

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Suggested Music for Unit One

Hymn *Come, Christians, Join to Sing* (tune: Madrid)

Anthems *Listening for the Call* (Pote) CGA 1094; *Lord, We are Your People* (Patterson) CGA 1104;

Tune My Heart (Brighton) CGA 110; *Everywhere I Go* (Sleeth) CGA 171

Pre-Elementary: Melody

Purpose:

to lead young children to experience melodies that:
mover higher, mover lower, or stay in the same place

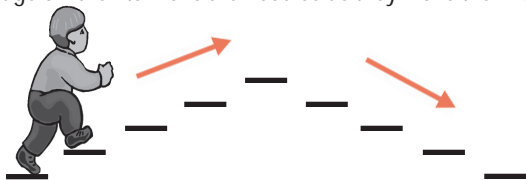
1 Warm-up: Have children make “swooping” sounds with their voices. Talk about making high and low sounds (use hand and body levels to help identify sounds).

Say, “We hear some things make high or low sounds, and we can see some things go up and down.” Ask children to indicate which direction these can move. (Some can make high or low sounds that we *hear*, some can move up or down that we *see*).

Use any drawings or photos you have to assist children in imagining the sounds and movement of the following objects/people:

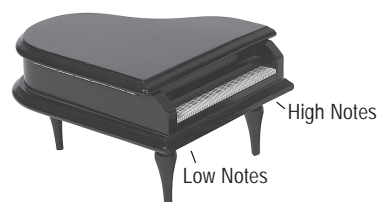
<i>ambulance siren</i>	<i>airplane</i>
<i>elevator</i>	<i>bird singing</i>
<i>someone playing a piano</i>	<i>squirrel climbing a tree</i>
<i>roller coaster</i>	<i>a bird</i>
<i>fire truck</i>	<i>people on an escalator</i>
<i>man or women singing</i>	

Extension: With the index and middle finger of one hand on the top of the opposite hand, make a pretend person standing in an elevator. Have the ‘elevator’ move higher/lower, making your voice match the motion up and down. Invite the children to do the same thing. Do the same using the idea of a roller coaster, escalator, etc. Encourage children to move their bodies as they move their voices.



2 If an acoustic piano is available, open the front/lid to show the children that the notes that sound higher come from strings to the right of center keyboard. Point out that these strings look and sound different from the ones that make lower sounds, to the left of center keyboard. Allow children to play high/low keys or pitches to demonstrate.

As high/low sounds are played, encourage other children to imitate pitch levels with voices, arms, hands, etc.



Note: If piano isn't available, use guitar or autoharp to demonstrate high and low sounds made by the strings.

3 Use both hands, palms horizontal and facing the floor, to indicate pitch levels. Deliberately move your hands in the direction of the melody.



Lead children to ‘mirror’ your movements as they begin to learn a tune. Remember that combining singing with input from other senses, like touch/movement, increases the level of understanding for the children. Learning to show this kind of melodic movement can be used with any anthem.

The text of *Tune my Heart, Lord* occurs 3 times in the first half of the anthem. The first two times the tune is the same; the third time the tune is different. Echo-sing the third occurrence of the tune (measures 25-27) until the children can sing accurately. Invite the children to sing when this text occurs in the first 4 pages of the anthem. Ask the question: “Who is the tuner in this anthem?” [God]

4 Use a simple movement activity to identify the “Alleluia! Amen!” in the hymn, *Come Christians, Join to Sing*. Jump/hop on each of the 4 syllables in “Alleluia” and then sit down on “Amen!” (Show children that they can jump a little higher on the ‘lu’ syllable, since it is the highest pitch in the phrase.)

Al - le - lu - ia! A - men!
Jump, jump, jump, jump, then-sit-down

Sing the first part of each line in the hymn, then add the “Alleluia” text and movement when appropriate.



Acoustic piano, if possible; Drawings/photos of things that make high/low sounds; Hymnal

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Unit One: August/September 2007

Pre-Elementary: Rhythm

Purpose:

To help children experience the heart-beat (STEADY BEAT) in music by clapping, moving, or playing an instrument

1 Tell the children that we hear long and short sounds every day. Ask them to choose a sound to make, and show you how they can make their sound last a long time, or a very short time.

Display the pictures depicting long and short sounds (see materials list below). Explain that the things in the pictures make either long or short sounds. Ask the children to choose a picture and demonstrate the sound. Allow them to imitate the sounds they hear others make. Ask others to tell whether the picture shows something that makes a long or short sound. Ask other children to confirm. Then lead the children to decide between pictures of things that make long or short sounds. Remember to have the children imitate sounds with their voices.

Extension (to use when repeating activity):

Draw two horizontal lines on a markerboard or poster, one long and the other short. Shuffle the pictures, turn them upside down and place them face-down on the floor or on a table top. Ask one child to select a picture and tape it under the line to which it corresponds. (For example, 'lawnmower' fits under the long line, indicating that it makes a long-lasting sound.) After the children have seen others sort pictures between long and short sounds, re-shuffle the pictures and turn them upside down. Let each child select a picture and decide whether it shows something that makes a long or short sound. Ask the child to play the instrument that agrees with the sound (triangle=long; rhythm sticks=short).

2 Display pictures of fast and slow animals (see materials list below). Have children identify what animals move quickly (fast) and which ones move slowly. Explain that music can also move fast or slow. Play recordings of fast and slow music. Invite children to move around the room using fast or slow motions as dictated by the music.

Extension (to use when repeating activity):

Let children take turns choosing a rhythm instrument and an animal picture. Invite each child to play the instrument fast or slow according to the animal pictured and whether the animal is a fast one or a slow one.

Extension (using unit anthems):

Play a listening game. Have someone play the melody of *Jesus' Hands Were Kind Hands*, measures 5-8, *slowly*. Then play the melody of *Listening for the Call*, measures 1-4, *fast*. Ask the children which song was fast and which one was slow.

3 Invite the children to sit in a circle. Explain that music has a heart beat. We call it 'steady beat.' Play a recording of music with a distinct steady beat (for example, a march). Lead everyone to clap or *patsch* (pat thighs) the steady beat together. Then ask everyone to stand. Create a 'steady beat ladder' by vertically displaying the body-pictures. Point to each picture in the 'ladder,' leading the children to tap the steady beat 4x on the appropriate body part. Move up and down the 'ladder,' pointing to pictures randomly or in sequence. Play the steady beat music and repeat above steps.

Extension (to use when repeating activity):

Invite the children to suggest different body motions for feeling the steady beat (pat head, tap nose, bend knees, etc.). Then, play the steady beat music and use the new motion to experience steady beat.

4 Ask the children to sit in a circle and listen to the steady beat of a metronome (or play a steady beat on a drum). Note: For ease in forming a circle with young children, tape the outline of a circle on the floor with colored tape or masking tape. Or, place a round paper table cloth on the floor. This will provide them a 'target' circle which will be easy for them to stand around:



Explain that the steady beat doesn't change. It stays the same. Establish a steady beat by patting your knees. Invite the children to pat the steady beat with you. Chant a phrase as you pat, such as: 'Ta-ta-ta-ta' or 'Beat-beat-beat-beat.'

Give rhythm sticks to each child and establish the steady beat. (Note: Before handing out sticks, make sure to list simple rules for use so there is minimal confusion. For example, sticks stay 'at rest' in your lap until it is their turn to sound; sticks only touch other sticks, not people.) Lead everyone to play the steady beat together. If a child has difficulty, gently pat the steady beat on his/her back or shoulder.

Encourage children to play the steady beat to music recordings that demonstrate a distinct steady beat, like a march or a piece with a distinct rhythm.

Then lead the children to play/pat the steady beat as someone plays the unit anthem, *Listening for the Call*, measures 1-10.



Chalkboard/whiteboard; Tape; Rhythm sticks; Triangle; Pictures depicting things that make long or short sounds (long sounds=lawnmower, emergency siren, running water and short sounds=hammer hitting a nail, bouncing ball, knocking on a door, drum/sticks); Recordings of fast and slow music; Pictures of fast and slow animals (fast=rabbit, cheetah, bird, horse; slow=turtle, snail, worm); CD player; Pictures/drawings of head, shoulders, legs, knees, feet; Metronome

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Unit One: August/September 2007

Pre-Elementary: Singing Skills

Purpose:

To help children discover their natural singing voices; to gain confidence in singing alone or in a group; to develop the child's ability to match pitch

1 Sing a *Hello!* song to each child as they enter. Use a simple 2-note melody, such as:

Pitch levels*: 5 3 5 3 5 5 3 3 5

Hel - lo, Me - gan, how are you to - day?

Rhythm: / / / / / - / - / d

* or scale step numbers

Note: Sing in a vocal range (middle C up to the next octave) appropriate for children at this age level, being careful not to pitch songs too low. Teach the song by having the children listen to you, then echo-sing, giving each child a turn. Help children find their singing voice by matching their pitch first, then encouraging them to move to new pitches with you.

Extension (to use when repeating activity):

Using scarves, lead children to raise the scarf in the air every time it's their turn to sing. Guide the children to move the scarf lower on low pitches, high on higher ones.

Play the *Hello* melody on tone bells or piano. Lead children to sing the melody with the instrument on a neutral syllable such as 'loo, loo' or 'ding, ding.' Sing the melody echo-style with the children and the bells. Encourage children to create silly sounds (boom-tweet, plop, etc.) for the song instead of singing the words.

2 As the children enter, sing the *Hello!* song,* varying the methods of singing by using tone bells, barred instruments, piano, scarves, soloists, groups, etc.

Ask the children to make sounds like a siren, a motor boat, and various animals. Allow them to suggest things that make sounds; then have the children make those sounds. Ask the children to speak "Hello, how are you?" as if they were a ten foot tall giant (big low voice), as Mickey Mouse (light, high voice), or other characters of their choice. Then model vocal expressions for children, such as, "What's up, Doc?" (as Bugs Bunny) or others with which the children will be familiar. Encourage every child to try the activity. Then ask the children to sing, *Hello, How are You?* as *singers*. Encourage a gentle light quality.

Extension (to use when repeating activity):

Use whole-body movement with hands, arms, and scarves to imitate high and low, long and short sounds. Encourage the children to make the high-low sounds as they move.

* Other possibilities: *Hello, Everybody* and *Won't You Come and Sit with Me* from *Little Ones Sing Praise: Christian Songs for Young Children* (Concordia Publishing House, 1989)

3 Sing your "Hello!" song with variations. Echo-sing, *Hello, How are You?* with individual children. Listen for accuracy in matching pitch. Remember to match the child first, then lead him/her to match you.

Play the "Alleluia, Amen" section of *Come Christians, Join to Sing* on tone bells or piano. Have the children sing the melody with the bell in syllables like 'Doo' or 'Ding.' Have them invent sounds/syllables as they sing the melody. Add the words, "Alleluia, Amen" at the appropriate place. Encourage the higher voice on the 'u' vowel of "Alleluia" by going up on tip toes or reaching into the sky—the children will *love* it! Lead them to use their hands and the scarves to help direct the energy of the sound.

Extension (to use when repeating activity):

Sing the first verse phrases of *Come Christians, Join to Sing* and lead the young children to add the "Alleluia, Amen" section. Use the tone bells or barred instruments to double the melody on the "Alleluia, Amen" section. Begin learning the whole first verse once children have heard it played and sung a few times. Create movements to help illustrate the text of verse one. For example: *Come* (motion towards self); *Sing* (fingers touch lips and motion outwards).

4 Sing your "Hello!" song with variations, using fun syllables and then the real text. Echo-sing *Hello, How are You?* with individual children. Use many pitch levels so they can use their voices in varied ways. Review the "Alleluia, Amen" section of *Come Christians, Join to Sing* with the children using the bells, piano, scarves or barred instruments

Introduce new singing material by playing the melody of *Jesus' Hands Were Kind Hands* on tone bells or piano. Lead by singing the two pitches ("kind hands"), waving a scarf as you sing these long notes. Ask the children to repeat. Do this several times, with small groups or individuals to check for understanding. Look for and encourage singing with open mouths and 'tall' sounds. As you sing, "doing good to all," lead children to echo you. Continue with "kind hands, doing good to all" and repeat with the children. Teacher sings each phrase of verse one, and children echo each phrase.

Extension (to use when repeating activity):

In sequence, as before, teach the second verse. Have the children sing one whole verse on 'loo-loo' (no words) to experience singing long, beautiful singing sounds. Then add the words of the text as you echo-sing. Use scarves to indicate pitch levels and length of the longer songs.



Masking tape; Tone bells, barred instruments or piano; Toy microphone or bell mallet; Scarves

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Unit One: August/September 2007

Pre-Elementary: Musicianship and Worship

Purpose for Musicianship:

To guide children to experience music and sounds in groups of sounds, or patterns that can be the same/different from each other;
To encourage pre-notation understanding of melodies

Purpose for Worship

To provide experiences for children to worship by communicating with God, showing our love for God, and by being part of a worship service.

1 Use the following song/chant (*Talk! Sing! Whisper! Shout!*) to remind children of their four voices. Speak it, sing it, whisper it and shout it!

Use note names or solfege scale numbers:

G(5)		G(5)	G(5)
	E(3)		E(3)
d	d	/ /	d
Talk!	Sing!	Whis - per!	Shout!
G(5)		G(5)	G(5)
	E(3)	E(3)	E(3) E(3)
d	/ /	/ /	/ / d
That's	what	my voice	is all a - bout!

Lead children to use their *singing* voices with the unit hymn, *Come, Christians, Join to Sing*. Echo-sing the "Alleluia! Amen!" phrases, which conclude 3 out of 4 lines in the hymn. Use horizontal hand levels to indicate pitch levels. (Hold palm facing down, hand flat, and move higher and lower as melody moves.) Ask children to imitate your motions as they sing.

Note: When young children move their bodies higher/lower as they sing, they involve several of their senses which enhances their understanding of melodic movement.

2 Using horizontal hand levels (as in Activity 1), demonstrate the scale-wise melody of *Jesus' Hands Were Kind Hands*. Practice moving from Do(1) to Re(2) to Mi(3) and back down again. Sing the first stanza of the anthem for the children, and ask them to nod their head or tap their nose each time they hear this newly-learned 6-note pattern.

1		2	3
1	1	1	2
Je - sus	hands	were kind	hands

Repeat the song with children participating, demonstrating the hand levels of the pattern each time it occurs.

Sing the first stanza of the anthem again, and point to a prepared diagram of this simple pattern each time it happens:

1		2	3
1	1	1	2
Je - sus	hands	were kind	hands

Note: Make certain to indicate *how long* each pitch lasts by the *length* of the underscore. Use this teaching tool with any melody or song.

3 Echo-sing stanza one of *Jesus' Hands Were Kind Hands*, one phrase (2 measures) at a time, so that children can begin learning the words. Enlist individual children to echo you, then encourage others to do the same. Take this opportunity to recognize children who are successfully matching pitch, as well as those who are having difficulty. Make a 'mental note' of children who need some extra help in finding the correct pitches, so that you or other leaders can assist these children later in the rehearsal.

Echo-sing the anthem again, stopping after each echo to ask which words are important:

Jesus' hands were kind hands doing good for all
(*underlined words deserve additional stress or accent*)

Even though there may be more than one interpretation of what words are most important, this activity will help focus on the meaning of the text. Discuss the many ways we can use our hands to be "Jesus' hands." Ask children to give examples of how they may have helped other people with their hands.

4 Help children trace one of their hands on paper, then cut shape out. (Some children will need help with scissors.) Guide children to write their names on their 'hand,' and place a heart or 'smiley face' sticker on the front (shapes can be drawn if stickers are not available). These 'kind hands' will be given to members of the congregation after the children sing this anthem for worship. As children leave their singing positions in front of the congregation, they can present these 'hands' to someone in the congregation as a token symbol of Jesus' call to be working, caring, loving disciples.

Alternate plan: If cut-outs are made of felt, they may become part of a banner which could be carried or displayed in worship.



Construction or butcher paper; Markers; Scissors; Hymnal; Heart stickers, smiley-face stickers or felt; Glue

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Younger Elementary: Melody

Purpose:

To guide children to discover melodic movement, the melodic rhythm and melodic phrases/patterns.

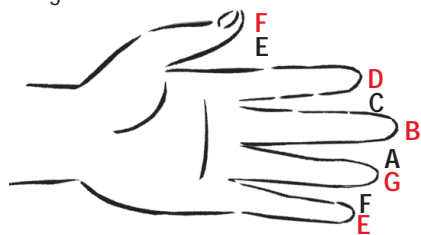
1 Warm-up: To help children improve inhale/exhale function, and to help them recognize melodic phrasing, help them sing through a musical 'sentence' (or phrase) on one breath, use the following exercise:

Touch fingertips of both hands together at chest level. Pull apart (like pulling taffy) on inhale, until lungs are full. Bring fingers back together on exhale. Use the 'sizzling sound' ('suh') when exhaling. Use this exercise to the short section of, *Everywhere I Go*, measures 9-11. Explain that this phrase is a whole sentence/thought, and should be sung on one breath. Demonstrate how it might sound if too many breaths are taken in the midst of the phrase. Sing this part of the melody in one breath, as you imitate pitch levels of the melody with hands or arms. Sing on syllables first (like 'loo'), listening for the complete phrase. Then sing using the text:

(ALL-----IN-----ONE-----BREATH)

"Never will I fear, for the Lord is near, everywhere I go."

2 Use the 'hand staff' (pictured below) to help children begin to understand how the movement of melodies can be shown on their musical staff (lines and spaces). Lead the children to make their own 'hand staff' by holding one hand with the palm facing them, fingers spread. Guide children to touch each finger and each space in between with their other hand, as they sing scalewise pitches, moving up and down their 'hand staff.' Then, illustrate how the notes and pitches move on the measures 5 and 6 of *Everywhere I Go*. Hold the palm of your left hand parallel to your body at chest level; the thumb and fingers will create the 5 lines/4 spaces of the staff. Your fourth finger is the 'G line' of the staff, which is where the melody of this anthem begins.



RED: notes written on a line
BLACK: notes written in a space

While singing measures 5 and 6, touch your left hand finger tips (the lines) and the spaces in between your fingers (the spaces) to help children understand how the sound and sight of music are related. Ask the children to imitate as they sing the melody. Lead children to

find this phrase in their music. Ask: "Can you find any more places like this in your music?" [There are several.]

Note: The hand staff was developed in Italy during the Renaissance and used extensively to teach note reading and sing skills.

3 Do you have a piano or guitar at home that has to be tuned?" and "What does tuning do to an instrument?" [An instrument is tuned to be in harmony with itself.] Explain that in one of the recommended anthems, James Brighton wrote *Tune my heart, Lord*. Ask the children why they think people need to have their 'hearts tuned.' [If we behave in a way which we know is wrong or in a way which offends God] Sing, *Tune my heart, Lord* on page 2, 3 and 4 and ask the children to echo. (Note: this phrase occurs three times at measures 8-9, 14-15 and 25-27.) Find the three places in the musical score so the children can compare the melodies of each. [The first two times are the same; the third is different.] Sing these phrases several times so that the children can hear and identify the matching phrases, as well as the one that is different. Then guide them to discover how the 'different one' appears in their music.

4 In the hymnal, lead children to find the Index of First Lines and Common Titles (usually in the back of the book). Ask them to find *Come, Christians Join to Sing* and answer the following questions:

- What is this hymn's number in your hymnal?
- What is written under the hymn title? [Madrid, the name of the hymn tune]
- Lead them to sing the hymn tune on 'loo' or other syllable. Explain that the melody/tune of the hymn has its own name, and is sometimes written without words.
- Who wrote the words to this hymn? [Christian Henry Bateman]
- In what country did the original hymn tune originate? [Spain]
- Who arranged the hymn tune? [Benjamin Carr]
- Who harmonized the hymn tune? [David Evans]

Have children echo-sing the "Alleluia, Amen" phrase, at the end of lines 1, 2, and 4. Point out the notes that make up this melody, asking children to find the top note (above the text) that shows the soprano part, usually the melody. Lead the children to 'draw' this melody in the air, demonstrating how the direction of the melody matches the movement from note to note as found in the hymnal. Demonstrate pitch levels of the tune with hands/arms as you sing. Once this phrase is learned, lead children to sing the first stanza of the hymn.



Acoustic piano, if possible; Hymnal

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Younger Elementary: Rhythm

Purpose:

To help children experience the heart-beat (STEADY BEAT) in music by clapping, moving, or playing an instrument and that these beats can be grouped together in units/measures.

1 Invite the children to sit in a circle. (Note: For ease in forming a circle with young children, tape the outline of a circle on the floor with colored tape or masking tape. Or, place a round paper table cloth on the floor. This will provide them a 'target' circle which will be easy for them to stand around.) Explain that music has a heart beat and we call it 'steady beat.' Play a recording of music with a distinct steady beat (a march or something with strong beat). Lead children to clap or *patsch* (pat thighs) the steady beat together.

Ask the children to stand. Create a 'steady beat ladder' by vertically displaying the body-pictures (head, shoulders, knees, legs, feet). Point to each picture in the 'ladder,' leading the children to tap the steady beat 4 times on the appropriate body part. Move up and down the 'ladder,' pointing to pictures randomly or in sequence.

Play the steady music and repeat above steps. Enlist a child to lead the group, by choosing the rhythm ladder-step and playing the beat as others follow. Play the steady music and repeat steps until all the children have had the opportunity to lead the group.

Extension (to use when repeating activity):

Invite the children to suggest different body motions for feeling the steady beat. Play the steady beat music and use the new motions to experience steady beat. Make sure to use a wide variety of music

Extension (to use when repeating activity):

Give each child a hymnal and ask them to find the unit hymn, *Come, Christians, Join to Sing*. Draw a barline on the board and explain that we use barlines to group beats into measures. Challenge the children to find all the barlines in the hymn. Then count how many measures/groups are in the hymn. [Sixteen] Have the children *patsch* the steady beat as you sing '1-2-3-4' using the melody of the hymn.

3 Establish a comfortable steady beat in 6/8 meter. Count: 'ONE two three FOUR five six,' emphasizing beats ONE and FOUR. Lead the children to imitate you. Then, ask children to *patsch/pat* the steady beat together, patting on the strong beats ONE and FOUR.

Echo speak (leader speaks first, children echo) the text from the unit anthem *Lord, We Are Your People*, measures 7-8, while *patsching* the steady beat. Help the children recognize that the words have their own melodic rhythm but the rhythm also fits with the steady beat.

Give two rhythm sticks to each child. Lead the children in playing the strong beats (ONE and FOUR) which are dotted quarter notes in 6/8. Leader plays the melody of *Lord, We Are Your People*, measures 7-16 as the children play the steady beat.

Come, Chris - tians, join to sing: Al - le - lu - ia, A - men.

so that children can hear many styles and 'meters' (for example, a march, a waltz/swing, a slow pace, fast pace, etc.).

2 Establish a comfortable steady beat by *patsching* (tapping thighs) on the beat. Invite the children to *patsch* the steady beat with you.

Say and pat:

Music has a heart-beat, heart-beat, heart-beat,

| | | | | | | |

Music has a heart-beat, 1 - 2 - 3 - 4.

| | | | | | | |

Explain that *beats* fit into special groups called *measures*. The measures explored today have 4 beats in each group. As children *patsch/pat* the steady beat, count 1-2-3-4 to identify the beats.

4 Write the rhythm pattern found in the unit hymn, *Come, Christians, Join to Sing*, measures 3-4, on the board. Echo speak the rhythm pattern of the melody ('*ta ta ta ta ta ta ta-ah*' (corresponding to "Alleluia, Amen").

Clap and speak the rhythm of the words. (To illustrate the length of the half note, clap hands, then make a silent arch motion showing that the note sounds one beat and 'holds' the second beat.)

Give each child a hymnal and ask them to find the unit hymn, *Come, Christians, Join to Sing*. Challenge them to find this phrase in the hymn, then count how many times it appears. [Three times in measures 3-4, 7-8 and 5-16]

Extension (to use when repeating activity):

Repeat above steps, using other rhythm patterns in the hymn. (For example, "Come, Christians, join to sing" matches "Loud praise to Christ our King.")



CD player; Recordings of music with a distinct steady beat; Drawings of head, shoulders, legs, knees, feet (for "steady beat ladder"); Tape, Chalkboard/whiteboard; Hymnal for each child; Rhythm sticks

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Unit One: August/September 2007

Younger Elementary: Musicianship and Worship

Purpose for Musicianship:

To help children identify musical patterns that are the same or different from each other and to show these patterns on a staff

Purpose for Worship:

To provide experiences for children to worship by communicating with God, and by being a part of a worship service as a participant or leader.

1 Sing or play the recommended hymn, *Come, Christians, Join to Sing* and add interpretive signs for the two words, "Alleluia, Amen!"

Al-le-lu-ia: Clap on the first syllable, then 'draw' spirals upward with both hands, fingers pointing upwards.

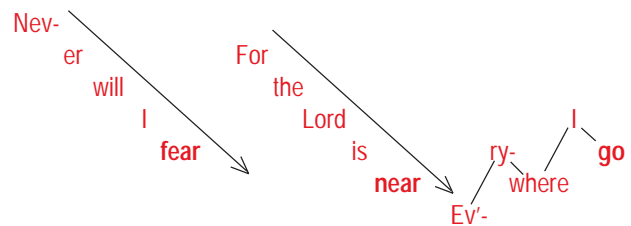
A-men: Clap once above head, once at head level, then join hands in prayer position at chest level.

Review motions with children, leading them to imitate your motions. Enlist a child to lead the group as you sing this, "Alleluia, Amen" phrase.

Sing the entire hymn, allowing children to sing the end of each line, using their voices and hand signs to express the "Alleluia, Amen" portion. Explain that "Alleluia" means "Praise to God" and "Amen" means "I agree."

Sing measures 5-11 once again with the children adding the gesture at the appropriate level.

Lead children to 'draw' the melody of these phrases in the air. They may use their hands, elbows, or whole body to indicate melodic movement.



2 To help children begin to understand the relationship between sounds/pitches and musical symbols, draw 8 circles on a board or chart, stacked vertically.

Starting lowest to highest, add a scale-step number inside each circle, from 1 to 8. As you point to each circle, sing the scale number/pitch, asking the children to echo-sing each pitch with you. After singing up and down the pitch 'ladder' several times, enlist individual children to come forward to point to and sing each pitch.

Have some fun as you challenge the children to arrange themselves by height according to their pitch level (some may crouch low to the ground, the higher ones will need to stand tall, maybe on tiptoes). As you sing each pitch, touch the appropriate child's head as if you are 'playing' the pitch. Allow all children to have a turn *being* the pitch.

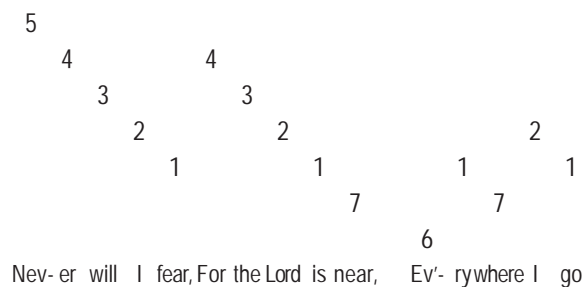
3 Introduce the recommended anthem, *Everywhere I Go* by singing measures 9-11 for the children. Add hand gestures/levels to indicate corresponding melodic/pitch levels:

At "Never will I fear," place hands at eye level, palms/fingers stretching forward.

At "for the Lord is near," use the same gesture at neck level.

At "everywhere I go," use same gesture at chest level.

4 Add scale numbers to the melody of the anthem, *Everywhere I Go* as you sing with the children:



Guide children to show pitch levels with hands and bodies, using a marker board or chart/poster to show the scale-step numbers (as shown above). Allow individual children to join you as you point to the numbers as all children sing. After the children are comfortable with the numbers, add the words from measures 9-11. Then ask if they can find this same pattern in other places in the anthem. [The pattern occurs with the text, "I will be of cheer, for the Lord is near, ev'ry where I go."]

Extension (to use when repeating activity):

If the Part 2 melody is taught, assign one group to 'draw' that melody in the air or on the board as the group doing Part 1 points to/draws their melody (shown above). This will help children maintain their own vocal part successfully.



Choir anthems (see suggested music on page one); Chalkboard/whiteboard and markers; Pointer or baton

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Upper Elementary: Melody

Purpose:

To help children develop understanding of melodic direction:
patterns that ascend/descend,
and that melodies move by steps, skips, or leaps

1 Use the "Alleluia, Amen!" phrase from *Come Christians, Join to Sing* as your vocalise (singing warm-up). Begin melody on D (just above middle C), and lead children to sing the first line of the hymn. Move starting pitch up $\frac{1}{2}$ step (to Eb) and do the same. Continue until you reach starting pitch of G (putting you in the key of G major). Use hand levels to illustrate the following pitch movement:

ah lu
 le ia ah (ah) men

If possible, show the notes (notation) of this melodic phrase on a poster or marker board, or use the hymnal. Help children identify the notated melody (top note) of the hymn. Demonstrate how the movement of the 'hand levels' mirrors the melodic movement shown by the notes. Invite individual children to draw a 'melody scape,' depicting the melodic movement of the phrase, on a marker board or poster. If there are piano students in your group, give them an opportunity to play this melody on a piano keyboard as the others sing the tune.

2 As a follow-up to Activity One, use the hymnal to read *Come Christians, Join to Sing* (the entire hymn). Assist children in pointing to the melody (top notes) of the hymn to identify the tune of the hymn. Encourage them to find the line or space where each note is placed. If possible, provide each child with a piece of construction or butcher paper and marker to draw a melody-scape, showing the melodic movement of the hymn tune by phrases.

Draw a blank staff (lines/spaces) on a chart or blackboard. Ask a volunteer to sketch the melody on the staff. Then put the first note on the staff (start with B, middle line), and help child find the correct placement of the melody notes. Point out that there are skips (line to line, space to space), steps (line to space or space to line) and a leap (larger than a skip) in this melody. Remind children that a melody can move by repeated pitches, steps, skips or leaps. Ask: "How many times does the 'Alleluia, Amen' phrase happen in the hymn?" [Three times] Sing through one stanza of the hymn with the children to help them find the phrase each time it occurs.

3 Speak the text of *Listening for the Call* (measures 5 and 6); ask the children to echo. Remind them to be expressive. Continue speaking in 2 measure phrases through measure 13. Add a 'pat-clap' body accompaniment (use a half note beat/one pat and one clap per measure) to the series of echoes to keep the rhythm steady. Add pitches to the two measure phrases and repeat the echo process until the children are echoing accurately.

Ask, "Where do you think Allen Pote got the rhythm for his melodies in this anthem?" [From the rhythm of the words/text] Ask the children to suggest other familiar hymns or songs; clap the rhythm of the words and then hum the tune. "Do the words and the tune match?" For example, "Oh, beau-ti-ful for spa-cious skies, for am-ber waves of grain." Clap the words and then hum the tune. "Do the words and the tune work well together?"

4 Ask singers to open *Everywhere I Go*. Play the vocal melody in measures 5-11 while the children follow the notation with their index finger. Stop at different points during the chosen measures, leading children to call out the 'next word' after the stop. After each stop, return to the beginning of measure 5.

Sing the 7 measures with your children, and then move ahead to measures 13-19 and repeat the process. "What is the same?" [The tune] "What changes?" [The text] "Scan the entire anthem and locate all of the places where this tune occurs."

Ask the group to look through the following pages of the anthem. Challenge them to find the page and measure number where a 'partner melody' appears. (See "Everywhere, God is there, tending all with loving care. . .") Lead part of your group to sing the first melody they learned (first 2 pages), then describe this melody. "Does it move mostly by scale-steps, or does it jump around?" [This part has lots of scalewise motion.] Ask the children to 'draw' this melody in the air. Do the same with the 'partner' melody. "Does it move in a scalewise motion, or by jumps?" Direct them to find "Everywhere, God is there" where the 6-note passage moves by jumps. Ask them to 'draw' this melody in the air.

Note: Understanding the 'recipe' of a song aids in memorization and comprehension.



Acoustic piano, if possible; Hymnal; Butcher paper, construction paper or poster board;
Marker; Blank staff (lines/spaces) drawn on one sheet of paper or markerboard

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Upper Elementary: Rhythm

Purpose:

To guide further development of the sense of steady beat, melodic/harmonic rhythm, and layered rhythms that are played or sung.

1 Ask the children to stand. Explain that music has a 'heart beat,' a 'steady beat.' In order for all children to *feel* the beat, establish a comfortable steady beat and teach the following motions:

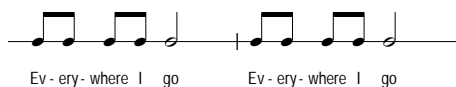
clap hands 4x
stomp feet 4x
click tongue 4x
snap fingers 4x

Have children perform the sequence of motions as you play the steady beat on the drum. Gradually get faster, challenging the children to 'keep up' with the steady beat. (They should continue the sequence of motions until leader stops the beat.)

Divide the choir into 4 groups, if possible. Establish a comfortable steady beat using a drum or rhythm sticks. Perform the motions (hands, feet, tongue, fingers) as a round. (For example, group 1 begins. When they finish the handclaps, they move on to stomping feet, as group 2 begins handclaps. Groups 3 and 4 begin in like manner. If the group has trouble divided into 4 sections, begin with only 2, then add a third, and then a fourth as group is able.

2 To help children experience layers of rhythms, establish a comfortable steady beat by *patsching* (patting the thighs) the beat, and lead children to *patsch!* the steady beat with you. Echo speak the text of the unit anthem *Everywhere I Go*, measures 5-11. To echo speak, the leader speaks first and the children echo. Help children recognize that the words have their own rhythm (melodic rhythm) but the rhythm also fits with the steady beat.

Echo clap this ostinato (repeated) pattern:



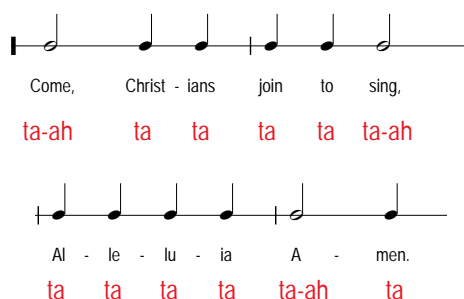
Have children clap the ostinato as you clap the steady beat. As they become more successful, swap parts with them. Then ask a small group of children to lead each part (steady beat vs ostinato/repeated pattern). Help them recognize that the ostinato has its own rhythm, but the rhythm also fits with the steady beat.

Extension (to use when repeating activity):

Divide the choir into 2 groups with group 1 *patsching* a comfortable steady beat. Then have group 2 begin clapping the ostinato. As the groups perform their parts, leader sings *Everywhere I Go*, measures 5-11.

3 Echo clap the ostinato pattern in 'rhythm layers' with the children clapping the ostinato as you clap the steady beat. Then give several children rhythm instruments. Lead them in playing the ostinato pattern on their instrument. As children play the ostinato, lead other children to sing *Everywhere I Go*, measures 5-11. Ask children playing instruments to give theirs to another child. Repeat activity until all children have a turn playing an instrument. Remember to have others continue to sing the song as the ostinato is being played.

4 Write the rhythm patterns found in the unit hymn, *Come, Christians, Join to Sing*, measures 1-2 and measures 3-4 on the board:



Echo speak the rhythm of measures 1-2 as 'ta-ah ta ta ta ta-ah' which is the rhythm of the text for *Come, Christians, Join to Sing*. Clap and speak the rhythm. (To illustrate the half note as a longer note, clap hands, then make an arch motion/silent motion showing that the note sounds one beat and 'holds' for a second beat, a longer duration.)

Echo speak the rhythm of measures 3-4 as 'ta ta ta ta ta-ah ta' which is the rhythm of the text for "Alleluia A-men.") Then clap and speak, being careful to make distinction between shorter and longer notes (quarter notes and half notes).

Draw the melody-line of the hymn on a poster board or marker board, and include the text. Challenge the children to locate and indicate different rhythm patterns in the hymn. Circle the first pattern with a colored marker; circle the second pattern with a different colored marker. Circle each subsequent pattern with the corresponding color.

Note that "Come, Christians, join to sing" uses the same rhythmic pattern as "Loud praise to Christ our King."



A variety of rhythm instruments, including a drum and rhythm sticks;
Chalkboard/whiteboard; Hymnals; Two different colored markers

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Upper Elementary: Singing Skills

Purpose:

To encourage development of the body instrument by focusing on: posture, use of the head voice, blending various ranges and clear diction

1 Start a 'cue song' as a signal to let the children know that it is time to start. Suggestions: a familiar 'upbeat' song from VBS, Sunday School, or worship, *The Alphabet Song*, *Do-Re-Mi*, or a Scripture song. Echo-sing by phrases, and invite the children to join in. Then use a vowel sound ('Ooo') or solfege syllables ('do-re-mi') to echo-sing sets of various intervals with the children. This will help them find their singing/head voice and build listening skills. Invite one side of the room to echo you, then the other. Have some fun doing this with small groups, and with willing individuals.

Have the children use the hymnals to locate *Come Christians, Join to Sing* and to sing through one verse. Make sure children understand how to follow melody and text to the end of the first line, then skip to the second line to locate the next phrase of the hymn. Have them use the eraser end of a pencil or their pointer finger to track the text and melody while singing.

Lead the group to split each line of the hymn: Group 1 sings the verse/phrase, Group 2 sings "Alleluia, Amen." Lead Group 1 to 'draw' their melody, using their hands on pitch levels; Group 2 should use their hands to indicate the pitch direction of the 'u' vowel (highest pitch in the phrase) to aid in finding this pitch with their voices.

2 Begin to warm up by singing the 'cue song' (Activity 1). Develop interesting variations, such as singing it 'in slow motion' or 'double time' (twice as fast). Ask the children to 'sing it like an opera' or 'sing it like the grand ol' opry.' Ask the children to suggest other ways to sing the song.

Sing one verse of *Come Christians, Join to Sing*, reminding the children to sing with clear diction and tone.

Give children copies of a new anthem (*Lord, We are your people*). Ask them to follow and listen to the melody through the first page (either sung by director, older student, or played on the piano.) Have them sing the melody on syllables ('loo-loo-loo') instead of using the text. Ask them to identify the highest note in the melody and the lowest note, the shortest note and the longest note. (Note: Make sure you have identified and highlighted/circled these places for ease in finding them as you teach.) Begin to add the text, asking singers to 'make a difference' on the most important words or meaningful idea, and on the longest, shortest, and highest lowest notes.

Extension (to use when repeating activity):

Teach the optional Part II (harmony part). Teach both parts to the entire group. Then give the group a chance to sing each of the parts. Swap the parts and challenge the singers to 'hang onto their part!'

Enlist an older student/singer or parent to lead each of the groups, then allow children to carry the part on their own. Occasionally, have the children sing the melody on neutral syllables ('loo' or 'moo') rather than singing text, in order to focus on their vocal/singing sounds and quality.

3 Utilize your chosen 'cue song.' Sing one verse of *Come Christians, Join to Sing* with the children seated, then once again standing up; then sing the first section of *Lord, We are Your People* seated, and once again standing up.

Invite individual children to sing a line or phrase of their hymn. Encourage good posture, singing each musical phrase/sentence "on one breath, and singing with expression. This will assist you in identifying children who may be having difficulty matching pitches. Make a 'mental note' of those children so that you or another leader can give additional assistance to those children at another time in the rehearsal.

Introduce (or review) the concept of *position numbers*:

Position 0=almost lying down in their chairs, as if they could fall asleep; Position 1=children are sitting up comfortably, with their backs against the chairs; Position 2=children are 'sitting tall from your middle' on the front 2 inches of the chair, with both feet on the floor; Position 3=children are standing up, hands at their side. Call out these numbers/positions as a game. Use this method constantly to remind the children of their body readiness to sing.

4 In the unit anthem, *Tune My Heart*, demonstrate the phrase, "Teach my heart to sing" ('do-re-mi-fa-sol' or '1-2-3-4-5') and "Fill my soul with joy." Ask the children to echo phrases on syllables or scale steps.

Lead singers to hold the words 'sing' and 'joy' for 5 full beats. Repeat. Be sure singers take a deliberate breath as they begin. Challenge them to sing the highest note *softly*, then to ask it with strength, avoiding the word *loud*. Ask them to make the note *crescendo* (grow in intensity) or *decrescendo* (diminish in intensity).

Ask the singers to find measures 25-28 of the anthem and look for the longest-lasting notes in this phrase. To sing correctly, it will take focused vowels, planned breathing, and determination on the singers' part to make this line both beautiful and strong.



Hymnals; Choir anthems (see suggested music on page one)

Rehearsal Tools for Teachers from Choristers Guild

Unit One: August/September 2007

Upper Elementary: Musicianship and Worship

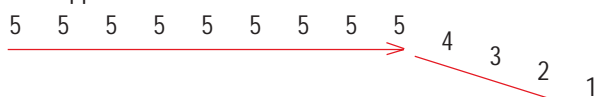
Purpose for Musicianship:

To help children identify patterns and phrases in songs/anthems that are same or different; to become familiar with common musical markings

Purpose for Worship:

To understand the parts of the worship service; encourage worship as communicating to God with other worshippers

1 Learn *Alleluia! Alleluia! Amen!* to aid in developing singers' breath support and control.



Al - le - lu - ia! Al - le - lu - ia! A - - - men!

To encourage good posture and singers' breathing, guide them to raise their arms slowly on inhalation as you slowly count to 10. Exhale and produce a falling vocal 'sigh' on pitch (use light head tone). Have fun with the warm-up song by adding more and more "alleluias" before singing the "Amen" ending.

Explain that sometimes songs have 'echoes' in their melodies, and sometimes they have 'questions and answers.'

Example of an echo:

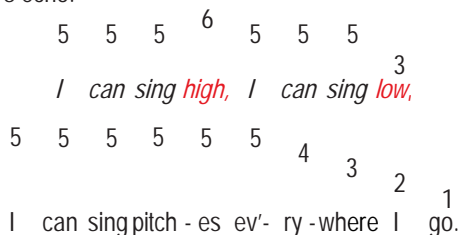
Someone leans over the rim of the Grand Canyon and yells, "HOW ARE YOU?" The echo comes back, "HOW ARE YOU?"

Example of question and answer:

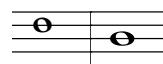
Someone leans over the rim of a canyon and yells, "HOW ARE YOU?" A voice from deep in the canyon calls back, "I'M FINE. NICE OF YOU TO ASK!"

Lead children to speak the echos and the question/answers back and forth. Then demonstrate singing these phrases, and encourage children to create their own tunes as they echo-sing and do the question-answer phrases.

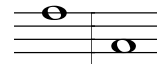
2 Teach the chant *I Can Sing High, I Can Sing Low* to assist children in matching pitch and to help develop their understanding of melodic movement. Begin with first pitch on F (above middle C) and move tune up by ½ steps as appropriate. When your group is comfortable with the tune, invite individual children to sing the tune while others echo.



3 Examine the musical score for the recommended anthem, *Listening for the Call*. Without singing it, visually scan the piece and identify how the music moves in specific places. When musical notes move from a line or space to consecutive, neighboring lines and spaces, it is called moving by 'step.' When music moves from a line to a neighboring line or from a space to a neighboring space, the movement is called a 'skip.' When a note moves more than a 'skip,' it is called a 'leap.'



SKIP

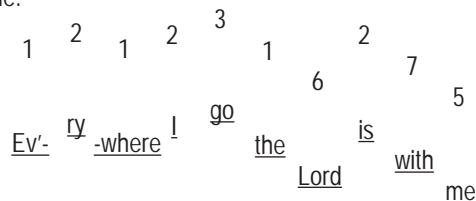


LEAP

Ask the children: "In measures 5-6 of the anthem, how does the melody move... by repeated tones, step, skip, or leap?" [Skip] "What direction does it move, up or down?" [Down] If children have difficulty, draw the staff and melody on a board or chart. Allow individual children to point to the sequence of notes in the melody, then sing the melodic phrase.

Follow this experience by asking, "How does the melody move in measures 9-10?" [Down by skip] "How about in measure 21?" [Down by step] "Measure 30?" [Down by step] Find other similar melodic phrases and identify their mode of melodic movement (step, skip, leap, repeated).

4 Prepare a chart with a visual representation of the first two measures of *Everywhere I Go*. Use either syllables ('do, re, mi, fa, so, la, ti, do'), numbers ('1-8') or simple line notation ('dashes'). For example:



While tracing the melody line with their index fingers, ask the children to locate this 8 beat pattern in the score of the anthem. Ask the accompanist to play the anthem all the way through and assist the children in singing at the specific points where it occurs.



Choir anthems (see suggested music on page one); Chalkboard/white board/chart and markers; Pointer or baton