 1</b>                      Link the starter to the development of the lesson by explaining to pupils that they are going to listen to another piece by “Weapons of Sound” called “Tommy”. Play <a href="#">Audio 2</a> and ask pupils to listen out for examples of ostinato and also how the whistle is used (similar to Samba) to indicate a change of section. The piece is built around a 16-note melodic ostinato on four notes and you could hum this, encouraging pupils to join in as they listen. Reinforce the word <b>OSTINATO</b> – “a repeated musical pattern” and explain how this can be both rhythm and/or melodic and how “Tommy” combined both types of ostinato.                      Next copy and distribute <a href="#">Score 1</a>, a graphic and melodic score of “Tommy”. Relate how each sound(s) are represented by symbols (refer back to lesson 1 when pupils created graphic symbols to represent sounds). Play <a href="#">Audio 2</a> again asking pupils to follow the score as they listen. You could stop the audio track at various points to ensure that pupils are at the correct place on the score. Explain that the melodic bass ostinato is given in staff notation and the rhythmic parts using graphics.</p> <p style="text-align: right;">(15 mins)</p> <p style="text-align: right;"><i>Continued....</i></p>	<p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>

<p>Core Main Activities Continued</p>	<p><b>2. Performing &amp; Composing Ostinati from “Tommy” - <a href="#">Score 1</a> &amp; <a href="#">MIDI 1</a></b>                  Teach pupils to perform the Melodic Bass Ostinato from “Tommy” shown on <a href="#">Score 1</a> and modelled on <a href="#">MIDI 1</a> if required, as a class or in pairs. Explain the repeat signs and the importance of an ostinato being a <b>REPEATED</b> musical pattern. Ask one pupil to compose a simple four or eight-beat ostinato that would “fit with” the melodic bass ostinato from “Tommy”. Divide the class/each pair into two, asking one of the pair to perform the melodic bass ostinato and the other to clap the composed rhythmic ostinato. Discuss:</p> <ul style="list-style-type: none"> <li>• <i>Did the rhythmic ostinato fit together well with the bass melodic ostinato?</i></li> <li>• <i>Can anyone think of a better rhythmic ostinato which could be used?</i></li> </ul> <p>Try two or three suggestions as time allows, explaining that Weapons of Sound use this combination of rhythmic and melodic ostinati in their piece “Tommy”, referring to the graphic score and showing pupils parts where the rhythmic and melodic ostinato have solo sections, where one part “drops out”. Next, explain to pupils that they are going to work in groups to perform their own arrangement of “Tommy” from the graphic score given on <a href="#">Score 1</a>. Some members of the group must perform the melodic bass line ostinato, but the other symbols on the score are open to interpretation. Groups should compose a simple rhythmic ostinato to represent the “sound wave” symbols from the second line of the graphic score onwards. Groups should be allocated one tuned percussion instrument or keyboard on which to perform the melodic bass ostinato and use “junk” instruments on which to perform the rest of the parts. How much or how little of “Tommy” is tackled depends on ability (see SEN/GAT below). Allow pupils suitable rehearsal time, circulating to ensure pupils are on task and to make sure their rhythmic ostinato “works!” Listen to each group’s performance of “Tommy” following the graphic score if required. Briefly discuss the effectiveness of each performance using the following questions:</p> <ul style="list-style-type: none"> <li>• <i>Could you follow the graphic score of “Tommy” when listening to the performance?</i></li> <li>• <i>Did the group’s rhythmic ostinato “fit” with the melodic bass ostinato?</i></li> <li>• <i>How much/little of the piece did the group manage to perform?</i></li> <li>• <i>How did the group use different timbres and sounds from their junk instruments?</i></li> <li>• <i>How did the piece resemble/differ from the Weapons of Sound version?</i></li> </ul> <p style="text-align: right;">(25 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>
<p>Plenary</p>	<p><b>Listening to Music which uses Ostinato – <a href="#">Starter/Plenary 4</a> &amp; <a href="#">Audio 3</a></b>                  To show how composers have used ostinato as a device on which to base their music, distribute <a href="#">Starter/Plenary 4</a> (or display an enlarged copy for the class), which shows three pieces of music based on rhythmic and melodic ostinati. The first is “Mars” from ‘The Planets’ by Holst. Model the 5-beat ostinato to the class to ensure that they are familiar with it encouraging them to clap or tap along, following the score on <a href="#">Starter/Plenary 4</a>. Explain that this is a <b>RHYTHMIC OSTINATO</b> and pupils are going to listen to the opening of the piece of music and count the number of times the ostinato is heard. Play extract 1 from <a href="#">Audio 3</a> asking pupils to count the number of times the rhythmic ostinato is repeated (I counted 55!). Next move onto an example of a <b>MELODIC OSTINATO</b> from the Dire Straits song “On Every Street”. Again, model the ostinato on a piano, keyboard or tuned percussion instrument encouraging pupils to follow the changes in pitch on the melodic score on <a href="#">Starter/Plenary 4</a> (or “fingers in the air” if using a display copy). Next, play extract 2 from <a href="#">Audio 3</a> asking pupils to count the number of times the ostinato is heard (I counted 16 (and a half, during the fade out!)). Finally, repeat the process with the opening from “Tubular Bells” by Mike Oldfield. By counting the number of repetitions of rhythmic and melodic ostinati, pupils will focus their listening skills and develop score reading, and no doubt enjoy this activity (hopefully!)</p> <p style="text-align: right;">(10 mins)</p>	<p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b>  <b>Science/Geography/Technology/Citizenship</b> – Recycling “junk” objects and the effect on the environment  <b>Dance</b> – Use of movement and choreography in Weapons of Sound performances  <b>Drama</b> – Sense of staging, use of props in Weapons of Sound performances  <b>Geography/Numeracy</b> – Using a “key” to record how symbols represent sounds</p>		<p><b>EAL/SEN/GAT</b>  <b>(SEN/GAT)</b> Differentiation in this lesson can be measured by how much or how little of the piece “Tommy” is performed by groups during Core 2. Lower ability pupils might benefit from being given a “section” of the graphic score, as opposed to the complete score (which can be cut horizontally along the lines). A performance can then be built up by combining all of the lines of the piece played one after each other. Some teachers may like to spread the composing and performing process over 2 lessons.</p>
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand</p>		<p><b>HOMEWORK SUGGESTIONS</b></p>

Call & Response, Coda, Cyclic Rhythm, Graphic Score, Melodic Ostinato, Ostinato, Rhythm, Rhythmic Ostinato, Solo, Staff Notation	Pupils could be asked to: <ul style="list-style-type: none"> <li>• Write a short evaluation of their realisation of their piece “Tommy” detailing their role within the ensemble and how they felt with the overall effect of their piece including aspects of the piece which could be improved.</li> </ul>
<p><b>LESSON RESOURCES</b> – see <a href="#">Notes on using Junk Percussion Instruments in this Unit</a> from the <a href="#">Scheme of Work</a></p> <p>Tuned percussion instruments or keyboards for performing the bass melodic ostinato from “Tommy”; a selection of junk percussion objects, these could be objects which pupils have brought from home (set as homework from lesson 1?) or a selection of the pre-prepared “junk kits” used in lesson 1.</p> <p> <a href="#">Y8U5VID8 – Weapons of Sound – Fish Bucket</a>                      <a href="#">Y8U5SP3 – Weapons of Sound – Fish Bucket Cue Cards</a>  <a href="#">Y8U5A2 – Weapons of Sound - Tommy</a>                                      <a href="#">Y8U5S1 – Weapons of Sound – Graphic/Melodic Score</a>  <a href="#">Y8U5SP4 – Listening to Music which uses Ostinato</a>                      <a href="#">Y8U5A3 – Listening to Music which uses Ostinato</a> </p>	