

Nurturing Wholeness in the Elementary Music Classroom

Roger Sams

RogerSams@mac.com

www.SoulwerkSanctuary.com



Happy Being Me Song and Lesson Plans By Roger Sams

Happy Being Me

Roger Sams

F

I'm hap - py, hap - py, hap - py when I'm play - ing with my friends.
mak - ing joy - ful music.
play - ing my gui - tar.
play - ing 'uk - u - lele.

C⁷

Hap - py, hap - py, hap - py as can be. I'm

F

hap - py hap - py, hap - py when I'm play - ing with my friends.
mak - ing joy - ful music.
play - ing my gui - tar.
play - ing 'uk - u - lele.

So ver - y hap - py be - ing me. I'm

I am firmly of the belief that there is not one right way to be a great music teacher. That goes all the way down to individual lesson plans. With any given piece of literature there are countless effective learning possibilities for the music classroom. This is the premise of Purposeful Pathways, the collection of learning activities that I co-authored. The subtitle of those books is, Possibilities for the Elementary Music Classroom. Before the writing and publication of those books I used the phrase, “And on another day . . . ,” in workshop notes, as I offered multiple possibilities for the material I was presenting. For over three decades it has delighted me to mine the possibilities of folksongs for learning opportunities.

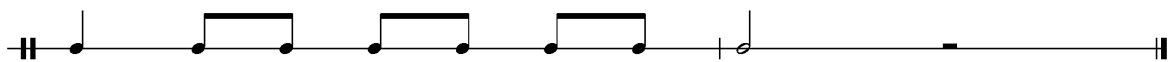
In Soulwerk Sanctuary and hARTFUL MUSIC ED, I’m offering contemporary composed music with multiple lesson plans that will work well in your classroom at different developmental stages and with different focuses.

Learning the Song by Rote

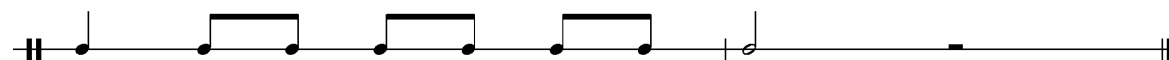
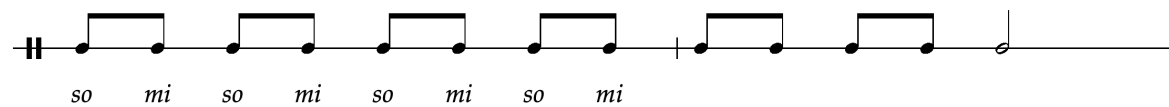
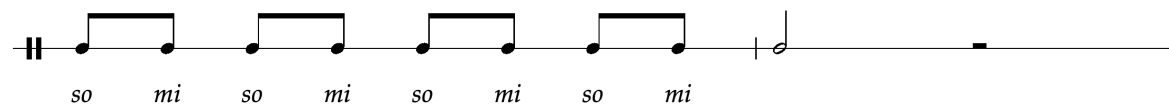
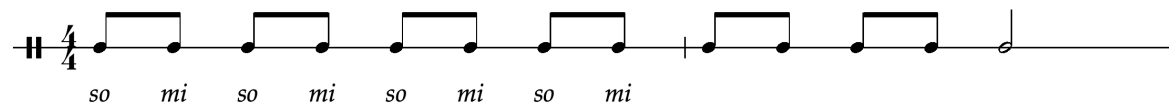
- Sing the first verse of the song for the children. Ask them to listen for one word that repeats many times. (Happy!) I suggest that you accompany your singing/modeling of the song with guitar or ‘ukulele.
- After they have listened to the song three or more times ask them to join you in the “happy, happy, happy” parts.
- Teach the students the fourth phrase through echo imitation.
- Have them sing, “Happy, happy, happy” and “So very happy being me.” along with you, while you sing the whole song. Repeat a couple of times.
- Ask the students these questions to help them anchor the remainder of the words in their heads.
 - “When am I happy?”
 - When I’m playing with my friends.
 - “How happy am I?”
 - Happy as can be.
- Students sing the entire song with you.
- Students sing the song without support.
- Talk with the students about other things that make you happy. You might want to use the additional verses that I’ve written or you might want to give some real examples that make you happy. When I was writing this it was early December and I was thinking of December things that made me happy when I was a child. This could have been a verse for the song that reflects my childhood memories. “I’m happy, happy, happy when I’m making Christmas cookies.”
- Ask the students to make up their verses of what makes them happy.

Learning (or Reviewing) the Song Through Literacy Skills

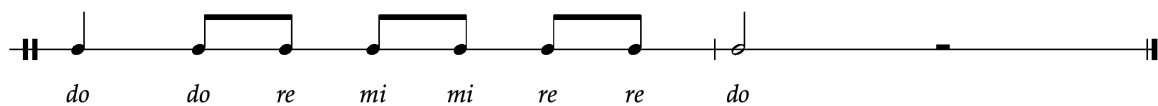
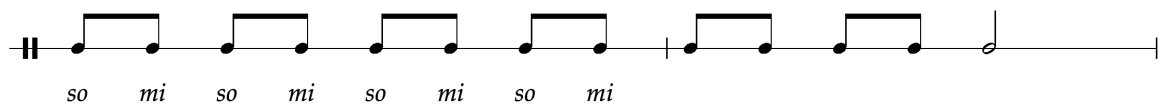
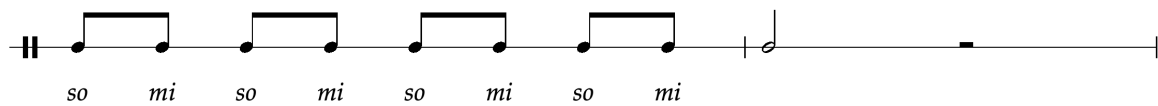
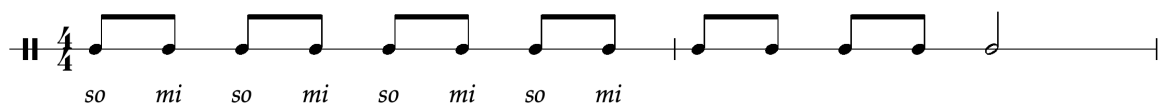
- Students read the rhythm of the song, minus anacrusis.



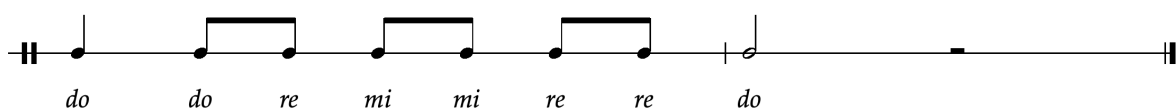
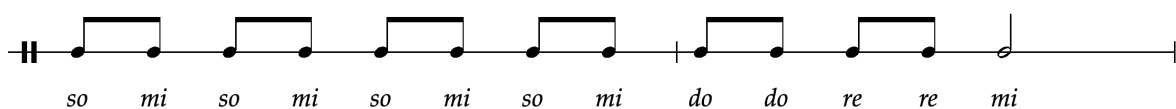
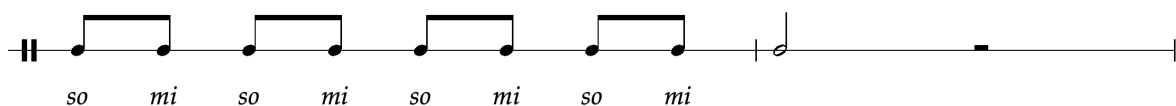
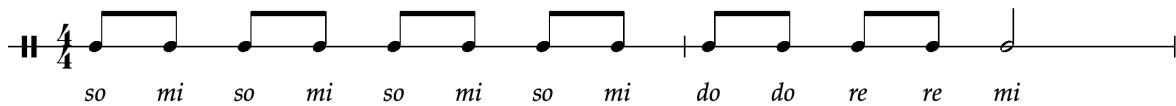
- Prepare the students for the melody with the solfa tone ladder in Do tetratonic. (do re mi so)
- Students read the solfa for measure 1.
- Students sing this pattern every time it occurs and clap the other rhythms.



- Students learn the solfa for the final phrase and then integrate it into the song, clapping the rhythms for the portions of the song they do not yet know the melody for.



- Students learn the solfa for the second and sixth measures and integrate it into the song.



- Add the last pitch. Expect that this may be challenging. If you've been doing mostly elemental music and you haven't yet gotten to functional harmony, they aren't going to be accustomed to a strong *re*.

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

so mi so mi so mi so mi re

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

do do re mi mi re re do

- Once the students can sing the song in solfa (minus anacruses) without your support, add the text.

so mi so mi so mi so mi do do re re mi
Hap - py, hap - py, hap - py when I'm play - ing with my friends.

so mi so mi so mi so mi re
Hap - py, hap - py, hap - py as can be.

so mi so mi so mi so mi do do re re mi
Hap - py, hap - py, hap - py when I'm play - ing with my friends.

do do re mi mi re re do
So ver - y hap - py be - ing me.

- Let's have a conversation about the anacruses and about reading from the staff. This is really a conversation about what you choose to make important in your classroom and how you allocate the use of the precious little time you have with your students. Here's the simple fact: You do not have enough time with your students to do everything really

well. You simply don't. No one does. (OK, there's one school I know of where the children have music every single day. They might have enough time with their students. That's literally one school!)

- If literacy and reading from the staff are important to you and you choose to allocate a good deal of time on these skills, please take this melody to the staff before you add the text and have the students practice solfa from the staff. Honestly, in my classroom I did not make reading from a staff a high priority. I saw my children twice a week. There were so many creative endeavors that excited me more than staff reading that I would often have the children read from the staff with solfa support, knowing full well that many of them did not have good staff reading skills. They grew accustomed to seeing and following the music on the staff, but I did not spend enough time on this skill to cultivate mastery in my elementary students. Sometimes (often!) we would read the rhythm and solfa, but never take the melodies to the staff. This felt like an acceptable compromise to me. Their rhythm reading skills and solfa skills were solid, we just didn't spend a lot of time on staff work. Ten years after I retired classroom teaching, I still feel good about this choice. I'm not saying it is the right choice. I'm saying that it was the right choice for me, given all of the things that I wanted to accomplish with my students in two music classes per week.



- The same thing can be said about teaching the anacruses in this song. You might want to have the students read the score with the anacruses included. You also might not and teach the anacruses by rote. I very often would make this choice and hand write in the text for the anacruses in the staff. I'm aware that this is a compromise. I'm perfectly comfortable with that compromise. You decide how you wish to handle the anacruses in your classroom. Somewhere along the way you will teach the concept. You may or may not be interested in dealing with it now in this lesson.

For Beginning Recorder Players

- Many teachers I know have chosen to begin with A and C as the first two notes that their students learn on the soprano recorder. This gives the students the opportunity to improvise so-mi patterns from the very beginning.
- Have the students sing the song. Tell them that you are going to add a recorder part. Ask them to listen to your recorder part as they are singing. (Don't play the recorder line at the very end. We will add that later.)
- Ask them to listen again and determine when you played the recorder. (On the "happy, happy, happy" part.
- Review A and C on the recorder. Have the students experiment and figure out how to play the recorder part.
- Have small groups of recorder plays (six or fewer) play the recorder part while the rest of the class sings the song. Rotate through the class, giving each child an opportunity to play the recorder part with the song.
- Once they've got this down pat. Ask them to sing the song and tell them that you are going to play the recorder part and add something special at the end. Help the students to discover what you did and add that final recorder decoration to the end of the song.

Happy Being Me (Orff)

Roger Sams

F

The musical score is for the song 'Happy Being Me (Orff)' by Roger Sams. It is written in 4/4 time and features four staves. The first staff is for the voice, with the lyrics 'I'm hap py, hap-py, hap - py when I'm play-ing with my friends.' The second staff is for the Soprano Recorder (SR), the third for the Alto Saxophone (AX), and the fourth for the Bass Saxophone/Bass Maracas (BX/BM). The score includes a key signature of one flat (F) and a repeat sign at the beginning of each staff. The SR part has a final measure with a whole rest. The AX and BX/BM parts have a final measure with a whole rest.

I'm hap py, hap-py, hap - py when I'm play-ing with my friends.

SR

AX

BX/BM

Copyright 2023 by Roger Sams

C⁷

Hap - py, hap - py, hap - py as can be. I'm

SR

AX

BX/BM

This system contains four staves. The top staff is a vocal melody in treble clef with lyrics 'Hap - py, hap - py, hap - py as can be. I'm'. A C⁷ chord symbol is placed above the second measure. The second staff, labeled 'SR', is in treble clef with an 8-measure rest in the first measure. The third staff, labeled 'AX', is in treble clef and contains eighth-note patterns. The fourth staff, labeled 'BX/BM', is in treble clef and contains quarter-note patterns. The system is divided into two measures by a vertical bar line.

F

hap - py hap - py, hap - py when I'm play-ing with my friends.

SR

AX

BX/BM

This system contains four staves. The top staff is a vocal melody in treble clef with lyrics 'hap - py hap - py, hap - py when I'm play-ing with my friends.' An F chord symbol is placed above the first measure. The second staff, labeled 'SR', is in treble clef with an 8-measure rest in the first measure. The third staff, labeled 'AX', is in treble clef and contains eighth-note patterns. The fourth staff, labeled 'BX/BM', is in treble clef and contains quarter-note patterns. The system is divided into two measures by a vertical bar line.

So ver - y hap - py be - ing me. I'm

SR

AX

BX/BM


Orff Accompaniment

- Have the students sing and read the BX/BM part.

BX/BM

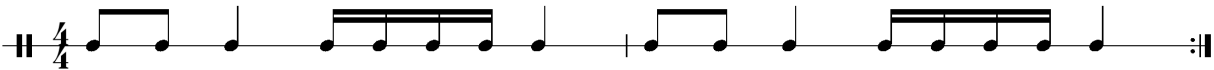
do do do do do do do do do do do do do so, so, so,

BX/BM



A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of notes: four groups of three eighth notes each, followed by a quarter rest. The notes are G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb11, C12, D12, E12, F12, G12, A12, Bb13, C14, D14, E14, F14, G14, A14, Bb15, C16, D16, E16, F16, G16, A16, Bb17, C18, D18, E18, F18, G18, A18, Bb19, C20, D20, E20, F20, G20, A20, Bb21, C22, D22, E22, F22, G22, A22, Bb23, C24, D24, E24, F24, G24, A24, Bb25, C26, D26, E26, F26, G26, A26, Bb27, C28, D28, E28, F28, G28, A28, Bb29, C30, D30, E30, F30, G30, A30, Bb31, C32, D32, E32, F32, G32, A32, Bb33, C34, D34, E34, F34, G34, A34, Bb35, C36, D36, E36, F36, G36, A36, Bb37, C38, D38, E38, F38, G38, A38, Bb39, C40, D40, E40, F40, G40, A40, Bb41, C42, D42, E42, F42, G42, A42, Bb43, C44, D44, E44, F44, G44, A44, Bb45, C46, D46, E46, F46, G46, A46, Bb47, C48, D48, E48, F48, G48, A48, Bb49, C50, D50, E50, F50, G50, A50, Bb51, C52, D52, E52, F52, G52, A52, Bb53, C54, D54, E54, F54, G54, A54, Bb55, C56, D56, E56, F56, G56, A56, Bb57, C58, D58, E58, F58, G58, A58, Bb59, C60, D60, E60, F60, G60, A60, Bb61, C62, D62, E62, F62, G62, A62, Bb63, C64, D64, E64, F64, G64, A64, Bb65, C66, D66, E66, F66, G66, A66, Bb67, C68, D68, E68, F68, G68, A68, Bb69, C70, D70, E70, F70, G70, A70, Bb71, C72, D72, E72, F72, G72, A72, Bb73, C74, D74, E74, F74, G74, A74, Bb75, C76, D76, E76, F76, G76, A76, Bb77, C78, D78, E78, F78, G78, A78, Bb79, C80, D80, E80, F80, G80, A80, Bb81, C82, D82, E82, F82, G82, A82, Bb83, C84, D84, E84, F84, G84, A84, Bb85, C86, D86, E86, F86, G86, A86, Bb87, C88, D88, E88, F88, G88, A88, Bb89, C90, D90, E90, F90, G90, A90, Bb91, C92, D92, E92, F92, G92, A92, Bb93, C94, D94, E94, F94, G94, A94, Bb95, C96, D96, E96, F96, G96, A96, Bb97, C98, D98, E98, F98, G98, A98, Bb99, C100, D100, E100, F100, G100, A100, Bb101, C102, D102, E102, F102, G102, A102, Bb103, C104, D104, E104, F104, G104, A104, Bb105, C106, D106, E106, F106, G106, A106, Bb107, C108, D108, E108, F108, G108, A108, Bb109, C110, D110, E110, F110, G110, A110, Bb111, C112, D112, E112, F112, G112, A112, Bb113, C114, D114, E114, F114, G114, A114, Bb115, C116, D116, E116, F116, G116, A116, Bb117, C118, D118, E118, F118, G118, A118, Bb119, C120, D120, E120, F120, G120, A120, Bb121, C122, D122, E122, F122, G122, A122, Bb123, C124, D124, E124, F124, G124, A124, Bb125, C126, D126, E126, F126, G126, A126, Bb127, C128, D128, E128, F128, G128, A128, Bb129, C130, D130, E130, F130, G130, A130, Bb131, C132, D132, E132, F132, G132, A132, Bb133, C134, D134, E134, F134, G134, A134, Bb135, C136, D136, E136, F136, G136, A136, Bb137, C138, D138, E138, F138, G138, A138, Bb139, C140, D140, E140, F140, G140, A140, Bb141, C142, D142, E142, F142, G142, A142, Bb143, C144, D144, E144, F144, G144, A144, Bb145, C146, D146, E146, F146, G146, A146, Bb147, C148, D148, E148, F148, G148, A148, Bb149, C150, D150, E150, F150, G150, A150, Bb151, C152, D152, E152, F152, G152, A152, Bb153, C154, D154, E154, F154, G154, A154, Bb155, C156, D156, E156, F156, G156, A156, Bb157, C158, D158, E158, F158, G158, A158, Bb159, C160, D160, E160, F160, G160, A160, Bb161, C162, D162, E162, F162, G162, A162, Bb163, C164, D164, E164, F164, G164, A164, Bb165, C166, D166, E166, F166, G166, A166, Bb167, C168, D168, E168, F168, G168, A168, Bb169, C170, D170, E170, F170, G170, A170, Bb171, C172, D172, E172, F172, G172, A172, Bb173, C174, D174, E174, F174, G174, A174, Bb175, C176, D176, E176, F176, G176, A176, Bb177, C178, D178, E178, F178, G178, A178, Bb179, C180, D180, E180, F180, G180, A180, Bb181, C182, D182, E182, F182, G182, A182, Bb183, C184, D184, E184, F184, G184, A184, Bb185, C186, D186, E186, F186, G186, A186, Bb187, C188, D188, E188, F188, G188, A188, Bb189, C190, D190, E190, F190, G190, A190, Bb191, C192, D192, E192, F192, G192, A192, Bb193, C194, D194, E194, F194, G194, A194, Bb195, C196, D196, E196, F196, G196, A196, Bb197, C198, D198, E198, F198, G198, A198, Bb199, C200, D200, E200, F200, G200, A200, Bb201, C202, D202, E202, F202, G202, A202, Bb203, C204, D204, E204, F204, G204, A204, Bb205, C206, D206, E206, F206, G206, A206, Bb207, C208, D208, E208, F208, G208, A208, Bb209, C210, D210, E210, F210, G210, A210, Bb211, C212, D212, E212, F212, G212, A212, Bb213, C214, D214, E214, F214, G214, A214, Bb215, C216, D216, E216, F216, G216, A216, Bb217, C218, D218, E218, F218, G218, A218, Bb219, C220, D220, E220, F220, G220, A220, Bb221, C222, D222, E222, F222, G222, A222, Bb223, C224, D224, E224, F224, G224, A224, Bb225, C226, D226, E226, F226, G226, A226, Bb227, C228, D228, E228, F228, G228, A228, Bb229, C230, D230, E230, F230, G230, A230, Bb231, C232, D232, E232, F232, G232, A232, Bb233, C234, D234, E234, F234, G234, A234, Bb235, C236, D236, E236, F236, G236, A236, Bb237, C238, D238, E238, F238, G238, A238, Bb239, C240, D240, E240, F240, G240, A240, Bb241, C242, D242, E242, F242, G242, A242,

- Have the students sing, read, and pat the BX/BM part. They pat *do* on the right leg and so on the left leg. (As the teacher you will be mirroring them as you model, meaning you'll be playing on the opposite legs from your students.)
- Divide the class in half. Half sings the song. Half sings and pats the BX/BM part. Trade jobs.
- Help the students to notice that they switch to the low so on the word, "be."
- Transfer to BX/BM when the students are well prepared with their voices and their bodies. This is a core concept in Orff Schulwerk. Always prepare with the body before attempting to play instruments.
- Students read the rhythm of the AX ostinato.



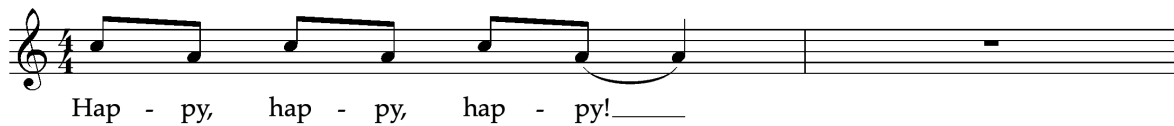
- Transfer this rhythm to low C on the AX and combine with the BX/BM part.
- Students learn the body percussion ostinato through simultaneous imitation. Add it to the arrangement.
- Put it all together.

Improvisation

- Model singing the improvisation structure for the students. I always use steady beat tongue clucks as place holders during the measures of rest that are eventually going to be filled in with improvisation.



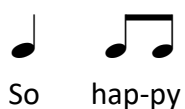
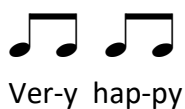
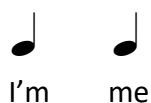
- If you've never improvised with your students before, here's a process that is great for a first shot at 4-beat body percussion improvisation. This assumes that you've been leading 4-beat echo patterns and have been working with 4-beat patterns in other ways in your classroom. If you haven't been doing that, your students are not yet ready to improvise 4-beat patterns. They need to have 4-beat patterns modeled for them and utilize 4-beat patterns before they start improvising 4-beat patterns. So, let's assume that your students have been working with 4-beat patterns, but you've never had them improvise 4-beat patterns yet. I suggest keeping it to clapping at first.
- Have the students fill in the measures of rest with four quarter notes (clapping).
- Have the students fill in the measures of rest with four pairs of eighth notes.
- Now model for them. Tell them you are going to mix up ta's and titi's (or whatever language you use in your classroom) and you're going to create a different pattern every time. Then model a developmentally appropriate model for them. Don't make it fancy. Make it simple and clear and right at their level.
- Have the students improvise clapping patterns.
- Add quarter rests, if appropriate.
- Consider having them improvise on woodblocks or hand drums. That instantly makes it more fun! (Only do this after they are successful with clapping. Remember always prepare with the body before playing instruments. This is really important!)
- You might want to consider this alternative improvisation structure that honors the form of the song.



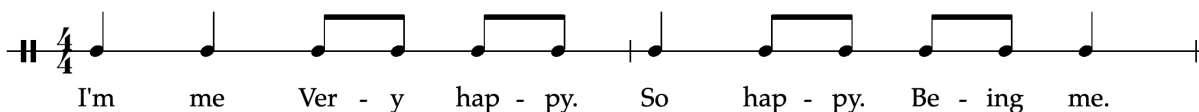
- If you're working with beginning recorder players, consider using this as a structure for recorder improvisation. Take them through the following sequence. Always model each step for them before you ask them to do it themselves. Modeling is one of the most effective teaching strategies you've got when teaching improvisation. Always remember to model for them at a developmentally appropriate stage. This is not about impressing them with your skill. It is about inspiring them with your model. Those are two very different things!
 - Ask them to fill in the spaces with a 4-beat recorder improvisation on the note A.
 - Do that a few times until they feel secure. Then ask them to improvise using only the note C.
 - When they've done that a few times, up the ante a bit and ask them to choose an A improvisation or a C improvisation for each measure. They only get one note for each 4-beat improv, but they get to choose if it is A or C. Model this for them a couple of times.
 - Then model for them mixing up A and C in a single pattern before asking them to do it.
 - Notice the teeny, tiny steps forward. This might seem rather pendantic, but I can assure you that these very small steps help to ensure success.

Composition Using 2-Beat Rhythmic Building Blocks

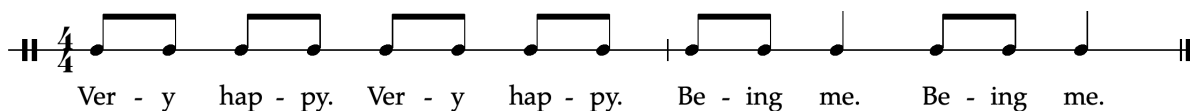
- The students read the following rhythmic building blocks.



- Model how to compose an 8-beat phrase by arranging four rhythmic building block cards. Example:



- I didn't realize it, until I put it here on paper, but I simply went down the list in order and got a nice little composition. I would point that out and then make a new pattern that repeats one of the cards. You have to model repeating patterns and talk about how we like music that uses repeated patterns. This is a concept you have to teach them. Second example:



- If you wanted to you could combine these two phrases into a four phrase speech piece using one of the following elemental phrase forms.
 - a b a b
 - a a b a
 - a b b a
 - a a b b
- Consider having students each compose a phrase and then pairing them up and having each pair create a piece using their two phrases. Or maybe they each have a solo phrase and together they compose a c phrase. Even in a group of only two student there are quite a lot of possibilities.

Playing 'Ukulele or Guitar

Because this song has only one chord change it is excellent for beginners of 'ukulele or guitar. Transpose it to whatever key is appropriate for where you are in your teaching of that instrument and provide your students with a simple song that only requires one chord change. You need several one chord change songs in your teaching repertoire, for different keys. Now you've got one more to add to your collection.

BIG IDEA: If you're going to nurture wholeness in your classroom, it starts with you. What are you doing to nurture your own wholeness? (Small group discussion.)

You're invited to join a community of artsy-fartsy soul seekers at www.SoulwerkSanctuary.com. Here's you'll find a community of people interested in Orff Schulwerk AND the bigger ideas that impact your humanity in positive ways.

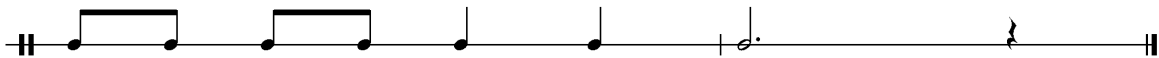


I'm Happy Song and Lesson Plans By Roger Sams

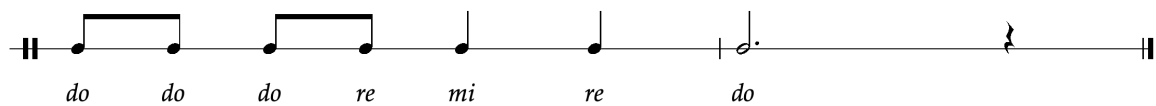
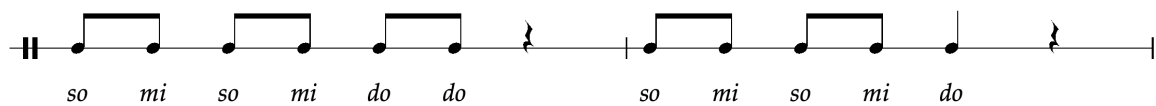
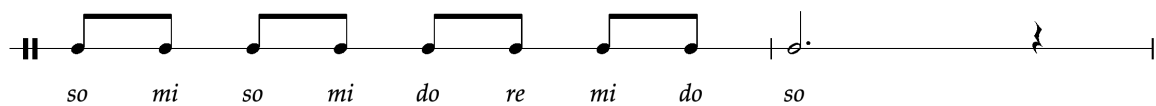
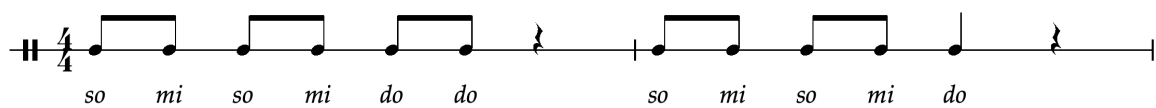


Learning the Song Through Literacy Processes

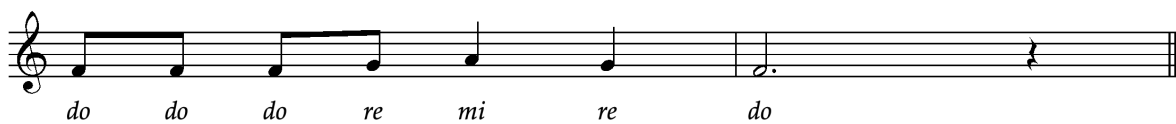
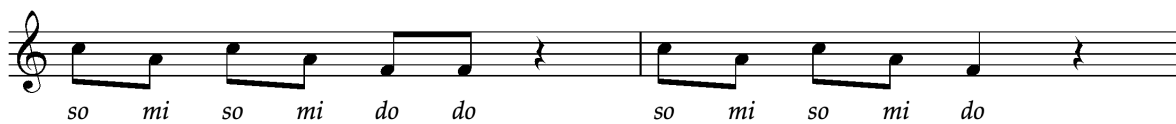
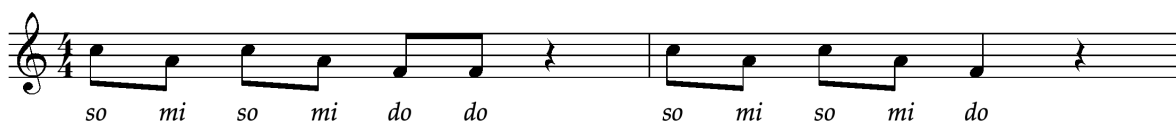
- Prepare the students for the rhythmic vocabulary of the song using four-beat body percussion echo patterns. Be sure to pull patterns from the song.
- Students read simplified version of the rhythm, with the anacruses removed.



- Prepare the students for the melodic vocabulary of the song using four-beat solfa echo patterns in F=do tetratonic.
- Students read solfa.



- Students read simplified solfa from the staff.



- Add text to the simplified melody.

Hap - py when I'm play - ing. Hap - py when I sing.

Hap - py when I'm sim - ply be - ing me.

Hap - py when I'm work - ing pro - jects that I love.

Hap - py 'cause I choose to be.

- Add the anacruses. Have as much or as little discussion about the concept of anacruses as is appropriate for any given class. If they already know about anacruses, then you reinforce what they know. If they are ready to learn about the concept of anacruses, you insert them and talk about them. If they're not yet ready, you add them mostly by rote and trust that the students will be ready to learn more about anacruses in the future.

I'm Happy

Roger Sams

I'm hap - py when I'm play - ing. I'm hap - py when I sing. I'm

hap - py when I'm sim - ply be - ing me. I'm

hap - py when I'm work - ing on pro - jects that I love. I'm

hap - py 'cause I choose to be.

Learning the Orff Accompaniment

I'm Happy

Roger Sams

The musical score for "I'm Happy" is written in 4/4 time. The vocal melody is on a treble clef staff. The Orff accompaniment consists of three parts: SG (Soprano Gong) on a treble clef staff, AX (Alto Xylophone) on a treble clef staff, and BX/BM (Bass Xylophone/Bass Maracas) on a bass clef staff. The SG part has rests in the first two measures and then plays a dotted quarter note in the third measure. The AX part plays a melody of eighth and quarter notes. The BX/BM part plays a steady eighth-note accompaniment.

I'm hap - py when I'm play - ing. I'm hap - py when I sing. I'm

SG

AX

BX/BM

Copyright © 2024 by Roger Sams

hap - py when I'm sim - ply be - ing me. I'm

SG

AX

BX/BM

hap - py when I'm work - ing on pro - jects that I love. I'm

SG

AX

BX/BM

hap - py 'cause I choose to be.

SG

AX

BX/BM

- Pat the rhythm of the BX/BM ostinato. Ask the students to join you when they've got the rhythm figured out.
- Divide the class in half. Half pats the BX/BM ostinato while the other half sings the song. Trade jobs.
- Students pat the BX/BM ostinato and sing the song.
- Transfer to BX/BM and add to singers.
- Model the SG ostinato, snapping while you sing the song.
- Ask the students to join you snapping the SG ostinato while you sing the song.
- Students sing the song and snap the SG ostinato.
- Transfer to glockenspiels, add the BX/BM ostinato and singers.
- Pat and sing the AX ostinato, while students follow the score.

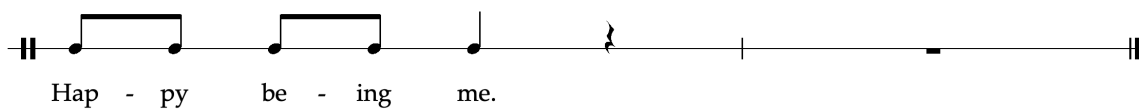
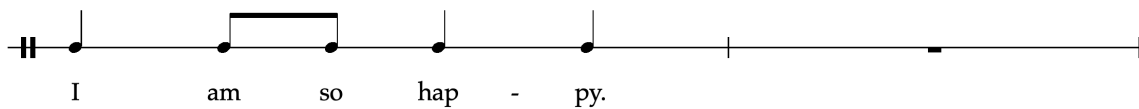
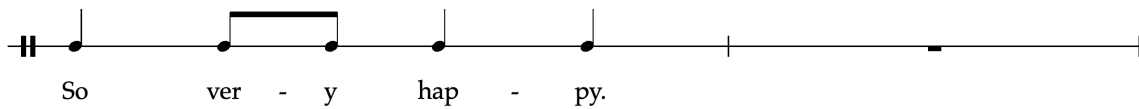
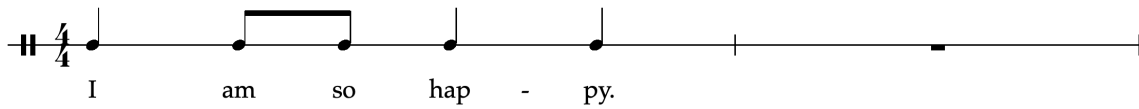
AX

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

- Students join you patting and singing the AX ostinato.
- Transfer to AX and add to the arrangement.
- Teach the untuned percussion part through rote. Transfer to untuned percussion instrument of your choice. You could make it simple and go with rhythm sticks or woodblocks, or work on down strokes and up strokes on the hand drum (Down, Up, Up). You choose what works for you and your students at any point in time.

Improvisation

- Model speaking the improvisation structure, with the score on the whiteboard.



- Students join you speaking the improvisation structure.
- Students fill in the measures of rest with four quarter notes (clapping).
- Students fill in the measures of rests with four sets of eighth notes.
- Model four-beat improvisation for the students.
- Students fill in the measures of rest with body percussion improvisation.

BIG IDEA: If you're going to nurture wholeness in your classroom, your classroom must be a joyful, playful, safe space. Consciously create joy in your classroom through play.

Sneaky Fox

RHYTHM
♪ ♪ ♪

MELODY
so • mi • la

PATHWAY TO *Vocal Exploration*: Pathways to the chicken coop

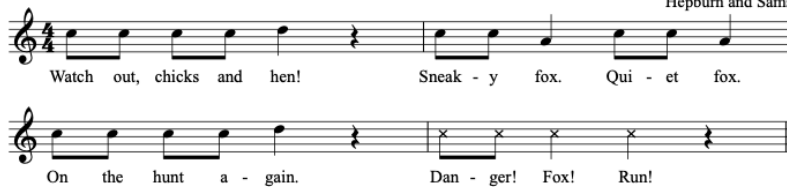
- In the electronic visuals, draw a pathway for the fox to travel to the chicken coop.
- Use each new path as a vocal exploration on an "ooo" vowel to find the head voice.
- Prepare *so mi la* patterns using **echo imitation** and the **solfa tone ladder**. Remember to pull rhythmic and melodic patterns from the song.
- Explore **whisper**, **speak**, and **call**, on the words "Danger! Fox! Run!"
- Point out that when we add this to singing the song we now have four different ways to use our voices: **whisper**, **speak**, **call** and **sing**.

PATHWAY TO *Play*: Sneaky Fox circle game

- Students sit in circle formation.

Sneaky Fox

Hepburn and Sams



Copyright © 2020 by MIE Publications

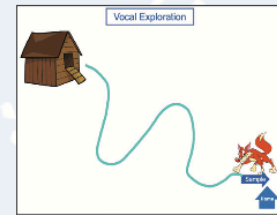
- One student (the fox) walks around the circle with an object to drop (rubber chicken, egg, bean bag, scarf, etc.) as the class sings the song with you. At the end of the song, on the word "run", the fox drops the object behind one student who become the "farmer". The farmer then chases the fox around the circle, keeping the chickens safe. (This game is similar to Duck, Duck, Goose.) The fox hopes to get to the empty space before being caught. Repeat with a new fox and a new farmer.



Teacher Talk:

Demonstrate the game while singing the song. Students learn the song by rote while playing the game. Hence, students learn the song through play, rather than direct instruction.

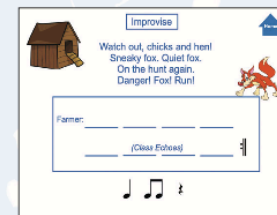
SMART
SMART Notebook™
Content
Premium



Vocal exploration



Four voices



Improvisation

Promethean ActivInspire

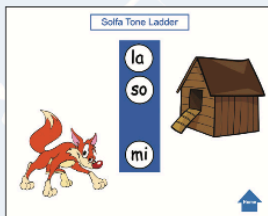
RHYTHM



MELODY

so • mi • la

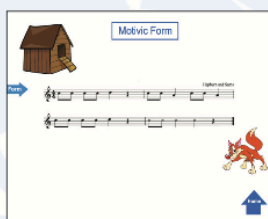
Sneaky Fox, cont.



Solfa tone ladder



Notation



Motivic form



PATHWAY TO **Improvisation**: 4-beat echo patterns using

- Create a new version of the game where the leader (fox) travels around the inside of the circle during the singing of the song. At the end of the song the leader stops and leads two **4-beat echo patterns**, clapping or playing an egg shaker. The group echoes the leader's 4-beat patterns. The person they stop in front of becomes the next leader (fox). The former leader takes the new leader's place in the circle.

PATHWAY TO **Literacy**: and so mi la

- Read rhythm using rhythm syllables.
- Determine pitch, working together as a class. Move note heads on staff to indicate pitches.
- Sing with lyrics while reading notation.

l
s
m

PATHWAY TO **Form**: a b a c form

- Use the complete song melody from PATHWAY TO LITERACY and have the students identify which of the **motives** are identical.
- Label **a b a c** **motivic form**.

PATHWAY TO **Ensemble**: Cord bordun with color part

- Pat the steady beat while singing the song.
- Transfer steady beat to chord bordun on **BX/BM**.
- Students sing the song while you snap the **GL** part. Students listen and determine that you snapped on the word fox both times we sing it. You did not snap on the word fox when it was spoken.
- Students practice snapping on the word "fox" in the second measure and then transfer to octave F's on **GL**.
- Model playing the hand drum on the word "run" and then have students add the hand drum part.
- Put all three parts together. Rotate students through performance opportunities.

RHYTHM



MELODY

so • mi • la

Sneaky Fox

Hepburn and Sams

Watch out, chicks and hen! Sneak - y fox. Qui - et fox.

On the hunt a - gain. Dan - ger! Fox! Run!

GL

X/BM

X/BM

Copyright © 2020 by MIE Publications

PATHWAY TO *Partwork*: Two ostinati

- Rote teaching of bottom **ostinato** using **simultaneous imitation** in **whisper** voice.
- Students speak the bottom **ostinato** in **whisper** voice while you speak the top in **whisper** voice for the first measure and **speaking** voice for the second measure.
- Rote teaching of the top **ostinato** using **simultaneous imitation**.
- Put the two parts together.
- Transfer **ostinati** to **UTP** instruments of the students' choosing, exploring different timbres. Compare instrument timbres to the four types of voices.
- Perform in ABA form with the song.

Sneaky Fox B Section

Roger Sams

Sneak - y, qui - et. Oh, that fox is up to trou - ble.

Round the coop the sly fox sneaks.

Ostinati

Ostinato #1:
Sneaky, quiet.
Oh, that fox is up to trouble.

Ostinato #2:
Round the coop the
sly fox sneaks.

Two ostinati

We have replaced all of the lessons in Purposeful Pathways that we now understand have a harmful history. To get your PDF copy of these replacement lessons and all of the electronic visuals visit:

<https://musiciselementary.com/purposeful-pathways-replacement-lessons/>

I Come To the Sea
Born by the Bali Sea
July 2023
Roger Sams

- Teach the song, most likely by rote processes. Because the rhythms are syncopated and tricky, I wouldn't choose to do literacy work with this one. I suggest you play guitar or ukulele and teach it organically. This is a joyful, little song. The elemental nature of it will support the children in learning it quickly through rote process. You might want to consider having the words on the board.

I Come to the Sea

Roger Sams

I come to the sea, I come to the sea, to go swim-ming to go swim-ming. I
come to the sea, I come to the sea, to go swim-ming with you. To go
swim-ming_ with you. To go swim-ming_ with you. I
come to the sea. I come to the sea, to go swim-ming with you.

Copyright © 2023

- Orff Schulwerk naturally supports Social Emotional Learning by offering students choice and the opportunity to be in charge of their own learning. Consider having the students create additional verses of things they like to do when they go to the sea or to the beach. Or take it one step further; where would they like to go? They could go to the

park, the ball diamond, the ballet studio, Disney World, or any number of destinations they find compelling. Use this song as a springboard for student creativity.

- The following full score for Orff instrumentarium with singers is to support your flexible, fluid teaching. I don't believe that there's one right way to teach a lesson. There are many effective strategies, sequences, and possibilities embedded within this score. You may or may not want to teach all of the parts. Your call. If you are focusing on beginning soprano recorder you might choose to just teach the recorder part and the body percussion part. It would lovely with those two parts, singers, and your accompaniment on ukulele or guitar. You might want to use song with your upper elementary students and focus on guitar or ukulele skills. There's a vocal harmony part, if you're focusing on part-singing in your classroom. You select the parts of this arrangement that are most appropriate for your students at any given point in time and developmental stage.

I Come to the Sea

Roger Sams

F

The musical score is written for five parts: Voice, SR (Soprano Recorder), AX (Alto Saxophone), Clapping/Patting, and BX/BM (Body Percussion/Bell). The key signature is one flat (B-flat) and the time signature is 4/4. The vocal melody is in the treble clef. The SR part is in the treble clef. The AX part is in the treble clef. The Clapping/Patting part is in the percussion clef. The BX/BM part is in the treble clef. The lyrics are: "I come to the sea, I come to the sea, to go".

I come to the sea, I come to the sea, to go

SR

AX

Clapping/
Patting

BX/BM

3

C⁷ F

swim - ming to go swim-ming. I

SR

AX

Clapping/
Patting

BX/BM

5

come to the sea, I come to the sea, to go

SR

AX

Clapping/
Patting

BX/BM

7 C⁷ F

swim - ming_ with you. To go

SR

AX

Clapping/
Patting

BX/BM

9

Swim - ming_ with you. To go

B^b F

swim - ming_ with you. To go

AX

Clapping/
Patting

BX/BM

11

Swim - ming_ with you.

B \flat F

swim - ming_ with you. I

AX

Clapping/
Patting

BX/BM

Detailed description: This block contains the musical notation for measures 11 and 12. The vocal line (treble clef, key of Bb) has the lyrics "Swim - ming_ with you." in measure 11 and "swim - ming_ with you. I" in measure 12. The piano accompaniment for Bb and F (treble clef) follows the vocal line. The AX part (treble clef) consists of eighth-note chords. The Clapping/Patting part (soprano clef) consists of eighth-note patterns. The BX/BM part (treble clef) consists of quarter-note patterns.

13

come to the sea. I come to the sea, to go

SR

AX

Clapping/
Patting

BX/BM

Detailed description: This block contains the musical notation for measures 13 and 14. The vocal line (treble clef, key of Bb) has the lyrics "come to the sea. I come to the sea, to go" in measure 13 and continues in measure 14. The piano accompaniment for SR (treble clef) consists of half-note patterns. The AX part (treble clef) consists of eighth-note chords. The Clapping/Patting part (soprano clef) consists of eighth-note patterns. The BX/BM part (treble clef) consists of quarter-note patterns.

15 C⁷ F

swim - ming_ with you.

SR

AX

Clapping/
Patting

BX/BM

- Small groups of students could create dances illustrating where they want to go and what they want to do there. Ask them to create an 8-beat movement ostinato that includes a level change or a change in body facing. They could repeat that pattern four times for a 32-beat movement piece. Or consider layering in different movement ostinati created by small groups for a movement ostinati extravaganza.
- Here's a structure for improvisation. Have the students fill in the 8 beats of rest with body percussion improvisation.

I come to the sea. I come to the sea.

SR

AX

Clapping/
Patting

BX/BM

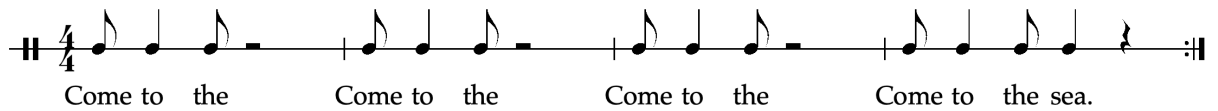
- Here's a structure for some composition. Students brainstorm places they'd like to visit that fit the following rhythmic building blocks.

• •

• ••



Students fill in the two beats of rest with one of the rhythmic building blocks. Technically, this could be either an improvisation activity or a composition activity. The difference is this: Are they creating spontaneously (improvisation) or did you give them time and space to plan it before they perform it (composition).



- There are so many possibilities for you to explore with your students. That's the glory of Orff Schulwerk; one good elemental song opens up a world of possibility!