

SUGGESTED MUSIC FOR UNIT TWO: OCTOBER/NOVEMBER 2007

HYMN: Rejoice, Ye Pure in Heart
ANTHEMS: *Blessed Are They* (Bedford) CGA 1025; *God, Who Touches Earth with Beauty* (Kemp) CGA 1024
I Will Praise You, O Lord (Patterson) CGA 867; *This Is My Father's World* (arr. Wright) CGA 1057

PRE-ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

Purpose: To reinforce the concept that melodies can move higher or lower, or repeat (stay on the same sound/pitch)

ONE USE BLACK ELECTRICAL TAPE to make a two-line staff (high and low lines only) on a drop cloth, a plastic table cloth, or a small rug. Place toys or draw 'high' items above the top line: airplanes, birds, sun, moon. Place 'low' items below the bottom line: animals, flowers, bikes, cars. Use colored plastic discs or paper plates as note heads. Note: Teacher should use a blue plate and a red plate, children can use white plates.

Place a red plate on the 'low' line, and play a corresponding low pitch on step bells or another melodic instrument. Give a child a plate and say, "Listen and decide if the second sound I play is the same or higher than the first sound." Guide the child to place his plate on the appropriate line (same or higher). Involve remaining children by having them point to the appropriate lines as you play. Tip: Play sounds/intervals that are far-apart and avoid octaves. For example, middle C up to the next B, an interval of a 7th, will be more easily heard by the inexperienced child.

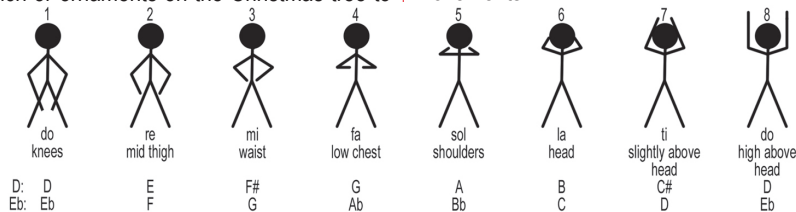
Remove plates and continue. Next, place a blue plate on the high line and play a high sound. Direct another child to place a plate on the line which matches the second pitch that you play (lower or same). Continue playing pitches that are higher, lower, or the same as your 'teacher's plate.' Direct children to take turns placing the plates on the pitch lines. Help children 'read' pitches from left to right.

Extension: Hide your melodic instrument inside a box. Repeat the activity without the children being able to 'see' the high/low/same pitches. Encourage children to imitate the sound/pitch with their voices as they determine whether it is high or low. Also, lead them to move their bodies to get on tiptoe (high sounds), or crouch down (low sounds).

Extension: Place two note heads (white plates) on the two-line staff. Plates can be on the same line (for repeated pitches) or one on each line. Lead children to 'read' the pitches from left to right, so that they can indicate moving from low to high, or high to low, in the correct order. Let children take turns playing the pitches on an instrument, playing higher, lower, or repeated pitches.

TWO DRAW A TREE BRANCH or a Christmas tree (in season) on butcher paper. Cut out leaves or Christmas ornaments. Or, use a real branch/leaves or small Christmas tree/ornaments. Place your drawing on the wall; or, secure the real branch or tree in a stand or pot to stand vertically.

Create an activity similar to Activity 1 (see above). Invite the children to place leaves on the tree branch or ornaments on the Christmas tree to



'mirror' the higher, lower, or repeated pitches you play. As children take turns placing leaves or ornaments, involve remaining children by having them move their arms to 'mirror' the movement of the sounds/pitches. Tip: Begin to play smaller intervals such as fifths, fourths and thirds: for example, C/G; C/F; C/E. Avoid moving stepwise, such as C/D. Inexperienced children can hear skips better than steps.]

THREE TEACH THE CHILDREN BODY MOVEMENTS for sol, fa, mi, re, do (scale numbers 5, 4, 3, 2, 1). Refer to diagrams at the bottom of this activity. As you move together, sing the solfege syllables (do-re-mi), or the numbers on the pitches: 3rd-space=C, B-flat, A, G, F. Move and sing the pitches from high to low (descending).

Teach the children the last phrase of the refrain from the hymn *Rejoice, Ye Pure in Heart* (tune: MARION). The phrase "rejoice, give thanks and sing" uses the same pitches that the children have just learned. Use echo-singing and body movements to teach the phrase.

Extension: Use the body movements (as in diagram below) to teach other melodies to your children. Asking them to put the melody in their bodies is an excellent way to internalize melodic movement.

FOUR ENLARGE STAIR STEP DIAGRAM on a piece of butcher paper (stairs should have 8 steps with no break):



Teach measures 4 through 17 of the anthem *I Will Praise You, O Lord*, one phrase at a time by echo-singing. Point to the corresponding steps on the staircase diagram as you echo-sing. Invite individual children up to do this with you as you guide their hands to correctly show the melodic movement. Encourage them to sing or 'loo' the melody as they point to the steps. Lead other children to mirror this movement as they watch and sing.

Extension: This anthem begins in the key of F Major, the same key as the refrain in Activity 3. Since the children have learned the body movements for scale numbers 5, 4, 3, 2, 1, teach three additional body movements for the lower pitches used in this anthem (7, 6, 5 or ti, la, sol which are pitches E, D, middle C). For ti or E, touch shins; for la or D, touch ankles; for sol or middle C, touch toes. Echo-sing each phrase again using body movements.

MATERIALS: black electrical tape; drop cloth, plastic table cloth, or small rug; 'high/low' toys: airplanes, birds, sun, moon, animals, flowers, bikes, cars; colored discs/plastic plates (red and blue) and white paper plates; melodic instruments (keyboard, barred instrument, step bells); prepared butcher paper, tree leaves or small ornaments

PRE-ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

Purposes: To help children experience the heartbeat /steady beat in music by moving, using body percussion and playing. Also to explore tempo.

ONE INVITE THE CHILDREN TO SIT IN A CIRCLE. Ask for volunteers to walk around the outside of the circle. Play a drum beat to match the tempo of the footsteps. Invite the other children to gently nod to the beat of the drum. Ask: "The drum beat is keeping the steady beat with his/her footsteps." Each child's steps may be at a different tempo. Compare the beats. Was the second child's beat a little bit faster or slower than the previous child's beat?

Extension: Repeat this activity, but ask the 'walking' child to whisper to you whether they will choose to walk slowly or quickly (emphasize walking, not running). Play a drum beat with their footsteps. Have other children label the tempo "slowly" or "quickly."

Extension: Ask one child to play the drum with the beat of the footsteps while the teacher (director/leader) walks around the circle. Teacher should step one time slowly, one time quickly. Other children can respond by pretending to play the drum by patting their knees. Remind the group that a steady beat can go at a slower, steady pace or at a faster, steady pace.

TWO USING THE VERSE OF THE UNIT HYMN, *Rejoice, Ye Pure in Heart* (or any hymn or song with a verse and chorus), pat/patschen the steady beat. On the refrain, tap your shoulders. Ask the children to copy/mirror your movements. Repeat the music and keep the beat by patsching hands on knees during the verse and tapping shoulders during the refrain. Repeat the hymn again, having the children stand and march in place on the verse and tap shoulders on the refrain.

Extension: March during the verse of the hymn. Stop and pat shoulders during the verse. As the children become more familiar with the hymn after several repetitions, they will be ready to sing the refrain. Ask them to keep a steady beat by patting their shoulders.

Extension: Invite children to find a partner, face one another holding both hands. Move arms gently in a "seesaw" fashion to the steady beat. Ask the children to march to the beat during the verse. At the refrain, ask them to find the nearest child and "seesaw" during the refrain. Repeat in order for partners to change. The teacher partners with children needing more guidance.

Extension: One child may choose the tempo for the steady beat (a little faster or slower). Play the song accordingly.

THREE REMIND STUDENTS OF SIMPLE RULES for use of rhythm sticks: 1. sticks rest on the floor, under chairs, until they are to be sounded; 2. sticks are played only when instructed; 3. sticks do not touch another person. Give time for exploration. Ask: "How can you play your sticks? Can you use the floor, a chair, your shoe, the end of the other stick?" After experimenting, children keep a steady beat with their sticks while a song is played.

Extension: Before playing the steady beat of a song on sticks, ask one child to choose how everyone will play (pat, clap, play drum or sticks). Ask another child to choose a tempo (slower or faster) for the steady beat. Play or sing the song accordingly.

FOUR PREPARE A CHART relating to slower and faster steady beat using the graph below.

/ / / /
 God who touch - es

 / / / /
 I will praise you

Directions: Draw two groups of lines representing the beats. The first lines are spaced far apart, the second group closer together. If you have animal pictures from Unit 1, use them with the chart, i.e. a turtle picture under the slower lines and a rabbit picture under the faster group.

Invite students to listen to two anthem sections and decide which one is slower and which one is faster. Play measures 5-16 of *God, Who Touches Earth with Beauty* and measures 4-17 of *I Will Praise You, O God*. Point to the slower or faster group on the chart that matches the tempo of the steady beat of the song.

TEACHER'S NOTES:

MATERIALS: hand drum; keyboard and accompanist; rhythm sticks; prepared chart or lines on chalkboard/whiteboard with the words 'slower' and 'faster' or representative animal pictures under the beat lines

PRE-ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

Purposes: To develop singing skills through echo singing; encourage more independent singing; make conscious high and low sounds in singing.

ONE AS PREPARATION FOR ECHO SINGING, sing the syllables “sol-mi” (or use scale numbers) to the children:

5 3 5 5 3
Hel - lo, ev - 'ry - one!

Indicate that they should echo you a response. Then, invite them to sit in a circle with:

5 5 3 3 5 3
Come in - to the cir - cle.

Once the children are seated, sing:

5 5 5 5
Re - joice! Re - joice!

Ask children to echo you. Sing the first part of the refrain “Rejoice! Rejoice!” Repeat several times to see that each child is able to sing it back to you.

Sing the same phrase on a neutral syllable, “Doot-doo! Doot-doo!” while children echo.

Create a Rejoice Train game around the circle. The children stand and sing “Doot-doo! Doot-doo!” as if making a train whistle sound. Children walk around the circle when teacher sings “Rejoice give thanks and sing!” and stand still when it’s time for them to sing the “Doot-doo!” train whistle.

TWO AS PREPARATION FOR INDEPENDENT ECHO SINGING teach the children the following song:

Hallelu, hallelu, hallelu, hallelujah!
Praise ye the Lord!

Once they are familiar with the song, instruct half the choir to sing the “Hallelu” section and the other half to sing the “Praise ye the Lord” section. Ask them to stand when it is their turn and to sit down when it is not. (They could also raise and lower their hands but they do enjoy hopping up and down!) Make it clear they are to take turns singing and moving.

Play the Rejoice Train game as described above. Instead of the “Doot-doo!” sounds use the words “Rejoice! Rejoice!” After the game, ask the children to sit in the circle. Invite them to take turns singing alone. Ask each one to echo-sing into the microphone. Sing “Rejoice! Rejoice!” and allow each child to repeat it into the microphone. Assist each child in hearing and producing the repeated tones. Go around the circle to give everyone an opportunity to sing.

Tip: If a child does not match your pitch immediately, thank him/her for singing on their own, but keep moving on to the next child. This exercise is only to check the level of each child’s independence, not their pitch matching. However, this will give you an indication of who is on pitch and who is uncertain of pitch. It may be helpful to have a parent or other helper keep a record of children who are able to match pitch and those who may need extra help.

THREE TO CONTINUE DEVELOPING INDEPENDENT SINGERS

review *Hallelu, Praise Ye the Lord*. Then, ask the children to sing *Jesus Loves Me*. Once they have reviewed it, divide the choir into *Hallelu/Praise Ye the Lord* groups. Invite one group to sing the first phrase, “Jesus loves me, this I know,” and the other group to sing the second phrase, “for the Bible tells me so.” Remind them to take turns singing different parts of the song and to listen while the other group is singing.

Repeat the Rejoice Train game. This time, the teacher becomes the whistle (“Rejoice! Rejoice!”) and the children sing the second part of the refrain independently (“Rejoice, give thanks and sing!”).

Play the Concert Time game. Invite four of your strongest singers who you heard last week to stand up and take a turn singing, “Rejoice! Rejoice!” while other children answer with the second line of the refrain. Do this with several different groups of children. This gives them an opportunity to hear age-appropriate singing and to hear the models of what they ought to sound like. Tip: Enlist youth singers to be your voice models with young singers. Make sure they sing in a clear tone with no vibrato, so the younger children will be able to match their pitch and vocal quality.

FOUR AS PREPARATION FOR HI AND LOW SOUNDS review

Jesus Loves Me. As the children sing the refrain, move the balloon up on higher notes and down on lower notes. Ask the children to pretend they are each holding a balloon. Let the balloon float up a little on the word “me,” down the next time they sing “me,” and up again the last time they sing “me”.

Play the Concert Time game using the refrain of *Rejoice, Ye Pure in Heart* with anyone who did not get a chance to play it last time. Let the balloon move up on high notes and down on low notes. Ask the children to “let your balloon float up” when they sing “Rejoice! Rejoice!” and to bring the balloon down when they sing, “Rejoice, give thanks and sing!” Give individual children an opportunity to lead this activity and to sing the refrain alone. Ask them to indicate when their hands are high and when they are low.

Explain that the refrain uses high sounds at the beginning and lower sounds at the end. Ask the children to match their body movement to the higher and lower pitches in the refrain as they sing.

Extension: Ask the children to identify high and low sounds in other songs they are singing. For example, *Joy to the World* begins on a higher sound and moves to a lower one at the end of the first phrase. Show this melodic movement with hands and whole body movements.

MATERIALS: toy microphone; hymnal; helium balloon

PRE-ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

Purposes: To lead children to express giving thanks and being joyful/rejoicing to help children sing and show simple melodic movement.

ONE START A CONVERSATION WITH YOUR CHILDREN

by asking them: "If something really wonderful happens to you, what do you *do*?" [Possible answers: Shout, yell, laugh, giggle, jump up and down] Follow with, "What do you say when this happens to you?" [Hooray! Wonderful! Yippee! This is great!] Then ask, "How do you *feel*?" [Happy, joyful, excited]

Explain that the word, "joyful" means "full of joy." Joy is the smaller word within the word "joyful." It is also found in the middle of another word, "rejoice." Ask the children to listen for the word "joy" as you slowly say the word "rejoice." Describe "rejoice" as something we say or sing when we want to let other people to know how happy we feel.

Introduce the refrain of the unit hymn, *Rejoice, Ye Pure in Heart*, by saying that "rejoice" is found in this little tune. Sing the tune and words for the children and ask them to listen and think about what it means. Sing the refrain: "Rejoice, rejoice, rejoice give thanks and sing!" Ask: "We 'rejoice, give thanks and sing,' but to *whom*?" [God]

Extension: Remind the children what "rejoicing" means. Explain that they can sing a song with the word "joyful" in it as they continue to rejoice and thank God. Sing the familiar song, *If You're Happy and You Know It, Clap Your Hands* using both the customary words and the new ones below:

If you're joyful and you know it, praise the Lord! (sung twice)
If you're joyful and you know it, lift your hands, rejoice and show it!
If you're joyful and you know it, praise the Lord!

TWO ASK THE CHILDREN TO ARRANGE THEMSELVES

in a large circle. Ask them to think of something which recently occurred that was wonderful, exciting, or fun. Explain that you will move around the outside of the circle, lightly touching some of them on the top of the head. When they are tapped, they can either share something good that has happened or say the word "pass." After every four answers, sing the response, "Rejoice, rejoice! Rejoice, give thanks and sing!"

Enlist individual children to sing the hymn refrain with you, or alone, if they are willing. Move the starting pitch a bit higher or lower to help build the singing range.

Take time to assure the children that it's alright if they can't think of anything "wonderful" that has happened to them recently. Suggest that they think about seeing a show, or visiting a friend or grandparent, or having something that they really like to eat! These are all things we can rejoice about.

Also, explain that life has times which are happy and times that are sad; some days are rainy and some days have sunshine. It's always good to offer God thanks for good times whether they belong to us or to those of a friend.

Tip: Give opportunities during each rehearsal for children to sing a short "solo" so that they become comfortable expressing themselves by singing. This will also help you become aware of children who are having difficulty matching pitch. You will be able to gently guide them as they gain more experience in singing.

THREE DEMONSTRATE HOW TO SING ON NUMBERS

so that the children become familiar with how musical sounds fit together to create small

melodies. Echo-sing the following patterns to acquaint them with some easy patterns (numbers indicate pitch in an 8-note scale):

5 5 5 5
 3
 Sing this af - ter me.

3 3 3 3
 5
 Keep your sound a - live!

5 5
 3 3 3 3
 2
 I can sing this song to you.

5
 4 3 2 1
 Sing - ing sure is fun!

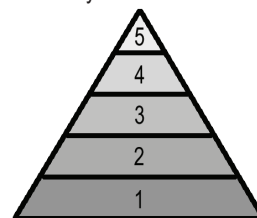
FOUR REVIEW THE REFRAIN of *Rejoice, Ye Pure in Heart*. Then

sing it on numbers (pitch levels). Use the flat of your hand to indicate approximate pitch levels, holding your hand in a horizontal, palm down position for each pitch level used.

5 5 _____ 5 5 _____
 Re- joyce _____ ! Re-joyce _____ !

5
 4 3 3 2 1
 Re- joyce, give thanks and sing!

Extension: Draw a 5-step pyramid on butcher paper or on a marker board. Number each step from 1 to 5, bottom to top. Ask children to "play" each step as you sing its sound (they point to the step, you sing, or play note on bells or keyboard). Sing steps up and down, using scale steps 1-2-3-4-5 (ascending) and 5-4-3-2-1 (descending). Using a set of step bells (or barred instrument), lead children to find the first note of the melody (C) and the last note (F). Ask the children to play these first and last notes as others sing the refrain to the hymn.



MATERIALS: markerboard and markers; butcher paper or poster board; hymnal

YOUNGER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

Purpose: To reinforce the concept that melodies can move higher or lower, or repeat (stay on the same sound/pitch); to discover that melodies have their own rhythm (different from steady beat); to learn that melodies are made up of patterns/phrases

ONE USE BLACK ELECTRICAL TAPE to make a five-line staff on a drop cloth, the floor, or on a small rug. Make an “up” arrow near the top line and a “down” arrow near the bottom line. Use small colored plastic discs or paper plates as note heads. If needed for less experienced children, write the letter names of the lines and spaces on the staff.

Place three plates on the staff to indicate that melodies either move higher, lower, or stay the same. Guide a child to play the correct pitches on step bells, xylophone, or keyboard. Involve remaining children by having them move their hands to “mirror” the movement of the melody.

Tip: Many barred melodic instruments have the note-names written on the bars. This will help children identify the correct notes. Place sticky-notes on keys of a keyboard instrument to indicate note names.

Rearrange the three plates, and guide another child to play the correct pitches. Continue until all children have at least one turn.

Extension: Allow each child to create his own three-note melody by playing plates on staff and playing the melody. Continue to involve other children by leading them to move their hands to ‘mirror’ the movement of each melody.

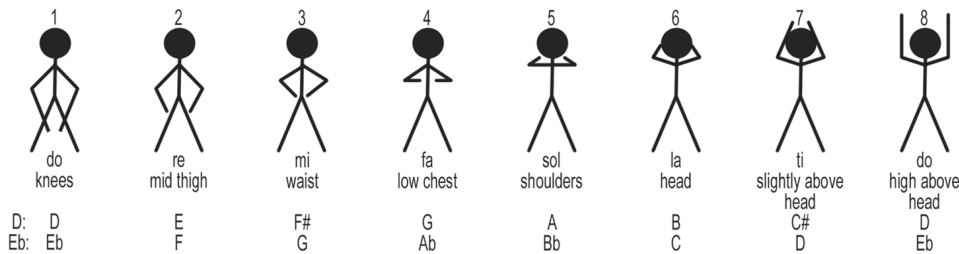
TWO DISTRIBUTE PAINT BRUSHES or inexpensive foam craft brushes, one to each child. Use your brush and demonstrate how to “paint” a phrase by moving your brush from left to right in a long, smooth, arched stroke. Lower your brush and make a second long stroke from left to right. Have children “mirror” and practice these movements.

Ask the accompanist to play a song your choir is learning. Or, use a familiar song, such as *Old MacDonald*. Lead the children to listen and paint each musical phrase. Move your brush gracefully and smoothly, making a distinct break at the end of each phrase as if taking a breath. Direct the children to mirror your painting style. For example, “Old MacDonald had a farm,” (breath); “E-I-E-I-O” (breath).

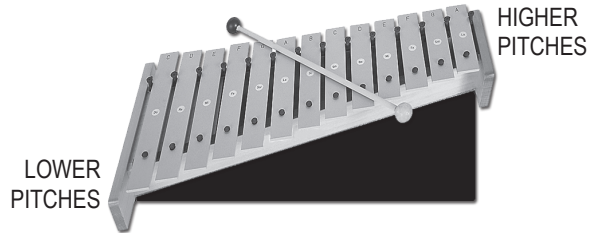
Explain that a musical phrase is like a musical sentence. Echo-sing each phrase as you and the children continue to ‘paint’ each phrase.

Extension: Sing the first verse of *This is My Father’s World*, one phrase at a time, allowing the children to echo-sing. Paint each phrase with a brush, or use a scarf or long piece of crepe paper to show the phrase. Remember to emphasize the break/breath at the end of each phrase. Encourage individual children to lead the group as you echo-sing the phrases of the anthem/hymn. Guide him/her to draw the musical phrases and lead the other children to mirror their movements.

THREE TEACH CHILDREN BODY MOVEMENTS for do, re, mi, fa, sol, la, ti, do (scale numbers 1, 2, 3, 4, 5, 6, 7, 1’). Refer to the diagram



at the bottom of this page. As you move up and down the scale/pitches, sing the *solfege* syllables or the scale numbers in the key of D Major: D, E, F-sharp, G, A, B, C-sharp, D’. If possible, have another leader play these pitches on a keyboard or a barred instrument (with the F# and C# bars). If using an electronic keyboard or instrument, prop up the right end (higher pitches) with something so the children have a visual reminder of low and high pitches.



Review the melody of *This Is My Father’s World* (as introduced in Activity 3) by echo-singing. Teach one phrase at a time. Sing with *solfege* syllables or scale numbers; then sing with song text.

Tip: Measures 1-52 of *This Is My Father’s World* are in the key of D Major and the range of the melody is exactly one octave, from D to D’. At measure 53, the composer modulates (moves up) to the key of E-flat Major.

FOUR GUIDE THE CHILDREN TO EXPERIENCE the difference between steady beat and melodic rhythm (the rhythm of the words). Play a slow 4/4 steady beat on a drum or other percussion instrument. Help children recognize the steady quarter-note beat. Lead them to quietly count with the “heartbeat” (1, 2, 3, 4) as you play the beat.

As you continue to play a steady beat, speak stanza one of *Rejoice, Ye Pure in Heart*. Tell the children to listen carefully and to raise their hands each time the rhythm of the words is different from the steady beat, the “heartbeat” of the song. Repeat phrases until children can recognize the difference between steady beat and rhythm of the words. Maintain a slow tempo.

Distribute hymnals. Ask children to locate the only measure where the melody is exactly the same as the steady beat (measure 7 at ‘cross of Christ your’).

Play the steady beat as you echo-sing each phrase of the first stanza. Be sure to maintain a steady beat on the drum while echo-singing in correct melodic rhythm.

Extension: Use this process to teach melodies of other songs and hymns. Allow more experienced children to play the steady beat as the choir echo-speaks and echo-sings the melodic rhythm.

MATERIALS: black electrical tape; drop cloth, plastic table cloth, or small rug; colored plastic discs/plastic plates, white paper plates; melodic instruments (keyboard, barred instrument, step bells); prepared butcher paper, paint brushes or inexpensive foam craft brushes; small craft scarves or crepe paper; drum

YOUNGER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

Purposes: To help children experience STEADY BEAT through movement, body percussion, playing. To experience steady beat grouped into units/measures. To experience layering a partner rhythm with the steady beat.

ONE INVITE THE CHILDREN TO SIT IN A CIRCLE. Ask for volunteers, one at a time, to walk around the outside of the circle and return back to his/her place. Play a drum beat to match the tempo of the footsteps. Invite the other children to pat/pat thighs to the drum beat. Each child's steps may be at a different tempo. Remind children that steady beat can be faster or slower. Give each child a chance to walk as you play.

Extension: Ask one child to play the drum to the beat of the footsteps while the teacher/director/leader walks around the circle. As turns are taken, the teacher can walk once slower, another time faster, but always keeping a steady beat for the entire turn around the outside of the circle. If several drums are available, have several children accompany the steady beat of the footsteps while the remaining children pat.

TWO USING THE UNIT HYMN, *Rejoice, Ye Pure in Heart* (or any song in 4/4), ask the children to join in a two-level body percussion pattern to keep the beat (pat-clap, or clap-snap, etc.).

Give children adequate time to become familiar with these repeated rhythm patterns and percussion sounds. If a child is having difficulty keeping a steady beat, gently tap or pat his/her shoulder to help establish the beat.

Provide several different examples of two-level patterns to copy. After an appropriate amount of experience, invite the children to invent their own patterns. Encourage them to experiment without hearing music. Then, while music is played, ask them to use their pattern to keep the beat.

Extension: Use the unit hymn or another verse-refrain song with the children keeping the beat. Ask them to use two-level body percussion patterns.

THREE AS YOU PLAY A STEADY BEAT, invite the children to step to the drum beat. (Remind children to stay in their own personal space, without bumping or touching others.) Keep a comfortable steady beat for their walking. Explain that you will play two different sounds (for example, the rim and the skin, or perhaps two drums of different pitches). Designate one sound as a "heavy step" (standing tall) and the second sound as a "light step" (body lower to the floor). Play a group of beats using the first sound, then a group of beats using the second sound. Then, change more frequently between the two sounds. The goal is to finish with this pattern:

/ / /
heavy (upright) – light (down) – light (down)

Stay with this meter (3 beats per measure) and movement until it is comfortable. Ask your accompanist to begin playing *Blessed are They* or another piece in 3/4 meter, and continue the movement with this meter.

Extension: Change the initial exploration of movement with the two drum sounds to the pattern:

heavy (upright) – light (down) – light (down) – light (down)
/ / / /

This will begin to explore the meter of 4/4 (4 beats per measure). Use the anthem *This is My Father's World*, or another piece in 4/4, to help children move and feel this 4-beat meter.

FOUR ASK THE CHILDREN TO LOOK AT THE ORGAN PART of *Blessed are They* on page 8. While the music is being played (measures 90-105), have one group of children play drums or triangles softly with the left hand dotted half notes while another group plays sticks with the right hand quarter notes.

Group 1: d. d.
Group 2: / / / / / / / / /

Change assignments, allowing children to experience both rhythms. Repeat the above experience with the teacher/director adding the rhythm of the words (melodic rhythm) by clapping or playing it on claves/rhythm sticks. Ask the children: "Where does the melody match the group 1 (dotted half notes) and where does it match Group 2 (quarter notes)? Where is it different from both of those parts?"

Chart the rhythmic notation of the organ part and the melody on page 8 (leaving out the eighth notes in measure 97). Take turns clapping each part. Then, split into three groups and clap together.

Extension: Use barred instruments to accompany *This is My Father's World*. Adapt the handbell part to explore playing whole notes and quarter notes. Ask a child to play low D and E together on the downbeat while another child plays quarter notes D' A D' A. (Keep in mind that two children can play at one instrument.) Sing the first verse, using these patterns to accompany.

TEACHER'S NOTES:

MATERIALS: hymnal; drum; rhythm sticks; barred instruments; chart paper or poster

YOUNGER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

Purposes: To develop head voice; to encourage independent singing
to create awareness of vowel shapes; to begin early experiences with part-singing

ONE WITH CHILDREN STANDING, ASK ONE PART of the group to sing “head sirens” with the sound “Wooo, wooo, wooo.” Gradually move up in pitch, then down. Ask the children to use their hands, moving them in circles above/below their heads as their voices go higher or lower. Ask one side of the group to sing while the others listen; then, switch parts.

Sing the refrain of *God Who Touches Earth with Beauty* (“Allelu, Allelu! Gloria, Gloria!”) for the children. Ask them to echo-sing the same phrase with you. Then, ask them to use their hands circling up with their voice on “Allelu” and down on “Gloria” as they did earlier with the sirens. Sing “Jubilate Deo!” and lead them to echo you. Tip: Check pronunciation. Assign one part of the group to sing the “Allelu” section with the other part singing the “Gloria” section. All sing “Jubilate Deo!”

TWO REVIEW THE REFRAIN of *God Who Touches Earth with Beauty*. Use antiphonal singing (back and forth) between two parts within the group.

Play the Concert Time game. Elect four confident singers to come to the front of the group and sing the “Allelu/Gloria” section while the larger group answers back “Jubilate Deo.” Do this with as many groups as you have time in order to give every willing child an opportunity to participate. Children will see/hear smaller groups of their peers as they are led to model good singing skills. (Use this game with other songs to encourage greater vocal independence.)

Extension: Encourage good singing posture. Ask some of the children who come to the front of the group to watch the whole choir sing the refrain. Instruct them to offer encouraging words to those who demonstrate excellent singing posture, sitting or standing.

THREE PLAY C ABOVE MIDDLE C and ask the children to sing the word “you” on it. Then ask them to sing the word “Lord” on the same note. Ask them to sing the word “heart” on middle C, using their hands to show the shape of the vowels (oo, oh, ah).

Sing the first part of the descant to *I Will Praise You, O Lord* at the bottom of page 3. Ask the children to echo it back. Challenge them to hold the note, keeping the vowel sound constant and not changing it to another shape.

Extension: On the word “you,” demonstrate how to point their index finger away from their lips; on the word “Lord,” show them how to move the index finger in a circular motion around their lips, reinforcing the ‘oh’ shape. Practice using this to shape the vowels “oo” and “oh.” Continue to work on the descant.

Look at the beginning of the song and find the “ah” vowel. Sing the entire first phrase for the children, asking them to raise their hands every time they hear the “ah” vowel. (Note: There are actually 3 instances, on the diphthong of the words “I,” “my,” and “heart.”)

Note: The word “all” uses the “aw” sound. Ask the children to sing this opening phrase with special attention to the “ah” vowels. Use the Cheek Check method from Unit 1. Continue teaching the verse of the anthem, reminding the children to use the head voice.

FOUR INVITE THE CHILDREN TO SING A REPEATED C ABOVE middle C. Ask them to sing “I will praise you, Lord.” Lead them to sing the words on a descending scale from C to F, “I will praise you, Lord” (scale steps 5-4-3-2-1 or C-Bb-A-G-F). Have half of the group sing the repeated C version while the other half sings the scale version. Once the children have repeated experience singing these parts separately, ask them to sing the parts at the same time. Assess their ability to hear the parts and maintain their own.

Review both the verse and the descant of *I Will Praise You, O Lord*. Ask the choir to sing one part while the teacher sings the other. Then, switch parts. As the children become more secure, have one side of the choir sing one part with the other side singing the alternate part. Practice singing parts separately at first. Tip: Ask the accompanist to play one of the parts, as the teacher/director leads in singing the other. Practice this until the children can maintain their own part. Then, swap. Repeat so that all the children learn both melody and harmony. Reinforce vowel formation with appropriate hand motions.

Play the Choir Director game. Ask individual students to come to the front and listen to the choir while they sing in two parts. Ask these students to evaluate how clearly the vowels are sung, how the posture looks and how well each side of the choir watches the director.

TEACHER'S NOTES:

MATERIALS: hymnal, unit anthems

YOUNGER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

Purposes: To guide children to create a simple litany/response, to become familiar with *The Beatitudes* (Matthew 5) and to understand musical direction and non-verbal cues.

ONE PREPARE 6 INDEX CARDS, each with 2 verses of The Beatitudes (Matthew 5:1-12). Hand the prepared cards to 6 children in your choir. Explain that this set of 12 verses is a mainstay of Jesus' message of peace and servanthood which he preached throughout his ministry. Ask the six children to read, one by one and insert the text to Helen Kemp's anthem, *Blessed Are They*, as a spoken antiphon (repeated response) between each reader.

Refrain: Blessed are they,
 Antiphon: *blessed are they,
 blessed are they who serve the Lord.*

Note: The word "blessed" uses 2 syllables in this anthem: Bless-ed.
 Extension: Use a large chart to show these verses from Matthew. Allow the choir to participate by dividing the children into 6 equal groups, each speaking a different set of verses. Use this activity as a choral speaking experience.

TWO TEACH THE REFRAIN (measures 5-20) of Helen Kemp's anthem, *Blessed Are They*. Echo-sing 2 measure (8 beat) phrases, one at a time. As the children accurately learn the 2 measure fragments, connect them until the full refrain has been learned. The first 8 measures are exactly like the second 8, except for the final note. Children will figure this out very quickly.

Repeat the previous activity from Section One and sing the refrain between each set of two verses, again using the scripture reading from Matthew.

Extension: Ask individual children to lead in echo-singing the phrases in 2 measure fragments. Make sure they are able to maintain the correct pitch. Enlist a "pitch-partner," if necessary, so that 2 singers can perform the example, allowing the remaining singers to echo.

THREE USE A 6-INCH PIECE OF STRING TO DEMONSTRATE how long to hold a note (such as a half or whole note). Show the singers in the refrain of *Rejoice, Ye Pure in Heart* how to hold the long note found on the second syllable of the word, "Rejoice" and cap it off with the final "s:"

Hold one end of the string tightly with the left hand and firmly pull the other end through the first three fingers of the right hand. Allow the string to drop when the singers are to place the final "s" sound on the word. Allow the string to drop from horizontal to vertical. Lengthen and shorten the long note to keep the children guessing and focusing their attention on your hands. This activity not only helps children sustain the vowel sound but establishes the importance of watching a conductor for "cutoffs" (nonverbal communication).

Re-joice = REE- JOH _____ (ee) __sih

Extension: Invite individual children to hold the string, showing the group where the final "s" needs to happen. Practice this method on other words that end in a similar way: voi__ce, ble__ss, thi__s.

FOUR ASK THE CHILDREN TO BECOME AS QUIET as possible and listen to the "leftover" sounds in the room. Try to maintain a full 30 seconds of quiet. Make a list of the sounds the children were still able to hear (hum of a fan, wind outside the window, sound of an expanding heat pipe, people in adjoining rooms, etc.) Pose the following questions:

Is it possible to eliminate all the sound in a room? [no]

How would it be different to do this exercise outdoors?

[Many more sounds]

What is the difference between 'man-made' sounds and natural ones?

[Man-made sounds are made by us or by things we have created, such as the heating system in a room; natural sounds are those which occur naturally in nature.]

Introduce the anthem, *This Is My Father's World*, by reading the text of the first stanza. Ask the children: "Is this anthem telling us about man-made sounds or natural ones?" [Natural ones]

Explain some of the text: "It also tells us of "the music of the spheres," which refers to the sounds of heavenly bodies, planets and stars. An interesting newly discovered fact about sound radiating from the universe is that it for some unknown reason, the most frequently heard vibration frequency is the pitch, Bb. The heavens seem to be singing a Bb!

Ask any children who are taking piano lessons to step forward and find Bb on the piano. Invite the children to hum that pitch as you say the words to stanza 1 of *This Is My Father's World*.

TEACHER'S NOTES:

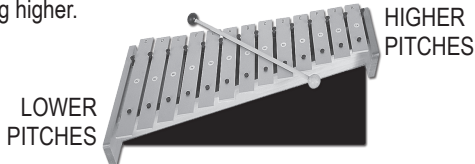
MATERIALS: markerboard or poster-chart and markers; hymnal; 6-index cards; 6-inch piece of string

UPPER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

Purpose: To reinforce the concept that melodies can move higher or lower, or repeat (stay on the same sound/pitch); to identify melodic patterns (ascending and descending) and phrase 'shape'; to explore pitch movement (scalewise, skips, repeated notes).

ONE TEACH CHILDREN BODY MOVEMENTS for *do, re, mi, fa, sol, la, ti, do* (scale numbers 1, 2, 3, 4, 5, 6, 7, 1').

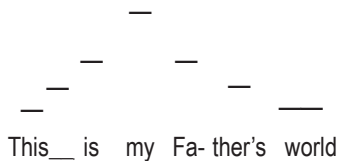
Refer to diagrams at the bottom of this page. As you move up and down the scale/pitches together, sing the *solfege* syllables or the scale numbers in the key of D Major: D, E, F#, G, A, B, C#, D'. If possible, have another teacher/leader play these pitches on a keyboard or a barred instrument (with F# and C# bars). If using an electronic keyboard or instrument, prop the right (higher) end up with a book so that it is a visual reminder that pitches are moving higher.



Review the melody of *This Is My Father's World* (as introduced in Activity 3) by echo-singing and moving to the pitches. Teach one phrase at a time. Sing first with *solfege* syllables or scale numbers; then sing and move with song text. Tip: This activity is suggested for use with younger elementary children as well because the melodic range of this anthem melody is exactly one octave, D to D', perfect for using body scale movements. Note that at measure 53, the composer modulates to the key of E-flat Major. Tip: If your upper elementary children are inexperienced listeners, they will benefit from doing this activity before they attempt Activities 2 and 3. "Putting melody in their bodies" is most effective for teaching children melodic movement, including steps and skips.

TWO GUIDE CHILDREN TO DRAW SIMPLE "melody scapes" from phrases in Activity 1 (phrases of *This Is My Father's World*).

Echo-sing a phrase, then have each child draw the shape of the phrase on a piece of paper, or on a markerboard. Encourage the children to move their hands, arms, and bodies with the melodic movement. (Or, you may guide children to "draw" an imaginary shape in the air with index fingers.) Stress to the children that the shape should go up when the melody moves up, down when the melody moves down, and straight across when the melody repeats. For example, draw connecting lines between scale steps:



Tip: Prepare a piece of butcher paper or sentence strips with the text. Trace the shape of the melody of the first phrases of the hymn verse. This will give less experienced singers a guide as they learn to follow the direction of the melody.

Tip: It is legal to photocopy one page of the anthem to use in teaching. On this copy, highlight the movement of the notes in the melody. Allow individual children to follow this highlighted melodic line with their index finger as other children draw the melody in the air or on the board.

Extension: Echo-sing and draw "melody scapes" to the phrases of the hymn *Rejoice, Ye Pure in Heart*, or to phrases of any other song your choir is learning. Draw the first few phrases, post them in your rehearsal room and invite the children to identify the song by the shape.

THREE DRAW A FIVE-LINE STAFF on an 8.5 x 11" piece of paper.

Photocopy a staff page for each child. Or, download and print a staff page free from one of several on-line sites. For continued use, laminate the copies or cover with clear adhesive film. Buy dried fruit (such as banana slices or hard-covered candies) to use as note heads. Tip: Draw your staff to fit the size of the fruit or candy.

Give a staff page and a bag of 8-10 fruits/candies to each child. Guide them to place a note head (fruit or candy) on a specified note (for example, treble 3rd line, B). Beginning with the specified pitch, play and sing a short melodic pattern as the children listen. For example, use patterns from measures 13-14 of *God, Who Touches Earth with Beauty*:



Guide the children to listen and decide if the pitches move up (ascend), move down (descend) or stay the same (repeat). Have children place note heads on their staffs to correspond to the melodic movement. Repeat with other melodic patterns. Tip: Use patterns from songs you are teaching.

If your children are inexperienced listeners, stress only "general" melodic movement (ascending, descending, repeating). Do not require specific pitches for a correct answer. As children become successful at notating melodic direction, encourage them to notate correct steps and skips (precise pitches). At the end of the activity, let children eat the "note heads."

Extension 1: Play and sing longer patterns for the children to notate.
Extension 2: Have children locate the patterns they notated in the melodies of the songs they are learning.

FOUR BEFORE INTRODUCING TWO-PART SONGS, highlight the melody in one color and the harmony in a second color on copies of the children's music.

If you have several good readers in your group, enlist their help in getting these pages ready.* For example, in *Blessed Are They* at measure 90, highlight the melody in yellow and the descant in green; in *I Will Praise You, O Lord* at measure 19, highlight the melody in yellow and the descant in green.

Ask the children to touch and follow the movement of the melody with their index fingers as they listen, echo-sing, or sing. Tip: Touching, the tactile learning mode, is important to the process of learning to read music.

Extension: Invite two of your strong singers to come to the front of the group to sing the melody of one of the pieces while you sing the harmony. Ask the choir to pat the top of their heads when the melody-singers are able to hold their part successfully. Ask them to pull on their ears if the melody singers lose their part. Swap melody singers, enlisting more of your choir members to participate. Then, ask 2 singers to sing the melody while 2 others sing the harmony. Ask the choir to evaluate how the singers stayed on their part.

*Extension: Guide children to highlight their own two-part music in two colors. Partner more experienced music readers with less experienced readers.

MATERIALS: keyboard or melodic instruments; butcher/craft paper; marker board and markers, highlighter pens; dried fruit (such as banana slices) or small hard-covered candies; photocopied staff paper for each child

UPPER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

Purposes: To reinforce steady beat, build upon the steady beat by layering a rhythmic ostinato, melodic rhythm, and accompaniment rhythm; to create a complimentary rhythmic part.

ONE INVITE THE CHILDREN TO WALK with your drum beat.

Remind them to stay in their own personal space without bumping or touching others. Keep a comfortable steady beat for their walking. Explain that you will play two different sounds, such as the rim and the skin. Or, you might use two drums of different pitches. Designate one sound as a "heavy step" (children stand upright) and the second sound as a "light step" (children lower their body). At first, play a group of beats using the first sound followed by a group of beats using the second sound. Then, begin to change frequently between the two sounds. Finish with the pattern:

/ / / /
heavy (upright) – light (down) –light (down) – light (down)

Stay with this 4/4 movement until it is comfortable. Watch the children carefully to be sure they understand the difference between the two kinds of sounds. Ask your accompanist to begin playing *This Is My Father's World* or another piece in 4/4, and continue the movement. Look at the music and notice that the meter signature is 4/4.

Extension: Change the initial exploration of movement with the two drum sounds to be this pattern so that half notes in 4/4 are explored:

/ / / /
heavy – light – **heavy** – light

TWO USE MOVEMENT TO EXPLORE RELATIONSHIPS

between whole, half, and quarter note beats. Ask the children to clap an established steady beat (quarter notes), and step the downbeat (whole note) while continuing to clap the steady beat (quarter note). Then try stepping the half note while continuing the steady beat clapping. Create a chart with whole, half and quarter notes to visually reinforce the movement activity:

o o o o
 d d d d d d d
 / / / / / / / / / / / /

Note: "o" represents a whole note, "d" a half note, and "/" a quarter note.

Extension: Do this exercise by stepping and clapping the steady beat and any of the alternate note values with any 4/4 song being played. Use *Rejoice, Ye Pure in Heart* or *This Is My Father's World*.

THREE CREATE AN ACCOMPANIMENT for *This Is My Father's World*.

Adapt the handbell part to whole notes and quarter notes, using Orff-type instruments (barred instruments like zylo-phone), or handchimes. Then, experiment with handchimes or handbells. Set up chimes/bells for some children to ring whole note D's and E's on the downbeat while others ring quarter note A's. Sing the first verse with this instrumental pattern. Tip: Most barred instruments will accommodate two children playing the rhythm pattern.

Sing the verse with the following accompaniment:

Part 1: Play D and E on whole notes.

Part 2: Play D, low A, high D, low A on quarter notes.

(Two pairs of mallets will be needed)

Extension: Change the D and E to half notes. Add Part 3: Play high A on the third beat. Note: This is the original written pattern in the anthem. These patterns will also work with the hymn *How Firm a Foundation* in the key of D.

FOUR PAT THE STEADY BEAT (quarter notes, 4 beats per measure)

while listening to *Rejoice, Ye Pure in Heart*. Sing or hum the hymn while exploring different note values as a steady beat. Clap the whole note as the steady beat (1 clap each measure), then use half notes (2 claps per measure), and then eighth notes (eight claps per measure). Ask the children to choose their favorite and clap it. (Hopefully there are a variety of choices and each value can be heard.) Then ask: "Can you try a pattern which mixes the note values?"

Encourage the children to clap this 2-measure pattern:

O / / / Z
 Whole _____, quarter, quarter, quarter, quarter
 rest

Layer this pattern on top of whole notes only. Next, try the pattern layered over quarter notes only and the melody. Then, have them play this 2 measure, 8-beat pattern:

d d /_ / Z
 Half _____, Half _____, two- quarter, quarter
 eighths, rest

Layer this over a whole note steady beat, then a quarter note steady beat, including the melodic rhythm as the children become more experienced. Ask: "What unpitched instruments could play for each part?" Experiment with various timbres and types of instruments on each kind of note.

Extension: One of the rhythmic patterns appears several times in *I Will Praise You, O Lord*. It is sometimes used in the melody, sometimes in the right hand of the accompaniment/piano part, and sometimes in the left hand part.

Find as many instances as possible of this pattern on pages 2, 3, and 4:

/ . /_
 Dotted eighth
 quarter note
 note

Note that this pattern appears in all but measure 4, 17, 19, and 24.

Tip: O=whole note; d=half note; /.=dotted quarter; /=quarter; /_/=two eighths notes; 1_-=one eighth note

MATERIALS: hand drum; keyboard and accompanist; choir chimes or Orff-type instruments, or both; unpitched percussion instruments; chart showing relationship of note values

UPPER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

Purposes: To encourage use of the breath in singing complete phrases;
to shape and tune vowels; to develop part-singing and solo singing skills.

ONE AS A BREATHING WARM-UP, ask your singers to breathe in for a count of 8 beats “as if sipping through a straw,” then hold their breath for a count of 8, and finally exhale for a count of 8. They must use the full count to gradually inhale and gradually exhale. Do this series 4 times in a row. (If students get dizzy, have them sit down.) This breathing warm-up can be graded; start with 8 beats, then go to 7, to 6, all the way to one (which is the most difficult).

After students have learned the hymn *Rejoice, Ye Pure in Heart*, challenge them to sing the correct phrases without taking extra breaths. Check posture as they prepare the necessary breath.

Play the Concert Game. As they show readiness, ask four students at a time to come to the front of the room and sing an entire verse of the hymn as a small group, with correct breath phrasing. For example, “Rejoice ye pure in heart, Rejoice, give thanks, and sing (BREATH); Your glorious banner wave on high, The cross of Christ your King. (BREATH).”

Tip: The song may not be memorized at this point. Allow the children to use hymnals, holding them upright with good posture.

TWO SING THE OPENING PHRASE of *This Is My Father’s World* using the syllable, “Bah-bah-bah.” Sing the phrase again using the syllables “Boh-boh-boh,” “Boo-boo-boo,” “Bee-bee-bee,” “Beh-beh-beh,” “Bih-bih-bih,” and “Bay-bay-bay.” Help focus this exercise on legato singing (smooth and connected) and on correct vowel shapes.

Sing *This Is My Father’s World* with the text, asking the singers to focus on the vowel sound at the end of each phrase. Have them identify the sounds (generally all on half notes). Ask them to sing these vowels with great beauty and clarity, as they reach the end of each phrase. Have singers use their hands on their faces to make the correct mouth-shape. For example, place hands flat against each cheek to encourage a tall “ah” sound.

Draw attention to more vowels in the song *I Will Praise You, O Lord*. Example, in the legato B section on page 5, there are many long notes to challenge smooth singing and correct vowel shape/production.

THREE VOCALIZE SINGERS UP AND DOWN THE SCALE, singing numbers:

1 2 3 4 5 4 3 2 1

or using solfege syllables:

do re mi fa sol fa mi re do

Have one side of the choir stay on the top note while the other side goes back down to the bottom. Switch parts. Have one side always sing the whole vocalize while the other side stops on any note the teacher indicates. This helps singers develop their listening skills, as they sing one sound and hear the other.

Teach your choir the A (first) section of *Blessed Are They*. Sing it on syllables (“doo-doo” or “loo-loo”). This will be helpful preparation as they learn to sing the “running,” rapid 8th note passages. Once the melody is secure, lead the students to sing the melody using the text, while you sing the page 8 descant. Do this several times to promote comfort level for your singers. Invite a few strong singers to join you in singing the descant, while the rest of the choir sings the melody. Repeat this experience several times, giving other children an opportunity to help lead the descant. Then, have the whole choir sing the descant only, while the melody is lightly played on another instrument (violin, flute, piano, barred instrument). Sing the melody while the choir sings descant. When the group is ready, split the choir into 2 parts for the part combination on page 8. Switch sides of the choir so that everyone has a chance to hear and sing both parts.

FOUR REVIEW THE A SECTION of *Blessed Are They*. Review the descant and combine the two parts. Sing using text, or using syllables such as “doo-doo.”

The B (second) section of *Blessed Are They* works well for solo-singing while building confidence. Children begin to understand that they are a choir of good singers, and they learn from listening to one another. This will raise the bar of excellence, thereby encouraging the development of more good singers.

Teach the B section on page 3 of *Blessed Are They* to the entire choir. Sing it through several times. Split the choir into 2 parts. Ask one group to sing one phrase, then the other to sing the next phrase, and so on. This results in antiphonal singing of the B section (2 sides singing back and forth). Invite 2 groups of 4 students each to sing in the same manner. As students are ready to sing individually, ask them to come up in groups of 4, but each group will sing only one of the 4 Beatitudes in each B section. Reinforce this for several rehearsals, allowing many singers a chance to hear, see, understand, and sing for themselves in this encouraging setting, before you choose your performance soloists.

MATERIALS: hymnal; unit anthems

UPPER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

Purposes: To lead students to experience singing/understanding a melodic phrase, to introduce the make-up of a musical scale, and to understand the creation and meaning of anthem and hymn texts.

ONE RECREATE THE FOLLOWING MUSICAL PHRASES on

a marker board or poster:

Sing or play measures 5-20 of *Blessed Are They* for the children. First, sing the tune on “loo” or other neutral syllable. Lead the children to use their hands to indicate pitch levels by moving them higher or lower as the melody moves. Then, using the index finger, ask them to “draw” the tune/melodic movement in the air as you “loo” or sing the text.

Using the 3 charted examples above, assist the children in locating the corresponding melodies within the music. As you trace the examples with your finger, tell the children that music has shape or contour and the sound of their voice moves up or down or stays the same depending on what happens in the score. Sing the examples using words or a neutral syllable (“loo”) and trace the shape in the air as you sing. [Answers: a=measures 19-20; b=measures 5-6; c=measures 7-8, 15-16]

TWO AS PREPARATION FOR INTRODUCING the anthem, *This is My Father's World*, ask your choir these questions:

“Have you ever been created something that was so good that you were afraid that your Mom or Dad wouldn't believe you actually made it yourself?” “Do you think that this only happens to children?”

Franklin Shepherd wrote the tune to the anthem, *This Is My Father's World*, many years ago. His tune is used in the hymn of the same name found in many hymnals today. The anthem by Vicki Hancock Wright is an arrangement of that tune.

When Franklin's daughter, Mildred was still a young woman, she received a letter from her father telling her that he awoke in the middle of the night with the tune to the hymn/anthem, *This Is My Father's World*, running through his head. He retrieved a piece of paper and wrote the tune down. The next day when he played through the tune, he was surprised at how good it was. In fact, the tune was so good that Franklin worried no one would believe he wrote it so he told people that it was an “old English folksong.” In many hymnals today, this tune is listed as a “traditional English melody,” all because Franklin Shepherd was afraid that people wouldn't believe him.

Begin a discussion with your group about how important it is to believe in yourself and to be proud of the good things you do.

THREE MELODIES ARE MADE UP OF SCALES, scale fragments

and repeated notes. To assist children in understanding that scales are sequential patterns of whole steps and half steps, it is necessary to help them “hear” the difference between the two. Use the following method to help children sing and see the scale. Point the index finger up vertically to indicate a whole step between pitches; use the thumb extended horizontally to indicate a half-step:

Sing or play the melody to the stanza of the hymn, *Rejoice, Ye Pure in Heart*, and ask the children to use their thumbs to indicate half steps. Note that some of the half steps are part of the key signature in which the hymn is written. Others are added by the composer for color and interest; for instance, the half steps found in measures 3, 6 and 7.

FOUR A WONDERFUL SUNG LITANY RESPONSE can be

created from the refrain of *God, Who Touches Earth with Beauty*. Develop a *Litany of God's Creation* using Mary Edgar's timeless text for the spoken part. Insert the sung refrain-response/antiphon where indicated in the text (see example below).

Use either handbells, hand chimes or Orff-style barred instruments to introduce the antiphon/response each time it occurs. This will help singers locate the correct starting pitch. Use a half note (2 counts) rhythm for the introduction.

Insert this response where indicated in text of the anthem:

D	D	D	D
G	G	G	G

Allelu, *Gloria, gloria! Jubilate Deo!*

Note: The D and G are played together. This is called a “bourdon” and is one of the oldest of all accompaniment styles.

TEACHER'S NOTES:

MATERIALS: unit anthems; hymnal; barred instruments or bells/chimes; marker board or poster, markers