

Title of Unit: Ostinato Creations Lesson #3		Grade 2 Music
Critical Learning A rhythmic ostinato has a rhythm pattern that is repeated over and over. An ostinato can accompany a song.		Guiding Questions How can my group perform our 8-beat ostinato effectively? How many times will our 8-beat rhythmic pattern (ostinato) be performed when singing with the song? How does an ostinato add to the music performance of a song?
Curriculum Expectations		
C1. Creating and Performing: apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music. C1.1 Sing unison songs in tune and/or play simple melodies and accompaniments for music from a wide variety of cultures, styles and historical periods. C1.3 create simple compositions for a specific purpose and a familiar audience C1.4 use tools and techniques of musicianship in musical performances. C1.5 use symbols to represent sounds and sounds to represent musical symbols		Learning Goals By the end of the lesson I can <ul style="list-style-type: none"> create and perform an 8-beat rhythm pattern with my group, keeping a steady beat read and perform rhythm patterns that have ta, ti-ti and ta-ah perform our group's rhythmic ostinato with the song "Tue Tue".
Instructional Components		
Prior Knowledge and Skills <ul style="list-style-type: none"> experience with singing games beat and rhythm solid bordun 	Terminology body percussion bordun ostinato	Materials Song, "Tue Tue"- Teacher Resource 1 BLM 3 Creating a Rhythmic Ostinato Non-pitched percussion instruments, e.g., woodblock, maracas, hand drum, guiro

Title: Ostinato Creations Lesson #1	Grade 2 Music
<p>Minds On Approximately 5 minutes</p> <p>Sing song "Tue Tue", accompany with the bordun (Lesson 1, Teacher Resource 1).</p> <p>Review movement and rhythms from Lesson 2: walk (ta), jogging (ti-ti) and down/up (ta-ah). Teacher plays on a drum; students change their movements when the rhythms changes.</p> <p>Recall with the students the 3 note values, their time-names (oral prompts) ta, ti-ti and ta-ah, and the corresponding words (Lesson 2). Reflect: <i>What are some differences between the rhythms we just moved to?</i> e.g., ta-ah lasted the longest time (2 beats); when we moved to ti-ti it felt like we were moving faster</p> <p>Teacher Tip: Reinforce that ti-ti is a division of the beat into 2 short and equal parts. Use the terms 'short' and 'long' when referring to the duration of notes (not 'fast' and 'slow' notes!)</p>	<p>Assessment for Learning (AfL)</p>
<p>Action! Approximately 25 minutes</p> <p>Brainstorm a list 'new' words students can think of related to the song, stones, or Ghana; e.g., 'Ghana' (ti-ti); smooth (ta-ah); country (ti-ti); hard (ta); post the list. Include the original 3 words, pass (ta-ah), stones (ta) and neighbour (ti-ti) on the list.</p> <p>Teacher puts up the chart created in Lesson 2, BLM #1, with the note values--how many boxes they represent on the board. Students suggest where words from their brainstormed list fit on the chart/and say their corresponding time name (ta, ti-ti, ta-ah).</p> <p>Divide the class into groups of four; each pair of students receives BLM #3 and a pencil. Each student is assigned 2 boxes (or 2 beats) and chooses words from the brainstormed list to write in his/her 2 boxes. Each group must include one 2-beat note, ta-ah (e.g., 'pass', 'smooth'), so that students gain experience with half notes!</p> <p>Students practice saying (words/time names) and clapping their 8-beat pattern; revise and refine the order of the word placements until they are happy with the flow of the whole 8-beat pattern. Groups perform for the Teacher to ensure students are keeping a steady beat throughout the composition.</p> <p>Groups add a variety of body percussion sounds, or movement to their pattern. Practice.</p> <p>Perform for another group; groups give feedback to each other about</p>	<p>Assessment for Learning (AfL) Peer and Teacher Assessment</p> <p>Observe the process students use to create rhythm patterns; hear students perform rhythms; give feedback, then have students revise and refine their compositions/perfor mances. <i>Is the rhythm pattern 8 beats long? Does the performance keep a steady beat? Does the rhythm pattern flow effectively?</i></p>

<p>how well the performances kept to a steady beat, whether the rhythm pattern flows smoothly, and the body percussion or movement is effective. Groups revise and refine their composition according to the feedback. Practice.</p> <p>One group at a time performs their compositions, while the other groups sing “Tue Tue”.</p> <p>Count the number of times each group’s composition is repeated--4 times until the final measure of the song “tue tue Hei Barima” (the song is 9 measures in length). However, if the class repeats the final 2 measures of the song as indicated with repeat signs on the score, (Teacher Resource 1), then the accompanying rhythm pattern would be repeated more than 4 times.</p> <p>Reveal to students that a rhythm pattern that is repeated several times is called an ‘ostinato’. Their composition is a rhythmic ostinato. Note that the title is on their composition sheet, BLM 3!</p>	<p>Assessment of Learning (AoL)</p> <p>Teacher observes and assesses the performances and how accurately the 8-beat rhythm patterns are performed to the beat and the flow of the rhythm pattern.</p>
<p>Consolidation Approximately 10 minutes</p>	
<p>Each group chooses non-pitched percussion instruments to perform their ostinato. Practice.</p> <p>Class sings the song while each group performs their ostinato.</p> <p>Have one student play the bordun as accompaniment, Teacher Resource 1.</p> <p>Reflect on the Creative Process students followed to compose their ostinato, e.g., <i>How did it feel to play your ostinato with the song? What was the most challenging part of creating your own composition? How did you use the feedback given to your group? What would you do differently if we were to start this project again?</i></p> <p>Reflect on the new music concept ‘ostinato’. <i>Turn to a partner and explain what ‘ostinato’ means. How many different ‘ostinati’ did our class compose and perform?</i></p>	<p>Assessment for Learning (AfL)</p> <p>Self, Peer and Student</p> <p>Assessment: <i>Is the ostinato performed with accuracy? Do the instrument choices enhance the effect of the ostinato? How accurately can students explain the term ‘ostinato’? How accurate is a student’s use of music vocabulary?</i></p>