

*Sue Mueller*

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# *Simply Speaking*

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Full Scores and Complete Orff Process Lesson  
Plans for every lesson.

Grades 4 - 6

# Simply Speaking

Sue Mueller

Clap  $\frac{2}{4}$  Let's be-gin, sim - ply speak-ing, speak-ing just the word. Put the words to -

Patsch  $\frac{2}{4}$  Sim - ply speak-ing.

Stomp  $\frac{2}{4}$  just a word. just a

ge-ther, e - xact - ly how they're heard. Link the words to - ge - ther un -

word. Sim - ply speak-ing. just a word.

til you form a phrase. Clap it, patsch it, stomp it, snap it. in your mind it stays!

Sim-ply speak-ing. Sim-ply speak-ing.

just a word.

# Say What You Mean!

arr. Sue Mueller



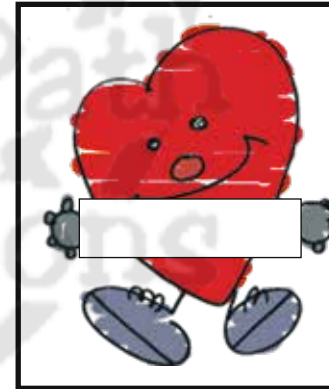
Say what you mean. Mean what you say, but don't say it "mean."

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**Aim:** Experience 6/8 meter using speech.

## Materials Needed:

- ◆ Visual of the text
- ◆ One heart manipulative per Heart Expression



## Process:

- ◆ Teach the proverb using the echo process until secure.
- ◆ Speak the proverb using voice timbres that illustrate different emotions such as anger, delight, friendship, helpfulness, etc.
- ◆ Speak the text twice adding only a clap on the word "say."
- ◆ Speak the text twice adding only a patsch the word "mean."
- ◆ Speak the text twice clapping on the word "say" and patsching on the word "mean."
- ◆ Play an elimination game:
  - Speak the text except for the word "say," replacing it each time with a clap.
  - Speak the text except for the words "say" and "mean," replacing each "say" with a clap and each "mean" with a patsch.
  - "Speak" the text silently. Clap on each "say" and patsch on each "mean." Keep the pulse for the students on a hand drum.
- ◆ Create a word chain using the Heart Expressions manipulatives (see page 29 and Materials Needed above.)

- Help students arrange the Heart Expressions into a four-measure word chain.
- Speak the word chain using interesting voice timbres.

**Performance Suggestion:**

**Introduction** Speak proverb without body percussion.

**A** Speak proverb twice with body percussion.

**A'** Speak proverb twice with body percussion without words.

**B** Speak the word chain twice.

**Coda** Speak proverb once with a crescendo.

**Extension:**

- ◆ Create gestures or actions for each special word.
- ◆ Play each special word on an unpitched percussion instrument of choice.
- ◆ Play each special word on any two notes of a barred instrument in a pentatonic scale of choice.
- ◆ Help the students create new Heart Expressions.

**Heart Expressions:**



# Spider, Spider

Sue Mueller



2/4

Spi-der, spi-der, on the wall. Some-times you look ten feet tall!

But I know you're ver-y small, just a spi-der on the wall.

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**Aim:** Exploration of dynamics through speech and movement.

## Materials Needed:

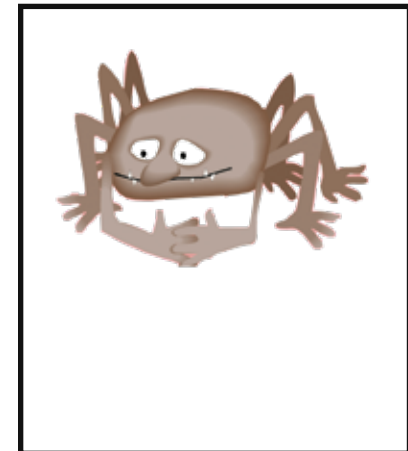
- ◆ Four spider manipulatives with dynamic markings
- ◆ Visual of the text

## Process:

- ◆ Help students create movements in self space to illustrate loud and soft dynamic levels.
  - Teach poem using echo process speaking at varying dynamic levels.
  - Teach students the symbols for varying dynamics using spider manipulatives.

*p* = soft • *mp* = mezzo piano • *mf* = mezzo forte • *f* = forte

- ◆ Students assign one of the dynamic levels above to each phrase and speak poem again.
- ◆ Divide class into three groups. Let each group represent one “spider group.” (Students connect arms and/or legs to create a spider-like formation that can move through space.)
  - Each spider group creates a movement for each dynamic level.
  - Each spider group moves through space illustrating dynamics while speaking poem.
  - Share with the class.



## Performance Suggestion:

**Formation** Students in spider groups are scattered throughout room.

**Introduction** Speak poem in unison with assigned dynamics without movement.

**A** Speak poem in unison with movement.

**B** Move through space illustrating dynamics without speaking poem.

**A** Speak poem in unison with movement.

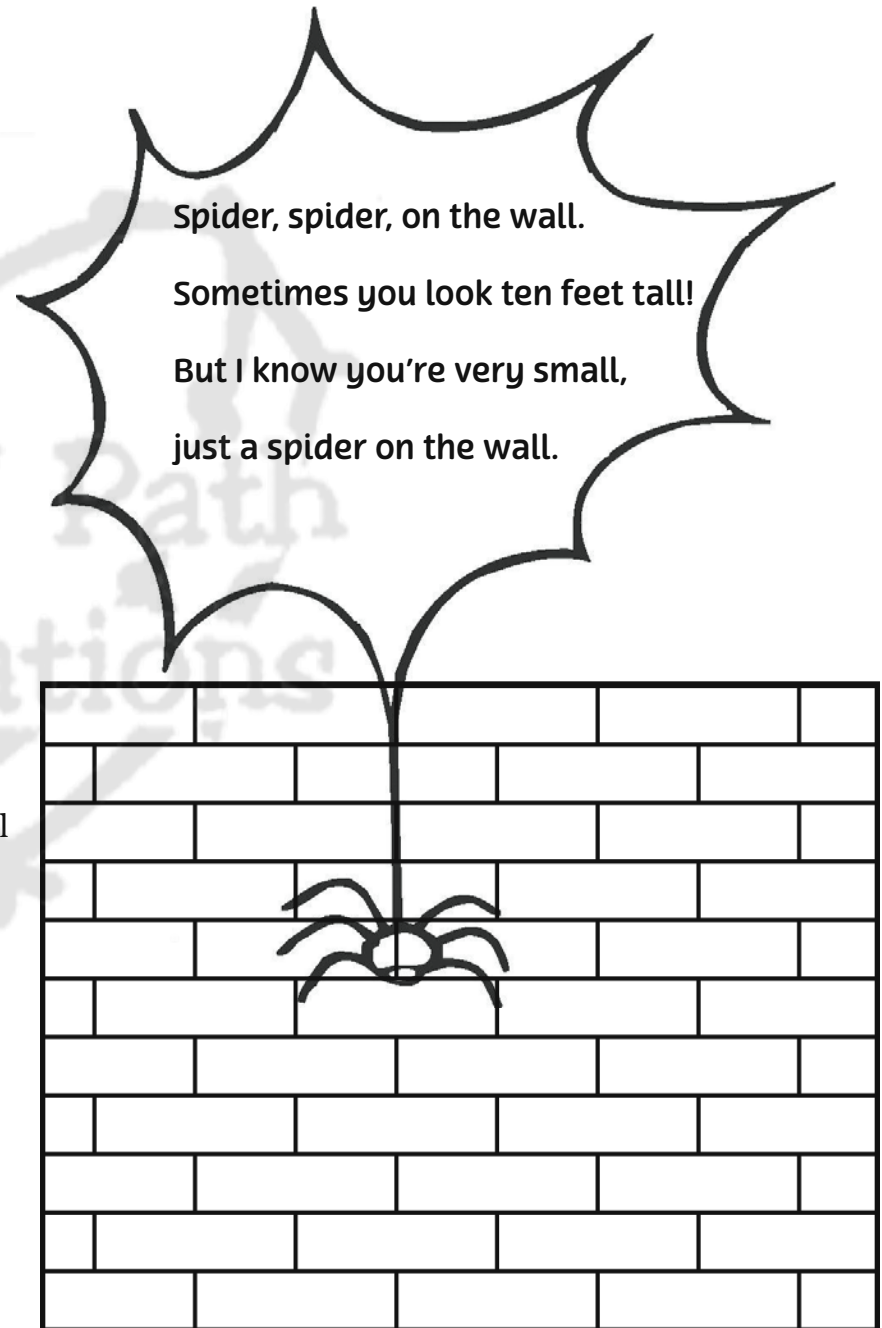
## Extension:

- ◆ Transfer rhythm of the words to unpitched percussion instruments.
- ◆ Assign a different instrument group to play each phrase at the assigned dynamic level.

Consider:

*p* = Metals • *mp* = Woods • *mf* = Membranes • *f* = all

- ◆ Combine spider group movement with poem played on unpitched instruments.



# A Full Glossary Plus Correlations with the National Standards of Learning!

## 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.

**Barred 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).

**Echo Process, or Imitation**, 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.

**Iconic Notation** uses graphics to represent music notes when first teaching young students to visualize note values. One syllable per icon enables the primary student to "see" the pulse. Icons, shapes drawn or cut out, can be arranged in patterns or phrases and are used to help organize the note values or pulse into measures. Arranged icons can help the young student track left to right as in standard music notation.

**Ostinato**, a constantly repeating pattern of rhythm, harmony or melody, is a dynamic teaching tool used in the Orff process. The ostinato enables students to learn rhythms and melodies easily, building confidence and skill. Layered ostinatos are played at the same time, each independent and complementary of the other. Split Ostinatos are divided between two or more parts.

**Pentatonic** refers to a five-note scale featuring no fourth or seventh degree (no half steps) most commonly used in Orff Schulwerk (do, re, mi, sol, la).

**Rondo Form** organizes sound, movement, or speech in sections where the A section is played unchanged, alternating with contrasting sections (A B A C A). Rondos are often used in the Orff process to facilitate improvisation in the contrasting sections.

**Rotation** is a process and a class management technique allowing students to move to a new instrument or assigned responsibility during the lesson. Each child gets to play each part in turn.

**Scattered Formation** spreads students randomly throughout the learning space.

**Self Space** is the space around one's self measuring one arm's length in each direction.

**Sentence Strip Holder** is a teaching tool where strips of paper can be inserted into plastic pockets, usually arranged in four or eight vertical pockets of varying lengths.

**Shared Space** is the space outside of Self Space (see Self Space).



# Full Color Visuals for every Lesson!

## All the Noisy Animals

Down in the jungle,  
you can hear them cry,  
all the noisy animals  
side by side.

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## Cat was Fat!

Cat. Fat. Sat. Gnat.  
Kitty cat was so fat,  
and it sat on a gnat.  
The kitty cat, it was so fat,  
and when it sat upon the gnat, went . . .

**SPLAT!**

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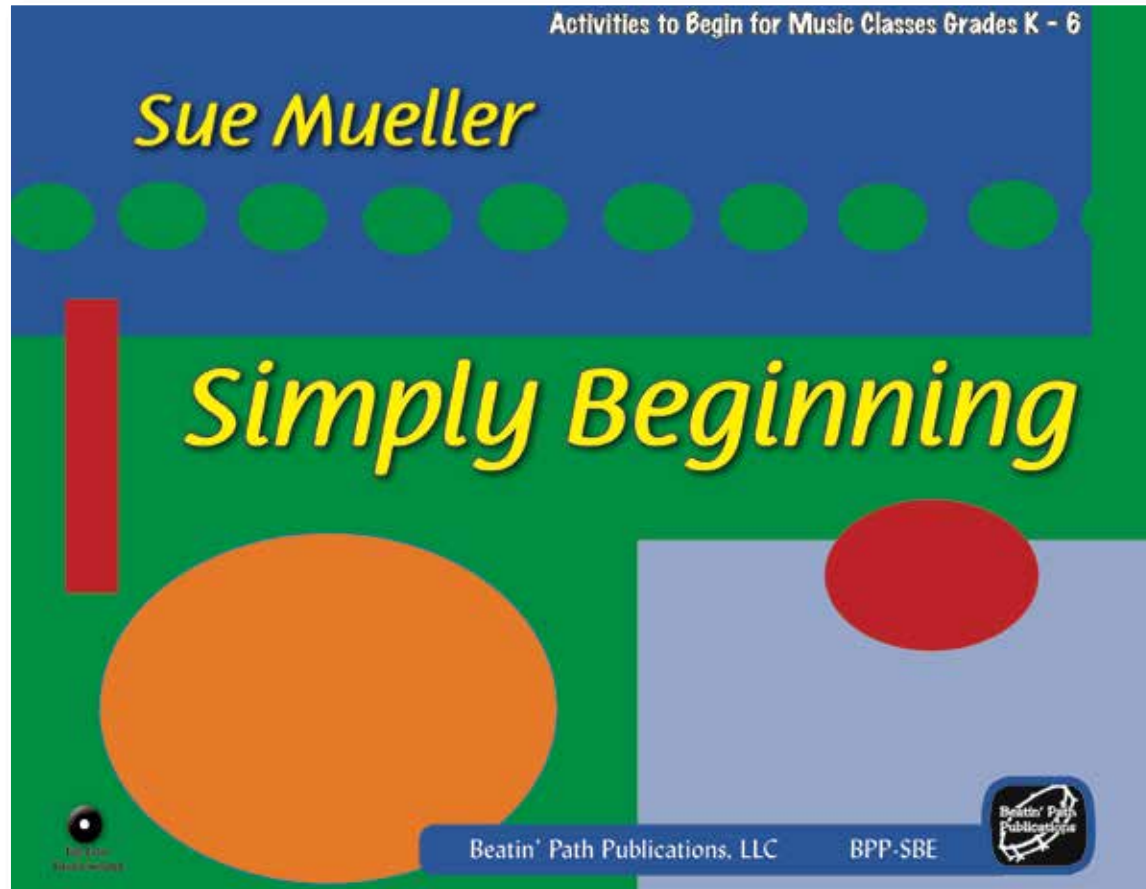
Red	ones,	green	ones,
grow	on	trees	ones.
in	my	mouth	ones,
good	for	me.	Yum!

An apple a day  
keeps the  
doctor away!

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## Clean up Your Room

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Don't miss Sue's great book of how to begin recorders, movement, singing, and playing instruments!  
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<https://bppub.net/MuellersMusic>

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