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E-Book

Beginning Activities for Music Classes Grades K - 6

Sue Mueller

Pulse
Phrase

Ostinato

AB Form

Melody

Timbre

Bordun

Harmony

Recorder

Improvisation

Simply Beginning

Tips and
Techniques

Begin the day or the season.
Begin to sing, to move, and to play.

Full-Color Whiteboard-Ready
Visuals Included

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Simply Beginning You can purchase the whole book or E Book at
<https://bppub.net/MuellersMusic>

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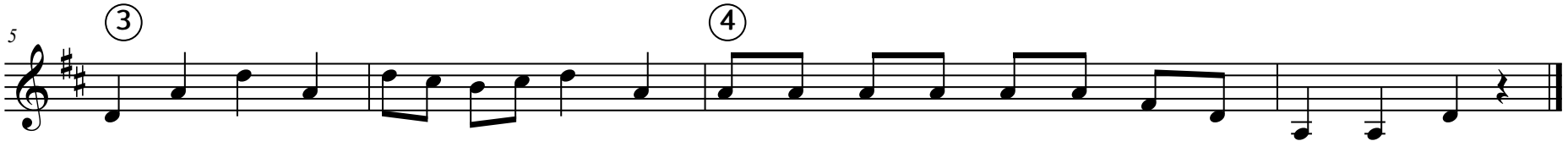
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Let's Begin

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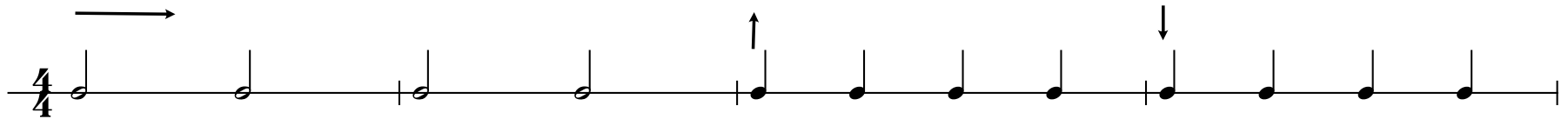


Let's be - gin the day with mu - sic mak - ing. With new friends, we'll sure - ly have some fun.

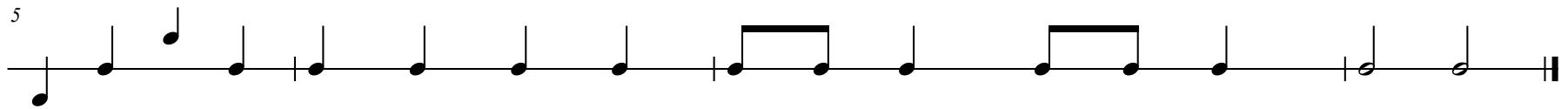


First we'll sing, then add a lit-tle move-ment. Clap your hands and stomp your feet and then you're done.

Movement



Side, close, side, close, in, 2, 3, 4, out, 2, 3, 4,



do, sol, do, sol, apart, cross, apart, close, clap, clap, clap, stomp, stomp, stomp, bow, up.

It's Time

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1 2

It's time, it's time to start the day. With our new friends, we're here to say, we're

3 4

glad we're here, we're in grade (four). We're read - dy, read - y for more!
 (five). We're look - ing ve - ry a - live.
 (six). We're sure to have lots of kicks!

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Aim Sing in 4-part canon. Analyze melody using solfege and *Curwen hand signs*.

Anticipatory Set Students have had many experiences singing in canon and working with 6/8 meter.

Exploration

- ◇ Sing skeletal version of melody, warming up voices.

Version 1

Do. do. mi. do. Mi. mi. sol. mi. Sol. sol. mi. sol. Sol. sol. do.

- ◇ Using solfege and Curwen hand signs, sing the skeletal version of the melody.
- ◇ Add some of the text and more of the melody and sing again.
- ◇ Continue to refine melody until the words and melody are secure.

Version 2



- ◇ Sample text has been provided for grades four, five and six.

Imitation

- ◇ Prepare 6/8 meter, echoing 2-measure patterns using *body percussion*.
- ◇ Continue preparation extending 6/8 patterns to four measures until students are comfortable with the new meter.
- ◇ Learn song through echo process until secure.

Improvisation/Creation

- ◇ Students create own words to song, according to their grade level.
- ◇ Students show new meter, creating 2- and 4-measure body percussion patterns.
- ◇ Students create their own melodies using patterns in 6/8 meter.

Literacy

- ◇ Students notate the rhythm of the melody.
- ◇ Students sight-sing Skeletal Version 1 and 2 using Curwen hand signs.

Performance Suggestions

- ◇ Sing in unison one time.
- ◇ Sing in 2-part canon.
- ◇ Sing in 4-part canon.
- ◇ Repeat last phrase until all groups are finished.

Extensions

- ◇ Create movement to each phrase and perform in canon.
- ◇ Create a B Section using rhythms in 6/8 meter. Work in the same manner as when learning the song, starting with a skeleton version of the notation and adding rhythm a little at a time.

4

Its time, it's time to start the day.
With our new friends, we're here to say
We're glad we're here; we're in grade four.
We're ready, ready for more!

It's Time

5

Its time, it's time to start the day.
With our new friends, we're here to say
We're glad we're here; we're in grade five.
We're looking very alive!

6

Its time, it's time to start the day.
With our new friends, we're here to say
We're glad we're here; we're in grade six.
We're sure to have lots of Kicks!

Part of Me

Sue Mueller

I can feel the beat right here you see.

5
I can feel the beat 'cuz it's part of me.

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Aim

Begin exploring the pulse and demonstrate phrase length through movement, body percussion and barred instrument exploration.

Anticipatory Set

Students have explored pulse for the length of a phrase.

Exploration

- ◇ Teacher sings the song while students show pulse through locomotor and non-locomotor movement.
- ◇ Students explore keeping pulse on different parts of the body with both hands (bilateral movement).
- ◇ Students show pulse with scarf exploring high/low, in/out levels while moving through space.

Imitation

- ◇ Students learn song through echo process until secure.
- ◇ Teacher shows phrase length while moving right to left and drawing an arch or “rainbow” in the air (*mirror*). Students imitate teacher’s hand movements showing the phrase.

Glossary

Anticipatory Set is a brief activity or discussion at the beginning of the lesson that effectively engages students' attention and focuses their thoughts on the learning objective.

Articulation, for soprano and alto recorder, is the process of joining or separating individual notes.

Young recorder players can easily achieve two styles of articulation.

Legato connects the end of the first note with the beginning of the next. The tongue starts and ends the note.

Staccato starts and closes the notes using the tongue in a very rapid manner; the quicker the tongue movement, the shorter the note.

Barred Instruments, often referred to as Orff instruments, are a unique set of xylophones, metallophones, and glockenspiels with ranges of 13-15 pitches, arranged in three pitch groupings: bass, alto, and soprano. With Orff-style barred instruments, bars are removable.

Body Percussion utilizes the body as a percussion instrument. Typical body instruments in Orff Schulwerk include, but aren't limited to, snap (fingers), clap (hands), patschen (pat knees), and stomp (feet).

Bordun (Drone) is a single chord harmonic accompaniment based on the tonic chord using a perfect fifth. The bordun is made up of the first and fifth degrees of the scale, where the tonic pitch must occur on every strong beat.

Simple Bordun Examples:

Chord Bordun Broken Chord

Crossover Bordun Level Bordun

Chain Rondo allows maximum student involvement by creating an infinite number of contrasting sections between the refrains (ABACAD...).

Complementary Rhythms go together well and are interesting to the ear, maintaining the integrity of all parts.

Curwen Hand Signs provide a physical action for a vocal pitch. Low *do* begins at waist level and ends with high *do* at eye level.

Echo Process starts when the teacher speaks the entire poem while students listen (usually keeping a pulse on the body). Teacher speaks the first phrase of the poem; students echo. Teacher speaks the first two phrases; students echo. Teacher speaks the entire poem; students echo. Repeat or remediate any part of the process until students can perform the entire piece independently. This process can be used for teaching poems, songs, rhythm patterns and instrument parts.

Exploration is a teaching tool in which students learn concepts through experimentation with the elements of music. Often introduced with "What would happen if. ...?" or "Can you do it in

Also from Sue Mueller

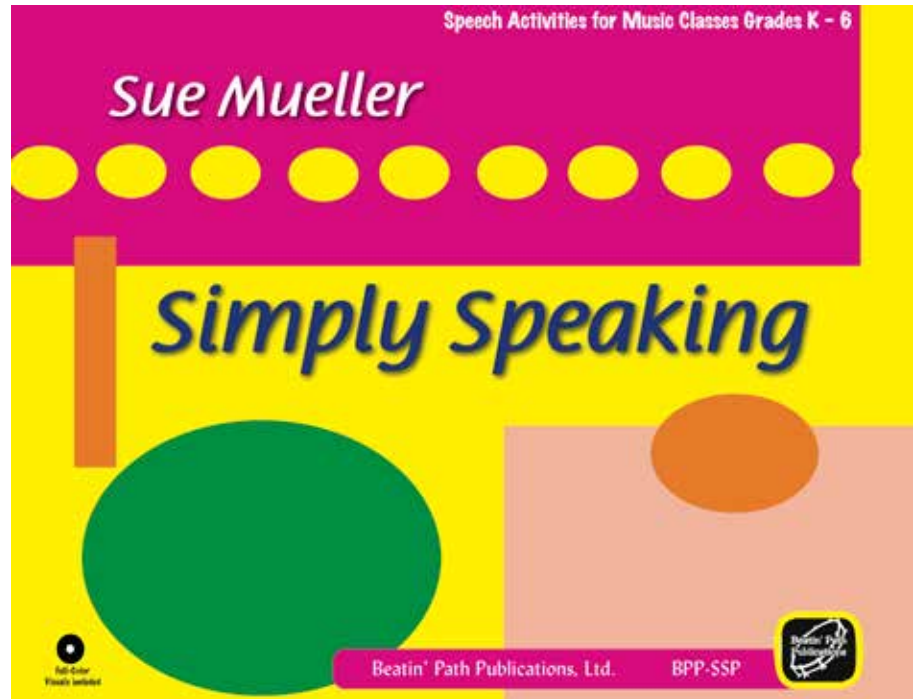
Simply Speaking - Speech Activities for Music Classes Grades K - 6

Simply Speaking is a great new music teaching resource presenting 14 activities for the music classroom centered around the idea of speech, chants, and word rhythms. Sue Mueller's extensive experience in the classroom in addition to her well-received workshops and Orff courses guarantees that this book will be one of your most valuable tools for teaching musical concepts.

From the introduction:

“ Proverbs, rhymes, poems, limerick, haiku, and prose teach not only rhythmic lessons, but also motivate movement, suggest melody, show texture, and create form.”

The activities are arranged in Orff Style with lesson plans and objectives, teaching suggestions, and a useful glossary of terms. Sue has correlated the lessons to the MENC Nationals Standards. A CD-ROM is included with full-color and black and white visuals to supplement each lesson. The visuals are suitable for your presentation software or your interactive whiteboard.



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E-Book



This is my
singing voice
La, la, la,
la, laaaaa.

Simply Beginning

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