



funky percussion, keyboard
harmony, rhythm
partner songs

Shoveling Snow So Deep Snow Snow Snow

Snowy words to three partner songs based on the familiar "Rock-a-my Soul" trio. Built into the video is re-enforcement of "tim-ri ta". Mix and match for harmony practice with voices or instruments.

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

Shoveling Snow

tune: folksong
words: LJ Clare
Canada 2012

Allegro

c. LJ Clare 2012 as in CanDo Music copied for classroom use with permission

A 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.

B Shov-el-ing snow un-til the drive is clear, Shov-el-ing snow un-til the drive is clear
Shov-el-ing snow un-til the drive is clear, Got-ta shov-el that snow!

C Snow, snow, snow. Snow, snow, snow.
Snow, snow, snow. Oh, look at the snow!

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a count-in of four measures. Chords G and D7 are indicated above the notes. The piece concludes with a double bar line.

Shoveling Snow

Key G, first note B(mi)

folk song
words LJ Clare
2012 Canada

allegro

mi mi ti

So deep you can't get over it, So deep you can't get under it,

c. LJ Clare 2012 as in CanDo Music copy with permission
c.2012 LJClare copy with permission for classroom use

mi so

So deep you can't get around it, Got- ta shovel that snow!

m

Shoveling snow un- til the drive is clear, shoveling snow un - til the drive is clear

c. LJ Clare 2012 as in CanDo Music copy with permission

m

Shoveling snow un - til the drive is clear, Got-ta shovel that snow!

m

Snow, snow, snow. Snow, snow, snow.

c. LJC Creations as in CanDoMusic
c. LJC Creations as in CanDoMusic

m


Snow, snow, snow. Oh, look at the snow!

Snow, Snow, Snow

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

tune: folksong
words: LJ Clare
Canada 2012


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: Snow, Snow, Snow Part A

 **"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!**

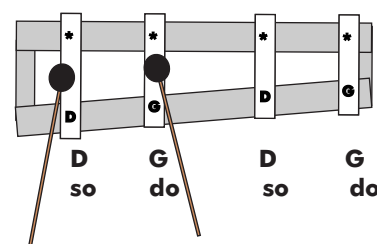
-  1. Sing (or say) the words to Part A above in the rhythm of the song, pat knees, clap and do hand actions.
2. Repeat once, students listening again.
3. Say each phrase with students echoing both the words/rhythm, clap and hand actions.
4. Say Part A --teacher and students together with actions.

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.

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.

"So deep..."	pat knees	clap
"So deep..."	pat knees	clap
"So deep..."	pat knees	clap
"Gotta ..."	pat knees	



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

B

Shov-el-ing snow un - til the drive is clear, Shov-el-ing snow un - til the drive is clear

Shov-el-ing snow un - til the drive is clear, Got-ta shov-el that snow!



"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 reinforce 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

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.

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

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).

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.

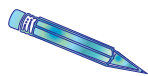
Music & Movement/Dance

Enough focus on thinking. Take the time that's left today to enjoy putting music and movement together into dance.

- Old Brass Wagon**
- Turkey in the Straw**
- Jingle Bells**
- Deck the Halls**

- A Sailor Went to Sea**
--clapping game
- Keep the Beat**
--step to the pattern

New Repertoire



Snow Snow Snow
Parts A, B and C

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

Shoveling Snow

tune: folksong
words: LJ Clare
Canada 2012

c. LJ Clare 2012 as in CanDo Music copied for classroom use with permission

A So high you can't get o-ver it, So low you can't get un-der it,
Snow snow snow. Snow snow snow.

B Shov-el-ing snow un - til the drive is clear, Shov-el-ing snow un - til the drive is clear,
So wide you can't get a-round it, Got-ta shov - el that snow!
Snow snow snow. Oh, look at the snow!

Shov-el-ing snow un - til the driv-e is clear, Got - ta shov-el that snow.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. Each system includes a vocal line (treble clef) and a guitar accompaniment line (treble clef). The first system is labeled 'A' and contains the first two lines of lyrics. The second system is labeled 'B' and contains the next two lines of lyrics. The third system contains the final line of lyrics. Chord diagrams for G and D7 are provided above the guitar line in the first system. The score concludes with a double bar line.