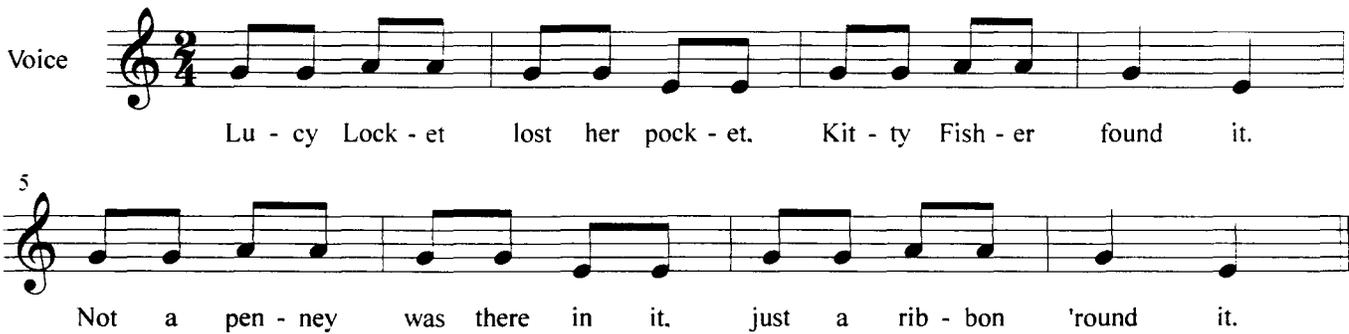


# Lucy Locket

Traditional

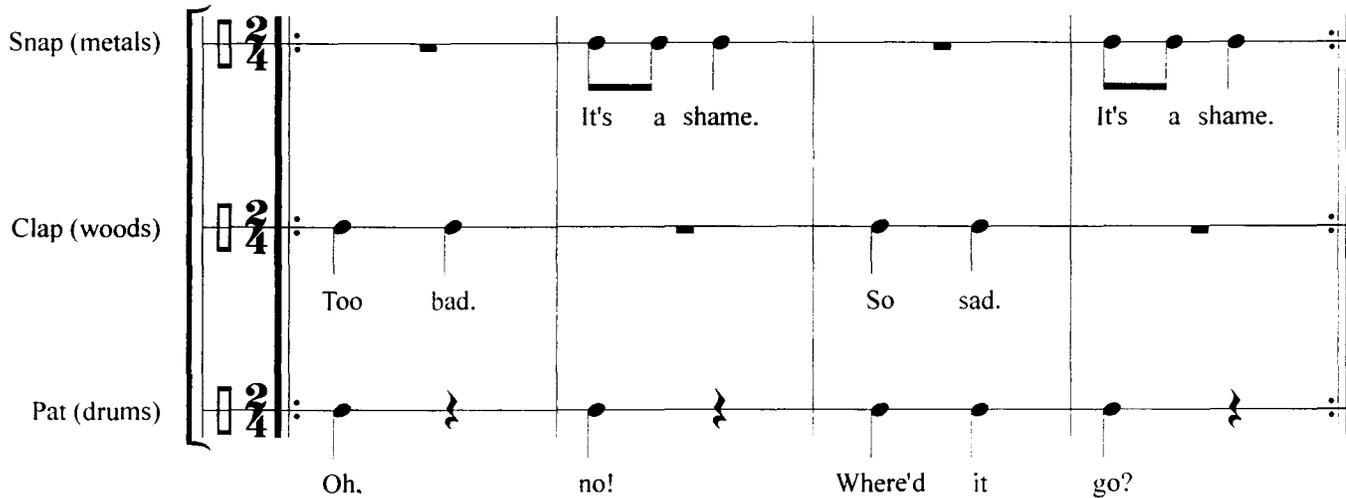
Voice



Lu - cy Lock - et lost her pock - et. Kit - ty Fish - er found it.

5  
Not a pen - ney was there in it. just a rib - bon 'round it.

## Accompaniment (body percussion)



Snap (metals)

Clap (woods)

Pat (drums)

It's a shame. It's a shame.

Too bad. So sad.

Oh, no! Where'd it go?

## Orff accompaniment



Glockenspiel

Alto xylo

Bass xylo.

## SINGING

Introduce the song by singing it all the way through (perhaps with Kodaly hand signals if you are comfortable with them). Next sing a two measure phrase at a time with the students echoing short phrases. Then echo four measure phrases and finally whole song. Then have the children play a game with the song. The song will become very familiar as they play the game. **Game:** *Children form circle. One child is "Lucy" and walks on the beat around outside of circle carrying a pocket. (The "pocket" is a purse or wallet.) On the last word of the song "Lucy" drops the pocket behind a child who becomes "Kitty". The wallet marks the spot as Kitty chases Lucy trying to catch her/him before they return to the marked spot. Now Kitty becomes the chaser and the game continues.*

## PLAYING

Add additional rhythm parts by first introducing them as chants with body percussion. Start by adding the "pat" rhythm, then "clap", and finally "snap". Many groups will only be able to handle the first rhythm, but the goal is to layer them in so they can do them with three small groups. A fourth group should chant the rhythm of the words. (See previous page.) Once the children can do this with chant and body percussion, the "pat" part is played on drum, the "clap" part on wood instruments, and the "snap" on metal instruments. If you have Orff instruments, send selected students to play the parts on the barred instruments.

## CREATING

This song could be combined with other *sol, mi, la* songs like "Rain, rain, go away" or "Bye Baby Bunting" to create a longer work in AB, ABA, or ABC form. Students could invent introductions, interludes, or coda by adding four measure phrases improvising on the three notes of the song using bells or barred instruments. Students could also use non-pitched percussion instruments.

## LISTENING

Have the students discover the pitches in the song. Decide how many pitches they hear and identify them as high, middle, or low. Sing the whole song reinforcing the direction of the melody with your hand or with the hand signals. Have three students lie on the floor in parallel lines to represent the lines and spaces of the musical staff. Have three students represent the pitches of the song. Have the students decide where on the staff they would place the *sol, mi, la* notes. If the note is a line note, they straddle the student line and if they are a space note, they stand between two line students. Have them experiment with starting on a line and space so they visually see the pattern represented by the sounds. Have them get in different configurations to see if students can sing the new patterns.

## CURRICULUM INTEGRATION: (Language Arts/poetry)

Have the children use familiar chants, nursery rhymes, or poems and make up additional spoken chants that could be spoken as a rhythmic addition to the poem. Talk about the feature of rhythm and meter found in poetry.