

Unit 10 Recorders and Rhythms: Exploring rhythmic and melodic patterns

ABOUT THE UNIT

This unit develops children's ability to create simple rhythmic patterns and perform them rhythmically using notation as a support [and to perform simple melodic patterns on the recorder using notation as a support](#).

In this unit, children extend their understanding of rhythmic patterns, and in particular, ostinato. They create their own patterns and play them separately and in combination with other patterns. They identify repeated patterns in different types of music. [They learn to play a range of notes on the recorder and learn how these notes are represented on the staff of a treble clef.](#)

WHERE THE UNIT FITS IN

This unit links to the Ongoing skills unit (Unit 8) through reinforcing and extending understanding of rhythm and ostinati. It also helps the children to play their own parts alongside parts played by others in the class. It builds directly on Units 3 and 4. It leads to Units 14 and 16.

Fitting rhythmic patterns together demands considerable cooperation and skills of teamwork and this unit links directly to PSHE.

PRIOR LEARNING

It is helpful if children and teachers have:

- developed a sense of pulse
- practised keeping a steady beat when performing
- copied and created short rhythmic patterns
- developed their skills through the activities described in Units 3 and 4

VOCABULARY

In this unit children will have an opportunity to use words and phrases related to:

- duration, *eg rhythm, rhythmic pattern*
- tempo, *eg steady, fast, slow*
- texture, *eg combined rhythmic patterns*
- processes, *eg composing using rhythmic patterns*
- context, *eg use of rhythmic patterns in music from different times and places*
- pitch, *eg high, low, A, B, C, D, E, F, G*

RESOURCES**Stimulus:**

- rhythmic patterns in music/ostinati

Sound sources:

- body sounds
- untuned percussion
- [recorders](#)

EXPECTATIONS**at the end of this unit***most children will:*

recognise and create repeated patterns; perform with control of pulse and awareness of what others are playing; [play a range of notes on the recorder accurately and with a pleasant tone](#)

some children will not have made so much progress and will:

put rhythmic patterns together with some help; recognise rhythmic patterns, [play some notes on the recorder](#)

some children will have progressed further and will:

recognise how patterns fit together; perform, create and maintain their own rhythmic patterns confidently in time with the other parts; make effective use of the silent beats; [play a wider range of notes from music manuscript with a pleasant tone and showing breath control](#)

EXTENSION AND FUTURE LEARNING

In addition to the examples given in the 'Points to note' section, children could go on to:

- create longer ostinati and explore the way the different patterns come together
- increase the range of notes they can read from music notation and play on the recorder
- use different timbres or dynamics to add interest and variety
- identify ostinati in other music, selecting music from home to show the class
- use more layers of ostinati, making musical use of silent beats, that is, making the texture thinner by not having all parts play all the time
- [combine layers of ostinati with melodies played on descant recorders](#)
- celebrate their work by performing to other classes in selected groups. The class could choose which compositions to perform. Some children could list the resources required for each piece and work out how to organise the performing space. The class could rehearse the sequence of performances with teacher supervision, but without teacher direction. They could discuss the placing of instruments and the order of the different compositions to get the best effect for the audience. After the performance, the class should discuss how it went

When this unit is repeated, the focus will remain the same, that is, understanding rhythmic patterns, but the content and the expectations should change. The content is changed easily through the use of different musical examples, chants and other stimuli that could be used to explore rhythmic patterns. Expectations are changed by expecting more of the children to achieve the 'most children' and 'some children will have progressed further' statements and by placing greater emphasis on the extension exercises in the 'Points to note' section.

LEARNING OBJECTIVES
CHILDREN SHOULD LEARN

POSSIBLE TEACHING ACTIVITIES

LEARNING OUTCOMES
CHILDREN

POINTS TO NOTE

INTRODUCTION

<ul style="list-style-type: none"> about repeated rhythmic patterns 	<ul style="list-style-type: none"> Listening to a piece of music that has a clear, repeated rhythmic pattern. Children listen and clap along with the repeated pattern. Explain that in some types of music a repeated pattern is called an ostinato. 'Copy cats': Keeping a steady pulse, the teacher claps rhythms for children to copy instantly. Include rests and use longer phrases. 'Keep it going': Ask the children to clap a rhythm over and over again. This is an ostinato. Build up a class piece using rhythmic ostinati. Some children clap one ostinato while others clap a different one. 'Put a pattern in space': The teacher claps four steady beats and leaves a gap of four steady beats. A child improvises a four-beat rhythmic pattern in the space. The teacher claps another four beats and looks to another child to provide the next rhythm, and so on. 	<ul style="list-style-type: none"> recognise repeated rhythmic patterns 	<ul style="list-style-type: none"> 'Copy cats', 'Keep it going' and 'Put a pattern in space'. [from Unit 8: Listening]
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INTRODUCTION

<ul style="list-style-type: none"> recorder playing 	<ul style="list-style-type: none"> holding the recorder, sounding notes experimenting with blowing – hard and soft, the sound of over-blowing. the notes G, A and B. their positions on the treble clef. the notes D, C' and C' and their positions on the treble clef (as appropriate when the children are ready). the notes E, F and F# and their positions on the treble clef (as appropriate when the children are ready). 	<ul style="list-style-type: none"> children hold the recorder correctly (left hand at the top*) children play a range of notes G, A, B: D, C', D'; E, F, F# children play smoothly and with a pleasant tone 	<ul style="list-style-type: none"> school recorders are sterilized after each use * some pupils, for physical reasons need to use their left hand for the lower notes – three-part recorders will be available for them to enable them to play low C
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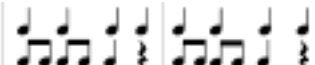
EXPLORATION

- about rhythmic patterns
- how rhythms can be described through rhythmic symbols (notations)




- Chant *Jelly on the plate* to a steady pulse. *How many lines/phrases are there in this chant?* Chant and clap the rhythm (the word pattern) of each line. Describe the pattern using rhythmic symbols:

 (Jelly on the plate) (wibble wobble)

- What do you notice about lines 1, 3 and 4?
- Ask half the class to tap a quiet pulse on their knees. After four taps, the rest of the class join in with one of the *Jelly on the plate* rhythms and repeat this as an ostinato.


Half the class  Rest 

- Transfer the pulse (A) and rhythmic pattern (B) to two percussion instruments, then recorders. Ask the children to play them together and listen to the combined effect of pulse and rhythm. Practise this using different combinations of instruments and different groups of the class. When it is secure then add a third part (C) that plays the rhythm of the whole chant. This will create three simultaneous parts:

Group A  Group B  Group C 

- Choose a well-known song and treat it in the same way, eg make the rhythm of the first line of *Row, row, row the boat into an ostinato accompaniment for the singing.* (G-, G-, GAB on the recorder) Add a slow, quiet pulse – two taps per line, eg
row; row; row the boat gently down the stream
- Ask the children to sing the song several times, exploring different combinations of rhythmic and melodic ostinati

- repeat rhythmic patterns
- repeat melodic patterns
- perform a repeated pattern to a steady pulse
- perform with awareness of different parts

- The use of the silent beat is very important in rhythm work. Children should be able to feel and hear this in their heads. Use the rest symbol () to make sure that the children know that they have to be as aware of a silent beat as a beat that makes no sound. Relate this to the use of the thinking voice, that is, the beat has to be heard and felt in the head and body. This can be reinforced by asking the children to make a physical movement for the silent beats. [Link to Unit 8: Singing]
- The use of rhythmic symbols is an essential aspect of musical development and should be developed in the early part of key stage 2, eg use prepared rhythm cards for the pattern to be used in the lesson, eg



- The fitting together of rhythmic patterns is a very important skill, as it lies at the heart of much music making.
- **Extension activity:** Ask the class to try making the ostinato get faster and slower while keeping together – quite a challenge!

EXPLORATION (Cont.)

<ul style="list-style-type: none"> that repeated patterns are often used in music 	<ul style="list-style-type: none"> Choose other music that uses repeated patterns, <i>eg</i> Unsquare dance by Dave Brubeck, 2nd movement of Beethoven's 7th symphony. Let the class clap in time as they listen and copy any repeated patterns. Half the class claps one repeated pattern (ostinato) while the other half taps, or slaps, a second ostinato on their knees. 	<ul style="list-style-type: none"> identify repeated patterns used in a variety of music 	<ul style="list-style-type: none"> Dance and movement can reinforce understanding. Ask the class to create movements that can be repeated in time with the music and the particular ostinati being used. [Link to Unit 8: Listening]
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BRINGING IT ALL TOGETHER

<ul style="list-style-type: none"> to compose music using rhythmic and melodic ostinati based on spoken phrases 	<ul style="list-style-type: none"> Taking a theme of playtime, make a collection of happy and unhappy calls. <i>How should they be spoken – quietly/loudly, whispered, using a singsong voice? Clap their rhythms to a slow pulse as the phrases are spoken. Do they have an inflection that can be mimicked on the recorder?</i> Support this activity by asking a child to provide a quiet, steady pulse on an appropriate instrument, <i>eg a soft beater on a tambour.</i> Choose three or four of the calls. Divide the class into groups, one for each rhythmic/melodic pattern. Listen to them chant, play and tap their patterns first one after the other, then two together. Experiment with the order. Ask the children: <i>Which pairs work best together and why?</i> Ask the children to choose the percussion instruments carefully. Make an extended composition using combinations of chanting and playing. Keep a steady beat going throughout the composition. Some of the rhythmic patterns could be used throughout as rhythmic ostinati. Some may only be performed once or twice. Make use of silence. Encourage them to think about the start and finish. Practise and perform. 	<ul style="list-style-type: none"> compose music in pairs and make improvements to their own work 	<ul style="list-style-type: none"> Some children will find this difficult and will need to be given more support. Extension activity: Ask children to create interesting combinations of up to four different ostinati and find a way of showing their combinations using rhythmic symbols. Recording rehearsals and performance and playing them back is a very useful way of helping children make improvements. Try recording at the beginning and at the end and ask the class what has improved and why.
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