

# Preface

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**Elemental Music Making** is a comprehensive collection of fully processed lessons intended to enhance the curricular goals of your elementary music classroom. The material presented in this volume contains original songs, traditional melodies, American and world folk music, as well as orchestrations, poems, movement, and game suggestions. The lessons integrate singing, speech, movement, and instrument playing. Although this volume stands alone as a resource, it makes an excellent companion to our curriculum series *What to Teach When: A Thoughtful and Engaging Music Curriculum*.

The collection is organized by grade level (K–5) with three lessons per grade. The lessons feature the musical elements of rhythm, melody, form, texture, and timbre. The grade levels suggested are meant to be guides. The experience and level of your students will determine the grade at which each lesson is presented. The lessons are organized as follows:

**Focus:** Each lesson is geared toward a specific focus—an emphasis on one musical concept.

**Skills:** These are the specific skills the students will be acquiring or reinforcing throughout the lesson.

**Process:** The steps of the lesson are carefully designed to lead students toward the desired outcome.

**Suggested Performance:** The lesson culminates in a performance. Here the students demonstrate their understanding of the focus.

**Extension:** Each lesson includes an extension that can be used to further enhance the learning. When applicable, you will see thumbnail images of the visual aids and/or manipulatives we have created for teaching the lesson. These can be found on the CD-ROM included with this book.

The orchestrations in the collection are prepared using body percussion. The body percussion is demonstrated by the teacher, mirrored by the students, and then transferred to the instruments. We also refer to “text phrases” in teaching the parts. These are words attached to rhythmic patterns that aid in accuracy.

When we teach movement, we have the students speak words to help them remember the steps. When we notate movement in these lessons, the words in parenthesis are movement directions, and the ones that are not in parenthesis are the words the students speak. Once they have mastered the steps, the students omit the words.

Although we have provided a step-by-step process, we encourage you to use your strengths and talents and those of your students to make these lessons your own. The beauty of music is allowing your students to create, explore, and improvise using their ideas. We wish you all the best!

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## About the CD

The CD included in this product is enhanced and contains both audio and digital files. The CD will play audio files like any other regular CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed Adobe Reader, simply insert your CD into your computer's CD drive. When prompted, click on **View Files** to see all of the resources available to you.

# Kindergarten

## Barnacle Bill

**Kindergarten:** Form

**Focus:** Learn counting songs

**Skills:** Singing, steady beat, movement, and instrument playing



Traditional

When Bar - na - cle Bill was one, \_\_\_\_\_ he learned to play a drum.  
two, \_\_\_\_\_ he learned to tie his shoe.  
three, \_\_\_\_\_ he learned to climb a tree.  
four, \_\_\_\_\_ he learned to scrub the floor.  
five, \_\_\_\_\_ he learned to swim and dive.

Bon - nie o - ver in the clo - ver half past one. \_\_\_\_\_  
two. \_\_\_\_\_  
three. \_\_\_\_\_  
four. \_\_\_\_\_  
five. \_\_\_\_\_

### Process

1. Present the Barnacle Bill Visual Aid. Sing the song to the class while pointing to the numbers and the symbols on the chart as they occur in the song. Point out the rhyming sequences. Teach each verse, echoing by phrases.
2. Invite five students to stand in a line facing the class. Assign each student one number and verse in order one through five. Have the students create a movement to accompany their verse. For example, the first student might mime tapping on a drum, etc. Have the class sing the song and mirror the movements of each leader simultaneously. Repeat the song with new leaders.
3. Teach the following movement to accompany the song:  
**Formation:** Standing circle of partners facing one another.  
Measures 1-2: Pat (partner's hands), pat, pat.  
Measures 3-4: Turn (holding partner's hands), turn, turn (changing places).  
Measures 5-6: Roll arms.  
Measures 7-8: Shake hands up high.  
Measures 9-11: Jump (in place), jump (in place), jump (turn and face new partner).



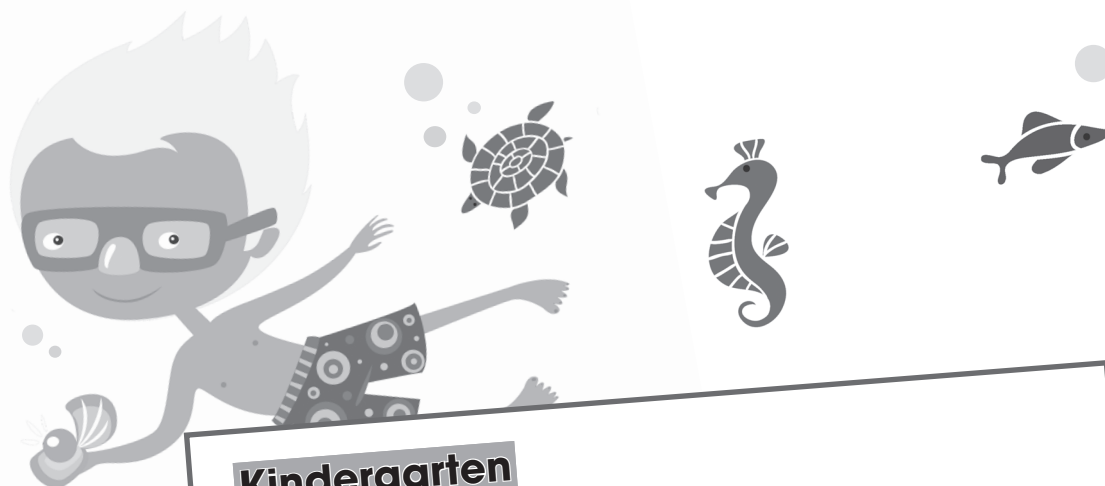
## Suggested Performance

All sing the song with movement/motions.

Repeat the song with movement/motions as many times as desired. It is fun to do it over and over until the students make it back to their original partners!

## Extension

Divide the class into five groups (hand drums, woodblocks, triangles, sand blocks, tambourines). Assign each group one of the verses of Barnacle Bill, but let the drums play on verse one. Using the Barnacle Bill Visual Aid, sing the song and have the groups play their instruments one time on their number word, one time on their corresponding rhyming word, and on the last three beats of the song (Half past \_\_\_\_).



### Kindergarten

Barnacle Bill (Visual Aid)

1



2



3



4



5



half	past	1
half	past	2
half	past	3
half	past	4
half	past	5

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# First Grade

## Train's A-Comin'

**First Grade:** Form

**Focus:** Recognize AB (binary) form

**Skills:** Singing, AB form, speech, instrument playing, movement



A

Traditional Spiritual  
Adapted by Brian Hiller  
& Don Dupont

SG  
AG

Cab.

\*HD

BX  
BM

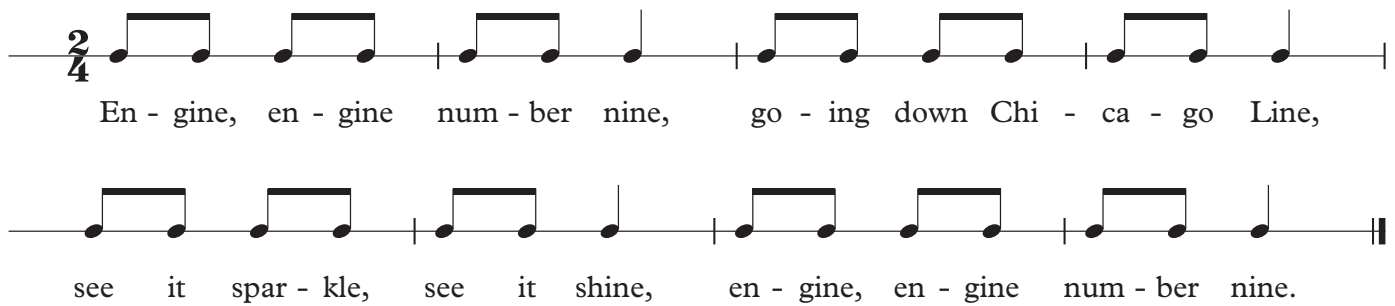
CBB

Train's a - com - in', ch ch ch! Train's a - com - in', ch ch ch!

*\*The hand drum is scraped with the fingertips in a circular motion to convey the movement of a train.*

Buy your tick - et, get on board; train's a - com - in', ch ch ch!

## B



## Process

1. Present the Train's A-Comin' Yankee Doodle Lyrics Visual. Sing the song with the students and point out the letters A and B. Tell the students that the term *form* refers to the order of the sections of a song or chant. In music, we use letters of the alphabet to label each section. If a song has only one section, we label it A. If a song has two sections that are different we label it AB. In the song "Yankee Doodle" the A and B Sections have different melodies and lyrics.
2. Present the Train's A-Comin' A Section Lyrics Visual. Sing the song for the students while pointing to four fingers of one hand to show each of the four phrases. Ask the students to tell you which two phrases are the same (phrases one and four). Teach these phrases through echo and then have the students sing these phrases as you sing phrases two and three. Next, teach phrase three through echo. Now the students can sing phrases one, three, and four as you sing phrase two. Finally, teach phrase two and have the class sing the whole song. Label the song A.
3. Prepare the orchestration through body percussion and/or text phrases and then transfer the patterns to the instruments. Select several students to play the instruments.
4. Present the Train's A-Comin' B Section Lyrics Visual. Teach the chant echoing by phrases, encouraging expressive speech. Label this section B.

**First Grade**  
Train's A-Comin' (Yankee Doodle Lyrics Visual)

A	B
Yankee Doodle went to town Riding on a pony; Stuck a feather in his hat And called it macaroni.	Yankee Doodle, keep it up Yankee Doodle dandy; Mind the music and the step And with the girls be handy!

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**First Grade**  
Train's A-Comin' (Section A Lyrics Visual)

**Train's a-comin' (ch, ch, ch!)**  
**Train's a-comin' (ch, ch, ch!)**  
**Buy your ticket get on board**  
**Train's a-comin' (ch, ch, ch!)**

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**First Grade**  
Train's A-Comin' (Section B Lyrics Visual)

**Engine, engine number nine,  
Going down Chicago Line.  
See it sparkle, see it shine,  
Engine, engine number nine.**

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## Suggested Performance

**Formation:** All students sit in a self-space (their own individual train stations!). During the A section, one student leader walks around the room pretending to be the engine of the train. As the B section is spoken, the leader/engine stops in front of a new student and “invites” him or her to “get on board.” The leader then stands behind the new student who now becomes the engine to lead the train around the room during the singing of the song. As the B section is spoken, the new leader/engine stands in front of a third student who joins the train and becomes the new leader/engine. Continue in this manner until all students have had a chance to be the leader and all the students are “on board” the train.

## Extension

Further explore AB form by teaching “Bell Horses.” Discuss how each section is different. Divide the class into two groups and teach movement or motions for each group’s section. If they have had a lot of experience with movement and motions, perhaps they can create their own. Try to make each section contrasting (different formations, different movement/motions, etc.). For example, group A can create movements in circle formation, while group B creates motions in an alley of partners facing each other.



# Second Grade

## On Your Feet!

**Second Grade: Rhythm**

**Focus:** Review quarter note, paired eighth notes, and half note

**Skills:** Singing, instrument playing, gaining experience with the focus rhythms, solfege/hand signs



Brian Hiller  
& Don Dupont

The musical score is for the song "On Your Feet!" in 2/4 time, key of D major. It includes a vocal melody and accompaniment for SG (Soprano), AG (Alto), SX (Soprano), Tamb. (Tambourine), BX (Bass), and BM (Bass).

Vocal Melody:  
 Sar - ah, Sar - ah, on your feet! Play a rhy-thm and we'll re - peat!

Instrumental parts include SG, AG, SX, Tamb., BX, and BM.

### Process

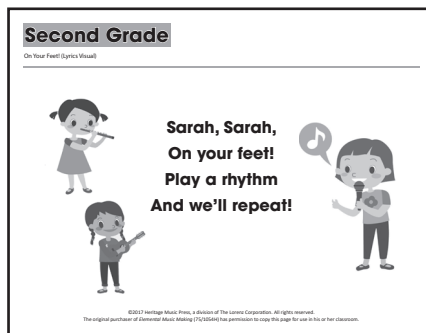
1. Arrange the pitch circles on your board as shown in Figure 1.

Present the On Your Feet! Lyrics Visual. Sing the song, pointing to the pitches of the pitch ladder. Next, sing the song with hand signs for the students to mirror. Once the students are secure, have them sing the song with the hand signs.

2. Prepare the orchestration through body percussion and/or text phrases and then transfer the patterns to the instruments. Select several students to play the instruments.

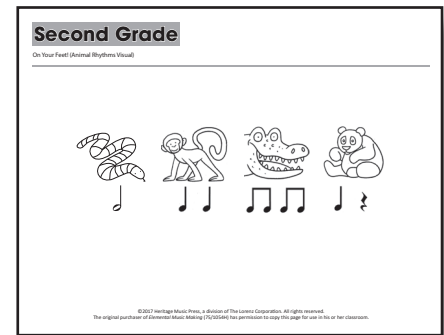


Fig. 1





3. Present the On Your Feet! Animal Rhythms Visual. Speak two animal names in rhythm while patting the beat on legs for the students to echo. Do this several times and then invite individual students to lead the activity.
4. Next, speak two of the animal names for the class to echo-clap. Once students are secure with the activity, distribute triangles, drums, rhythm sticks, and woodblocks. Speak two of the animal names and have the class echo the rhythm on their instruments.
5. Sing On Your Feet! inserting a new child's name for "Sarah." The student named plays a combination of two animal names on their instrument. Students holding the same instrument as the leader get to echo. Continue in the same manner until students are secure with the activity.



## Suggested Performance

**Introduction:** BX/BM, SX (four measures)

All sing song with orchestration.

One student leader plays two animal rhythms; students with the same instrument echo.

All sing song with orchestration.

A new student leader plays two animal rhythms; students with the same instrument echo.

Continue in the same manner until all students have had a turn to lead.

## Extension

Divide the class into small groups. Distribute a set of the Animal Rhythm Cards to each group. Invite the students to choose four cards (eight beats) and arrange them in a row. (They do not have to use every rhythm and can include two of the same rhythm if desired.) Encourage the students to end their composition with "bear" to create a strong rhythmic resolution. Have students practice speaking and then clapping the rhythm of their compositions. Once comfortable, distribute non-pitched percussion instruments (triangles, drums, rhythm sticks, woodblocks) to each group.

Discuss how the rhythms can be performed (all together, additive, subtractive, each instrument playing one card, combinations of instruments playing at different times, etc.). Have the students decide how their groups will perform their composition and give them time to practice. For the sharing, have each group first speak the animal rhythms and then play it on the instruments.

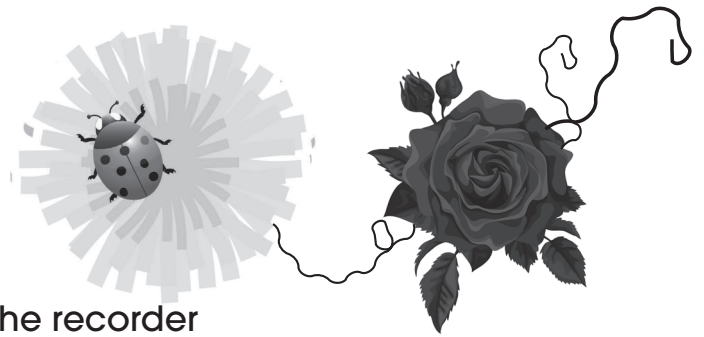
# Third Grade

## Dandelion, Rose

**Third Grade:** Melody

**Focus:** Read B, A, and G and play them on the recorder

**Skills:** Recorder playing, singing, body percussion, barred instrument playing



Brian Hiller  
& Don Dupont

Music score for Dandelion, Rose. The score is written for four parts: V/SR (Voice/Recorder), SG/AG (Soprano/Guitar), SB (Saxophone/Baritone), and BX/BM (Bass/Drum). The key signature is one sharp (F#) and the time signature is 2/4. The melody for V/SR is: Dan - de - li - on, rose, dan - de - li - on, rose. The melody for SG/AG is: Sun - flow - er, sun - flow - er, dan - de - li - on, rose. The SB part has a steady beat. The BX/BM part has a steady beat.

### Process

1. Present the Dandelion, Rose Rhythmic Motives Visual. In pairs have the students create a combination of four flower rhythms, using all three and repeating one. Encourage the students to end their compositions on "rose" for a strong final point. Next, have the students transfer the rhythm of their compositions to body percussion (snap, clap, pat, stamp). Play a steady beat on a drum and invite each pair of students to first speak their compositions and then play the rhythms on body percussion.

**Third Grade**  
Dandelion, Rose (Rhythmic Motives Visual)

Sun - flow - er      Rose      Dan - de - li - on

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2. Present the Dandelion, Rose Rhythm Visual. Speak the sequence for students to echo, four measures at a time, first with speech then with alternating leg pats.
3. Present the Dandelion, Rose Melody Visual. Sing the song for the students. Lead them to discover that phrases one, two, and four are the same. Sing measures 1–2, for the students to echo. Next, have the students sing phrases one, two, and four as you sing phrase three. Once secure, teach phrase three and perform the entire song. Process the melody in the same manner with soprano recorders two measures at a time.
4. Prepare the orchestration through body percussion and/or text phrases and then transfer the patterns to the instruments. Select several students to play the instruments.

## Suggested Performance

**Introduction:** BX/BM (four measures)

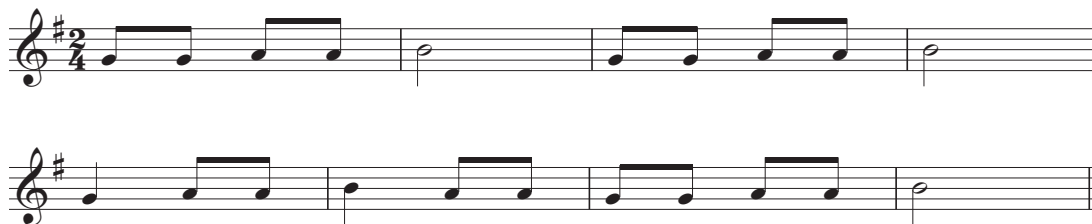
All sing song with orchestration.

All play song on recorders with orchestration.

All sing song with orchestration.

## Extension

In small groups, invite students to create a new B–A–G melody for “Dandelion, Rose” using the same rhythmic sequence. Encourage students to make phrases one, two, and four of their compositions the same melodic motive. An example is below.



Consider performing these new variations as a rondo.

A: Original song with orchestration

B: Group one's variation

A: Original Song with orchestration

C: Group two's variation

Continue in the same manner until all groups have had a turn.

**Third Grade**  
Dandelion, Rose (Rhythm Visual)

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**Third Grade**  
Dandelion, Rose (Melody Visual)

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# Fourth Grade

## No One in the House

**Fourth Grade:** Rhythm

**Focus:** Identify sixteenth notes

**Skills:** Singing, instrument playing, sixteenth notes, movement



Traditional  
Arr. by Brian Hiller  
& Don Dupont

SG  
AG

TB

BX  
BM

No one in the house but Di-nah, Di-nah. No one in the house but me, I know.

No one in the house but Di-nah, Di-nah, strum-min' on the old ban-jo.

### Process

1. Present the No One in the House Rhythm Visual. Review the quarter note (tah), two eighth notes (ti-ti) and four sixteenth notes (ti-ri-ti-ri) by speaking and patting the rhythms alternating hands for students to echo. Next, speak and pat a string of four beats, repeating or omitting rhythms for students to echo. End each sequence with the quarter note. Invite individual students to lead this activity.
2. Present the No One in the House Melody Visual. Teach the song, echoing by phrases. Have students indicate where the sixteenth notes occur.

**Fourth Grade**  
No One in the House (Rhythm Visual)

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**Fourth Grade**  
No One in the House (Melody Visual)

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3. Prepare the orchestration through body percussion and/or text phrases and then transfer the patterns to the instruments. Select several students to play the instruments.
4. Teach the following movement:  
**Formation:** Concentric circle of partners facing each other. For each two-measure phrase students will move to the right and face a new partner. The circles move in opposite directions.  
 Measures 1–2: Side (R), close, clap (own hands), pat (new partner's hands).  
 Measures 3–4: Repeat Measures 1–2.  
 Measures 5–6: Repeat Measures 1–2.  
 Measures 7–8: Pat (own legs), clap (own hands), pat (new partner's hands).

**Fourth Grade**  
 No One in the House (Interlude Visual)

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5. Present the No One in the House Interlude Visual. Speak it once through for students to echo. Once secure, add the following motions or allow students to create their own:

Measure 1: Roll arms left.  
 Measure 2: Roll arms right.  
 Measures 3–4: Partners right hand turn.

## Suggested Performance

**Introduction:** BX (four measures)  
 All sing song with orchestration and movement.  
 All speak interlude with motions (no orchestration).  
 All sing song with orchestration and movement.



## Extension

Present the No One in the House Recorder Motives Visual. Divide the class into three groups and assign one motive to each. Play the motives for each group to echo on their recorders. Alternatively, you can sing the pitch names and finger your recorder before students echo on their recorders. Have students play their motives in sequence to outline the melody (1 2 1 3). Next, switch parts and repeat the activity. Continue in the same manner until all have played each motive. Finally, have all students play the melody. If the students wear the recorders around their necks, the recorder playing can be added to the performance just before the interlude. If not, simply omit the movement portion of the lesson.

**Fourth Grade**  
 No One in the House (Recorder Motives Visual)

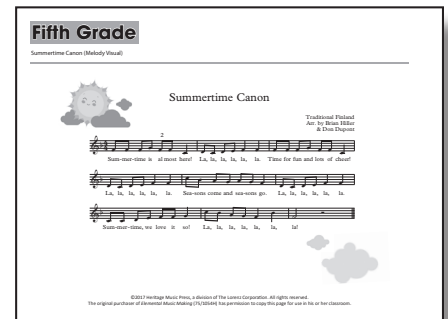
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## A stylized illustration of a smiling sun with a face, surrounded by several fluffy clouds. The sun is on the right, and the clouds are scattered around it, some in the foreground and some in the background. The entire scene is set against a light blue background.

**Skills:** Solfege/hand signs, canonic singing, movement, barred instrument playing  
*Note: The original words to the carol “Good King Wenceslas” were written by John Mason Neale and published in 1853. The music originated in Finland 300 years earlier.*

1. Arrange the pitch circles on your board as shown in Figure 1. Outline the melody of Summertime Canon. Point to a few pitches at a time singing a neutral syllable such as “loo” for students to echo.
2. Display the Summertime Canon Melody Visual. Teach the song echoing by phrases. Once secure, divide the class in half and have them sing in two-part canon.
3. Teach the following movement:
  - Formation:** Students in two standing circles (facing each other).
  - Measure 1: Step (L foot forward), touch (R foot backward), together.
  - Measure 2: Step, step, step, together (turning counterclockwise).
  - Measure 3: Step (R foot forward), touch (L foot backward), together.
  - Measure 4: Step, step, step, together (turning counterclockwise).
  - Measure 5: Gallop, gallop (side-gallop R for two beats) (side-gallop L for two beats).
  - Measure 6: Pat (own legs), clap (own hands).
  - Measure 7: Gallop, gallop (side-gallop R for two beats) (side-gallop L for two beats).
  - Measure 8: Pat (own legs), clap (own hands).
  - Measure 9: Shake both hands at shoulder height.

sol  
fa  
mi  
re  
do  
ti  
la  
sol



## Suggested Performance

All sing song in unison with movement.

All sing song in two-part canon with movement.

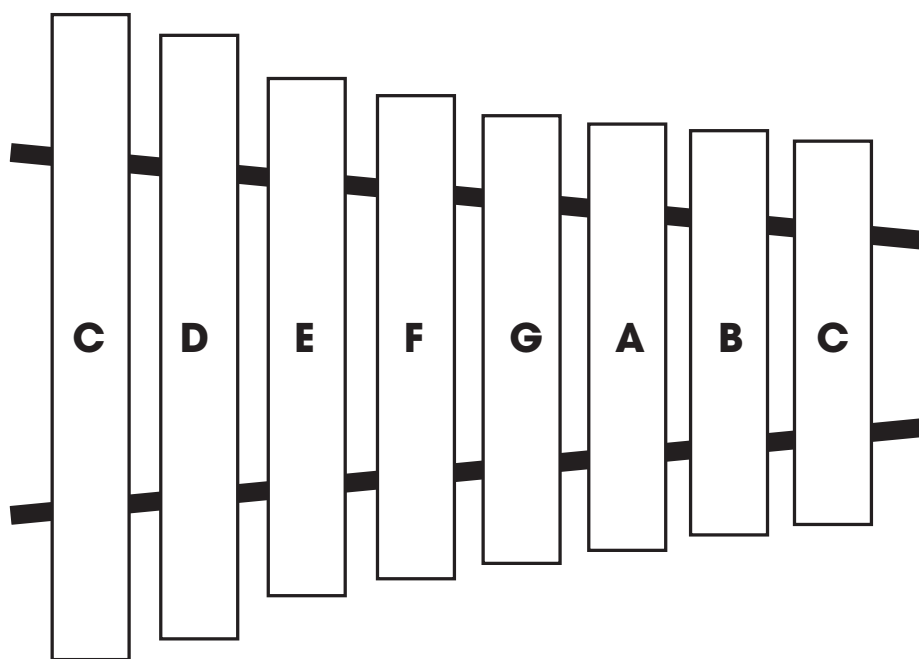


## Extension

With students seated at barred instruments, display the Summertime Canon Bell Board. Have students replace the B bar with B-flat bars. Sing the first phrase of the melody using note names, pointing to the Bell Board for students to echo. Continue with each remaining phrase until students are secure. Perform the piece in two-part canon, group one plays xylophones, group two plays metallophones and glockenspiels.

### Fifth Grade

Summertime Canon (Bell Board Visual)

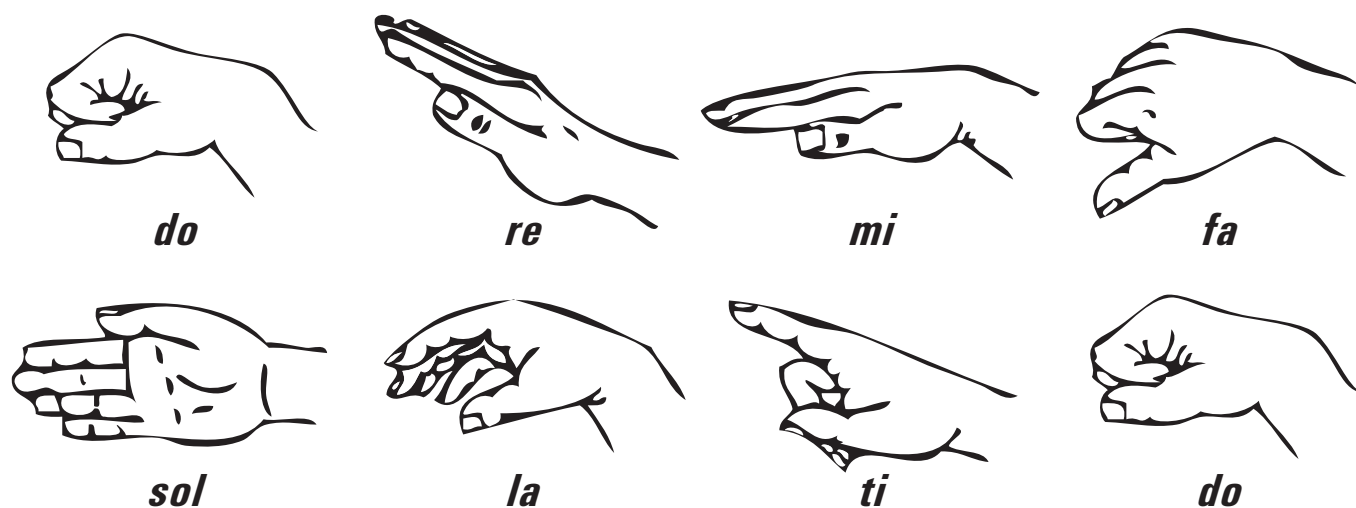


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# Instrument Glossary

SG	soprano glockenspiel	BT	bell tree	SB	sand blocks
AG	alto glockenspiel	Cab.	cabasa	SH	shaker
SX	soprano xylophone	Cal.	calabash	Tamb.	tambourine
AX	alto xylophone	CL.	claves	TB	temple blocks
BX	bass xylophone	Con.	conga	Tri.	triangle
SM	soprano metallophone	CT	chime tree	RS	rhythm sticks
AM	alto metallophone	D.B.	double bell	WB	woodblock
BM	bass metallophone	Dr.	drum		
CBB	contra bass bars	FC	finger cymbal	Chest	pat chest
V	voice	Gui.	guiro	Pat	pat legs
SR	soprano recorder	HD	hand drums	Snap	snap fingers
Bon.	bongos	Mar.	maracas	Stamp	stamp foot

## Curwen/Glover Hand Signs



Dating back to the 18th century, these hand signs were later adopted and popularized in music education by Zoltán Kodály. The hand sign for low *do* is made near your navel. To create a physical connect to pitch, the rest of the signs are made travelling along a vertical path upwards from your waist, with the hand sign for upper *do* being made at your forehead (or eye level, as some prefer). Note that the illustrations on this page show how the sign will look to you. Although shown here with the right hand, all may be made with the left or both.