

A WESOME OSTINATO!

Repetition is the best way to practice

Getting your students to read melodically
Junior/Intermediate

By Heather Morris



Themes & Variations

Box 25109 Deer Park PO, Red Deer, Alberta T4R 2M2

Email: tvinfo@telus.net

Toll Free Phone or Fax: 1-888-K6 Choir (1-888-562-4647)

Web Site: www.musicplay.ca

Printed in Canada

©2011 by Themes & Variations

ISBN: 978-1-927062-10-4

Songs Included in this Collection

| Song Title | Page | CD# |
|------------------------------------|------|----------|
| 1. Chairs to Mend | 4 | 1-2-3 |
| 2. Ickle Ockle | 6 | 4 |
| 3. Scotland's Burning | 8 | 5-6-7 |
| 4. Rain Come Wet Me | 9 | 8-9 |
| 5. Liza Jane | 10 | 10-11 |
| 6. Now We'll Make the Rafters Ring | 12 | 12-13-14 |
| 7. Ifca's Castle | 14 | 15-16 |
| 8. Go to Sleep | 15 | 17-18 |
| 9. Alabama Gal | 16 | 19-20 |
| 10. Shake Them 'Simmons Down | 17 | 21-22 |
| 11. Let's Catch the Rooster | 18 | 23-24-25 |
| 12. Closet Key | 19 | 26-27 |
| 13. Alouette | 20 | 28-29 |
| 14. Chatter With the Angels | 21 | 30-31 |
| 15. Rocky Mountain | 22 | 32-33 |
| 16. Canoe Song | 24 | 34-35-36 |
| 17. This Old Hammer | 26 | 37-38 |
| 18. Goodbye Old Paint | 28 | 39-40 |

Why is the ostinato such a useful teaching tool?

- Repetition is the best way to practice music reading skills
- Short motifs are provided for reading rather than whole songs (which can be daunting for beginners)
- Singing in harmony can be achieved with minimum effort
- Instant success is very motivating for reluctant music readers
- Music class time, which is at a premium, is managed more efficiently



Treble
Clef



C Major

d r m f s l t d'



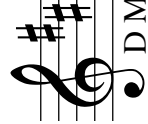
F Major

d r m f s l t d'



G Major

d r m f s l t d'



D Major

d r m f s l t d'

1. Chairs to Mend

CD: 1-2-3

PREPARE:

1. Traditional

Chairs to mend old chairs to mend,

2.

Mack - er - el fresh mack - er - el, An - y

3.

old rags, an - y old rags.

ENJOY THE SONG FIRST:

1. Learn the melody by listening to the song several times. (When everyone sings the same melody it is called singing in unison).
2. Patsch the beat (the steady underlying pulse) while singing.
3. Group the beats (meter) in fours while singing (knees, shoulder, shoulder, shoulder). Locate the time signature in the music.
4. Clap the rhythm (the way the words go/ the long and short sounds over the beats) while singing.
5. Draw an arch while singing each phrase (the musical idea typically sung in one breath).
6. Count the measures (the spaces between bar lines) that are in the song. Sing measure two only.
7. Sing the song while the teacher sings in canon (same melody enters at a different time).

PRESENT and PRACTICE:

USING THE OSTINATO
A musical motif that repeats over and over

Ostinato One

s s m m s m

C C A A — — — —

Measure 2 has tied notes. Measure 3 shows the same rhythm written a different way.
Which sound is higher? _____ lower? _____
If so lives on a space you know....mi lives on the space_____.

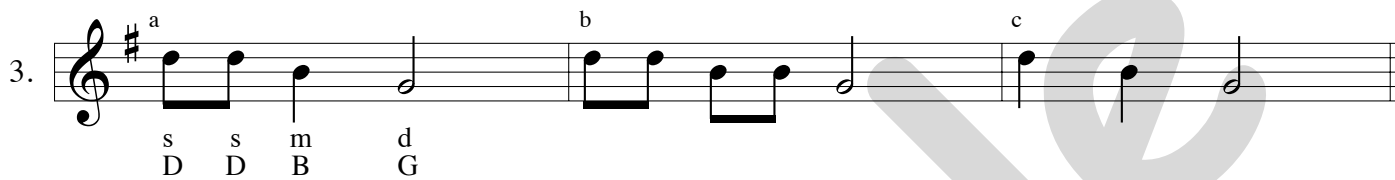
Sing Ostinato One while singing Chairs to Mend.
Sing Chairs to Mend in a canon while singing the ostinato.
WELL DONE!

ASSESS:

Sing all three measures. Circle the measure that you hear being performed.

1. 

2. 

3. 

4. 

When G is do, the song is written in the key of _____.

Name That Tune:

Find the measures in the song below that match 2 b and c from the above puzzles.

Do you remember how to sing them?

Can you figure out how to read this melody by singing the notes to solfa syllables?



The name of the song is _____.

3. Scotland's Burning

CD: 5-6-7

PREPARE:

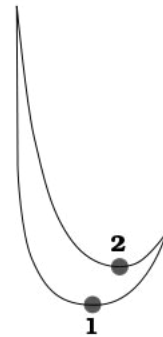
1. Scot - land's burn - ing, Scot - land's burn - ing, 2. Look out! look out! Traditional

3. Fire! Fire! Fire! Fire! 4. Pour on wat - er, Pour on wat - er.

ENJOY THE SONG FIRST:

1. Learn the melody by listening to the song several times.
2. Sing it to rhythm syllables while clapping the rhythm.
3. Show groups of beats in two's while singing (e.g. knees, shoulders, knees shoulders).
4. Conduct the song while singing.
5. Sing the song while the teacher sings in canon.
6. Split into groups and sing the song in canon.
7. Sing song with an ostinato accompaniment. See below for an example.

Conducting pattern for two beats in a measure



PRESENT AND PRACTICE:

Ostinato One Ostinato Two

s m r d s m r m

D B — — — — — —

When do is G, it means that the song is in the key of ____.

Can you sing and play this ostinato on an instrument?

ASSESS:

Can you read this song singing solfa names? (See ostinato for Scotland's Burning)

4. Rain Come Wet Me

CD: 8-9

Musical notation for the first phrase: Rain come wet me,

Musical notation for the second phrase: Sun come dry me,

Musical notation for the third phrase: ? ? ? ? ? ?

Musical notation for the fourth phrase: Don't come nigh me.

Compare the phrases.

Which are the same (call this phrase a)? different? (call this phrase b)

What is the pattern used? _____

This is called the form of the song.

Form small groups and make up lyrics for phrase 3.

Create actions for each phrase
and perform for the class.

Sing the song to absolutes or letter names.

Perform on a keyboard, metallaphone or recorder.

Perform for a friend or your teacher.

WELL DONE!

ASSESS:

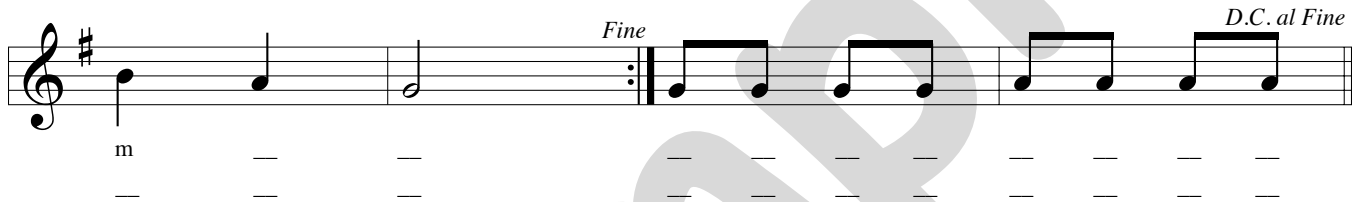
Create a hand clapping pattern that is eight beats long (the length of each phrase).

Perform it while singing Liza Jane. How many times will you need to repeat the pattern?__

Read the song below while singing to solfa syllables.



The name of the song is _____.



What is the difference between this line of music and the above? _____.

Perform this piece on your recorder.

Change the rhythm on beat two to two sounds on a beat instead of one sound.

Perform the song with the suggested rhythm variation.

Can you compose a different rhythm variation?