

# Pitch: Hearing and Singing



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## primary -learning a song means listening first

### Learning Songs Primary

In Primary, most songs will be learned either as "Rote" or by "Immersion". By the end of Grade 3, a few songs will be learned by reading the words and music from a written source.

### Rote

Listen to a small part, echo, listen, echo, etc.

So, in Primary, in order to learn the pitches in a song, its necessary to listen to them first. As in all learning, the number of times needed to learn a melody will differ from student to student. Every class will have a few students who pick up a melody accurately almost instantly. And, every class will have a few students who sing enthusiastically but struggle to land on "in tune" notes.

### Techniques for Aiding a Class to Sing in Tune

If your class is experiencing a hard time singing a song in tune --go back to the beginning and have them listen with "magic lips" --lips that move with the words but not create sound. It is impossible to listen as accurately while singing.

### Immersion

Listen to song several times, then sing along.

People tend to rely most often on sight, so the brain learns to prefer information garnered visually. To help focus on audio information/pitch, ask students to close their eyes while they listen.

Move students around so that they sing beside different classmates. Just one "out of tune" enthusiastic singer can throw a whole group off the tune. Try both grouping students more tightly/closer together AND spreading them out from each other. Even though these are opposites they can both be effective aid to melodic singing.

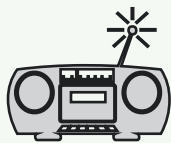
Challenge students to sing softly ---to help them hear themselves and others while singing.

If you are using recorded music to teach songs, during the last step, begin the song, then turn the volume on the song down gradually til its inaudible. If you are teaching songs using your voice, begin singing with children, but then stop and let students continue. **It is important for your class to sing without your voice ---in this way they learn to listen to themselves, and will become independent singers.** The class may need your help once or twice as they sing ---but as much as possible, have them sing without you!

(This will also help save your voice for other times.)

## Starting a Song & Singing Together

Every conductor finds their own way to begin a song. You need to find what works for you. Before a song begins, there needs to be a way to set the tempo/speed and to hear the pitch (beginning note). So simply counting "1 2 3 4" and expecting the sound to come out as song doesn't work well.



If recorded music is used, then the song has an introduction with instruments that sets both the beat and the pitch and has a "build-in" way to begin singing.

"A Cappella" is music talk for singing without instruments playing.

If you are singing without recordings (preferred) then

**for pitch:** use a glockenspiel, portable keyboard or find an app that mimics a piano (pitch pipes seem to have gone out of fashion but still work well)

The alphabet name of the first note for every song is printed at the top of the music.

**for beat:** conduct with a hand, tap a toe, use your shoulders/elbows find a way that suits you/students to set a steady beat for the count-in

The time signature is printed on the first line of written music.

The number on top is the number of beat in a bar.

The number on the bottom is the kind of note that gets a beat.

for example  $\frac{2}{4}$  2 beats in a bar



a 1/4 or quarter note gets a beat



In most primary songs, the singing begins on the first note of a bar.

Play the first note/pitch of the song as you give the count-in

(also printed on the music),

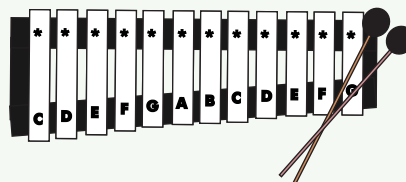
using your shoulders/elbows as visual conducting cues.

### Starting a song that DOESN'T begin on the first beat of a bar

#### Lukey's Boat

Key G. first note D (low so)

a cappella count in 1,2,3,4,1,2,3,0 Lukey's ...



Listening for one note

Play the "D" as you count in your mind "1 2 3 4 1 2 3

then begin singing as Lukey's Boat begins on the last note --beat 4 of a bar.

Listening with two notes

Sing/play the first note of the song,

then, play the first note (D) and the name of the key (G) together,

as you count in your mind "1 2 3 4 1 2 3

and then begin singing Lukey's Boat

## Thinking about Pitch

Think "high" as in flutes or bird song AND "low" as in tuba or bear growl. That's pitch!

Think high as above the head, and low as below the ground for pitch. Pitch can easily get confusing in music because we use the word "high" in everyday language to refer to volume as well as pitch e.g. turn the volume higher because its so low I can't hear it. In music "speak" that would be turn the volume louder, because its so SOFT I can't hear it. Loud and soft are words used in music for dynamics.

### Pitch is the highs and lows in music.

I like the analogy of Goldilock's three bears. The Baby Bear had the highest voice. In instrument families, the smallest ones tend to have the highest voices (a violin's voice is higher than a cello's). The Mama Bear was in the middle, and the Papa Bear had a low, growly voice (growly because we tend to hear low pitches that way). In instrument families, the largest ones tend to have the lowest voices (a tuba plays lower notes than a trumpet).

Leave the C, E, G, C bars on the glockenspiel. Place it so it resembles a ladder, with the large(low) notes at the bottom. This way students will be playing notes mimicking the vertical direction of the handsigns.

**Key C**

<b>A</b>	so	mi	so	mi	do
<b>G</b>	so	la	so	mi	do
<b>E</b>	so	do	mi	so	la
<b>C</b>	so	so	mi	do	mi
	so	la	so	do	do

Turn a glockenspiel into a ladder, with the big bars at the bottom (they are low) AND the little bars at the top (they are high). Visualizing music "high and low" this way gives another tool to budding musicians.


### Why are CanDo Songs Pitched sooo High?

Key G, first note D(so)  
a cappella count-in: 1,2,1,2,Ha...

**Answer: They Aren't!**

On the glockenspiel, find a bar with the letter "D". Play it and then sing it gently using the first word of the song "Ha." Beginning to sing a song without listening to the first note usually leads to singing much lower than is intended.

**The songs are written to be sung in a range that "works" with Grade One children. Adults may find some of the notes a bit high for singing, however, it is impossible for children to develop good singing voices if they are always singing "down in their boots."**

 Grade One concepts include the idea that we have different kinds of voices --and voices are used in different ways. The way in which a singing voice is produced physically, differs from the way a speaking voice is produced. If a student has a hard time finding their singing voice, one way to help them is to create an image in their minds of the differences. The "Roller Coaster Aahs" which begin at a high pitch are another way to encourage exploration of singing voices.

## Re-Learning Music Concepts Different Voices/Singing Voice and Dynamics

**1** "If a bear is trying to scare another animal ---it growls or roars. When a mother bear is talking to her cubs, she "huffs." If a cub is excited about something, it "barks."

"People have different voices too ---maybe you remember talking about this in Grade One. What different ways do we use our voices?" (Use responses to build new vocabulary.)

"There are four kinds of voices in this next piece. Listen and try to remember all four!"

If you have access to computer projection use the mp4/movie.. Otherwise use the mp3.

### One Person, Many Voices

Key C, first note G(so)  
count-in: 1 and-a, 2 and-a, Shout...

teaching rhyme  
Canada 2012  
LJ Clare



Shout-ing is an out-side voice, call-ing to far a-way.

Speak-ing is an in-side voice, for work-ing or for play.

Whis-per-ing is a qui-et voice so bab-ies can sleep in the day.

Sing-ing is a spec-ial voice, and it goes this way-----.

La la la la la la la. La la la la la.

**2** "Hands up if you think you can name all four voices." (Use the "ask a friend" option if the volunteer is missing an answer.)

**3** "Sometimes people ask children to use an "inside" voice instead of an "outside" voice. What's the difference between these voices? In the chant we just heard, which kind of voice are inside and outside voices?" (They're both speaking voices at different dynamics/volumes.)

**4** "In music there are special words to describe different volumes/dynamics of singing voices. (Put the dynamic cards on the pocket chart.) **Really strong/loud is "forte."** **Softly is "piano."** **But musicians sometimes are in a hurry, so instead of printing the whole word in music, they use a "p" for piano, and an "f" for forte."**

"**Shall we say Fuzzy Wuzzy with forte voices or piano voices?** (Take the one that isn't chosen off the pocket chart) **Now we need to decide what speed, what tempo to use.**" (Put the tempo cards on the pocket chart. When the class has decided a tempo, take the other flashcards off the pocket chart. Try Fuzzy Wuzzy with the chosen dynamics and tempo.)

**Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair, Fuzzy Wuzzy wasn't fuzzy, Was he?**

dynamics
f
forte
p
piano
tempo
presto
allegro
andante

## How Many Voices Do You Have?

S  
I  
N  
G  
I  
N  
G

Talking, shouting, whispering, singing --we all have many voices. Babies and toddlers know how to use their singing voices. Help your students to recognize the different ways their voices may be sounded, and, if necessary, to rediscover their singing voices.

Pitch is the highs and lows, the tune in music. A simple way to help children "sing in tune" is to encourage them to echo sounds that are sung. Since any sound that is sung will do as a model, **YOU DON'T HAVE TO BE ABLE TO SING IN TUNE TO BE THE LEADER.** Grade One children are very forgiving so try out your singing voice --using your voice regularly makes "singing alone" just part of what happens in music class and prepares the way for students to sing alone.

Any sound or word in a singing voice will give students something to echo. Lesson One started with "Hello." Play with the word in a singing voice. It isn't necessary to use the tune given. In the Roller Coaster Aah's, students are encouraged to match the first note given, but it isn't essential to the activity.

## Pitch: Hooting Conversations

To encourage children to use their "singing" voices, I have an owl that only responds to musical "hooooooo" questions/conversation. Anything that helps young children to move into their high, head voice works e.g. a whale that makes whale song, ghosts that converse in moans, etc.

I model a conversation using my stuffed owl and myself. When my owl isn't handy, my hands are ---they talk to each other regularly (just pretend they are in sock puppets to give them mouths that open and close). The conversation doesn't have recognizable words but simply songs that follow the cadence of language. Try to keep the sounds light and in the higher pitches.

**My "owl", or one of my hands, asks a question. A students answers. The conversation continues from there.**

If this is as clear as mud, check out the DVD for a short "hooting conversation," **AND** don't be surprised if later in the day you discover students having nonsense conversations using sounds --it's part of the fun.



Sometimes children (or adults) have a difficult time finding their singing voices. When part of a singing group they may use a speaking voice with some modulation or simply a monotone. Activities that invite exploring what the voice can do, without calling it singing may help. Halloween is the perfect time to explore the voice!

## Pitch: Echoing Spooky Sounds

Using your own voice, or the "spooky voices" audio track, lead students in exploring what the voice can do!

## Pitch: Experimenting with Sound - Conducting Cues

"Imagine that you are out on Halloween night.  
Open your ears, what do you hear? (Take several ideas.)

Now its your turn to make the sounds of Halloween.

**owls hooting**  
**wind howling**  
**doors creaking**  
**children calling**  
**cats meowing**

Begin with a black cat --when my hand is open, make cat noises, when my hand closes then the sounds need to stop right away. Ready --watch my hand." (Repeat with several other sounds e.g. owls, doors creaking, wind howling, ghosts moaning. The last time, invite students to make any Halloween sound which will result in an interesting cacophony.)





## Pitch: Roller Coaster Aahs

Your hand is the lead roller coaster car.  
As your hand goes down slowly,  
    class voices go down slowly,  
As your hand goes down quickly,  
    class voices follow quickly,  
As your hand hits a series of short stops,  
    class voices stop with the hand,  
As your hand goes up,  
    class voices go up ... etc.

Body movements that coincide with pitch changes, along with whole class "singing" will make multiple brain connections leading

It's easier to move into a singing voice when the first note is high ---mimic this with the roller coaster as it begins its trip from up high.

The first time I do this with students I move my hand in front of myself talking a bit about how it's a roller coaster going on a ride down and up (demonstrating), but it has a voice that copies the way its moving. The I stop my hand, move it up high a sing a fairly high "aaah", saying, "Here's where it starts this time." Then I move my hand down and follow with my voice.

When I'm ready to ask students to help be the roller coaster voice, I have them echo the beginning sound before starting the ride.

Keep the roller coaster rides short.  
Repeat several times.

This is an activity where the teacher, or student conductor, doesn't need to be able to "sing in tune." Just pick a note, begin and have fun. It may take several days of roller coaster rides before the collective class sound follows the ride, but persevere and it will work. I still find it amazing when occasionally class voices merge and actually sound like they are following a melody.

Ask a student to take the class on a roller coaster ride.

This warm-up works on student pitch, singing voice and ability to follow conducting cues ---simple but multi-purpose!



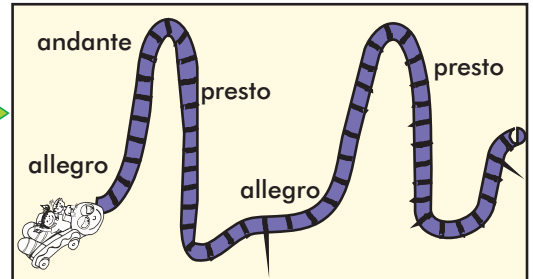
The 3 activities on this page are also sequenced steps towards both "finding a singing voice" and "reading pitch".



**2 Pitch: Singing Shape Cards**

Shape cards are a way to transition from imagination "Roller Coaster Aahs" and reading pitch changes on paper.

Singing shape cards are also another way to encourage free experimentation with voice as students continue to find their own singing voices.



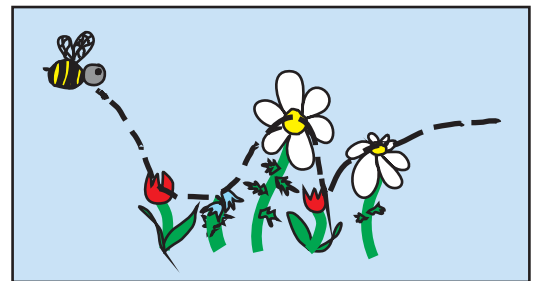
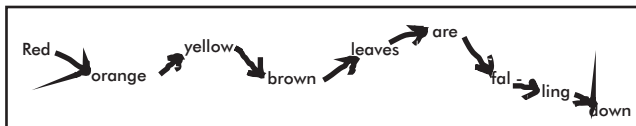
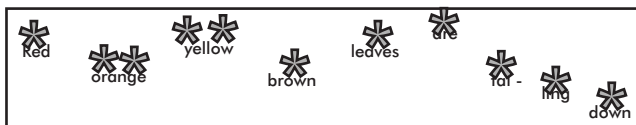
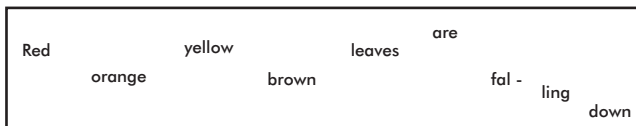
Teacher leads through the tempo changes on this roller coaster card.

**3**

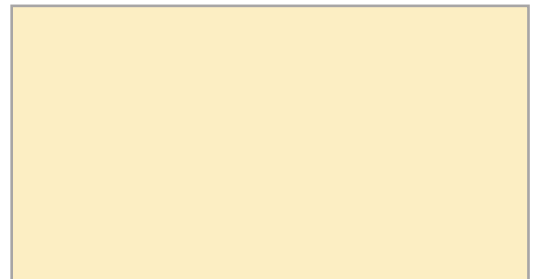
**Shape cards are a simple first step to Music Maps.**

**Music Maps**

A road map shows drivers where to go. A, music map shows singers where their voices go in a song. Music mapping may be done in many different ways. Its intention is to communicate information (in this case pitch) about the song and is an alternate way of writing music.



Point to the bumblebee, and "bzzzz" a beginning pitch. Sing the words, "One, two, ready, buzz." Students follow the bee as it visits the flowers.



Create your own "shape cards". What ties into a social studies theme, or science lesson that could go for a musical jaunt?

An effective and simple "Pitch Matching Warm-Up" is to use either your voice, or a recording of simple echo patterns. Check out the ones below which were created to be vocal warm-ups.

## Pitch: Echo Hellos

**Hello Warm-Up**

Key D, first note D(do)  
a capella count-in: 1,2,3,4, He....

Canada  
LJ Clare  
2011

*Nameste  
Hola  
Jambo  
Bonjour*

Sing the word "Hello" or play the first "Hello" from the mp3 and hit the pause button. Ask children to echo you/sing what you sing after they listen. Repeat several times with different tunes for "Hello".

If you speak another language, use the "Hello" word from that language for a few new tune echos. Remember, it doesn't matter what tune you use!

Ask students if they know how to say "Hello" in another language. Take one or two ideas and make up tunes for students to echo. Next music class this activity will be repeated, so assure students there will be opportunities for their "Hello" another day.

Bonjour	French
Hola	Spanish
Kalimera	Greek
Ai	Inuktitut
Nameste	Hindi
Salaam	Arabic
Jambo	Swahili
Shalom	Hebrew
Wei	Cantonese

## Pitch: Echo Thank-Yous

Sing the words "Thank-you" or play the first "Thank-you" from the mp3 and hit the pause button. Ask students to echo you. As with the "Hello Warm-Up", it doesn't matter what tune you use --this is an opportunity to play with your singing voice. The tune on the mp3 is shown below. An mp4 is provided ---however, ears will tune in more effectively if only an audio lead is used.

### Thank You

Key G, first note D(do)  
a cappella count-in: 1,2,3,4,Thank...

Warm-Up  
Canada  
LJClare 2011

<b>A-ri-ga-to</b> (Japanese)	<b>Mer-ci</b> (French)	<b>Dan-ke</b> (German)
	<b>E'ko-si</b> (Cree)	<b>Gra-ci-as</b> (Spanish)

## Pitch: Echo Songs

Choose a children's echo song and use it as a vocal warm-up. Even though the ones included in CanDo Music have mp4's/videos, the warm-up is more effective if a simple audio recording --or your voice, is used. The use of audio pushes students to depend on their ears, which will help matching pitch.

N.B. Many songs have words that repeat, but the repeat has a different tune. For pitch matching, the tune needs to be the same.

Oh My Aunt Came Back  
 Old Hiram's Goat  
 chorus to: Ha Ha This-A-Way  
 verses of: The I Don't Wanna Blues  
 verses of: Vive L'Amour  
 Down In The Wood

## Pitch: Hearing Highs and Lows

One of the steps to singing in tune, is being able to hear differences in pitch.

Make a high sound with your voice, e.g. "maaaa"  
and raise your hand up high.

Make a low sound, and put your hand down low.

Ask: What is the difference between the two sounds?

"Yes, one sound was up high, close to the ceiling,  
and one sound was down low, close to the floor.

When you echo the sounds I make, echo with your hands as well."

Make several high/low sounds using your hand for students to echo.

Congratulate students.

"Good work!" (Even if some students are not matching their hand height with pitch, continue.)

"Ready for a challenge? I'm going to sing two sounds, but I'm not going to use my hand to show high/low. When you echo the sounds, begin with your hand in the middle, then if the second sound is higher --where do you move your hand? (UP) If the second sound is lower --where do you move your hand? (DOWN)

Keep the pace moving quickly so that students don't have long to dwell on whether their hand, or their neighbour's hand matches the change in pitch. Each time, congratulate one student who has the correct hand response.

Continue to use this warm-up with music lessons until everyone in the class is able to show the correct differences in high/low pitch with their hands.

If your singing voice is pitched too low to work as a model for young voices, you may want to try:

\*borrowing a student from a higher grade to be the model

● \*using the warm-up tracks from the mp3's or mp4's

● \*choose a student from your class who sings easily,  
practice before music time with this student  
so he/she may be the model.

Whatever method you use, if you play the glockenspiel simultaneously, then students soon will be able to match pitch with the glockenspiel notes for echoing. It takes a bit of practice for students to match voices with an instrument voice.

The simplest, and best way to teach children how to sing,  
is to sing for and to them (we read stories to children eh!).

## So - Mi

### Pitch: Naming High-Low as So-Mi

**Add another challenge to "Hearing Highs and Lows".** Ask students to listen for the higher/lower of two pitches that are close together.

The sound of a parent calling a child to come inside (Kat - ma) is usually the same as the sounds musicians call "so - mi". It's the same as the pitches in the song "Rain, Rain, Go -A -Way" and many other songs for young children.

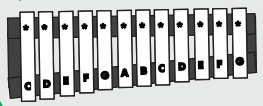
On the glockenspiel, if you play the bar "G"

and then the bar "E", you are playing "so - mi",  
in the Key of C.

It is the space between the pitches (the interval) that determines if the notes are "so - mi". This means if you sing "so" on a higher pitch, then "mi" is still lower than "so", but higher than as above e.g. play C for so, A for mi, in the Key of F.

In music, the difference between two pitches is called an interval.



	so mi	Bob- by	rain rain	go a- -way
	so mi do	G E C	or A F	C or D or B G

No matter what musical alphabet letter you choose as "so," "mi" is always going to be lower.

- 1** Play "so" sing the word "high" to the "so" pitch while placing hand high.  
Ask students to sing "high" with you and use their hand to show it.  
  
Play "mi" sing the word "low" to the "mi" pitch while placing hand lower.  
Ask students to sing "low" with you and use their hand to show it.
- 2** Now sing, or play one of the two notes.  
Sing the word "high" or "low" to match the note.  
Students echo.  
Repeat several times.
- 3** Ask students to listen to the note you will play,  
and WITHOUT hearing your voice,  
students move their hands either "high" or "low".  
Repeat several times.
- 4** Final step:  
Ask students to listen to the note you will play  
and sing the word "high" or "low" WITHOUT hearing your voice,  
student hands move to "high" or "low" as they sing.  
  
Repeat several times.



Check the video warm-up resources for "high-low so-mi."

There is a mind-body connection that helps the voice to follow pitch when our hands change position with the pitch. Handsigns were developed to facilitate teaching children to sing the intervals of a scale.

## Pitch: Singing High/Lows Using So-Mi and Handsigns

**First time using this warm-up, begin here!**

### Pitch: Naming High-Low as So-Mi

Place hand up high.

Ask: When my hand is here, is the pitch "high" or "low"?  
(high)

When we are singing "so-mi", which one is higher?  
(high)

Yes, good remembering.

"So" has a special hand sign (demonstrate)  
thumb up, palm facing your chest,  
try it!

"Mi" has a different hand sign (demonstrate)  
thumb towards your chest, hand flat,  
try it!

Yes!

Practice a few times moving back and forth from "so" to "mi".  
Next, start with hands in lap.  
Say either "so" or "mi". Class makes handsign.



so

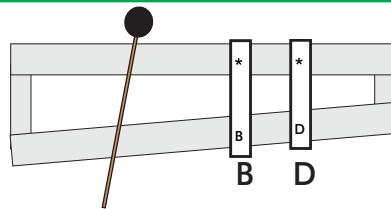


mi

Use voice and glockenspiel to lead several "so-mi" patterns to be echoed.

When the class has conquered this, use just the glockenspiel to lead the patterns.  
Students will need to know the handsign, and discern which pitch is higher to be successful.

so	mi	so	mi
so	so	mi	mi
so	mi	mi	so
so	so	so	mi
so	mi	mi	mi



Check the first song to be sung in the lesson. Use its Key during the warm-up. This example uses the Key of G.

Using the glockenspiel helps to keep everyone in tune. Remove bars that aren't needed to make playing easier.



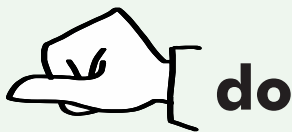
## Basic Solfa Information

There is a mind-body connection that helps the voice to follow pitch when the position of hands change with the pitch.

### History of Using Hand Signs for Solfa

**Zoltan Kodaly** (Hungary) used ideas he found in a visit to England (Sarah Glover, John Curwen) to develop a systematic way to teach music to children. His work through the 1930s-50s is one base in musical pedagogy for young children. The handsigns used as a visual aid to singing have been found to have a connection to engaging both sides of the brain in learning music.

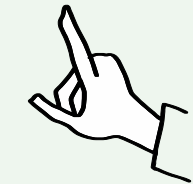
**Solfa is for singers what the musical alphabet is for instrumentalists.**



do

**Key C**

Songs are written in different Keys. The name of the Key tells where "do" lives for the song.



ti

**C**

**Why isn't every song in the Key of C (or A or F)?**

**Wouldn't it be easier if every song were in the Key of C?**

Well, try playing a "C" on the glockenspiel. Now, using that pitch as the first note, sing "Frère Jacques." Many people find it comfortable/easy to sing Frère Jacques when they start on "C." BUT, some people have higher voices. Play a "G" on the glockenspiel and then sing Frère Jacques using the "G" as the beginning note. Was it too high? Try again using "F" as the beginning note.



la

**B**

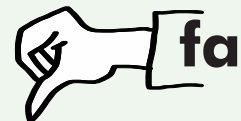
Singers need to find a place to sing songs that accommodates the pitch of their voices. Solfa focuses on the spaces, the intervals between notes which makes it easy to change Key.



so

**G**

*Every note in a scale has a handsign. After a year of teaching music, I could use them all easily because I used them most days with at least 4 classes. If you're not teaching music all day it may take a while, but practise with your students and you'll conquer the ones used in this grade.*



fa

**F**



mi

**E**



re

**D**



do

**C**

**Learning Songs Primary**

**Rote**

Listen to a small part, echo, listen, echo, etc.

**Immersion**

Listen to song several times, then sing along.

**Reading**

Begin with the written music learning first the rhythm, and then the pitch/melody.



## Intervals and Changing Cultures

### Teacher Information

When children learn to read in English, there are some letters that "stand out" because of their visual shape e.g. "s" and some letters that "stand out" because of their use and sound e.g. "s" like a "ssssss" like a ssssnake hissssing. It makes the letters easy to hear, recognize and learn.

Music phonics(solfa) is the same way. There are some intervals --spaces between pitches, that are easy to hear and make. In Grade One, students began with the simplest "so-mi" which is akin to the sound of a parent calling a child to come into the house, the interval of a "third." By the end of Grade Three, students will be using the whole scale (do re mi fa so la ti do).

Most of the methodology of teaching music to young children originated in Hungary, Germany and England. It's based on the folk songs that were common at the time. The solfa used in Primary Grades come from that methodology. The intervals used most are simple. More complex intervals including "ti" and "fa" are taught later.

**BUT**, our students now come from a wide variety of musical cultures. I found that when we got to composing using solfa, that the intervals we hadn't practised (like "mi-la") were often the ones students chose. Perhaps its because we are a multi-cultural community now with students wanting to use the sounds from their cultural music e.g. Asian, which includes intervals not often heard in European music. For this reason, I have included a wide variety of intervals in the warm-ups.

Begin with “listening/hearing” first and alone --yes, but eventually transition to listening/hearing while seeing written music on staff lines (and simplified as offered with some songs). A systematic way to present learning to read music is part of “Music Elements - Reading & Singing.

## Models to Make for 5-line Staff for Group Teaching

Samples of the reading drills are included in the curriculum --both on pdf to be printed; or in digital files to be projected. If you are simply teaching music to your own class, then you may want to use the drills provided. However, if you will be teaching music to several classes, or like making resources, you may want to try one of the ideas below, or come up with your own model.

### Base: **magnetic board or cookie sheet**

fridge magnets the size of notes  
or notes cut out of magnetic sheets (craft store)

If using a cookie sheet, either paint the sheet white or attach paper to make it easier to see the staff. Using the magnetic-notes as a guide for the spacing of lines, draw a 5-line staff from side to side of the base.

Pros: easy to balance on lap while teaching

Cons: those magnets are very attractive  
and tend to wander

Pros: class sets may be made for student use

### Base: **pocket chart**

#### **laminated paper/board**

Draw a 5-line staff on bristol board cut to a size that stretches right across the pocket chart. As with the display music, the staff is not limited to just the depth of one pocket. Laminate the staff. Cut out notes attached with either painter's tape or the blue stuff.

Pros: notes may be easily moved around.

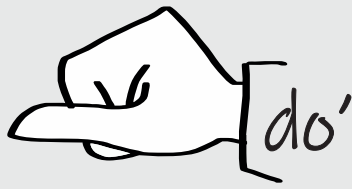
Cons: need to keep track of the notes and tacky stuff.

### Base: **chalk board**

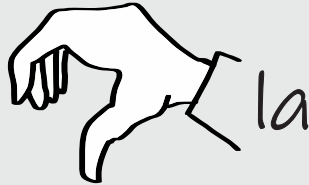
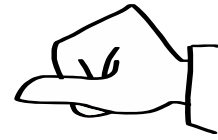
Draw the lines for a musical staff using wet chalk. When the lines dry, use dry chalk to make notes for students to read. The notes will brush off easily, leaving the lines behind to be used again.

Pros: easy to use

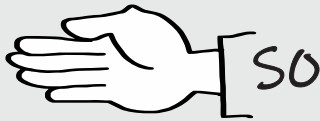
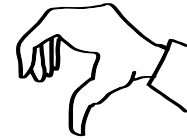
Cons: requires easy to see,  
semi-permanent chalk board space



do'



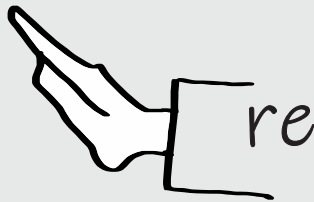
la



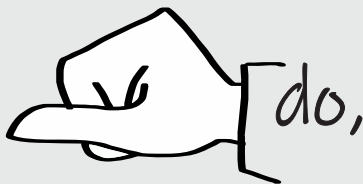
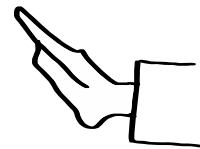
so



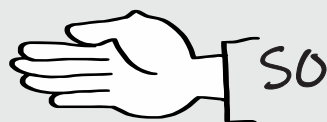
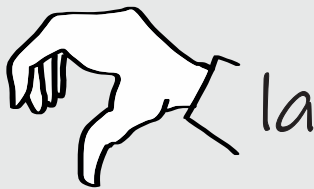
mi



re



do,



## La

**Pitch: New Solfa ---Introducing "la"**

1

"In music class when you see a "heart", what does it usually mean? (the beat) **Yes, good remembering. But, this time of year, what else does a heart mean? (love, valentine) Here's a very simple valentine that you can sing. Listen and let your hand follow mine to show the pitch/tune."**

Sing the song once moving your hand up and down (not handsigns, simply indicating higher-lower changes) with the tune.

Key C, first note so(G)

a cappella count-in: 1,2,3,4,Val...

## Valentine

teaching song

Canada

LJ Clare 2012



Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

2

"What colours were the valentine? (red and blue)

Ready to try singing it with me? Wait for the count-in. **One, two, ready, sing ..."**

3

"Here are the words to the song." (Put the prepared paper with words on the pocket chart or white board.)

Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

I'm going to make a map for the song while we're singing. You help me by moving your hands up or down with the tune. It will help me make the musical map if we sing slowly. One two ready sing ...

Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

4

The song starts on "so" --right here. (Draw a purple circle around the first "so".) **Who can come up and show me another "so" on the map?** (Continue until all the "so"s are circled.) **Show me the "so" handsign.** **Yes, good work. What is the other handsign? (mi) Show me its handsign.** **On the musical map, is "mi" going to be higher or lower than "so?" (lower) Yes --here is the first "mi."** (Draw a pink circle around the first "mi." Have students find all the other "mi"s. OR use the video demo.)



5

There's one place left on the musical map. Is it higher or lower than "mi?" (higher) Is it higher or lower than "so?" (higher) **Yes. Its name is "la" and you make its handsign by holding your wrist up and dropping your fingers down. Make a "so." Now pull your wrist up, fingers drop down and that's "la." Good work.**

6

Sing the song once more using "so-mi-la" instead of the words.

# Do (Doh)

## Introducing Solfa "do" or "doh"

**Pitch:** New Solfa "do" or "doh" from Lesson 28 CDMusic 1

**1** WarmUp/Pitch Match in the Key of G,  
so = D, mi=B, la= E.

**2** Place the music for "Rain, Rain, Go Away" on the pocket chart. Remind students that the song was learned by using the "steps." Point to one of the notes, ask: **Is it "so" or "mi?"** **How do you know?** (either because it says so above it, or because it's higher(so)/lower(mi) than the other note. Sing the song.

**Rain, Rain, Go Away** England  
children's song  
arr: LJ Clare 2013

Key G, first note so(D)  
a cappella count-in: 1,2,3,4,Rain...

so so mi mi so so mi mi so mi so so mi

**3** Place the new version, seen below, of "Rain, Rain" on the pocket chart.

**"This music for "Rain, Rain" has something new in it. Hands up when you see something new."** (Chances are students will first notice the new words at the beginning and end. If students notice the "extra" note i.e. "doh" then still continue ...

**"These words and notes at the beginning of the song are an introduction ---Can you find them in another place?"** (at the end).

**Rain, Rain, Go Away** England  
children's song  
arr: LJ Clare 2013

Key G, first note so(D)  
a cappella count-in: 1,2,3,4,Rain...

so mi do so so mi mi so so mi mi so mi so so mi

## Do (Doh) (continues)

**4** "Listen as I sing them, then be my echo." (Sing the introduction words, students echo.) Repeat for the ending.

**5** "Well done, now let's try the song with it's introduction." Sing the song words through.

"The introduction starts on "so." Hands ready? Sing.

Is the second rain higher or lower than the first one? (lower)  
Yes, it's "mi."

Sing the first two "rains" several times, using the handsigns:

Listen to the third "rain" for whether its higher or lower.  
Yes, it's lower. Its name is "do" (sometimes spelled "doh").  
Try it's handsign. a closed fist,  
lower than "mi"

"Rain (make the "so")  
rain"

"Rain (so) rain (mi)."

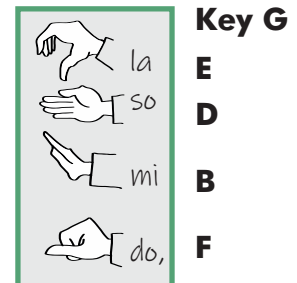
"Rain (so) rain (mi) rain (?)"

**6** "Do/doh is very important in solfa. Be my echo with your hands and voices as we try it out."

Sing a few solfa sequences for students to echo.

so la so do  
so mi so do  
so so mi do  
so do do so

If you are hesitant to sing, use the videowarmup.

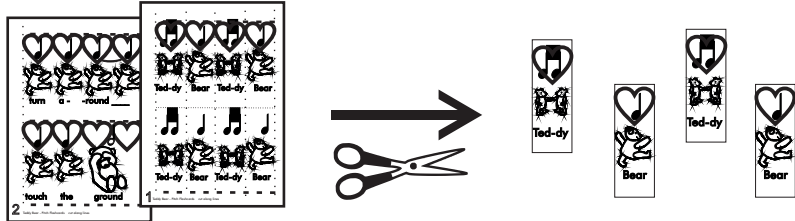


## Review/Re-Learning Music Concepts Grade One Solfa "so-la-mi-do"

Music moves higher(pitch) and lower(pitch) to make melody. Grade One curriculum includes differentiating between higher and lower pitches, and using "solfa" to identify the intervals(spaces) between pitches. "So-mi" is the tune usually heard when calling a child to come in from outside, or in simple nursery songs e.g. "Rain-rain, go-away." Today's lesson moves through the basic Grade One concepts. With the added year of maturity, even Grade Two students who did not have formal music lessons last year will quickly pick up the ideas and exercises.

### Prep Ahead of Time

Teddy Bear Display -- Pitch: Pages 1 and 2 need to be cut into individual flashcards.



**1** "Maybe Fuzzy Wuzzy wasn't fuzzy because somebody hugged him all the time and wore out his fuzz? Let's try the Teddy Bear song for Fuzzy Wuzzy." (Sing the Teddy Bear song.)

**Teddy Bear** Key D, first note A(so) 4/4time  
a cappella count-in: 1,2,3,4,Teddy...

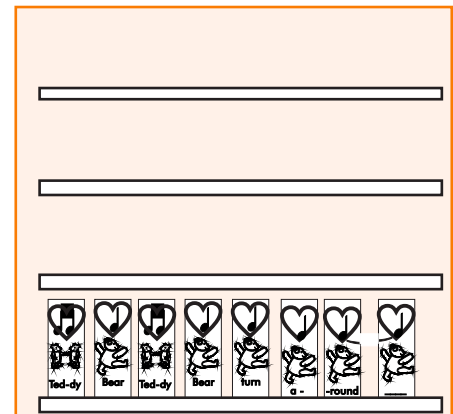
**"Excellent singing. Now, take your hand and place it at about your chest height like this."** (Demonstrate holding a hand with fingers extended. Sing the words "Ted-dy Bear" moving your hand down a bit for "bear" as the pitch of bear is lower than that for "teddy." Since both syllables of the word "ted-dy" are on the same pitch, move the hand slightly as if pushing the second syllable.)

**"This time as we sing Teddy Bear, move your hand up and down with the tune/melody -- like a very slow roller coaster (refers to warm-up today). Ready ..."** (Sing the song again.)

**2** The flashcards for the first line of Teddy Bear Figure 1 are going to be used to:

1. connect moving a hand up and down with melody,
2. to writing music.

Place the cards for the first line of Teddy Bear on the pocket chart, leaving at least 3 empty pockets at the top. See Figure 1.

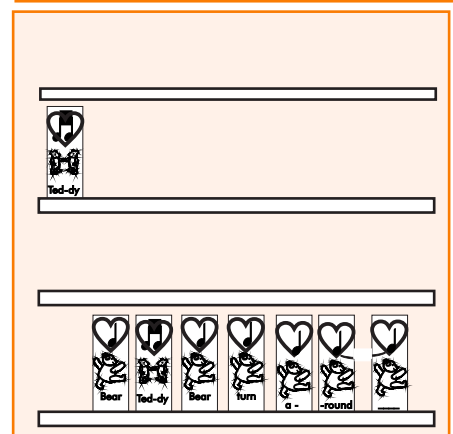


**3** Now, take the first card "Teddy" and place it on the middle empty line. Sing "teddy" as you place it there. See Figure 2.

Figure 2

**"Sing 'teddy' with me --we'll use our hands again to show the highs and lows we're singing. 'Teddy' Now, is 'Bear' higher or lower? (lower)**

Place the 'bear' card on the empty line lower than where teddy is. Continue to work your way through the first line of the song until your display looks like Figure 3.





## Review/Re-Learning Music Concepts Grade One Solfa "so-la-mi-do"

**4** Sing the first line of 'Teddy Bear' using a pointer or your hand to follow the flashcards up and down as well as along the line.

**"Excellent singing! Some of you may remember from Grade One that there are special names for pitches to help us learn to sing. These words, this line on the pocket chart (indicate the line that has 'teddy' on it) is called 'so' (place the 'so' marker on the line). The hand sign that means 'so' goes at chest level (show) try it with me --- yes, excellent.**

(Now either ask for someone who remembers "mi" and "la" or simply re-introduce them on both the pocket chart and with handsigns.

Figure 3

Key D  
B  
A  
F#  
D

Teddy Bear is written in the Key of D.

## Re

### Red, Orange, Yellow, Brown

Key C, first note so(G)

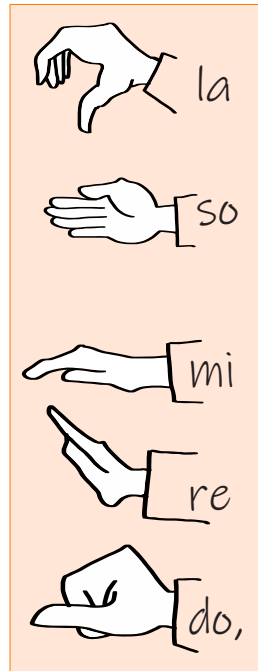
A cappella count-in: 1,2,3,4,Red...

Canada  
L J Clare  
2010

blowing  
twirling  
winding  
swirling  
dancing  
flutt'ring

**Learning Solfa re** Students have just sung "Red Orange Yellow Brown" several times. Now use the aural knowledge in adding "re." to solfa.

- 1 Print the word "so" above the first word in the song. Make and sing a "so" with students. Is the next note higher or lower? At this point, hopefully some students will name the next note as "mi." If not, remind them and make/sing the interval several times ---e.g. "so-mi" "Red - orange."
- 2 Continue working on the first line of the song through to the word "falling." Point to the word on the display music. Comment on how in music, when a word has two different notes, then a hyphen is used. The first part of "falling" is "mi." The next part is just a little bit lower --and its called "re." Show the hand sign for "re." Down a little more and we're on "do." Sing: "mi - re - do" "fal-ling down" several times while you make the handsigns.
- 3 Now go back and sing the whole first line in solfa, with the handsigns. The body-mind-voice connection between making hand signs and singing will help students find the pitch changes with their voices.
- 4 If finding and singing solfa for the first line went smoothly, then continue and do the second line also. If it was a struggle, then, instead of doing the second line. Go back and make a music map of the first line using the words.



### Music Maps

A road map shows drivers where to go. A , music map shows singers where their voices go in a song. Music mapping may be done in many different ways. Its intention is to communicate information (in this case pitch) about the song and is an alternate way of writing music.

# high Do(Doh)

## Learning Music Concepts New Solfa "High Do" in Old Mrs. Witch

**1** (Sing the first three words "Old Mrs. Witch".) **"Does "Old Mrs. Witch" start on a high note or on a low note? (Sing the three words again, then pause.) Yes --a high note. Get your hand signs ready to warm up for singing. Begin with "so." Here's what it sounds like on the glockenspiel."**

**2** Play "so"(A) four times then sing with handsigns:  
"so mi do mi so la so"

D    A    A    D                      D    A    A    D  
 do'   so   so   do'                      do'   so   so   do'

"Old Mrs. Witch,                      Old Mrs. Witch,"

do' = high do  
do, = low do

**3** "Mrs. is "so so" Mrs. (sing it) **Is the word "witch" higher or lower than the word "Mrs.?" Yes --higher, "la" is higher than "so" but its not high enough. "Mrs. Witch" (sing it) so so do' Music has a do that is higher than so. We already know the do that is lower than so and now we know the higher one too! The handsign for high do looks like the one we already know, except, instead of holding your hand down low --where do you think your hand goes? Yes --up high. Try it. (Model the handsign for high do.)**

**4** **Now that our voices are warmed up ---ready to sing the song? Listen for the count-in: one, two, ready, sing ..". (or whatever count-in method you're using).**

## Pre-Literacy Basic: Solfa Scale

The science of learning music and the relationship between the brain and music learning has blossomed in the past decade. Studies have been done that show using handsigns helps students find a pitch, and learn the intervals when singing.

Beginning next year, in public school junior music, the emphasis will move from solfa to understanding, reading and using the alphabet to name pitches (A to G). The scale takes on more importance.

In preparation for this, focus on ensuring students have a solid knowledge of the scale, ascending and descending.

Base learning and assessment on student ability to say and write the scale --ascending (up from low do) and descending (down from high do). Yes, being able to sing it is even better!

When this is conquered, move on to being able to begin the scale on a note other than do, e.g. mi-fa-so-la-ti-do-re-mi again in both directions.

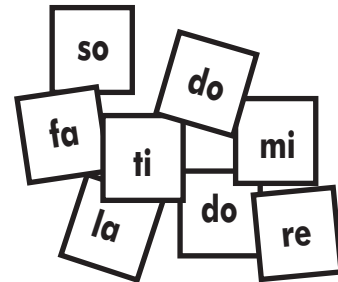
Learning the solfa scale now will make learning the ABC scale later this year easier. Knowing the ABC scale is key to being able to read music and play most instruments.

do	fa
ti	mi
la	re
so	do

Students fold a piece of paper in half lengthwise. Then fold in half and half again the other way, making eight same-sized cards. Print the solfa names, one per space, then cut out.

Or make a "master", photocopy it and have students cut out.

Students need a set of solfa cards, and an envelope in which to keep them.



Run a drill as a class project. Begin by having students work in pairs so they can help each other, then move to having students work alone.

Beginning: flashcards face down on student desks

Time how long it takes the class to finish either an ascending or descending scale. Track this time by posting it. Sing the scale. Repeat the drill and see if the class can "beat" its time.

Eventually, have students do the drill with paper and pencil.

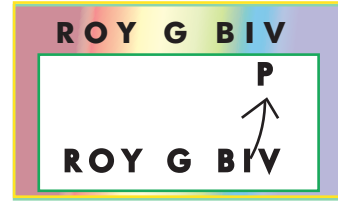
Stop doing the drill when everyone in the class is able to write both an ascending and a descending scale.

Variations on the drill may change the beginning note for the scale.

## New Song: I Like to Play With Colours

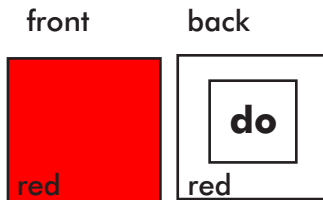


"Have any of you met Roy G. Biv? (spell the name, all in capitals) Maybe some of you have seen him after a rain storm? I don't know if there is a real person named Roy G Biv, but the name is very handy if you're trying to remember the way colours go in a ... (rainbow). Yes, in a rainbow. (Pointing to each initial, name the colours. Explain that indigo is a very, very dark blue nearly a purple and add a P to the name as shown.)



"The last song had blue in it, the next song has all the colours, so let's practice. (Point to each letter, everyone says the colour -be sure to include P for purple. Repeat. Now as you clap steadily but slowly, students say the colours. Speed up the tempo a bit and repeat.

Place squares for each colour on the pocket chart. On the back of each square glue a small, white post-it with the name of the correct solfa.



do
ti
la
so
fa
mi
re
do



"When there is only one rainbow in the sky, the colours are always in the same order. Red is very, very hot so it's closest to the sun. Violet is also the name for a very small flower that grows close to the ground. Stand up. Reach up for red, and down to your toes for violet. Good work. Everything else is somewhere in between. (Start with red, and guide students down to violet using the parts of the body as given. Repeat several times. Try the reverse order just for fun.)

do(red)	reach up
ti(orange)	head
la(yellow)	shoulders
so(green)	waist
fa(blue)	thighs
mi(indigo)	knees
re(purple)	ankles
do(violet)	toes



(Students seated again.) "As you listen to the song, point to each colour as it is named."



**Play Music**

Sing-a-Long Recording  
I Like to Play With Colours



"Excellent listening. Try the tune by echoing the singer next."



**Play Music**

Echo Learning Recording  
I Like to Play With Colours

do	do
	ti
la	la
so	so
	fa
mi	mi
re	re
do	do

## I Like to Play with Colours

Key C, first note low do(C)  
a cappella count-in: 1- 2- 3- 4! ...

tune: folksong  
words: LJ Clare  
c. 2012

do do do do do do do re re re re re re mi  
I like to play with col - our to bright-en up my day, just  
mi mi mi mi mi mi fa fa fa fa fa fa so so so so so so la  
add a splash of yel-low to chase the blues a-way, wear pur-ple next to green, or  
la la la la la ti ti ti ti ti ti ti do' do' do' do' do'  
or-ange next to red, I like to play with col-ours, Yes! That's what I said:  
do' ti ti la la so fa mi mi mi re re do do do do' do  
"Red or-ange yel-low green blue in- di-go pur-ple vi - o -let --- Col - ours!"

**"We know some of the solfa to sing this song.** (Turn the solfa that students know over to show their name.) **It starts on 'low do'.** (Sing the first three lines.) **To sing the whole song the spaces need to be filled in with "fa" and "ti".** (Turn their names over. If students are familiar with The Sound of Music, refer to the "Doh/does a Deer" song.) **Try singing the song now with the solfa recording.**" (As the recording plays, point to the solfa that is being sung.)



### Play Music

Sing-a-Long Solfa Recording  
I Like to Play With Colours



**"Excellent work! Stand up and try the words again. When the last line comes, the one with all the rainbow colours in it ---begin with red reaching up to the sky and work down to violet down by your toes."** Sing the song unaccompanied.

*I learned this song when I was in Grade 3 with the words about pussy willows. About 20 years ago I heard the version about the puppy. Anyone else have another variation?*

**I know a little pussy, her coat is silver gray, she lives down in the meadow, not very far away, she'll always be a pussy, she'll never be a cat, cause she's a pussy willow, now what do you think of that? Me-----ow! (glissando)**

**I have a little puppy, He has a stubby tail, He isn't very chubby, He's skinny as a rail. He'll always be a puppy, He'll never be a hound, They sell him at the butcher's store for thirty cents a pound. Bow, wow, wow, wow, wow, wow, wow, wow.**

## Drill: Up and Down the Scale, One-Step at a Time

- 1 Use a pointer and the display copy of the scale. Point to "low do" and play it (C) on a glockenspiel. The count-in is: 1 2 ready sing ... As you point to "low do" students sing it. Move up the scale on the beat going up one note at a time (this makes it easier to sing). When you get to either "so" or "la" move down one step for the next note, then down another step, then up a step ... continue until 8 or 10 notes have been sung.
- 2 Repeat above, EXCEPT, begin on "so" (G) and move either up or down one step at a time. Again continue until 8 or 10 notes have been sung.
- 3 Repeat a third time. Your choice where to begin, BUT either sing or play the beginning note so students will have the beginning pitch in their minds.

mi  
re  
do  
ti  
la  
so  
fa  
mi  
re  
do  
ti  
la

**Musical solfa doesn't always start or stop at a "do". Posting a visual scale that mimics real songs will solidify the continuous nature of pitch (the ups and downs in music).**

There are warm-up videos that lead students and teachers through this process.

### Scale Learning

**NB**



Make space close to the teaching area for the musical scale to be up and present for the first three weeks of February. If you teach music to more than one class, give the regular teacher a copy for the classroom.



## Pitch: Sing the Next Note

1. Say the name of the 1st note.
2. Play the 1st note.
3. Say the name of the 1st note again.
4. Play the sequence.
5. Students sing the next note.

example sequences:		W h i l e
teacher	student	students are
play/sing	sing	new to this
		w a r m - u p ,
		begin each
		sequence on
<u>do</u> re mi	fa	either do, mi
<u>so</u> fa mi	re	or so.
<u>so</u> la ti	do	

**Key of C do=C**

**do re mi fa so la ti do re mi fa so**

Drills using the glockenspiel will all be in the Key of C i.e. C = do! If you are new to teaching music, you may want to use removable stickers to temporarily label the solfa on the glockenspiel bars. Do not use permanent stickers/markers as "do" moves to fit the voices of singers. For example, if a singer has a high voice, then "do" may move up to F or G.

**Key C**

do C

ti B

la A

so G

fa F

mi E

re D

do C

This warm-up uses the same method as the second part of the **Drill Scale Order** (see **Lesson 20 B**), only instead of students printing the name of the next note, here the whole class will sing the next note. It's excellent ear training.

**Singing has long been a way to draw people together for enjoyment. Including a familiar song near the beginning of a music time will both relax students and warm-up their vocal cords.**

**Warm-Up Singing** Save student choice of song for later in the lesson ----that way you can be prepared for the vocal warm-up, and make sure a variety of songs are sung.

**1** Begin with a vocal warm-up in the Key of the song you've chosen.

Every song in the curriculum has its Key written at the top of the music. The name of the Key gives you the name of "do" on a keyboard. Instrument players use alphabet names. Singers use solfa names and alphabet names.

There are mp3s and mp4s with solfa patterns for students to echo. At this time in Grade 3, any of the Solfa patterns from 1 to 6 may be used.

**OR**

For simple warm-ups using "so-mi-la-do" try playing/singing the "so" to give students the beginning pitch, and then have them follow your handsign instead of echoing.

**2** Sing the song for enjoyment.

**Example** →

**Remember the body-voice connection! Encourage students to do handsigns when singing solfa.**

## Warm-Up Singing

**1** Choose a song before class begins.

Since holiday songs dominate October, I'd choose an easy song today.

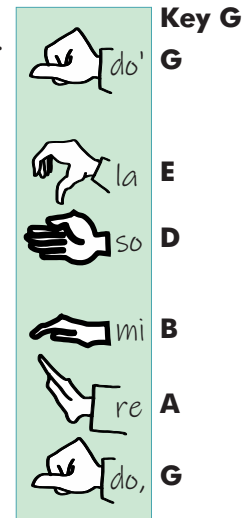
**2** Warm up with solfa and handsigns.

For simple warm-ups using "so-mi-la-do" try playing/singing the "so" to give students the beginning pitch, and then have them follow your handsign instead of echoing.

**3** Sing the song for enjoyment.

## Mama Don't 'Low No Singing

Key G, first note do(G)  
count-in: 1 2 3 4 Mama...



**We've just done a vocal warm-up, practised solfa and handsigns, remembered a song and sung --all in a matter of 2-3 minutes!**

**(When the teacher chooses songs in the first part of the lesson it helps to keep the lesson moving quickly (an aid to discipline) AND ensures that all songs are sung occasionally. Later in the lesson give students a choice of their favourite songs.**

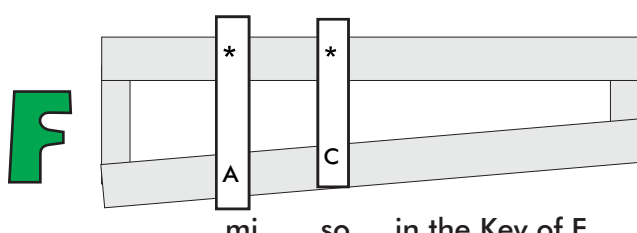
Song Warm-Ups may be included in the introductory part of a music lesson for solfa practice or review, or as a segue way to singing a song for review or fun.

Grade 1: so mi la

Grade 2: low do re high do

Grade 3: low so and la intro to full scale

Use the Key of the first song for the lesson.



mi so in the Key of F

Using a glockenspiel helps to keep everyone in tune. Remove bars that aren't needed to simplify playing.

**Key F**

do' F

la D

so C

mi A

re G

do, F

**Key C**

do C

ti B

la A

so G

fa F

mi E

re D

do C

**Key D**

do' D

la B

so A

mi F#

re E

do, D

**Key A**

la F#

so E

mi C#

re B

do, A

**Key G**

do' G

la E

so D

mi B

re A

do, G

Varying the Key used in the vocal warm-up/song exercises different parts of the vocal range.

**Warm-Ups in often-used Keys have been recorded and made into videos --check resources for CanDo Music.**

## Pitch: Solfa Band "so - mi - la"

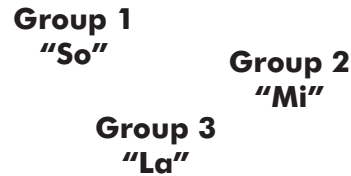
(Use the key of the first of today's songs for the Solfa Band.)

Divide the class into **3 groups**.

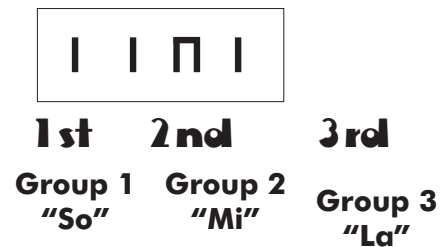
Each group becomes an instrument in the solfa band.

Instruments can only play/sing one pitch.

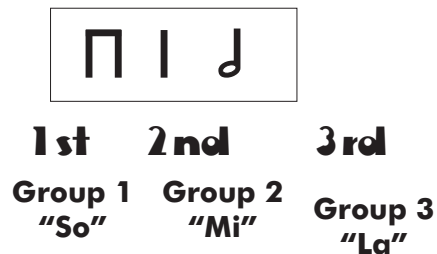
Begin with **teacher as conductor**. Either using your voice, or a pitched instrument (keyboard, glockenspiel), **rehearse each group singing their "note"**.



**Choose one rhythm pattern** flashcard. This time instead of the groups singing a single note, they are to sing their note to the rhythm on the flashcard. Give a steady count-in. (As the conductor, you will need to indicate which group is to go next before the first group finishes to ensure a smooth transition. It sounds harder than it is.)

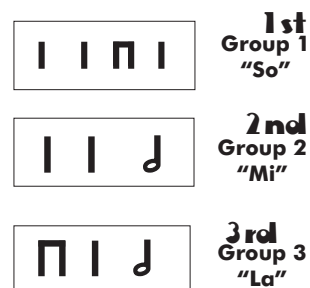


Repeat with a different rhythm pattern flashcard.



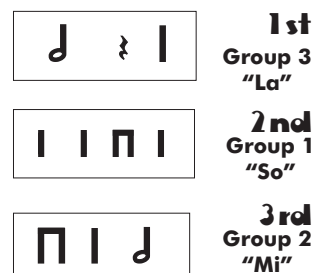
If it has been going smoothly ---**now comes the challenge**.

As the first group is singing the rhythm pattern, change cards so that the second group changes rhythm patterns, etc.



Repeat again --begin with different patterns and different groups.

Congratulate your band on their performance.



## Harmonious?



Harmony is the effect of two or more different pitches sounding at the same time. The term comes from Greek "harmonia" or "joint agreement". However, the agreeableness of the joining is determined by the listener. What sounds harmonious to ears trained in East Asian music, may be different from harmony set by ears trained in European music.

Classrooms have students from around the world. Although these lessons work their way through a common European scale/harmonies, keep in mind that some of the students may have a harder time tuning in, because they have a broader experience of harmony.

## Harmony with Rounds

Rounds are a very early form of harmony singing. The key to success is in maintaining a steady beat - in this way the notes in the melody that harmonize line up between the two parts sounding like a song being sung in tune.

At this point in the school year, Grade 2 students may be able to hold onto a melody and beat strongly enough for round singing. If you find that your class finds today's attempt too challenging ---not to worry, simply enjoy the cacophony and move on to the rest of the lesson.

The expectation at this time is to offer students a "taste" of what it feels like to sing harmony. Success at singing rounds is a Grade 3 goal.

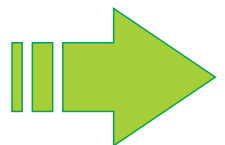
## Harmony with Partner Songs

If two songs may be sung at the same time and sound pleasing to the ear, starting and stopping at the same time, they are called "Partner Songs". These are especially helpful when beginning to sing in harmony because then the phrases being sung only belong to one tune, and singers are less easily confused while listening to the other set of words/notes being sung at the same time.

Try: If You Want a Wish and Starlight, Starbright

Try: Shoveling Snow

Commonly known junior partner set of songs: One Bottle of Pop, Fish and Chips and Vinegar, and Don't Throw Your Junk



Key G, first note B(mi)  
a cappella count-in: 1,2,3,4,...

## Shoveling Snow

tune: folksong  
words: LJ Clare  
Canada 2012

### Part A

**A** *Allegro*



So deep you can't get o - ver it, So deep you can't get un - der it,  
So deep you can't get a - round it, Got-ta shovel that snow.

### New Song: Shoveling Snow Part A

**1** "What is so deep you can't get over it (raise hands up high), so deep you can't get under it (put hands down low), so deep you can't get around it (put hands out to each side)? (Take several guesses.) **SNOW!**



1. Sing (or say) the words to Part A above in the rhythm of the song, pat knees, clap and do hand actions.
2. Repeat once, students listening again.
3. Say each phrase with students echoing both the words/rhythm, clap and hand actions.
4. Say Part A --teacher and students together with actions.

If you haven't been singing the phrases, now is the time to teach the melody either using your own voice, or the rote learning recording.

"So deep..."  
pat knees clap

"So deep..."  
pat knees clap

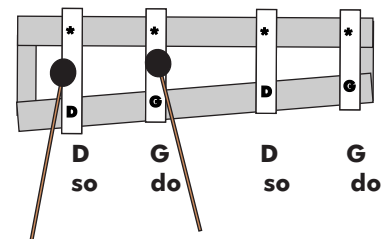
"So deep..."  
pat knees clap

"Gotta ..."  
pat knees

**Playing a beat pattern during a song with harmony will help keep students together. Harmonizing parts are kept in sync when people singing them maintain the same tempo/speed.**



On the first word of each phrase i.e. "so, so, so, gotta" play both D and G (so and do) together. Since students have already practised the instrumental part (pat knees), explain the change to an instrument and try it out with singing. Repeat several times until it is easily done.



Any pitched instrument will work --boomwackers, keyboard, xylophone.

### Naming Harmony



"(Name student playing the instrument) has been playing two notes, two sounds during the singing. The singers were only singing one sound/note at a time. Two notes on the instrument, one note from the singers ---when different notes are done at the same time during music, it's called harmony. Harmony makes music "bigger" and more interesting to listen to. But, to make harmony takes excellent brains, because our ears might hear one sound and our voices might need to make a different sound! Try the song again --using your very good brains to listen to the instrument while your voice is singing."



**"What is the music word for different pitches/sounds/notes together? (harmony) Yes --harmony. Singers can make harmony without instruments. Sometimes, singers let their voices be the instruments.**

**Like this:**

1. Divide the class into three groups.
2. Teach the first group to sing "Gee" on a G-pitch.
3. Teach the second group to sing "Dee" on a D-pitch.
4. Practice having these two groups sing at the same time.
5. Now the Gee and Dee groups sing instead of the glockenspiel playing, while the third group sings the song.

instead of playing the glockenspiel, use voices to sing the notes

**Part B**



**"Well done. Harmony is amazing eh? This song has another way to make harmony. You learned Part A. When you learn Part B ---it can be sung at the same time as Part A to make harmony.**

**Time for learning Part B: If the snow is really, really deep on the driveway, what needs to happen?" (shoveling)**

1. Say/sing Part B using the rhythm of the song. To help re-enforce the beat (vital to harmony that is harmonious), pretend hold a shovel, dig down on beat 1, then empty the shovel on beat 3.
2. Invite students to say the words and dig with you.
3. Teach the melody either using your voice or the rote learning recording.

### Partner Songs

2

songs  
sung  
at the  
same time



**Time to practice!**  
Sing Part A, then, immediately, sing Part B.

Try reversing:  
Sing Part B, then, immediately, sing Part A.



### Add harmony!

Divide the class into 2 groups.

First group: Sings Part A, then goes into Part B.

Second group: Listens to Part A, then sings Part A, then sings Part B.

\*Try a few variations ....

e.g. play the glockenspiel as per Step 3

e.g. switch parts for the groups

e.g. try having groups sing only one of the parts,  
but begin simultaneously

**Part C**

The musical notation for Part C is presented on two staves. Both staves are in the treble clef, 4/4 time, and have a key signature of one sharp (F#). The first staff contains six measures of music with lyrics: 'Snow, snow, snow. Snow, snow, snow.' The second staff contains six measures of music with lyrics: 'Snow, snow, snow. Oh, look at the snow!' The melody in the second staff includes a triplet of eighth notes in the fifth measure.

If harmony is happening fairly easily, then I'd go on and add this part as harmony i.e. sung at the same time as the other two parts. If students are having difficulty keeping to their own parts, then I'd teach this today as an ending that everyone sings together. Another day it may be added as a 3rd part of harmony.



This part is probably the most challenging re melody and rhythm. Pat each knee twice per bar, i.e. right, right, left, left. This pat action will, hopefully, help students to keep the tempo.

1. Say the words while patting knees.
2. Students pat knees while teacher says the words.
3. Teacher and students say words and pat knees.
4. Students say words while patting knees,  
if needed, teacher pats knees to help keep the tempo.
5. Teach the melody using either your voice or  
the rote learning recording (echo).

Patting each knee twice in a row marks 2-beat patterns i.e. the length of singing a half note.

Add this part, Part C to the rest of the song --either as another partner to harmonize, or as an ending all sing together. Continue to have groups do their actions as they sing. The combination of voice with body movement keys into the part of learning that isn't conscious.



## Review and Practice Harmony with Starlight 'n Wishes

### 1 Starlight 'n Wishes (learned in Lesson November 9A)

1. Vocal Warm-Up in the Key of D
2. Sing the song once with

Part A: Starlight, star bright ...

Part B: If you want a wish ...

### Sing OR Play Music Echo - Rote Learning Recording Starlight 'n Wishes

Using the rote-learning recording puts the focus on singing in tune.

### 2 "How can harmony be added to this song?" (As students give ideas, ask them to explain how the idea adds harmony e.g. provides two pitches being heard at the same time.)

### 3 Decide on a form for singing Starlight 'n Wishes that showcases harmony. Decide how it will be sung e.g. half the class always does Part A, or everyone does Part A the first time, etc.

Form		
e.g.	Part A	sung alone
	Part A	Part B
		sung at same time
	Part A	sung alone

### 4 Sing the song unaccompanied. Part A begins on high do(D), Part B begins on low do(D), A cappella count-in: 1 2 3 Star... or 1 2 3 If ...

## B Perform in Vocal Harmony: Partner Songs

1. Choose 1 of the Partner Song Sets.

### Partner Songs

**We Are All Canadian**

(Lesson 3)

**Starlight 'n Wishes**

(Lesson 17)

**Shoveling Snow**

(Lesson 31)

2. Rehearse the partner song choices **without** harmony.
  1. Solfa Warm-Up in the Key of the song.
  2. Sing through the song.
    - OR Practice pitch/rhythm by using the rote-learning recording.
  3. Add harmony
    - see the original lessons for ideas.

3. **Student/Critical Listener Song Polishing**
  1. Choose one or two students to listen critically as the partner songs are sung.
  2. Critical Listeners suggest parts of the song that need work.
  3. Practise parts of the song with focused work.
  4. Perform the song again.
  5. Critical Listeners have an opportunity to give positive feedback
    - e.g. What has improved in the performance?

4. Lead the class in reflecting on performing in harmony.
  - What are the challenges?
  - What are the rewards?
  - Given a choice of song for performance
    - who would choose one with harmony?

5. **Repeat above steps with another partner song set,**  
 OR  
**Go on to performing with harmony via instruments.**

posture (standing)  
 volume  
 pitch (in tune?)  
 watching conductor  
 begin together  
 end together

apply changes in volume  
 diction  
 breathing patterns  
 mood



Lesson 12 has detailed information re polishing points.

## Perform in Harmony: Adding Instruments Or a Solfa Band

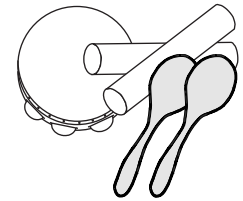


Choose 1 of the songs!

### Adding Instruments or Solfa Band

**Lukey's Boat**  
(see Lesson 4)

**Old Brass Wagon**  
(Lesson 7)



Rehearse the r song choice **without** instruments.

1. Solfa Warm-Up in the Key of the song.
  2. Sing through the song.
- OR Practice pitch/rhythm by using the rote-learning recording.

posture (standing)  
volume  
pitch (in tune?)  
watching conductor  
begin together  
end together

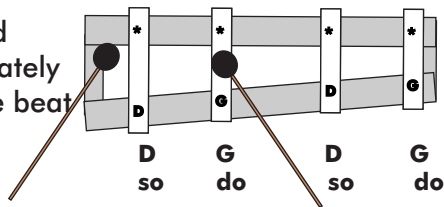
✦ Lesson 12 has detailed information re polishing points.

apply changes in volume  
diction  
breathing patterns  
mood

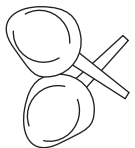
**Old Brass Wagon** Key G, first note G(do), pentatonic 2/4 metre, a cappella count-in: 1 2 Cir-cle...

### Add Instruments

played alternately on the beat

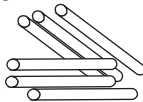


D so G do D so G do



ostinato

OR



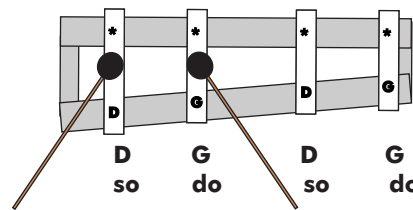
"circle to the left"  
tika tika ta



beat

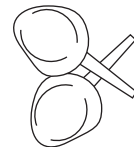
**Lukey's Boat** Key G. first note D(low so) a cappella count in 1,2,3,4,1,2,3,O Lukey's ...

### Add Instruments



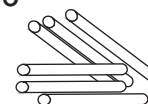
D so G do D so G do

4 beats each note \*begin on D



ostinato

OR



"Aha, me b'ys"  
and "Aha me riddle-i-day"



beat

**Solfa Band** (as per warm-up (see Lesson 32)

Instead of playing "D" and "G" on a glockenspiel, choose 2 small groups of students to sing the notes as an accompaniment. Any syllable will work for the voicing of the note e.g. "baa" or "woo).

Use body percussion to play the beat and/or the ostinatos

e.g. snapping fingers, slapping side of leg, tapping feet.

ostinato  
repeated pattern

## Harmony - Solfa Band

Begin with two instruments in the class solfa band.

Divide the class into two groups.

One group is the "so" instrument: students sing "so".  
The other group is "mi" instrument: students sing "mi".

The conductor/composer (teacher or student) uses conducting cues to create music. Harmony is introduced by having both groups sing at the same time. Vary the dynamics and rhythms.

As students become proficient, add instruments (additional solfa) to the band. Variations are endless!

Simple 2 or 3  
instrument  
Solfa Bands

so	mi	
so	mi	low do
so	mi	la
mi	re	low do

### Pitch: Solfa Band "so - mi"

(Use the key of the first of today's songs for the Solfa Band.)

Divide the class into **2 groups**.

Each group becomes an instrument in the solfa band.  
Instruments can only play/sing one pitch.

Begin with **teacher as conductor**. Either using your voice, or a pitched instrument (keyboard, glockenspiel), **rehearse each group singing their "note"**.

**Group 1**  
"So"

**Group 2**  
"Mi"

Either place 4 rhythm flashcards on the pocket chart OR practice changing cards smoothly as you hold them OR ask 4 students to stand at the front, each holding a card (this makes it easy to change positions for a second "song").



Give a clear count-in, both groups read/sing the flashcards, staying on their respective notes.



## Teacher Info and Preparation for Improvisation

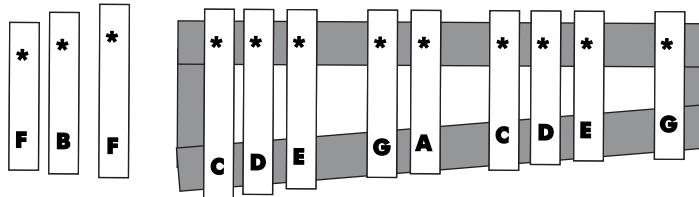
**Pentatonic Songs:** Autumn Leaves uses only 5 notes in the scale --do, re, mi, so and la. On the glockenspiel remove every "fa" and "ti" --in the Key of C take off the Fs and Bs. Now, no matter which notes you play while singing, they will harmonize(sound good) with the tune. WOW --it means you can't make a mistake! Even better, it means that children playing an accompaniment to a song won't strike a note that clashes, I think of them as "cringing notes."

AND in pentatonic songs, if some students sing the tune/melody, then others may improvise on glockenspiels or xylophones producing harmony!

**Pentatonic songs lend themselves to improvisation as all choices fit..**

**Prepare a glockenspiel/xylophone to play in the Key of C Pentatonic.**

remove "fa" - "F"  
and "ti" - "B"



**Key of C Pentatonic**  
do re mi so la do re mi  
C D E G A C D E

If you need the support of recorded music, use the "Autumn Leaves Instrumental" track.

## Red, Orange, Yellow, Brown

Key C, first note so(G)  
A cappella count-in: 1,2,3,4,Red...

Canada  
L J Clare  
2010

blowing  
twirling  
winding  
swirling  
dancing  
flutt'ring

so mi mi so so mi so la mi re do

Red, or-ange yel-low, brown, leaves are fal-ling down,

so so mi mi so so mi so so la la mi re do

In the park and in the street ev-ry-where I put my feet.

**1-5** Teach or sing "Red, Orange, Yellow, Brown."

**6** Students and teacher practice the pattern for singing Autumn Leaves when trying improvisation.

**7** My suggestion is that the first person to be the jazz musician be the teacher. You are modeling the method of improvisation, not the exact notes or rhythm to play. It's easier to understand the method from watching/listening than from verbal instructions.

**everyone sings words to the song**  
**everyone sings "la" quietly to tune of song**  
**(during this time, the jazz musician plays anything)**  
**everyone again sings the words to the song**

**8** Give several children an opportunity to improvise. The glockenspiel may be passed around while words are being sung to the song which will keep the momentum going. Track who has had a turn on the seating plan or a class list.

### Autumn Leaves Autumn Leaves to "la" Autumn Leaves

While the "la singing" is going on, play any note, any rhythm. You are modelling improvisation. Try it before the lesson, it's easier to do than to think about! The next step is to give students an opportunity to be the "jazz player." Limiting the improvisation to the time of the song sets time boundaries. The improvisation stops when the "la singing" stops. It becomes an interlude -- music between verses.

### Improvising

This activity has several benefits.

1. It helps to internalize the beat of a song.
2. It gives children who are not yet able to keep a steady beat, or to repeat a pattern consistently, a successful experience of playing a musical instrument.
3. It encourages creativity in a forgiving environment.

If you want to try this activity with another song, check at the top of the music for the words "Pentatonic" and the list of bars to use on the glockenspiel, e.g. Teddy Bear. The improvising may be done while the words are sung or as an interlude.

Improvising may also be done using percussion instruments with any song.