



Creating a Chocolate Machine using Ostinatos

Name _____ Form _____

Using only body percussion and vocal sounds, create the rhythmic sounds of your own chocolate machine. You will begin to work individually and then form groups with each person performing a different ostinato at the same time.

1. Create your OWN **OSTINATO** pattern using body percussion and/or vocal sounds. Try to keep your ostinato to a “count of 4” and experiment with a range of sounds and rhythms. Some suggestions for body percussion/vocal sounds are given below but be creative! Once you’ve created your OWN **OSTINATO** pattern, try writing it down in the box below using whatever signs, symbols or musical notation (a single-line rhythm staff has been given) to help you remember it.

MY OWN “CHOCOLATE MACHINE” OSTINATO



2. Get into groups and perform your own ostinato for the rest of the group until everyone has performed. Next, decide on a name of a “Chocolate Machine” which your piece will describe and write it here: _____

Now put together your group piece. *What will your chocolate machine sound like? How will your piece start? Will this represent the machine “coming to life” after being switched on? Which ostinato pattern will start? How will others join in? Does your group need a conductor or leader? Will all of the ostinato patterns be performed together, or will some “drop out?” Does the machine get faster or slower? Will you need to adjust the tempo/speed to reflect this? How will your piece end? Will there be a “chocolate explosion” or a “power failure”? How will you describe one of these in your piece?*





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TEACHER'S NOTES

Learning Objective: Create own ostinato patterns using body percussion and vocal sounds, performing them as part of a group individually with an awareness of how all the ostinato parts “fit together”.

Resources: HOOKSANDRIFFSW6 – Creating a Chocolate Machine using Ostinatos (page 1)
HOOKSANDRIFFSVID5 – “The Everlasting Gobstopper Machine” from ‘Charlie and the Chocolate Factory’
HOOKSANDRIFFSA16 - “The Everlasting Gobstopper Machine” from ‘Charlie and the Chocolate Factory’

Time Guidance: 25-30 minutes

NC KS3 PoS: Play and perform confidently in a range of solo and ensemble contexts, using their voice, playing instruments musically, fluently and with accuracy and expression. Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices.

Learning Outcomes: **All will (Working Towards)** : *Demonstrating a basic awareness of other textural layers when performing layered ostinatos and requiring to be “led” by a conductor or group leader when performing layered ostinatos as part of a group rhythmic texture.*

Using basic body percussion and vocal sounds when creating own ostinato (e.g. clap, stamp, humming, ooo’ing, aah’ing etc.)

Demonstrate a basic understanding of one the musical elements (e.g. speeding up and/or slowing down) in group compositions.

Develop and identify how an ostinato is extended by the use of repetition.

Most will (Working At) : *Demonstrating some awareness of other textural layers when performing layered ostinatos as part of a group rhythmic texture.*

Demonstrate a more in-depth understanding of the combined use of the musical elements (e.g. using tempo and dynamics simultaneously) in group compositions.

Develop and identify how an ostinato can be combined with others commenting on how this affects the texture.

Some will (Working Beyond/GAT) : *Demonstrating awareness of other textural layers when performing layered ostinatos as part of a group rhythmic texture. Using a full range of interesting and explorative body percussion and vocal sounds when creating own ostinato (e.g. hissing, mouth clicks, tapping different parts of the body, drumming on floor, clapping hands back-to-back etc.) Demonstrate a full understanding of how the combined use of the musical elements can be used to provide contrast (e.g. tempo, dynamics and texture) in group compositions in order to achieve an intended effect. Develop and identify how ostinatos, when performed together, can be developed by using the inter-related musical dimensions (e.g. how alterations in tempo, dynamics and texture can be used to provide variety.)*

Begin this activity by watching (using **HOOKSANDRIFFSVID5**) or listening to (using **HOOKSANDRIFFSA16**) “The Everlasting Gobstopper Machine” from ‘Charlie and the Chocolate Factory’. This short sequence is based on a number of overlapping ostinato patterns which are repeated over and over. Play either the video and/or audio sequence asking pupils to identify some of the most prominent ostinato patterns either be describing them or humming/performing an ostinato pattern that they remember.

Set the Challenge: Distribute page 1 of **HOOKSANDRIFFSW6** and explain to pupils they are going to work in groups to create a piece of music to describe a “Chocolate Machine”. First, they need to work independently to create their own ostinato pattern, based solely on body percussion and/or vocal sounds. This should be 4-beats long and recorded on page 1 using appropriate musical notation. Encourage pupils to use a variety of interesting body percussion and/or vocal sounds and to explore interesting rhythms focusing on the stimulus of how a machine performs a repeated function over and over again. Once pupils have created their own individual ostinato, they can come together to form groups and attempt to **LAYER** the ostinato patterns over the top of one another. Ask each group to decide on the “name of their machine from the Chocolate Factory” which their piece is going to describe. If pupil’s can’t think of a name, then ask them to create their own layered ostinato piece based on “The Everlasting Gobstopper Machine” which will no doubt lend itself naturally to lots of mouth popping and other assorted mouth-related sounds! Ask groups to establish HOW their piece will be performed – *will one ostinato begin (and keep repeating) and then others added gradually? If so, how will other parts know when to begin? Are there a fixed number of repetitions? Will there be a conductor or group leader directing the ensemble? How will the piece end? – some good stimuli here could be to ask groups to create an ending based on a “chocolate explosion” or a “power failure”.*

Allow groups suitable time to rehearse their performances, before allowing each group to firstly announce the name of their “Chocolate Machine” and then perform to the rest of the class.