CMP Unit Plan
Claire Burns

Grade Level: Fourth Grade
Class: General Music
School: Kleven Boston Elementary School, Cherokee county, GA

The Ostinato: Basis for Musical Experience

Conceptual Focus: The Ostinato.
The ostinato is the basis for a variety of musical styles and experiences; the ostinato can be used to create, compose, improvise, and perform music of various styles using a variety of instruments, including electronic/digital capabilities.

Ostinato: Italian for "obstinate." A short melodic and/or rhythmic idea, which is continually repeated, often in the bass. Known as a riff in popular music.

OUTCOMES and STRATEGIES

I) Identify and experience an ostinato, or “loop,” in a contemporary pop song
   a) Strategies
      i) Listen to “Black Horse in Cherry Tree” to identify repeated patterns
      ii) Watch video to isolate a “loop” that students can perform along with recording
      iii) Define “ostinato” using students’ terms and official definition above
      iv) Discuss the meaning of the Italian derivation “obstinate” and relevance to the word “ostinato”
   b) Assessment - Observation of student understanding through participation

II) Perform a rhythmic ostinato from a classical piece of music
    a) Strategies
       i) Sight-read the rhythm pattern (ostinato) from Beethoven Symphony #5, III. Allegro
       ii) Perform (verbally) the ostinato along with a recording of the selected piece
       iii) Create a movement pattern or select an instrument with which to perform the rhythmic ostinato
    b) Assessment – Observation of student understanding through participation

III) Perform a melodic/harmonic ostinato from a classical piece of music
    a) Strategies
       i) Provide the following notation for the ground bass (ostinato) of Pachelbel’s Canon and sing using echo-technique to learn pattern

       [Music notation image]

       ii) Sing ostinato with recording of song
       iii) Using melody bells or tone chimes, assign each student one pitch from ground bass pattern and play pattern in sequence alone and with recording
b) Assessment – Observation of student understanding through participation

IV) **Improvise an ostinato to accompany a traditional children’s tune**

   a) Strategies
   i) Select a familiar children’s tune by student choice (choices are: “Old King Cole,” “Pease Porridge Hot,” “Apple Tree”)
   ii) Review song using whole-song method
   iii) Improvise ostinato accompaniment using a bordun (tonic and 5th)

   b) Assessment – Each student will perform his or her improvised ostinato as the rest of the class sings; teacher can record a “+” in roll book for a successful ostinato performance (repeated pattern, tonic and 5th) or a “−−“if the performance does not fit criteria for an ostinato

V) **Compose an original piece of music using preprogrammed “loops” and a loop-based software program**

   a) Strategies
   i) Teacher demonstrates the use of the program “GarageBand” by playing with the various loops and samples available
   ii) Student volunteers will experiment with different combinations of loops to create original compositions
   iii) A composition will be created by student suggestion and class vote on the various aspects of the composition (style, instruments, length,

   b) Assessment – Student input as the composition is experimented and created (voting, direct interaction with program, evaluative comments, etc.)

VI) **Evaluate and critique the original composition and modify composition as needed**

   a) Strategies
   i) Using a graphic organizer (each student receives a copy on sheet of paper), write answers to the following four statements: The most musical aspect of our composition is…; My favorite part of our composition is…; People who listen to our composition will like…; If I could change one thing in our composition, I would…. (see attached copy of the graphic organizer)
   ii) Share student answers

   b) Assessment – Check graphic organizers for 4 answers that evidence student reflection and evaluation using Grading Rubric for Student Graphic Organizer (see attached rubric)

VII) **Identify a rhythmic ostinato in an unfamiliar piece of music**

   a) Strategies
   i) Present 3 different notations of rhythmic ostinati and read all three examples aloud together (found in the attached PowerPoint presentation)
   ii) Listen to Beethoven Symphony #7, II. Allegretto to identify which of the three ostinati were heard in the example
   iii) Students will record their answers on half-sheets of paper, by circling the example they heard in the example (see attached quiz handout)

   b) Assessment – Student understanding of ostinati in music is demonstrated in student answers to the assignment. Since the assignment has only 1 question, assignments will be graded with “Passes” or “Does Not Pass.”
MUSIC SELECTIONS
• KT Tunstall “Black Horse in the Cherry Tree” from “Eye to the Telescope.” Released on Feb 7, 2006 by Virgin Records (B000DN5VJY).
• Video – KT Tunstall “Black Horse in the Cherry Tree” Live from the Today Show (Jan 20, 2006) on “Eye to the Telescope” album
• Traditional Children’s Tunes – “Old King Cole,” “Pease Porridge Hot,” or “Apple Tree”
• Ludwig van Beethoven “Symphony #7, II. Allegretto” from “Beethoven: Symphonies 5 & 7” with Fritz Reiner and the Chicago Symphony Orchestra by RCAVictor (#09026-68976-2). Recorded prior to 1972; released Jan 13, 1998.

MATERIALS NEEDED
• Mac or PC computer with LCD projector capabilities (or an overhead projector), video capabilities, (i-tunes or Windows Media Player – mp4 format), GarageBand or SuperDuper Music Looper software, Microsoft PowerPoint software
• CD player or i-pod
• Copies of “Class Composition” Graphic Organizer
• Notation of ostinati used in musical selections (see PowerPoint presentation)
• Orff instruments (set up in C Pentatonic) with mallets
• Melody bells or tone chimes (D, F#, G, A, B, D’) with mallets

PROCESS

LESSON 1

Introduction
• Show slide 1 from PPT presentation: “What repeated patterns do you hear in this piece of music?”
• Play a recording of “Black Horse in the Cherry Tree” by KT Tunstall.
• Following listening, allow students to respond verbally to posted question.

Unit Outcomes to be Addressed:
I) Identify and experience an ostinato, or “loop,” in a contemporary pop song
II) Perform a rhythmic ostinato from a classical piece of music

Pre-Class Set-Up Needs:
• Computer/projector set up and running
**Procedures:**
- Introduce the term “ostinato” by showing the definition page (slide 2). Allow student guesses as to the definition of the term.
- Students read the various points about the term.
- Students select an ostinato from “Black Horse in the Cherry Tree” to perform from notation with recording (see slide 3).
- Read rhythmic ostinato to Beethoven’s “Symphony #5, III. Allegro” using speech (Orff approach)
- Add body percussion, via student suggestion
- Perform rhythmic ostinato from notation with recording, with body percussion (start with “STOP” slide [slide 4] and show “GO” slide [slide 5] when students can perform)
- Create movement to perform while students perform ostinato. Students must “freeze” when “STOP” sign is up.
- Perform a 2nd time while teacher observes and assesses student performance.

**LESSON 2**

**Unit Outcomes to be Addressed:**
- III) Perform a melodic/harmonic ostinato from a classical piece of music
- IV) Improvise an ostinato to accompany a traditional children’s tune

**Pre-Class Set-Up Needs:**
- Computer/projector set up and running
- Melody bells or tone chimes with mallets
- Orff instruments in C pentatonic with mallets

**Procedures:**
- Review the term “ostinato” and perform ostinato from Beethoven’s “Symphony #5, III. Allegro from Lesson 1.
- Listen to Pachelbel’s “Canon in D”, specifically listening for an ostinato.
- Ask for volunteers to sing the ostinato on a neutral syllable.
- Introduce the piece, title, and composer, but no additional information.
- Assign research homework (see “Going Beyond the Classroom”) on Johann Pachelbel and his “Canon in D Major”
- Present notation (slide 6 from PPT) and sing on pitch names and solfege. Use Curwen solfege hand signs.
- Students will echo teacher adding one pitch each time (ie. D-A, D-A-B, D-A-B-Feese, D-A-B-Feese-G, etc.)
- Sing ostinato along with recording, using solfege syllables and hand signs.
- Assign 6 students tone chimes in the following pitches: D, F#, G, A, B, D’, standing side by side in that order. Point at each student to play his/her chime in the order of the ostinato. Students not playing tone chimes will help conduct those playing the tone chimes.
• Play along with recording. Rotate until all students have a turn.
• Introduce all 3 children’s tunes (“Old King Cole,” “Pease Porridge Hot,” and “Apple Tree”) [slides 7, 8, and 9] and allow students to vote for their favorite tune (do not give the reason for the vote).
• Sing song together (make sure to sing in the key of C major/pentatonic)
• Demonstrate a bordun (an ostinato using tonic and 5th scale degrees) using C and G (use a real Orff instrument or a Orff model to show location of C and G)
• Allow students to go to Orff instruments in groups and create a bordun/ostinato to accompany their selected song while those not playing sing song
• Have students volunteer to perform their ostinato for the class
• As time allows, students can teach their ostinato to the class to perform as they sing

LESSON 3

Unit Outcome:
V) Compose an original piece of music using preprogrammed “loops” and a loop-based software program
VI) Evaluate and critique the original composition and modify composition as needed
VII) Identify a rhythmic ostinato in an unfamiliar piece of music

Pre-Class Set-Up Needs:
• Have computer set up with projector and “looping” software loaded and running
• Create simple “sample” composition on looping software

Procedures:
• Collect homework on Johann Pachelbel
• Allow students to share answers and discuss Johann Pachelbel and the history of the “Canon in D Major”
• Introduce the “looping” software program by playing a short piece consisting of loops (done by teacher before class)
• Demonstrate the program (the various types of loops, how to insert, change tempos, etc.) and allow students to experiment with the program
• Using a vote system, choose a few different styles that the composition could use (rock, country, blues, etc.) and then vote for the chosen style of the class
• Allow students to “write” in portions of the song until the song is “complete” in the students’ opinions
• Listen to composition and make any changes that are needed, according to students (no teacher opinions, only assistance)
• Create
• Pass out “Composition Graphic Organizer” and have each student complete the four questions on their own
• Allow students to share answers to the fourth question “If I could change one thing….,” use the information to revise the composition as needed
• Present three rhythmic ostinati (slide 10) and read each one as a class
• Play “Beethoven Symphony No. 7, II. Allegretto” and have students answer on a small sheet of paper which choice (A, B, or C) they think is the ostinato from the music (answer is choice A)
• Collect answer sheets before revealing the answer
• Reveal answer by playing recording again and read rhythm using “stop” and “go” slides (slides 11 and 12)

**Unit Wrap-Up:**
• Review the definition of an ostinato
• Discuss uses of the ostinato in composition
• Discuss benefits of using ostinato in composition