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OBSTINATO

Speech Ostinatos

Konnie Saliba

1

All $\frac{4}{4}$ Os - ti - na - tos are ob - sti - nant. We use them as ac - com - p'ni - ments.

O-1 $\frac{4}{4}$ I am ve - ry stub - born.

O-2 $\frac{4}{4}$ *low voice* Ob - sti - nant *high voice* os - ti - na - to.

O-3 $\frac{4}{4}$ Let's add a new one, one that is hip and jazz - y.

5

All $\frac{4}{4}$ First, clap the rhy - thm of this lit - tle rhyme. Then add the os - ti - na - tos one at a time.

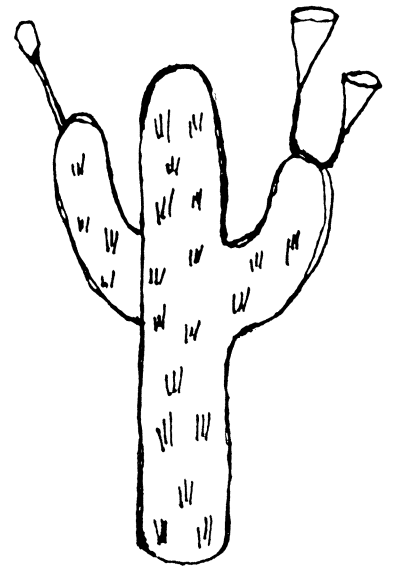
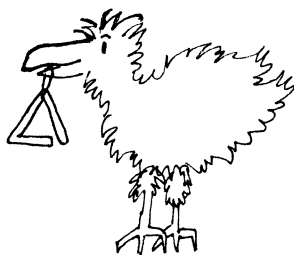
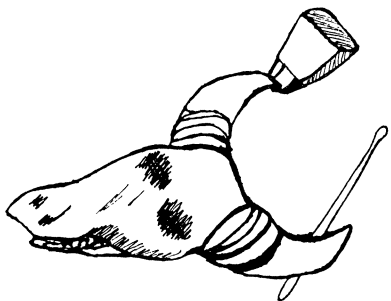
Os $\frac{4}{4}$

Process Suggestions

- Speak the rhyme for the class then teach it to them. Use a visual to aid comprehension.
- Divide the class; half speak the rhyme, half speak ostinato 1. Show voice levels.
- Divide class into three parts and speak only the ostinatos.
- Make further divisions and perform any two, then three ostinatos with the rhyme.

Extensions

- Transfer the rhythm of the rhyme to claps, ostinato 1 to stamps, ostinato 2 to snaps, ostinato 3 to knee pats. Speak the rhyme with these body percussion.
- Transfer the ostinatos to unpitched percussion of your choice. Add these to the rhyme.
- Have students create additional ostinatos.



LADLES AND JELLY SPOONS

Speech Ostinato

arr. Konnie Saliba

O-1 $\frac{2}{4}$ La - dles and jel - ly spoons!

O-2 $\frac{2}{4}$ I come be - fore you to stand here be - hind you.

O-3 $\frac{2}{4}$ Oh, tell me some - thing that you know noth - ing a - bout.

O-4 $\frac{2}{4}$ How ab - surd. Ha - ha! Hee - hee!

Process Suggestions

- Teach the four ostinatos to all students as separate patterns.
- Divide into four groups, each responsible for one pattern. Point to groups in sequence to perform the verse.
- Point to groups in random order to perform just their segment two or three times. Each group stops when a new one enters.
- Point to groups in random order. This time they keep repeating their ostinato as you add one or two or three other ostinatos. You may signal any group out so that at any given time there will be 2, 3, or 4 ostinatos going. End with ostinato 4.
- Rotate the ostinato assignments.
- Let a student be the director and repeat.

Extensions

- Transfer each ostinato pattern to an unpitched percussion instrument. Perform as an instrumental piece or an instrumental/speech piece.
- Perform the verse as a four-part canon with entrances every four measures. Each group begins with part 1 and speaks the entire verse. (Delete the eighth-rest at the end of part 2 and change the eighth-rest to a quarter-rest at the end of part 3.) Begin *pp* and end *F*.



BUBBLEGUM

Body Percussion Pulse Patterns

Konnie Saliba

All $\frac{3}{4}$ I love you a lit - tle, I love you di - vine. Please

Sn
Cl
Pt $\frac{3}{4}$

Optional BP

Sn
Cl
Pt $\frac{3}{4}$

All give me your bub - ble - gum, you're sit - ting on mine.

BP

BP Optional BP

B (Optional)

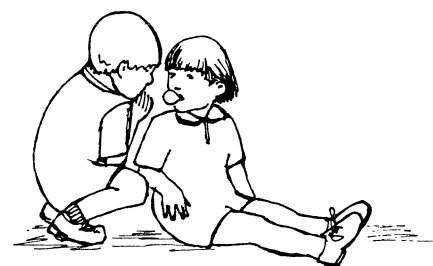
All Spear - mint, dou - ble - mint, Jui - cy Fruit Free - dent. Big Red, Tri - dent, Dou - ble Bub - ble, Yum! *D.C.*

Rhyme Process Suggestions

- Teach the triple meter rhyme to the class.
- Add the BP pulse pattern of your choice.

Extensions

- Add the gum word B section (no pulse pattern) with a *D.C.*
- Have students create other BP pulse patterns.
- Have students create a different B section with new gum names.



BUBBLEGUM

Body Percussion Ostinato

Konnie Saliba

V $\frac{2}{4}$ I love you a lit - tle, I love you di - vine.

Sn
Cl
Pt $\frac{2}{4}$