**Cyclic Patterns – Overview**

|  |  |  |
| --- | --- | --- |
| Week | Learning Objectives | Activities – *books in italics* |
| 1 | To know that cyclic patterns repeat | Starter Cyclic Greetings *Music Express year 5*Main Anytime You Need a Calypso (sing) – ostinato pattern DGAD (play) *Flying Around*Plenary Revise vocabulary and Listen to Baris Gede from Listening to Music 7 |
| 2 | To know that one instrument can be used in different ways | Starter Unsquare Dance – body percussion *Musical Elements 5+*Main Combine singing and ostinato pattern – Anytime You Need a Calypso. Ch devise own ostinato rhythmPlenary Listen to some of children’s examples |
| 3 | To understand how different patterns fit together | Starter Human Drumkit *Music Express year 5*Main Unsquare Dance with pitched ostinato partsPlenary Revise vocabulary |
| 4 | To be able to improvise a simple melody using the pentatonic scale (link to gamelan music/prep for further gamelan project) | Starter Put a pattern in spaceMain Learn about slendro scale and background to Gamelan musicPlenary Revise vocab – pentatonic, slendro, improvise etc |
| 5 | To create a cyclic pattern using pentatonic scale (link to gamelan music/prep for further gamelan project) | Starter Number SongMain Create cyclic patterns that will fit together using gridsPlenary Share and evaluate group work |
| 6  | To be able to evaluate and improve own work | Starter Learn pentatonic / Indonesian songMain Rehearse/Perform/Record cyclic gamelan style pentatonic patterns Plenary Evaluate performance  |
| 7 | To revise how to invent simple pitched patterns | Starter Clocks activity *Music Express 5+*Main Zum Gali Gali song *Flying Around*Use notes EGB improvising patternsPlenary Revise clocks 1 & 2 |
| 8 | To continue to invent simple pitched patterns | Starter Revise clocks 1 & 2, and listen to ground bass for clock 3 *Musical Elements 5+*Main Revise ostinato improvisations on EGB. Combine some with song.Plenary Sum up whole unit; use of repeated unpitched sounds, use of pitched sounds, ostinati they have improvised, ground bass. Revise any songs they have particularly enjoyed.ASSESSMENT COMPLETED THIS WEEK |
| 9  | To understand how cyclic patterns can be combined (polyrhythms/texture) | Starter – Metre MixMain – learn African rhythms from Music Express Year 5 Unit 1 Cyclic Patterns of other resource. Combine 2 rhythms with a pulse.Plenary – Discuss and evaluate music created today. |
| 10 | To be able to improvise rhythms over a pulse | Starter – revisit Put a Pattern in Space metre of 4; revise African SongMain – Children practice improvising rhythms (Music Express Year 5 Unit 1 Cyclic Patterns Lesson 4) over a pulse.Plenary – Share improvisations |
| 11 | To be able to maintain own part in an ensemble | Starter – Rhythm games exploring duration/rhythmic symbolsMain – Build up a performance using polyrhythms from week 9 and improvisations from week 10Plenary – perform and evaluate so far |
| 12 |  | Class performance of African Cyclic Patterns  |

**Cyclic Patterns – detailed weekly plan**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| *Week* | *Learning objective**‘To learn…..’* | *Teaching activities* | *Differentiation/ using instruments/Support staff* | *Success* *Criteria /**Assessment* |
| *1* | *…about cyclic patterns (that they repeat)* | *Starter – Cyclic Greetings - building up pulse, first beat of bar, two rhythms (players 1,2,3,6) (Music Express year 5, page 9).**Main – Learn to sing Anytime you need a Calypso (Flying Around 68).**Give talk about care of instruments and model good stick technique.**TP warm ups – finding different letters for different pitches.* *Play the ostinato pattern DGAD on chime bars – Can children show shape of pitch with their hands?**Children sing ostinato as you play.**Children play on , xylophones, metallophones etc.**Finally ask half class to sing song/half to play ostinato and swap.**Plenary – revise vocabulary used (pulse, rhythm, ostinato, melody, calypso)**Listen to Baris Gede – can children hear any repeated patterns? Explain this is one type of music that uses cyclic patterns.* | *LA use chime bars.**HA play 3rd or 5th note in chord instead of / as well as tonic.**CT/TA lead one half of the group**Instruments that could play DGAD ostinato;* *Guitar, violin, ‘cello, recorder, flute, keyboard.**(Clarinet + trumpet play* *EABE).* | *X can copy patterns using G A D* |
| *2* | *To create a cyclic pattern (ostinato) using different pitched instruments* | ***Starter*** *– Listen to Unsquare Dance (Listening to Music Elements 7+, p7. Track 5). Put in body percussion ostinati in two groups.****Main*** *– revise Anytime you need a Calypso singing with shaker and drum players.* *Explain we will be creating our own ostinati today. Draw a square in the air, think of a sentence that you can say as you draw square eg ‘I like steak and chips’ the sentence will have 4 beats). In pairs children create ostinato.**Give out instruments. Revise playing play DGAD ostinato as last week.**Now ask children to make up own ostinato patterns by using the same notes but varying the rhythm (refer back to the square idea…D one side, G, a different side etc)****Plenary*** *– Combine ostinati patterns and vocal melody. If you have several ostinati, you may have to sing melody several times, and accompany with 1 or 2 patterns each time.* | *LA use one body percussion pattern.**HA do both.* *CT/TA lead one half of group**Instruments that could play DGAD ostinato;* *Guitar, violin, ‘cello, recorder, flute, keyboard.**(Clarinet + trumpet play* *EABE).**CT/TA support those who find it hard to create a 4 beat pattern* | *X can sustain DGAD ostinato as another group sings* |
| *3* | *…how different patterns fit together* | *Starter – The Human Drum Kit (Music Express year 5, page 17).**Main – listen to Unsquare Dance and add 2 body percussion parts. (Listening to Music Elements 7+, page 7, track 5).)**Separately rehearse pitched part on p9 using notes AGA/DCD/EDE. Play with CD.**The notes each instrumentalist will be able to play will depend on ability, but they could do one or two of these patterns only, if unable to play all 3.**Plenary – revise vocabulary (pulse, rhythm, pitch, ostinato, melody, calypso)* | *LA do one phrase (AGA)**Only on chime bars. HA do all**Instruments; violin, ‘cello, guitar, keyboard, flute, recorder.**(Clarinet and trumpet use notes BAB/EDE/**F#EF#).* | *X can sustain a part.* |
| 4 | *To be able to improvise a simple melody using the pentatonic scale (link to gamelan music/prep for further gamelan project)**To be able to maintain repeated cyclic pattern* | *Starter: Put a pattern in space – metre of 8. Use Froseth backing track or similar with strong pulse.**Main: Give background to Gamelan music. Show pics/map. Play video/audio extract and explain how music of the gamelan is made up of cyclic patterns.* *Explain about the ‘Slendro’ 5 note scale and how it translates onto our tuned percussion instruments as a pentatonic scale.* *Children to locate the 5 notes C, D, E, G, A. As a class play 4 beats on each note then 4 rests up and down the scale. Children echo a few patterns. In pairs children play Q and A using 4 of the 5 notes.**Show symbol/rest cards (Gamelan resource pack) and stick on the board. Ask children to play each to 1 beat so C, D, E, G, A rest rest rest. Q: How many beats in our cycle? (8) Repeat cycle a few times. Ask a child to re-order the cards to give a new melody – play these and ask the children to sing back the notes then play back the notes.* *Plenary: Tell me one activity we did today using musical vocabulary i.e. pentatonic, scale, improvise, metre* | *TA/CT support children with playing in the correct space**LA: Play each pitch once**MA: could play a rhythmic pattern instead of 4 beats**Children could use Instruments (violin/keyboard**/guitar/flute/recorder)* | *X can compose a rhythmic pattrn* |
| *5* | *To create a cyclic pattern using pentatonic scale (link to gamelan music/prep for further gamelan project)* | ***Starter:*** *Sing ‘Number Song’ up and down in steps with body actions. Then missing out numbers. Ask children to internalize pitch so they come in at correct pitch.****Main Activity:*** *Revise how we created an 8 beat pattern together using C-G on each beat of an 8 beat cycle. Explain we will work in groups to compose four different 8 beat cycles. Then arrange them together to produce a class performance next week.**Show group planning grids and letter cards (attached) and model with one group how to take turns to compose a group melody.* *3 x soprano groups 2 x bass/alto groups**Lower instruments need C and G cards only. Limited to 4 beats of the cycle.****Plenary:******(5-10 mins)*** *Share cyclic pattern from each group. Ask groups to discuss who’s melody they particularly liked and why. Where did each group use steps/jumps in the melody?* | *TA/CT support children by joining in**HA could work out numbers/letters relationship on tuned instruments**Mixed ability groups**to peer support LA pupils**Children could use Instruments (violin/keyboard**/guitar/flute/recorder)* | *X can compose pitched patterns* |
| *6* | *To be able to maintain own part in an ensemble**To be able to evaluate and improve own work* | *Starter – Listen to Hill and Gully Rider (trad. Jamaican song - Wider Opps ongoing skills folder). Sing as Call and Response. Play on tuned percussion to the class – how many different pitches can they hear (5). Remind children of term’ pentatonic scale’.* *Main - Remind children about class composition explain today we will rehearse and record a performance of our cyclic patterns piece.* *In groups children revise their own cyclic patterns. Discuss the term ‘texture’ as layers of sound.* *Experiment with asking different groups to play their patterns at the same time – which work well together? Which create a thick/thin texture?* *Ask children on bass instrument to perform a drone using C/G. How does this alter the texture (makes it thicker).**Rehearse/Perform/Record piece.*Plenary *– Listen back and evaluate performance*  | *TA/CT support children with listening and singing by joining in response**MA child could workout the pitches on tuned percussion instead of you**Mixed ability groups**to peer support LA pupils**Children could use Instruments (violin/keyboard**/guitar/flute/recorder)**CT/TA assist groups/children with maintaining their pattern within the ensemble.**CT/TA assist children with language for evaluation musical terms ensemble, cyclic pattern etc.* | *X can maintain own part in an ensemble* |
| *7* | *To be able to compose a cyclic pattern to accompany a song* | *Starter – show clocks on p54 (Listening to Music Elements 5+, page 54).* *Speak clocks – use CD tracks 40 & 41 for example. Explain how clock 2 is in a metre of 3.* *Main – song Zum Gali Gali (Flying Around no 76) in Em.**Using notes E G B – improvise patterns of 4 beats on these notes in pairs.**LA may need to play one note for 4 beats; HA may be able to improvise a rhythm (draw a square and say a sentence that fits and you have 4 beats).**Use the last line as a vocal ostinato. Start ostinato off first. Melody to start when ostinato is secure.**Plenary – Discuss how we could use our accompaniments – i.e. learn them and use as ostinato or have a ‘solos’ section in a performance of the song and improvise.* | *Differentiation through improvisation**LA chime bars EGB.**Violin, ‘cello, recorder, flute, guitar, keyboard.**(Clarinet and trumpet use notes F# A C#).* | *X is able to improvise a short pattern over 4 beats.* |
| *8* | *To compose pitched melodic patterns* | *Starter –Listen to/revise clock 2 on CD. (Listening to Music Elements 5+, page 54, tracks 41 then 42). Discuss the metre of 3 but a cyclic pattern of 12. Count in different ways i.e 1-12 then* ***1****,2,3,* ***2****,2,3,* ***3****,2,3,* ***4****,2,3 etc. All join in with CD (maybe do a knee clap clap pattern). Show a few untuned instruments – invite volunteers to model how to play rhythmic untuned ostinato with a metre of 3.* *Main – Listen to Ground Bass on track 42, and how the melody is improvised above it. Remind children of previous week task and explain they are going to create a performance using a Ground Bass and improvising as the recorder part does.*  *Model the Ground Bass (D sh sh A sh sh G sh sh D sh sh) on the beat, on pitched percussion. Ask children to sing the notes as you play.**Remind children about improvising and to count in groups of 3. Children impro solos in metre of 3 using D E G A. Plan structure of performance and write on board and perform.**Plenary – sum up whole tuned percussion unit – use of repeated unpitched sounds, use of pitched sounds, ostinati they have improvised, ground bass. Revise aspects they have particularly enjoyed.* | *Differentiation through improvisation**Violin, ‘cello, recorder, flute, guitar, keyboard.* | *X is able to improvise/**compose a short pattern over 4 beats.* |
| *9* | *To understand how music from W Africa uses cyclic patterns**To be able to name and identify some W African instruments*  | *Starter - ‘Cyclic Greetings’ activity 2 from Music Express Year 5 Unit 1, Lesson 1. Invite children to offer their own languages and create cyclic patterns from them.**Main - Watch African drumming clips of Amedzie Fie or similar drumming troupe (lots of clips on You Tube). Discuss roles of each member of the group. Can you hear any cyclic patterns?**Show some African instruments i.e. Djembes, African percussion. Model how to generate tone and bass sounds on djembes and invite selected children to try.* *Give out an instrument to all children and ask them to play steady pulse then some call and response rhythms.**Swap children around so they experience playing a range of instruments and repeat call and response rhythms. Take one of the rhythms and play as an ostinato or cyclic pattern with dhun dhun or bass drum pulse added.**Plenary – discuss and name some of the instruments. Tell your partner one thing you learnt about West African music today.* | *CT/TA Join in with all activities**Differentiation through using different instruments.* *Children with drumming experience could make up the call rhythms**CT/TA support children with call and response* | *x can perform an unpitched cyclic pattern with accuracy* |
| *10* | *To understand how cyclic patterns are combined (texture/polyrhythms)* | *Starter - Metre Mix (metre of 4); Teach African Song (Kilele, Banua, Senua Dedende, Si Si Si etc.)**Main - Follow lesson plan from (Music Express Year 5 Unit 1 Cyclic Patterns) – lessons 2 and 3.**Revise names of instruments and how each is played/technique. Do a few call and response rhythms.**Teach a Bass/Dhun Dhun pattern (from Music Express or other resource).**All clap rhythm and you keep the pulse. Children with drums play rhythm – others clap pulse.**Teach a second rhythm, all clap rhythm then children with bells/shakers play, others clap pulse.* *Divide class in half and practice combining rhythms – Are we all together? Are we still with the pulse? Repeat as necessary so all children have played each instrument and each rhythm.**Plenary – Evaluate music created today - What could we add to make our piece more effective/African? Children discuss in partners (i.e. more rhythms, different sections, changes in texture etc) and feedback.* | *CT/TA Join in with all activities**(Alternative to Music Express is to use resources and material from the Playing Together World Percussion African Drumming project if the children have not previously done any world percussion).**Differentiation through using different instruments /More able can keep pulse with T, add their own polyrhythm, lead a group etc.**CT/TA support LA children with maintaining rhythms* | *x can maintain a repeated rhythm in a metre of 4* |
| *11* | *To be able to improvise rhythms over a pulse* | *Starter – revisit Put a Pattern in Space metre of 4 and assess; revise African Song**Main –* *Children practice improvising rhythms (Music Express Year 5 Unit 1 Cyclic Patterns Lesson 4) over a pulse.**Clap/body percussion first Q and A with you then in pairs.**Pairs on instruments for creating impros.* *Finally go around the circle each child shares their improvisation whilst others tap pulse.**Plenary:**What musical skills did you use today? Planning, listening etc. Discuss improvements to be made next time.* | *Mixed ability pairs to support less confident children with improvising**LA could be given more structure for improvising i.e. a word rhythm square**TA/CT support LA with co-ordination/playing at correct time* | *X can create rhythmic phrases over a metre of 4* |
| *12* | *To be able to maintain own part in an ensemble* | ***Rehearsal lesson resulting in class performance.****Discuss structure of piece i.e. Intro – Rhythms 1 – improvised solos – rhythms 2 – solos ending etc.**Practise and revise as necessary.**Perform and record/video.**Plenary -**Listen to/watch the recording/video of class performance.**Evaluate together using musical vocabulary i.e. How would you describe the structure of our piece* | *Mixed ability pairs* *TA/CT support LA with maintaining own part* *OR* *assess x can maintain own part in an ensemble* | *X can maintain own part in an ensemble* |

Nicola Rose, MK Music Service (extended for 12 weeks by Emily Forrester)

Cyclic Patterns – What now?

Nicola Rose, Milton Keynes Music Service.

Here are some ideas for teachers to further the concepts introduced in the Cyclic Patterns unit. They have been carefully chosen so that no piano playing is required.

Listening activities

To develop the listening ideas we investigated (Cyclic Winds and Unsquare Dance) you could listen to pieces with an ostinato (ie repeated pattern). Some suggestions might be;

Under Pressure by Queen (also cover versions by Vanilla Ice and Jedward)

Canon in D by Pachelbel

Bolero by Ravel

Make sure you are familiar with the music first and can spot the repeated pattern. Ask the children to listen for the ostinato, perhaps asking them to tap along or sing the pattern quietly.

Vocal cyclic patterns to follow on from the Human Drumkit

The Human Drumkit is always very popular. You can develop this idea further by asking the children to make up their own sentences about sounds they might hear in a kitchen. The sentence should have both words and sounds, and be four beats long. (If you can draw a square as you say the sentence it will have 4 beats). Examples might be;

1 2 3 4

Drip drip goes the tap

Siz-zle siz-zle fry-ing pan

Mi-cro wave stops ping

Once each group has a sentence, combine two groups and ask them to say their sentences together. Start the most straight forward one off first, add the other when it is secure. Can you combine three groups?

Pitched ostinato patterns

Choose a song that has only one chord accompanying it throughout. Examples can be found in the book Flying Around by David Gadsby and Beatrice Harrop, published by A&C Black, new editions of this book have a CD. Numbers 5, 6, 8, 11, 12, 18, 19, 20, 21, 25, 27, 33, 42, 44, 49, 72 would all be suitable.

Follow the same process I used to compose a pitched ostinato pattern with the children;

* Firstly, teach the song to the children by asking them to listen as you sing (or play CD). To focus their listening, ask them to listen for something particular in the words eg ‘How many times do I sing the word ‘sailing’?’ ‘Which birds are mentioned in this song?’ etc.
* Once the song is secure – probably the next week – ask them to make up a sentence with the right number of beats (top of the pair of numbers near beginning). For songs in 4 time draw a square as you say a sentence; for songs in 3 time draw a triangle.
* Play the rhythm of the sentence using the notes specified in the book – the notes of the chord are given in a box on the same page as the song. Use chime bars or instruments the children can play.
* Once the pattern on instruments is secure, add the song.
* To develop this further sing the song as a round. All of the songs suggested above will work as a round.

Cyclic Patterns 12 weeks – assessment

|  |  |  |  |
| --- | --- | --- | --- |
| Name | To be able to sustain a part in a multipart ensemble. | To be able to compose a pitched pattern.  | To be able to create rhythmic phrases in a metre of 4 |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

1 = can do this consistently accurately

2 = can do this with some accuracy

3 = needs support to achieve this