



## UNIT #1

### Feeling the rhythm

MUSIC ACTIVITY SUMMARY			
Focus element	Rhythm	Focus piece	Niccolò PAGANINI Main theme from <i>Caprice No. 24</i>
Resource links	<p><b>Video #1</b> PAGANINI <i>Caprice No. 24</i>  <a href="https://www.youtube.com/watch?v=WsJyuJppA7s">https://www.youtube.com/watch?v=WsJyuJppA7s</a> 1”– 15”</p> <p>This is a good listening example with a young performer playing live and unaccompanied.</p> <p><b>Video #2</b> <a href="https://www.youtube.com/watch?v=qVrkc6zRzEE">https://www.youtube.com/watch?v=qVrkc6zRzEE</a></p> <p>This is a good example of a younger performer playing the music accompanied by an orchestra.</p> <p><b>Virtual piano</b> <a href="https://www.onlinepianist.com/virtual-piano">https://www.onlinepianist.com/virtual-piano</a></p> <p><b>Chords</b></p> <p>Guitar <a href="https://www.imusic-school.com/en/tools/guitar-chords/beginner">https://www.imusic-school.com/en/tools/guitar-chords/beginner</a></p> <p>Ukelele <a href="https://www.knowyourinstrument.com/basic-ukulele-chords-beginners">https://www.knowyourinstrument.com/basic-ukulele-chords-beginners</a></p>		

### MUSICAL ACTIVITIES

<p><b>Listening</b></p> <p>Lesson plan 1.1</p>	<p>Listen to the main theme (<b>Video #1</b>) and conduct the beat in the air.</p> <p>Listen to the piece again – march around the room showing that same beat. Change directions every four bars to show the phrases (musical sentences).</p> <ul style="list-style-type: none"> <li>• Do you think this is a fast piece or a slow piece?</li> <li>• How many beats do you think there are in every bar?</li> <li>• How can you show this in your conducting?</li> </ul> <p>(down, up, with a strong down beat)</p> <p><b>Challenge</b></p> <p>Change arms every bar when conducting and march on the spot at the same time!</p>
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**MUSICAL ACTIVITIES (cont.)**

<p><b>Creating</b> Lesson plan 1.2</p>	<p>Listen to the main theme again (<b>Video #1</b>).</p> <ul style="list-style-type: none"> <li>• Can you hear that the rhythm patterns used are very repetitive?</li> </ul> <p>See if you can say this repetitive pattern using the time names for the first phrase of the piece. In music, repetitive patterns are often called ostinatos.</p> <p style="text-align: center;"><b>  tim-ka tika-tika   tim-ka tika-tika   tim-ka tika-tika   ta ta :  </b></p> <p>Now listen to the second phrase which is also eight bars in length. See if you can notate the rhythm using the following, one-beat rhythm patterns:</p> <p style="text-align: center;"><b>tim-ka, tika-tika, titi, ta</b></p> <ul style="list-style-type: none"> <li>• Did you notice that some of the rhythms in this pattern are uneven?</li> <li>• What effect do you think this has on the music?</li> <li>• Can you develop a different rhythm pattern using the rhythms given above with a partner and then perform this rhythm pattern as a movement?</li> <li>• Can the class notate your rhythm pattern?</li> </ul> <p><b><u>Challenge</u></b></p> <p>The class could add many of the created rhythm patterns together to form a new rhythm pattern. This rhythm could then become the basis for a new piece using the <b>la pentatonic scale</b> in E minor (la, do, re, mi, so) (E, G, A, B, D).</p>
<p><b>Creating</b> Lesson plan 1.3</p>	<p>Paganini’s music uses repetition. Listen to this short pattern and see if you can say it with me: <b>“I play the vi-o-lin” (ta, ti ti, ti ti, ta)</b>. Now we can say this rhyme while the music is playing.</p> <ul style="list-style-type: none"> <li>• Can you show this pattern through a movement?</li> </ul> <p>You may wish to learn the pitch ostinato: <b>do, do, do so, so, do (A, A, A, E, E, A)</b></p> <p>You could also use the guitar chords: <b> Am   Em Am: </b></p> <p>Use your own instrument or a classroom instrument to play this ostinato. For trumpet and clarinet, the ostinato will be <b>(B, B, Bb, F#, F#, B)</b>. You could also use untuned percussion to show the metre (time signature), which is in 2.</p>



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### CROSS-CURRICULAR EXPLORATIONS

<b>Social development</b>	<p>Paganini was a composer and a virtuosic violinist – a virtuoso is someone who is highly skilled in music.</p> <ul style="list-style-type: none"><li>• How do you think you could become highly skilled in something?</li><li>• Do you know any highly skilled people in your community?</li></ul>
<b>English</b>	<p>Paganini wrote the main melody for this piece and then varied the melody in many different ways so that the music remained interesting.</p> <p>Choose a favourite story that you have been listening to / reading in class and discuss how you might vary the story.</p> <ul style="list-style-type: none"><li>• How could you change the tone or outcome of the story?</li></ul>



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## UNIT #1

### Feeling the rhythm

MUSIC ACTIVITY LESSON PLAN 1.1			
<b>Focus element</b>	Rhythm	<b>Focus piece</b>	<b>Niccolò PAGANINI</b> <b>Main theme from <i>Caprice No. 24</i></b>
<b>Learning type</b>	Listening	<b>Lesson length</b>	Approx. 10 minutes
<b>Resource links</b>	<b>Video #1</b> PAGANINI <i>Caprice No. 24</i> <a href="https://www.youtube.com/watch?v=WsJyuJppA7s">https://www.youtube.com/watch?v=WsJyuJppA7s</a> <b>Video #2</b> <a href="https://www.youtube.com/watch?v=qVrkc6zRzEE">https://www.youtube.com/watch?v=qVrkc6zRzEE</a>		
<b>Learning objectives</b>	Students will explore the use of <i>beat</i> and <i>phrasing</i> in the main theme from Paganini's <i>Caprice No. 24</i>		
<b>Australian Curriculum alignment</b>	<b>ACAMUR088</b> Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns. <i>Scootle resources</i> <a href="http://www.scootle.edu.au/ec/search?accContentId=ACAMUM088">http://www.scootle.edu.au/ec/search?accContentId=ACAMUM088</a>		



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## LESSON 1.1

### Familiarise and listen

**APPROX. 5 MINUTES**

#### Measures of understanding

Engagement with and curiosity about music – asking questions about instruments, what they can see / hear. *Note any prior knowledge of instruments, orchestral music, conductor, etc.*

<b>Watch and listen</b>	Watch the first 17 seconds of <b>Video #1</b> with your class. This is a solo performance of the main theme from <i>Caprice No. 24</i> .
<b>Questions</b>	Ask students the following questions to familiarise them with the music and to gain an understanding of their prior knowledge. <ul style="list-style-type: none"><li>• What instrument is playing? <i>(Violin)</i></li><li>• Are there any other instruments performing? <i>(No, however there are other musicians in the background)</i></li></ul>
<b>Watch and listen</b>	Watch the first 53 seconds of <b>Video #2</b> with your class. This is an accompanied performance of the main theme from <i>Caprice No. 24</i> .
<b>Questions</b>	Ask students the following questions to familiarise them with the music and to gain and understanding of their prior knowledge. <ul style="list-style-type: none"><li>• What is the main instrument that you can see and hear? What is its role? <i>(Violin. Soloist. Students may note that the performer has a small microphone clipped onto his violin).</i></li><li>• What other instruments can you hear and see? What do we call this group? <i>(Students may see all instruments of the orchestra. The instruments playing with the soloist – accompanying the soloist – are the string instruments: violin, viola, cello and double bass. We call this group an orchestra.)</i></li><li>• Are there any other significant persons that are part of this performance? What are they called and what is their role? <i>(The conductor – leads the orchestra in rehearsals and performances. The audience – an important part of the performance i.e. without an audience there is no true performance!)</i></li></ul>



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## LESSON 1.1

### Find the beat

**APPROX. 3 MINUTES**

#### Measures of understanding

Demonstrating ability to keep the beat in time with the music in one or more of these ways:

- Body percussion with shoulder and head taps
- Conducting down and up
- Marching in time with the beat

<b>Activity</b>	Watch <b>Video #2</b> again.  Ask students to keep the beat with the music by tapping their shoulders and head in a marching rhythm i.e. <i>shoulders, head, shoulders, head</i> .  <i>Model this before starting the music and continue modelling with the class to help keep the students in time.</i>
<b>Question</b>	Ask the students if they have noticed what the conductor is doing at the start of the piece.  <i>(Moving his baton down-up-down-up – mirrored with the shoulder-head movement)</i>
<b>Activity</b>	Watch <b>Video #2</b> again.  Ask the students to conduct the beat.  <i>You may like to pretend to hold a baton, use a pencil etc.</i>
<b>Question</b>	Ask the students if they know what each movement of the baton represents.  <i>(One beat)</i>  <b>This is an important concept.</b> Ensure that students grasp this – perhaps ask them to repeat it as a class, put it in their own words, etc.
<b>Activity</b>	Watch <b>Video #2</b> again.  Ask students to march around the room in a circle keeping the beat with their feet. Model this first – focus on keeping a clear beat with your feet.



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## LESSON 1.1

### Find the phrases

**APPROX. 5-7 MINUTES**

#### Measures of understanding

Students demonstrate an understanding of the phrases of the music in one or more of the following ways:

- changing direction when marching in a circle when the phrase changes
- changing conducting arms when the phrase changes
- articulating how many beats there are in each phrase.

<b>Activity</b>	<p>Watch <b>Video #2</b> again and repeat the marching activity. Ask students to change direction every time they hear a new 'phrase' (musical sentence).</p> <p>If students have demonstrated good prior knowledge, they may be able to do this without scaffolding. If not, pause the music at the end of each phrase to help students hear the phrase and give them time to change direction.</p> <p>Repeat this activity up to four times if necessary, until the students are confident without prompting.</p> <p><b><u>Phrases</u></b></p> <ul style="list-style-type: none"><li>• The first two phrases are four bars (eight beats) in total. Count <b>1, 2, 3, 4, 5, 6, 7, 8</b> to assist in finding the end of each phrase if necessary.</li><li>• The third phrase is eight bars in total (16 beats).</li></ul>
<b>Questions</b>	<p>Ask students the following questions (between practices of the marching activity, or together at the end):</p> <ul style="list-style-type: none"><li>• How many beats are there in each phrase? <i>(Eight beats)</i></li><li>• Are some beats stronger / more emphasised than others? <i>(Beats 1, 3, 5 and 7 are stronger. Beats 2, 4, 6, 8 are weaker.)</i></li></ul> <p>You could ask students to demonstrate by stepping / stomping harder on the strong beats or by conducting a stronger down beat, and a lighter up beat.</p> <ul style="list-style-type: none"><li>• How many beats are there in each bar? <i>(Two)</i></li></ul>



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## LESSON 1.1

### Find the phrases (cont.)

<b>Questions (cont.)</b>	<p>Students may want to say four beats – it is tricky to hear the difference. We can tell there are two beats because every odd beat (1, 3, 5, 7) is emphasised equally. If there were four beats in each bar, Beats 1 and 5 would be more accented than Beats 3 and 7.</p> <ul style="list-style-type: none"><li>• If there are two beats in every bar, and eight beats in each phrase, how many phrases are there in the main theme? <i>(Four phrases)</i></li><li>• What tempo (speed) is this piece of music? Fast, slow, or medium? <i>(Medium tempo)</i></li></ul>
<b>Challenge activity</b>	<p><b>Challenge #1</b> – March on the spot and conduct at the same time!</p> <p><b>Challenge #2</b> – March on the spot, conduct at the same time and change your conducting arm every bar.</p>





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## UNIT #1

### Feeling the rhythm

MUSIC ACTIVITY LESSON PLAN 1.2			
<b>Focus element</b>	Rhythm	<b>Focus piece</b>	<b>Niccolò PAGANINI</b> <b>Main theme from <i>Caprice No. 24</i></b>
<b>Learning type</b>	Creating	<b>Lesson length</b>	Approx. 30-40 minutes
<b>Resource links</b>	<b>Video #1</b> PAGANINI <i>Caprice No. 24</i> <a href="https://www.youtube.com/watch?v=WsJyuJppA7s">https://www.youtube.com/watch?v=WsJyuJppA7s</a> <b>Video #2</b> <a href="https://www.youtube.com/watch?v=qVrkc6zRzEE">https://www.youtube.com/watch?v=qVrkc6zRzEE</a>		
<b>Learning objectives</b>	Students will explore the use of <i>rhythm</i> in the main theme from Paganini's <i>Caprice No. 24</i> and create and perform their own movements to the rhythmic patterns.		
<b>Australian Curriculum alignment</b>	<b>ACAMUM090</b> Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience. <i>Scoutle resources</i> <a href="http://www.scoutle.edu.au/ec/search?accContentId=ACAMUM090">http://www.scoutle.edu.au/ec/search?accContentId=ACAMUM090</a>		



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## LESSON 1.2

### Recap

**APPROX. 2 MINUTES**

#### **Measures of understanding**

Students can perform the rhythmic pattern in time by:

- performing the body percussion as a whole class
- saying the time names in time

<b>Activity</b>	Watch <b>Video #1</b> again. Keep the beat by either: <ul style="list-style-type: none"><li>• tapping shoulders then head</li><li>• conducting down and up</li><li>• marching in a circle, changing directions with each new phrase</li><li>• marching on the spot and conducting, changing conducting hands with each new phrase.</li></ul>
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## LESSON 1.2

### Find the rhythm

APPROX. 5 MINUTES

#### Measures of understanding

Students can perform a body percussion/movement to the rhythm.

<b>Question</b>	<ul style="list-style-type: none"><li>What is the difference is between <b>beat</b> and <b>rhythm</b>?</li></ul> <p><i>(Beat is the steady pulse under the music. Rhythm is varied and is the actual time value of the notes – the long and the short.)</i></p> <p>You may like to create your own definitions of each and display in the classroom for future reference.</p>
<b>Watch and listen</b>	Listen to <b>Video #1</b> , focusing on the rhythm.
<b>Activity</b>	Listen to <b>Video #1</b> again and ask students to ‘fairy clap’ along with the rhythm (two-finger quiet clapping).
<b>Questions</b>	<ul style="list-style-type: none"><li>Are the any repeated rhythms?</li></ul> <p><i>(Yes: the first three bars of the first phrase are the same rhythm.)</i></p> <ul style="list-style-type: none"><li>What do we call a repeated pattern in music?</li></ul> <p><i>(An ostinato)</i></p>
<b>Activity</b>	Model a body percussion example of the rhythm for the first phrase. The rhythm is fast, so try this at a slower tempo (speed) to begin with. <b><u>Body Percussion</u></b> <b>Stomp – click; tap legs x 4</b> <b>Stomp – click; tap legs x 4</b> <b>Stomp – click; tap legs x 4</b> <b>Clap clap</b> Once you have modelled, ask students to join in with you. See if you can get faster and faster until you can perform it in time with the <b>Video #1</b> .



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## LESSON 1.2

### Find the rhythm (cont.)

<b>Activity</b>	<p>Perform the body percussion again without the music, adding in the time names for each rhythm.</p> <p><b><u>Time names</u></b></p> <p><i>I tim-ka tika-tika I tim-ka tika-tika I tim-ka tika-tika I ta ta</i></p> <p><b><u>Time names and body percussion alignment</u></b></p> <p><b>Stomp – click = <i>tim-ka</i></b></p> <p><b>Tap legs x 4 = <i>tika-tika</i></b></p> <p><b>Clap clap = <i>ta ta</i></b></p>
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## LESSON 1.2

### Learning stick notation

APPROX. 3 MINUTES

#### Measures of understanding

Students can draw the following rhythm patterns accurately: *tim-ka*, *tika-tika* and *ta*.

<b>Question</b>	<ul style="list-style-type: none"><li>Do students notice anything similar about the rhythm values we have used (<i>tim-ka</i>, <i>tika-tika</i>, <i>ta</i>)? (They are all <b>one beat</b> in length)</li></ul>						
<b>Activity</b>	<p>Demonstrate how to draw each of these rhythms in stick notation on the board.</p> <p>Ask students to practise drawing each rhythm if this is unfamiliar.</p> <table border="1" data-bbox="395 1003 735 1413"><tr><td data-bbox="395 1003 580 1144"><i>Tim-ka</i></td><td data-bbox="580 1003 735 1144"></td></tr><tr><td data-bbox="395 1144 580 1279"><i>Tika-tika</i></td><td data-bbox="580 1144 735 1279"></td></tr><tr><td data-bbox="395 1279 580 1413"><i>Ta</i></td><td data-bbox="580 1279 735 1413"></td></tr></table>	<i>Tim-ka</i>		<i>Tika-tika</i>		<i>Ta</i>	
<i>Tim-ka</i>							
<i>Tika-tika</i>							
<i>Ta</i>							



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## LESSON 1.2

### Write the rhythm

APPROX. 5-8 MINUTES

#### Measures of understanding

Students can notate the third phrase mostly accurately using beat circles and stick notation.

<b>Activity</b>	<p>Give students an A4 worksheet with 16 beat circles (four lines or four circles) or ask students to draw this themselves. The circles should be large enough to write the rhythms (approx. 2.5 centimetres in diameter).</p> <p>Have students use the known rhythms (<i>tim-ka</i>, <i>tika-tika</i>, <i>ta</i>) to notate (write out) the rhythm for the third phrase.</p> <p><b>Note</b></p> <p>Each circle represents <b>one beat</b>. Each of the above, known rhythms is also worth <b>one beat</b>.</p> <p>Play the video multiple times to allow students to complete the notation of the third phrase. Remind students to listen for <b>ostinato</b> or repeated rhythms.</p> <p>This activity may be completed as a whole class, in pairs, or individually, depending on the prior knowledge and ability of your students. Check the rhythm as a class.</p> <p><b>Rhythm</b></p>			



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## LESSON 1.2

### Write the rhythm (cont.)

<b>Questions</b>	<ul style="list-style-type: none"><li>• Which rhythms are even? <i>(tika-tika, ta)</i></li><li>• Which rhythms are uneven? <i>(tim-ka)</i></li><li>• What effect does this have on the music? <i>(Open to interpretation – students might say it sounds lilting, moves the music forward, or makes it sound like a dance.)</i></li></ul>
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## LESSON 1.2

### Create your own rhythm

**APPROX. 15-20 MINUTES**

#### Measures of understanding

Students can work collaboratively to use the rhythms **tim-ka**, **tika-tika** and **ta** to create their own 8–16 beat rhythmic pattern, demonstrated through one or more of the following ways:

- notating the rhythm in beat circles
- saying the time values
- creating a corresponding body percussion

<p><b>Activity</b></p>	<p>Have students work in pairs to create their own eight or 16 beat rhythm using the known rhythmic patterns (<b>tim-ka</b>, <b>tika-tika</b>, <b>ta</b>). Students should:</p> <ul style="list-style-type: none"> <li>• write their rhythm pattern out using eight or 16 beat circles</li> <li>• say their rhythm aloud</li> <li>• create body percussion to accompany their rhythm</li> <li>• perform their rhythm to the class.</li> </ul> <p><b><u>Body percussion tips</u></b> (Refer to the <b>Find the rhythm</b> activities above)</p> <p>Reiterate that each rhythm should have a consistent, matching movement e.g. <b>ta</b> = clap. Students may like to develop a key to represent this.</p>
<p><b>Challenge activities</b></p>	<p><b>Challenge #1</b> Have students notate each rhythm pattern individually or as a class</p> <p><b>Challenge #2</b> Join all the rhythm patterns together to form a whole-class rhythmic composition</p> <p><b>Challenge #3</b> Use the <b>la pentatonic scale</b> (la, do, re, mi, so) (e, g, a, b, d) to set pitch to your rhythmic composition.</p> <p><b><u>La pentatonic scale</u></b></p> <p><b>La</b> = E <b>Do</b> = G <b>Re</b> = A <b>Mi</b> = B <b>So</b> = D</p>





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## UNIT #1

### Feeling the rhythm

MUSIC ACTIVITY LESSON PLAN 1.3			
<b>Focus element</b>	Rhythm	<b>Focus piece</b>	<b>Niccolò PAGANINI</b> <b>Main theme from <i>Caprice No. 24</i></b>
<b>Learning type</b>	Creating	<b>Lesson length</b>	Approx. 15 minutes
<b>Resource links</b>	<b>Video #2</b> <a href="https://www.youtube.com/watch?v=qVrkc6zRzEE">https://www.youtube.com/watch?v=qVrkc6zRzEE</a> <b>Virtual piano</b> <a href="https://www.onlinepianist.com/virtual-piano">https://www.onlinepianist.com/virtual-piano</a> <b>Chords</b> Guitar <a href="https://www.imusic-school.com/en/tools/guitar-chords/beginner">https://www.imusic-school.com/en/tools/guitar-chords/beginner</a> Ukelele <a href="https://www.knowyourinstrument.com/basic-ukulele-chords-beginners">https://www.knowyourinstrument.com/basic-ukulele-chords-beginners</a>		
<b>Learning objectives</b>	Students will perform a rhythmic and melodic ostinato to accompany the main theme from Paganini's <i>Caprice No. 24</i> .		
<b>Australian Curriculum alignment</b>	<b>ACAMUM090</b> Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience <i>Scoutle resources</i> <a href="http://www.scoutle.edu.au/ec/search?accContentId=ACAMUM090">http://www.scoutle.edu.au/ec/search?accContentId=ACAMUM090</a>		



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## LESSON 1.3

### Recap

**APPROX. 3 MINUTES**

<b>Activity</b>	Ask one pair of students from the previous lesson to perform their 8–16 beat ostinato for the class.  Have the students lead with two-bar ‘calls’ and ask the rest of the class to echo the rhythm pattern back.
<b>Challenge activities</b>	<b>Challenge #1</b> <ul style="list-style-type: none"><li>• Can the whole class perform the rhythm together without call and response?</li></ul> <b>Challenge #2</b> <ul style="list-style-type: none"><li>• Can another pair of students teach the class their rhythm?</li><li>• Can the class perform both rhythms at the same time in two groups?</li></ul>



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## LESSON 1.3

### Rhythmic ostinato

**APPROX. 5 MINUTES**

#### Measures of understanding

Students can perform the rhythmic ostinato in time in one or more of the following ways:

- repeating '**I play the vi-o-lin**' in time
- performing the body percussion in time
- saying the time names in time
- performing with the music in time.

<p><b>Questions</b></p>	<ul style="list-style-type: none"> <li>• Do students remember what an <b>ostinato</b> is? <i>(A repeated rhythmic or melodic pattern.)</i></li> <li>• Do students remember what the rhythmic ostinato from the main theme was?</li> </ul> <p><b>Hint</b> We learnt the rhythm and body percussion in the previous lesson.</p> <p><b>Time Names:</b></p> <p><i>I tim-ka tika-tika I tim-ka tika-tika I tim-ka tika-tika I ta ta</i></p>
<p><b>Activity</b></p>	<p>Teach students a new, rhythmic ostinato.</p> <p>Model the rhythm by saying the rhythm pattern as the 'call' and asking students to echo as the 'response'.</p> <p><b>Say:</b> <b>I play the vi-o-lin</b> (rhythm = <i>Ta ti-ti ti-ti Ta</i>)</p> <p>Repeat the activity, clapping as the 'call' and asking students to clap back the rhythm as the 'response'.</p>



## LESSON 1.3

### Rhythmic ostinato (cont.)

<b>Challenge activity</b>	<p>Write the rhythm out together on the board using four beat circles.</p> <p>If students need assistance, give them the two rhythm values: <i>Ta</i> and <i>ti-ti</i></p> <table border="1" data-bbox="493 613 938 1016"><tr><td data-bbox="496 613 707 705"><b>Ta</b></td><td data-bbox="711 613 935 705"> </td></tr><tr><td data-bbox="496 712 707 813"><b><i>ti-ti</i></b></td><td data-bbox="711 712 935 813">┌ └</td></tr><tr><td data-bbox="496 819 707 920"><b><i>ti-ti</i></b></td><td data-bbox="711 819 935 920">┌ └</td></tr><tr><td data-bbox="496 927 707 1016"><b>Ta</b></td><td data-bbox="711 927 935 1016"> </td></tr></table> <p>Say the rhythm together as a class again, this time using the time value names. Keep a steady beat, with a drum or by stomping the beat.</p>	<b>Ta</b>		<b><i>ti-ti</i></b>	┌ └	<b><i>ti-ti</i></b>	┌ └	<b>Ta</b>	
<b>Ta</b>									
<b><i>ti-ti</i></b>	┌ └								
<b><i>ti-ti</i></b>	┌ └								
<b>Ta</b>									
<b>Activity</b>	<p>As a class, create a body percussion pattern to go with the rhythmic ostinato. Perform it together.</p> <p><b>Example</b></p> <table border="1" data-bbox="493 1256 938 1469"><tr><td data-bbox="496 1256 707 1312"><b>Ta</b></td><td data-bbox="711 1256 935 1312"><i>Click</i></td></tr><tr><td data-bbox="496 1319 707 1375"><b><i>ti-ti</i></b></td><td data-bbox="711 1319 935 1375"><i>Clap clap</i></td></tr><tr><td data-bbox="496 1382 707 1438"><b><i>ti-ti</i></b></td><td data-bbox="711 1382 935 1438"><i>Clap clap</i></td></tr><tr><td data-bbox="496 1444 707 1469"><b>Ta</b></td><td data-bbox="711 1444 935 1469"><i>Click</i></td></tr></table> <p>Perform the rhythmic ostinato along with the main theme in <b>Video #2</b>.</p>	<b>Ta</b>	<i>Click</i>	<b><i>ti-ti</i></b>	<i>Clap clap</i>	<b><i>ti-ti</i></b>	<i>Clap clap</i>	<b>Ta</b>	<i>Click</i>
<b>Ta</b>	<i>Click</i>								
<b><i>ti-ti</i></b>	<i>Clap clap</i>								
<b><i>ti-ti</i></b>	<i>Clap clap</i>								
<b>Ta</b>	<i>Click</i>								



Canberra Symphony  
Orchestra

## LESSON 1.3

### Melodic ostinato

APPROX. 5 MINUTES

#### Measures of understanding

Students can perform the melody ostinato in time in one or more of the following ways:


- performing the **solfege** in time
- playing the notes in time on an instrument
- playing the chords in time on an instrument
- performing with the music in time.

<b>Question</b>	<ul style="list-style-type: none"> <li>• Do students think the music is in a major (happy sounding) or minor (sad sounding) key? <i>(Minor)</i></li> </ul> <p>As the key is minor, our 'tonic' note (or, most important note) is <b>la</b>, not <b>do</b> as it would be in a major key.</p>									
<b>Activity</b>	<p>Teach students the melodic ostinato using <b>solfege</b>. This activity only uses the two most important notes – <b>la</b> (A) and <b>mi</b> (E).</p> <p><b><u>Melodic ostinato</u></b></p> <table border="1" data-bbox="493 1305 1166 1458"> <tr> <td><b>Rhythm name</b></td> <td><i>Ta</i></td> <td><i>ti-ti</i></td> </tr> <tr> <td><b>Pitch name</b></td> <td>A</td> <td>E-E</td> </tr> <tr> <td><b>Solfege</b></td> <td><b>la</b></td> <td><b>mi-mi</b></td> </tr> </table> <ol style="list-style-type: none"> <li>1. Model the pattern first.</li> <li>2. Teach students using call and response.</li> <li>3. Sing it together.</li> <li>4. Sing it together and add in your body percussion part.</li> </ol> <p>Perform the rhythmic ostinato with the main theme as played in <b>Video #2</b>.</p>	<b>Rhythm name</b>	<i>Ta</i>	<i>ti-ti</i>	<b>Pitch name</b>	A	E-E	<b>Solfege</b>	<b>la</b>	<b>mi-mi</b>
<b>Rhythm name</b>	<i>Ta</i>	<i>ti-ti</i>								
<b>Pitch name</b>	A	E-E								
<b>Solfege</b>	<b>la</b>	<b>mi-mi</b>								



## LESSON 1.3

### Melodic ostinato (cont.)

<p><b>TEACHING TIP</b></p>	<p>Learn the melody yourself first and have something ready to give you the starting pitch. If you have a piano, the starting note is A, followed by the E above.</p>  <p>If you don't have any instruments, you can use a virtual piano online to give you the pitch: <a href="https://www.onlinepianist.com/virtual-piano">https://www.onlinepianist.com/virtual-piano</a></p>						
<p><b>Challenge activity</b></p>	<p>Play the ostinato individually on an instrument:</p> <ul style="list-style-type: none"> <li>• use untuned percussion for the rhythmic ostinato</li> <li>• use tuned percussion for the melodic ostinato.</li> </ul> <p>Students may use their own instruments.</p> <p><b><u>Notes for transposing instruments</u></b></p> <table border="1" data-bbox="496 1375 1115 1480"> <tr> <td><b>Clarinet, trumpet</b></td> <td>B   B – B   F# – F#   B</td> </tr> <tr> <td><b>Alto saxophone</b></td> <td>F#   F# – F#   C# – C#   F#</td> </tr> </table> <p>Most other instruments will start on A.</p> <p><b><u>Chords for guitar / ukulele</u></b></p> <p>Students can play the chords using the rhythm as the strumming pattern.</p> <table border="1" data-bbox="496 1653 1150 1704"> <tr> <td><b>Chords</b></td> <td>Am   Am – Am   Em – Em   Am</td> </tr> </table>	<b>Clarinet, trumpet</b>	B   B – B   F# – F#   B	<b>Alto saxophone</b>	F#   F# – F#   C# – C#   F#	<b>Chords</b>	Am   Am – Am   Em – Em   Am
<b>Clarinet, trumpet</b>	B   B – B   F# – F#   B						
<b>Alto saxophone</b>	F#   F# – F#   C# – C#   F#						
<b>Chords</b>	Am   Am – Am   Em – Em   Am						
<p><b>Challenge activity</b></p>	<p>Play the ostinato as a class:</p> <ul style="list-style-type: none"> <li>• without the video</li> <li>• accompanying the video (<b>Video #2</b>)</li> </ul>						
<p><b>Challenge activity</b></p>	<p>Ask students if they can make up another rhythmic or melodic ostinato to accompany the music using known time names. (<i>Ta, ti-ti, tika-tika, tim-ka</i>)</p>						