

**SUGGESTED MUSIC FOR UNIT THREE DECEMBER 2007/JANUARY 2008**

**HYMN:** Praise to the Lord, the Almighty (LOBE DEN HERREN)  
**ANTHEMS** *Shout Hosanna!* and *Let All the World Sing Praise!* by Vicki Hancock Wright (CGA 842); *Jesus Loves Me* (CGA 1065) arranged by Margaret R. Tucker; and *Lord, You Are Near Me* (CGA 1075) by Mark Patterson

**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); to recognize melodic phrases and to find that phrases/patterns can be similar/same or different

**PART ONE: GATHER CHILDREN AROUND A TOY SHELF**

or book shelf. Place a toy or book on the middle shelf and play an F on the step bells. Then play a higher pitch (B), a lower pitch (C), or a repeated pitch (F) and guide a child to move the toy/book to mirror the movement of the pitches/sounds. The child should move the toy to a higher shelf, a lower shelf, or keep it in the same place, as the direction of the pitches leads them to do. Help children label the kind of melodic movement seen/heard (pitches moved higher, lower, or repeated). If needed, reinforce the pitches/sounds by singing the syllable "loo" to the movement. Have children who are awaiting their turns move their hands to correspond with the movement of the pitches played. Lead them to move their arms, legs, and entire bodies in the same direction that they hear the pitches move. Continue the exercise, giving turns to other children.

Extension:

Hide the step bells in a box, and repeat the game, asking students to use their listening skills to decide whether the pitch has moved higher, lower, or is repeated. (In other words, remove the visual.) They are to listen to the pitches played, then move the toy to the appropriate shelf, either higher, lower, or staying the same.

**PART TWO: ASK CHILDREN TO STAND**

and form a circle. Use masking tape or a round paper table cloth on the floor to define the circle. Show them how to tiptoe or walk quietly around the circle, stepping only on beats 1 and 3 in a 4/4 tempo. Teach them to reverse directions when you raise your hand, or when you give an aural cue (such as ringing a bell, or striking a drum).

As you sing and the accompanist plays measures 5-20 of the anthem *Jesus Loves Me*, lead the children to move in a circle in four-measure phrases. After each four measures, reverse direction. For example, move to the right for measures 5-8; reverse and move to the left for measures 9-12. Repeat with measures 25-40 as the melody is sung.

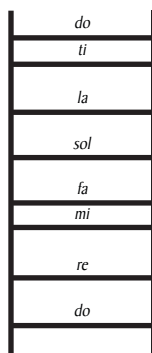
Change the movement for measures 46-61, guiding the children to tiptoe inward (towards the center of the circle) during measures 46-49, backwards for measures 50-53, inwards for measures 54-57, and then backwards for measures 58-61.

**PART THREE: USE A LARGE PAINT ROLLER** to "roll" hymn phrases of *Praise to the Lord, the Almighty* on a wall or chalkboard. Ask the children to hold "pretend" paint rollers and to imitate your movements. As the accompanist plays the hymn, roll a horizontal, invisible line (straight line or arc) for each long phrase. The children listen and mirror your movements with their paint rollers.

- 1st roll = measures 1-6
- 2nd roll = measures 7-12
- 3rd roll = measures 13-17
- 4th roll = measures 18-21

Repeat as you sing the hymn melody on "loo." Guide the children to discover the two phrases that are the same (phrases 1 and 2). Then, ask them to "loo" or hum as they sing the melody and "paint" the phrases again.

**PART FOUR: CREATE AN EXTENSION LADDER** on the wall with tape, or draw a tall ladder on butcher paper. Draw at least eight ladder rungs as shown in the illustration. Show shorter half steps between *mi* and *fa* and between *ti* and *do*.



Use a child's shoe to point to the correct rungs on the ladder as you echo-sing phrases of the hymn *Praise to the Lord, the Almighty*. Echo-sing, using scale numbers only, while the children move their bodies up and down to mirror your movements on the ladder.

Guide children to discover phrases that are the same. Repeat with solfège syllables (*do, re, mi, fa, sol, la, ti, do*) or sing the hymn text.

**NOTE:** The children's physical movements that mirror the melodic movement are vital. This reinforcement of melodic movement helps children identify pitches that move higher, lower, or are repeated, and leads to better pitch-matching, and pre-note reading.

**MATERIALS:** unit hymn and unit anthems; tape; butcher paper and marker; toy shelf or book shelf; child's toy; step or resonator bells; paint roller

**PRE-ELEMENTARY: RHYTHM** BY MARILYN HUMPHREYS

**Purpose:** To help children experience the steady beat, tempo, and rhythm patterns in music by moving, using body percussion, unpitched percussion instruments, speech, or song

Rehearsal Tools for Teachers from Choristers Guild December 2007/January 2008

**PART ONE: ASK ACCOMPANIST TO PLAY THE HYMN,** *Praise to the Lord, the Almighty* (or another selected hymn or song). Pass out rhythm sticks, reminding children of the established procedures: listen first, no instruments sound until directed by leader. Demonstrate clicking sticks on the steady beat ("heartbeat") and tell the children that they are to play the steady beat of the song. Encourage children to switch the position of hands/sticks so that the opposite hand is striking the other stick. Eventually you can relate this switch to the changes of musical phrases, and cue the children accordingly.

Extension:

Ask the children to watch and imitate your way of playing sticks during the song. With each phrase change (at the end of each musical sentence or thought), play sticks in a different way. For example, play above your head, behind your back, to the side, pointing down, touching the floor.

**PART TWO: SET A METRONOME AT 84** beats per minute and invite the children to step in place with the steady beat sound. As soon as the children are matching the beat, have the accompanist play measures 5-20 of the anthem *Jesus Loves Me*, incorporating the melody into the accompaniment. The children will most likely recognize the song and begin to sing. Ask a volunteer to set the metronome at a different rate and repeat the stepping with the beat. Remind children that the steady beat can be faster or slower. Have as many different volunteers change the tempo as interest and time allows. Very fast and very slow tempos will bring lots of laughter, especially if the children try to sing along.

Extension:

Remind the children to respect personal space and encourage them to use their feet to move through the room/space as they step on the beat. Challenge them to try moving feet on the beat through the room while also swinging their arms.

**PART THREE: BEGIN REHEARSAL BY ASKING** the children to identify a "mystery song." (Be sure to review or have posted a list of songs you have been working on, along with visual reminders, if necessary.) Clap the rhythm of the first part of *Jesus Loves Me*. When the children recognize the song, make a visual representation of the clapping, such as:

— — — — —

Ask the children to figure out what words in the song fit this same pattern. ["Jesus loves me, this I know."] Sing the song while pointing at the representation. The children will discover that four sets of words (phrases) fit this pattern (phrases 1-4). Write the words under the representation. Keep singing the song to see if any other part of the song also fits this first pattern. [No, phrases 5-8 are different.]

Extension:

Create a guessing game by clapping short phrases from *Jesus Loves Me*. Ask the children which words match the clapped phrase.

**PART FOUR: ASK THE CHILDREN TO PLACE** their hands together, turning them so that one is on top of the other. Keep the ends of the palms together while opening and closing the hands (like a duck quacking) to pretend to open and close the duck's mouth. Open and close the hands to "sing" each syllable. This imitates the melodic rhythm of the song (rhythm of the words). Do this with *Jesus Loves Me* and other songs.

TEACHER'S NOTES:

**MATERIALS:** unit hymn and unit anthems; metronome, rhythm sticks, chalkboard/ whiteboard or chart paper and markers

## PRE-ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

Purpose: To improve singing of vowels and ending consonants; to extend singing range; to improve breath control

Rehearsal Tools for Teachers from Choristers Guild December 2007/January 2008

**PART ONE: SING JESUS LOVES ME**, taking note of those singers who really know the words. Ask four to stand in front of the group and sing the song while the others listen. Ask the small group to look around while they are singing and each select a singer who can take their place when finished. Repeat the activity.

Introduce the song, "Head, Shoulders, Knees and Toes," which is found in many children's song collections. Lead the children to speak the song first, as they slowly make the motions. Go back and forth between singing the song and speaking the song. Emphasize the difference between the two voices. Ask, "Do your two voices feel or sound different?"

As an ear-training activity, identify children who may have "wandering voices." For young children who have trouble hearing/reproducing accurate pitches, use instruments other than the piano, such as tone bells, chimes, flute, violin, or guitar. Play a series of simple pitches, such as *sol, mi, sol, mi* (5-3, 5-3) and ask individual children to echo sing the pitches. Use simple words like "Hello, Michael" with these pitches. Once you know your "pitch-ready" singers, ask them to demonstrate for the other students. Peer voices are the best aid in pitch matching.

**PART TWO: USING THE ANTHEM**, *Jesus Loves Me*, lead the children to sing the B section, measures 3-20. As they sing the longer note on "me," ask them to float their hand like a butterfly, up for the high note at measure 18 and down for the low note at measure 20. Ask 3-4 singers who sing lightly and correctly in this extended range to come to the front of the group and demonstrate. Repeat with other small groups.

Ask the children to sing the unit anthem, *This is the Day*, while clapping the steady beat (heart beat). Then ask them to speak the song as they clap.

Split the group into two parts, each with a leader. On each of the repeated sections, as one group sings the new phrase, the other group speaks the repeated reply. Do this slowly so that the children have a chance to listen, practice it several times and enjoy being successful.

To experience the head voice/singing voice, ask the children to make the sound of wind: high up in the trees, blowing on a breezy day, etc. Give children colorful scarves so they can demonstrate wind blowing high in the treetops. For children who have difficulty getting the voice beyond their speaking register, suggest they whimper "like a lost puppy." Most children will be able to use this to move from their speaking voice to their singing voice.

**PART THREE: TEACH THE REFRAIN TO THE SONG** *Alleluia No. 1* which is found in most hymnals. As children sing the "oo's" in the refrain, ask them to gently move their pointer finger in an arc-motion away from their mouths. This motion helps focus the pitch and the vowel.

To find the singing voice (head voice), use a Slinky-toy. Pull the top up vertically and ask the children to imitate with their voices on an "oo" sound as the Slinky expands. They should sing from a lower register to a higher one, just as the Slinky moves.

Sing the Bible story song, *Zaccheus*, found in most Sunday School materials. Divide singers into four small groups, with each group singing one phrase in succession at your cue. Then, ask them to speak the story in four successive groups, clapping the beat as they speak the words. Discuss the difference between the speaking and singing voice.

**PART FOUR: REMIND THE CHILDREN** of the beautiful "oo" sound in the Alleluia refrain. Invite an older student to come and sing the verses of this song as the younger singers add the refrain. Develop your own cue with them, such as one hand/finger raised, to show them when to sing.

Use familiar motions to the song *Eensy Weensy Spider* which is found in many song collections. Then, speak the song with motions. Clap the beat as you speak the words, then clap the song's heart beat as the children sing the words. Attach a picture of a spider to the top of a small bean bag; allow individual children to tap the spider-bag on their lap as you sing, emphasizing the steady beat.

Sing *Twinkle, Twinkle, Little Star*. On the second "twinkle" (higher tone), raise your hands "into the sky" and wiggle fingers, as in touching starlight. As the melody moves down, move hands down with the voice. Continue to mimic melodic movement with hands and voice.

TEACHER'S NOTES:

**MATERIALS:** unit hymn and unit anthems; scarves; Slinky; bean bag; picture of a spider; instruments such as tone bells, chimes, flute, violin, or guitar

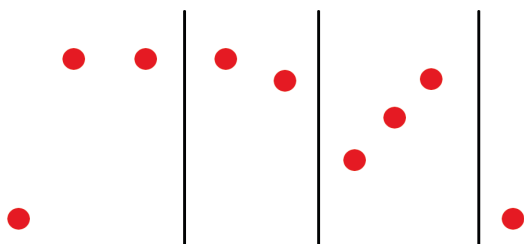




## YOUNGER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

**Purpose:** To reinforce the concept that melodies can move higher or lower, or repeat (stay on the same sound/pitch); to learn that melodies are made up of patterns/phrases; to discover patterns/phrases are similar/same or different

**PART ONE: USE SMALL STICKERS** or colored "sticky" dots to show the melodic movement of phrases. On four strips of paper, illustrate measures 9-24 of the anthem, *Lord, You Are Near Me*. Remember that the indication of precise pitches is not as important as the up/down/same melodic movement.



Have children follow the melodic shape by moving their hands in a similar direction as you lead them in echo singing each phrase.

Use the same phrase strips to echo sing measures 29-44. Notice the slight rhythm changes in measures 34 and 38. Help children discover that part one of measures 62-77 is an exact repeat of measures 9-24.

**PART TWO: PASS OUT A MAN'S TIE**, a crepe paper streamer or a wide ribbon streamer to each child. Demonstrate holding one end of the streamer in your left hand while your right hand slides over the length of the streamer, making the motion match the length of each phrase in the unit hymn, *Praise to the Lord, the Almighty*. When the right hand reaches the end of the streamer, drop that hand, and begin the next phrase at the top of the streamer as before.

Ask the accompanist to play the hymn, phrase by phrase. Make one long streamer motion for each phrase as the children mirror the correct motion.

- 1st motion = measures 1-6*
- 2nd motion = measures 7-12*
- 3rd motion = measures 13-17*
- 4th motion = measures 18-21*

Repeat, singing the hymn melody on "loo." Help the children discover that phrases 1 and 2 have the same melody.

**PART THREE: TEACH PHRASING** with a variety of movements. When introducing a hymn or anthem, ask children to mirror you as you make steady beat movements.

For example:

- Phrase 1 = finger sticks  
(touch index fingers together like rhythm sticks)
- Phrase 2 = spider claps  
(cup hands and touch ends of fingers together)
- Phrase 3 = pat ears
- Phrase 4 = nod head

At the end of each phrase, change the movement. Help children recognize that a new phrase/pattern begins each time the movement changes.

Sing each phrase, first on "loo," then with the text. Listen for children who are having trouble matching pitch. Move the starting pitch higher or lower to help children find their "singer's voice" (head voice).

**PART FOUR: USE COLORED MARKERS** to help younger children learn to follow written music. Highlight the text in one color and the melody line in a second color. Show the children how to sing while following a designated line with an index finger. For example, on written copies of the anthem, *Jesus Loves Me*, highlight the text of stanza 1 in blue. Highlight the melody line in yellow. The children sing, following the movement of the melody (highlighted in yellow) with an index finger.

Continue highlighting *Jesus Loves Me*, color-coding the melody (part 1) throughout the anthem.

Highlight the anthem, *Lord, You Are Near Me* (melody in yellow, text in blue). Be sure to continue the highlighting in measures 62-86, following part 1 for younger children. Ask the children to point to the blue line as you echo-speak the text in correct melodic rhythm. Ask them to follow the yellow line as you echo-sing the melody on the syllable "loo."

TEACHER'S NOTES:

**MATERIALS:** unit hymn and unit anthems; small stickers or sticky dots; crepe paper streamer or donated men's ties; blue and yellow highlighters

## YOUNGER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

Purpose: To help children experience steady beat, meter and rhythm patterns in music, by moving, using body percussion, unpitched percussion instruments, speech, and song

**PART ONE: EXPLORE THE SOUNDS** created by varying the way two hands clap. Try using different parts of the hand, cupping the hands, etc. Set a metronome to 120 (beats per minute) and invite the children to clap the steady beat in their own fashion. Ask the accompanist to play the hymn, *Praise to the Lord, the Almighty* (or another selected hymn or song), with the beat of the metronome while children continue clapping. They can try each other's discoveries of various ways to clap.

Extension:

Ask the children to find their loudest clap and then two softer sounding claps. Create a pattern of three claps with the loudest first. Use this pattern of three to clap with *Praise to the Lord, the Almighty* (or another song with 3 beats per measure). Beats/claps sound: LOUD-soft-soft-LOUD-soft-soft. This emphasizes the first beat in each pattern.

Extension:

Draw a simple picture of a stick figure with arms up, followed by 2 figures, one with hands touching shoulders, one touching knees. Suggest that the children copy these positions with their bodies. Ask them to practice doing each pose in order, slowly at first. When the sequence is comfortable, repeat the sequence of poses with the beat as you sing or listen to a song in triple meter. Later on, encourage the children to change the order or make their own three poses.

**PART TWO: PASS OUT RHYTHM STICKS**, reminding the children of your established procedures. Set the metronome to 84 (beats per minute) and invite the children to tap sticks with the steady beat. As soon as the children are matching the beat, have the accompanist play measures 5-20 of the anthem *Jesus Loves Me*, incorporating the melody into the accompaniment. (The children will most likely recognize the song and begin to sing along.) Have the children step and play sticks to the beat. Try stepping, playing, and singing at the same time. Ask the children if they notice that some words are sung longer than one stick beat or one step? Ask them to make a list of those words ("know," "so," "-long," "strong," "yes," "me," "so").

Extension:

Explain that we can use a quarter note to show one step or beat and a half note for two steps or two beats. Write out the first phrase:

/ / / / / / d  
Je - sus loves me this I know.

If using the printed anthem/music, guide the children to look for this phrase within the music.

**PART THREE: ASK THE CHILDREN TO PLACE HANDS** together and turn them so that one is on top of the other. Keep the ends of the palms together while opening and closing the hands (like a duck quacking) to pretend to open and close the duck's mouth. Open and close the hands to "sing." This illustrates the melodic rhythm of the song. Lead the children to do this with *Jesus Loves Me*. Then, have one group play the steady beat (sticks or patchen) while the other group "claps" the words. Switch assignments. Ask the children what the difference is between the word group and the steady beat group?

Emphasize that some words are sung longer than one beat. Ask if they can find a word that is sung for three beats? [Me]

**PART FOUR: POST A LIST OF SONGS YOUR CHOIR** has been singing. Begin a rehearsal by asking the children to identify a "mystery song" (for example, *Jesus Loves Me*) from this list. Clap the rhythm of the first half of *Jesus Loves Me*. Once the children identify the song, have them clap and sing the first phrase. Ask how a rhythmic picture of the sound could be drawn. A child might suggest using traditional notation or they might invent their own representation that could look like:

— — — — — — — — — —

Ask them to discover which words in the song fit this pattern. Sing the song while pointing and write the words under the notation. They will discover that four sets of words (phrases 1-4) fit this pattern. Keep singing the song to see if any other phrase also fits this first pattern. [The other phrases do not, they are different.] Summarize by reminding the children that music has a steady beat (heart beat) as well as word-rhythm patterns. The patterns can be the same, similar, and different.

Extension:

Create a guessing game by clapping any phrase within *Jesus Loves Me*. Children identify which words go with the clapped phrase. Be sure to repeat the phrase several times so that they have time to think through and try out different parts of the song.

Extension:

Before class begins, prepare notation for *Jesus Loves Me*. Post the phrases in a random order. Have the children sing the song and put the phrases in order. If you are using the printed music/anthem, have them refer to the music to check their answer.

**MATERIALS:** unit hymn and unit anthems; metronome; drawings of three stick men poses; rhythm sticks; chalkboard/whiteboard or chart paper and markers

## YOUNGER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

**Purpose:** To improve singing of vowels and final consonants;  
to extend singing range; to improve breath control

**PART ONE: AS THE CHILDREN BEGIN TO LEARN** the hymn, *Praise to the Lord, the Almighty*, be aware that they will need practice on the words "creation," "salvation," and "adoration." Help them speak the words clearly.

As your singers begins to work on the text of the first verse, ask them to "mouth" (silent sing) the words as preparation for singing the words. Challenge them to "wrap their mouths" around the words as they speak or sing.

Use a melodic pattern from *Do Unto Others* to vocalize what they will sing within the anthem. Move this pattern to nearby keys to stretch their range.

Help the singers learn to shape the "oo" vowel as they sing *Do Unto Others*. Explain that their "oo" shape should only allow one finger through the lips. Each time they sing the vowels, "Dooooo untooooo," ask them to point from their lips toward the teacher. Use the same technique at the end of the verse, "Yooo would have them dooooo untooooo youooo." Speak the text with a very pure, round "oo" sound. Speak it with a British accent and then sing again.

Invite the children to stir a very large, imaginary pot of soup. Explain that it is made with a lot of vegetables and noodles. As they "stir" the soup with a big spoon, encourage them to vocally imitate their stirring (low, speaking area of the voice) using a simple "woo-ooo," similar to a ghost sound. As the soup gets hotter, the voices/pitches rise with the bubbles, slowly at first. As the soup continues to be stirred and gets hotter, the voices rise even higher.

Note: Invite the more secure singers to model for the group. Select these voices to help others who are having difficulty.

**PART TWO: AS PREPARATION FOR SINGING** the hymn, *Praise to the Lord, the Almighty*, sing the notes of the third phrase on syllables such as "doo," "loo," "bah," "lee," or "doh." Use these syllables to help prepare higher notes.

Once the singers are familiar with this tune, sing the entire melody on "loo." On the highest note of the hymn, "Come all who HEAR," instruct your singers to make the mouth shape taller than they might think necessary. Ask a few students to demonstrate this section.

Sing the first 8-12 measures of *Let all the World Sing Praise* on many different vowel sounds such as "ding," "doo," and "dum."

To emphasize ending consonants, use a slow 4/4 pattern, as the singers speak the following lines. Note that each syllable has one beat and each hyphen represents one beat of rest:

Scott - - my ro-bot - he can-not - be hot!

Mike - - a small tike - he might like - a bike!

Liz - - in show-biz - she sure is - a diz!

Bess - - the princess - has one dress - I guess!

Ted - - he turned red - when Mom said - "To bed!"

If the singers do not enunciate the final consonants correctly, ask them to "bite" the final consonants on the next beat. Singers might need to "over-do" this method until the consonants are spoken clearly and distinctly.

**PART THREE: CHECK FOR CORRECT PITCHES** in *Praise to the Lord, the Almighty*, by asking singers to sustain the third word of each phrase: "Praise to THE" and "Oh, my SOUL." Check to see that each singer is on the correct pitch and making each vowel tall. Repeat exercise but add one more word: "Praise to the LORD" and "Oh my soul PRAISE." Then, ask them to join the 2nd phrase to the first note of the 3rd phrase: ". . . and salvation Come. . ." Check for accuracy of the leaping interval.

Teach measures 19-20 of *Shout Hosanna* as an ostinato. Teach measures 45-46 as another ostinato. Have each side of the choir be responsible for one part, then swap. Add a tambourine or other rhythmic instruments to mirror the ostinati.

**PART FOUR: USE SCALE STEP NUMBERS OR SOLFEGE** on a scale from 1-8 to strengthen vocal range and breath control. Sing this exercise in quarter notes, then half notes. Challenge singers to sing it in dotted half notes, allowing them to take a breath as appropriate.

Ask singers to raise a hand when singing a long note (dotted half note) in *Praise to the Lord, the Almighty*. Ask them to sing those notes as if they are not just holding them but also moving them along. Use a drum or rhythm sticks to tap the three beats (the dotted half) as the children sing. Use a sweeping gesture of the hand/arm to indicate movement as these beats are sung.

To help singers extend their singing range, ask them to sing *Jesus Loves Me* in C major (G E E D E G G . . .). Sing it in F major, a bit higher; then in A major, lower than the key of C major. This will extend the range up and down. Ask which one the singers liked the best and why. Identify singers who could sing the very high notes and those who could sing the very low notes. Complete the exercise by singing it in D major, leading the children to ease gently into the higher and lower ranges of the melody.

**MATERIALS:** unit hymn and unit anthems; rhythm instruments (drum or sticks); bowl or soup pot



## YOUNGER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

Purpose: to find hymn tune information in the hymnal; to practice good vowel production/diction; to gain experience in staff line/space identification and notation

**PART ONE: DISTRIBUTE HYMNALS** and demonstrate how to balance the book on the lap with the spine downward and the book ready to open. Ask the children to slowly allow the book to open to whatever page it randomly chooses.

Ask each child to state the name of the hymn to which their hymnal opened. If possible, share information about any of the hymns mentioned, if known. Choose one hymn that is more likely to occur in worship and sing it for the children. Explain that the hymnal is like a "time machine" that "transports us back in time." Hymns connect us with other believers and help us understand how they worshipped God in the past.

Review the unit hymns from previous lessons, *Come, Christians, Join to Sing* and *Rejoice, Ye Pure in Heart*. Look for the names of the composers and authors of these hymns, listed on the hymnal pages. (Note: The composer is the creator of the hymn tune, the author is the writer of the text.) Ask the children to locate the list of composers/authors, usually found in the back of the hymnal. Check to see if these writers created any other hymns.

Extension:

Check the scripture basis of the unit hymns. Refer to the list of scripture references for hymns in the index of the hymnal. "What other hymns are based on this same scripture?" Read the scripture from the Bible in context with surrounding passages to aid in understanding the full meaning of the verses.

**PART TWO: SHOW THE CHILDREN HOW TO FIND** *Praise to the Lord, the Almighty* (LOBE DEN HERREN) in the hymnal. Explain "lining," the very old method of learning hymns, which has been used for centuries to teach hymn tunes and texts. Sing the first four measures (the first full sentence of text) and ask the children to repeat the phrase back. Continue this process until all four sets of four measure phrases (musical sentences) have been learned.

Take time to compare and describe each of these four phrases and how they relate to one another. This comparison will help the children understand why this hymn has lasted for over 350 years (repetition and contrast assist memory). If a phrase doesn't match any other preceding phrase, ask the children to describe what is happening to the melody at that point. Below is one possible form description for the hymn:

Phrase 1: a

Phrase 2: a

Phrase 3: b (melody is higher)

Phrase 4 c (melody starts lower and travels up the scale)

**PART THREE: A WONDERFUL COMPOSER** and music teacher, Alan Pote, once said, "Good vowels make good sound." He was referring especially to the long vowels, "ah," "oh," and "oo." Using *Lord, You Are near Me*, read through the text aloud on page 2 and 3 and search for words with "good vowel potential." Read the text aloud so that the sounds of the words can be both heard and experienced through vocal production. The most obvious "good vowels" are listed below.

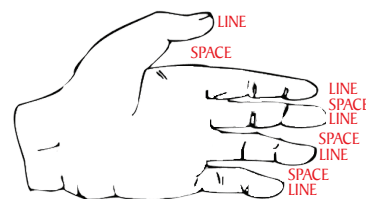
ah oo ah ah oo  
 Lord, you are near me; I will not fear. You walk beside me;  
 ah oo ah  
 Darkness may cover me, but soon your light appears,  
 ah oh oo  
 And I know, dear Lord, you are near me

Read through the text aloud once again, but this time substitute the vowel sound for the word it is part of. It sounds strange but puts those vowel sounds "in place," even before the melody is taught.

Extension:

Choose a familiar song (like B-I-N-G-O or Old MacDonald). Try using this vowel-sing method to help children focus on the important vowel sounds contained in the text to help them learn to sing these sounds beautifully.

**PART FOUR: MAKE A "HAND STAFF"** by holding up the left hand, palm facing the singer, with the thumb on top and the littlest finger on the bottom. Spread the fingers (lines) to create the spaces in between. Note: For the following activity, you will only be identifying three pitches: F (first space), G (second line), and A (second space).



Using *Shout Hosanna* (measures 7-14), point to those specific pitches on the hand-staff each time you sing them (F, G, and A). Limit yourself to the half notes on those pitches so that you give yourself enough time to locate and clearly point to their placement on your hand-staff.

Extension: Enlist a child to lead the group, illustrating the hand-staff. Ask him/her to show the F-G-A pitches as they are sung. Allow others to lead the activity as time permits.

**MATERIALS:** unit hymn and unit anthems



## UPPER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

**Purpose:** To reinforce the concept that melodies 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 (stepwise, skips, repeated notes); to identify similar/same or different melodic phrases/patterns

**PART ONE: USE A SLIDE WHISTLE** to teach or review melodic movement. (You will discover several bonuses to this very effective activity, such as, vocal exploration, "finding" the head voice, and pitch matching.)

Play several melodic patterns (the more unusual or silly, the better), and have children echo/mimic with both their voices and their hands. Use extremes to help children expand their vocal range.

When most children can successfully echo your slide whistle patterns, step behind a piano or partition. Repeat the activity, guiding the children to echo with voices and hands without the benefit of a visual. Choose a child to draw the pitch movement on a marker board, then ask the group to decide if the visual graphic matches the pitches that were played.

Note: To purchase an inexpensive slide whistle, search the term, "slide whistles" on the internet to find a supplier. (Plastic slide whistles with metal slide are available from Kazoobie Kazoos: 1.800.326.0358).

This activity also makes a great vocal warm up.

**PART TWO: CREATE LINE NOTATION** (picture symbols) of melodic patterns. Illustrate phrases from the hymn *Praise to the Lord, the Almighty*.

do-  
a- ra-  
glad tion  
in  
me  
join

Point to the words and echo sing with the children. As they echo, have them move their hands higher or lower to mirror the movement of the pitches.

Extension: Echo sing short patterns from anthems. Have children create/write the corresponding line notation on a marker board or individual "magic screen" tablet (a top clear film layer that lifts to erase the writing).

**PART THREE: ON A NEUTRAL SYLLABLE** such as "loo," sing simple melodic patterns that clearly ascend, descend, or stay in the same place (repeat). As you sing, reinforce the melodic direction by pointing upward, downward, or sideways. Have the children echo you with voices and fingers, pointing in the direction of the melodic movement. Use patterns from the anthems *Let All the World Sing Praise!* and *Shout Hosanna!* Or use patterns from familiar hymns or fun songs.

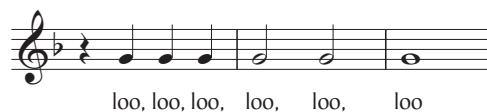
Note that children can identify moving pitches more easily than repeating pitches.



loo, loo, loo



loo, loo, loo, loo



loo, loo, loo, loo, loo, loo

**PART FOUR: USING AN ARCHERY MOTION** (bow and arrow), teach phrasing from the anthem, *Lord, You Are Near Me*. Show children how to slowly and smoothly pull back on the "pretend" arrow and bow cord, then quickly release the arrow. Tell children that they will make one slow, smooth archery motion for each phrase (musical thought/sentence), releasing an arrow at the end of each phrase.

Ask the accompanist play measures 9-24 as you sing. Lead the children to make one archery motion for each 4 measure phrase. Repeat with measures 29-44. Guide the children to create a new motion for phrases in measures 45 -60.

Extension:

Use the composer's teaching visual ideas (inside front cover of CGA842) for *Let All the World Sing Praise* and *Shout Hosanna!*

Extension:

Introduce part singing to inexperienced singers by enlisting a youth or adult soloist to sing part 2 of *Jesus Loves Me* and *Lord, You Are Near Me*.

**MATERIALS:** unit hymn and unit anthems; slide whistle; marker board and marker; "magic screen" tablets or paper tablets/markers

## UPPER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

**Purpose:** To work with rhythmic patterns in melody and harmony; to create complementary patterns; to work with rhythmic notation

**PART ONE: PREPARE THE FOLLOWING NOTATION** on a poster or marker board:

/ / / d.

(This mirrors the rhythm in measures 12 and 13 of *Praise to the Lord*.) Ask the children to clap the pattern. Suggest that they hold out one hand, palm up, and use the other hand (on top) to bounce lightly off the palm of the bottom hand. For this pattern, they can do three light claps followed by a clap and motion, lasting 3 beats, the duration of the dotted half note. (Note: Alternatively, the motion can be to move arm through space for 3 beats). Clap this two measure pattern while the hymn, *Praise to the Lord, the Almighty*, is played. Listen for the phrase that has this rhythmic pattern. Find this pattern in the hymn. What are the words of this pattern? [Answers: "all ye who hear" and "temple draw near"]

Extension:

Layer the above pattern with the rhythmic pattern found in measure 2 and 8 of the hymn (dotted quarter note, eighth note, quarter note). Divide the group into three parts. The first group taps the steady beat, the second group claps the first pattern and the third group selects a sound in which to perform the new pattern. Repeat, transferring these three patterns to appropriate unpitched instruments. (The first pattern would work with three short triangle strikes followed by a normal strike. The second pattern would work on a guiro. The steady beat could be played on a drum.) Be sure to switch parts.

Extension:

Challenge the children to create movements which can be done to demonstrate some melodic or rhythmic patterns of the hymn. For example, the first pattern could be: "step, step, step, arms coming up with the dotted half note step." Play the hymn while the children "move" to their patterns.

**PART TWO: SHOW THE COVER OF THE ANTHEM**, *Lord, You Are Near Me* to the children. Read the words around the border aloud. Establish the feeling of a meter of three. For example, "pat, clap, snap." Encourage the children to explore ways to speak the words of these sentences so that they easily fit into the three beat meter. Notate one of these spoken patterns on the board. Then have the children look at the composer's choice of rhythm for setting the words. Play the anthem so that the children can hear the rhythm of the melody. Have the children discuss these questions: Are there places where Mark Patterson's choice is the same? Are there places where his setting is more interesting or more complicated? [Probably measure 13]

**PART THREE: USING THE SAME ANTHEM**, try several possible combinations of note values in a measure, using the first verse as a guide. Choose two of these measure patterns to clap or tap and repeat while the piece is being played. This creates a rhythmic ostinato, or repeated accompaniment pattern.

Extension:

Notate the various measure patterns. Ask the students to combine four measures in a row, visually moving the notated patterns together. Practice clapping these four measures and then repeat while the anthem is being played or sung. Try other combinations. Ask the children if they noticed any combinations that created complementary patterns to the melody, one that goes well with the original melody.

Extension:

Ask the children to look on pages 6 and 7 to find the rhythm of Part II, which is in some places complementary to the melody. Invite the children to clap the rhythm of Part II.

**PART FOUR: KEEP THE NOTATED PATTERNS** from the previous section. When working on another piece in a meter of 3, see if any combination of the patterns will produce a satisfying rhythmic part. Have the children experiment by creating small groups in which they choose a combination. Suggest that each group take a turn playing their part while the others sing the melody. Discuss the success of the various combinations. Note: This encourages rhythmic reading and musical discrimination in a creative way.

TEACHER'S NOTES:

**MATERIALS:** unit hymn and unit anthems; unpitched percussion such as triangles, guiros, and hand drums; rhythmic patterns notated in meter of 3 (3 beats per measure)

## UPPER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

Purpose: To improve singing of vowels and final consonants; to extend singing range; to improve breath control

**PART ONE: SPEAK THE FIRST THREE VOWELS** of the hymn, *Praise to the Lord, the Almighty*: "Praise to the," stopping and sustaining the last word which may sound like "thuh." Discuss the difference between "speaking vowels" and "singing vowels." (Spoken vowels don't usually keep the mouth open wide, while the "singing vowels" do.) Ask the children to sing "the" while opening their mouths into more of an "ah" sound. Ask how this feels/sounds when they use this mouth shape. Repeat the activity, using "O, my soul" and "All ye who hear."

Teach *My Bonnie Lies Over the Ocean*. Show the singers how to sway on the strong beats as they sing the refrain. Encourage them to loosen up to create pirate sounds, boat motions, etc. The opening interval of a rising 6th helps vocal expression.

To locate and sing more difficult melodic leaps, ask the group to sing the first line of *Lord, You are Near Me*, then repeat the first two words only. Challenge them to pinpoint the second note, "you," in order to place it correctly in the tune. Use hand motions to show where the note/tonal lands, as in the board game Battleship. Use this exercise for all interval leaps of a fourth or greater, on "fear," "your voice I hear," "darkness," and "but soon."

Ask singers to make these sounds with their tongue and lips: "d d d" or "b b b." (If some can't do either, ask them to sing the exercise on "n n n.") Choose a familiar song that is simple, stepwise and can be sung legato. Help singers use a strong, even breath-phrase. For example, using *Row, Row, Row Your Boat*, sing as:

d\_d\_d-dd\_d-dd-dd

**PART TWO: ASK THE CHILDREN TO SPEAK** each phrase of *Praise to the Lord, the Almighty*, sustaining the final consonant ("the King of creation," "help and salvation," "temple draw near," "glad adoration"). Teach them to use an open "singing vowel" sound to sustain rather than a closed, "speech-like vowel." Note: Caution your singers not to bite down on the "r" in "near" but to sustain the "ee" sound before it.

Pass out a satin ribbon (approximately one yard in length) to each child and ask them to sing a stanza of *Lord, You Are Near Me*. Coach them to sing through each phrase as they slide their hand across the length of the ribbon, making sure not to get to the end of the ribbon until they get to the end of the phrase. Teach them how to take a good breath at the end of each phrase, restarting their ribbon for the next phrase.

In a loud whisper, demonstrate how to rapidly say Ki-Ki-Kooo. . . (inhale) Si-Si-Sooo. . . (inhale) Mi-Mi-Mooo. . . (inhale), etc. Show the children how to exhale completely so that the next inhale will be very deep. Repeat several times.

**PART THREE: BUILD YOUR SINGERS ABILITY TO SING** long phrases. Ask them to sing *Praise to the Lord, the Almighty* and breathe in the middle of every phrase. Sing the verse again and breathe only at the end of each phrase. Ask them how that feels. Then, sing through each phrase, taking no breaths. Lead your singers to crescendo mid-phrase where they think they may want to breathe. This skill will help them build a phrase rather than break it.

Learn the first four measures of Part II of *Lord, You Are Near Me* by singing it an octave lower than written. Do the same for measures 70-73. Once the singers are comfortable with the notes, rhythms and words, ask them to sing these measures lightly in the correct octave.

As if sipping through a straw, show the students how to inhale for 6 counts, hold for 6 counts and exhale for 6 counts. When singers hold the breath, be sure they keep their mouths open. This makes them use their diaphragm, not their upper chest or cheeks. Over time, have them do this exercise in sets for counts of 6, 5, 4, 3, 2, 1.

To prepare for higher notes, lead singers in this vocalise, gradually moving higher by half steps, singing expressively, noting dynamic changes:



**PART FOUR: SELECT A ROUND** (from Taize books, hymnals, etc.) and learn it. As one group sings the round with the words ask the other group to sing on "doo." Switch parts. Ask the children to listen for the "other part" while they are singing. Practice the endings so that they can successfully tune with each other.

When presenting any two-part anthem, teach both parts to all singers. Once the parts are learned, divide singers into two groups with one singing the first part while the other sings the second part on "loo." Challenge the children to swap parts. When these parts are secure and they can hear the "other part" while they sing their own, sing both parts with the text. If possible, record or video the song to view and critique.

**MATERIALS:** unit hymn and unit anthems; satin ribbons; straws

## UPPER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

**Purpose:** To practice breath control, clear diction, and phrasing; to find Scripture and hymn tune information in the hymnal; to learn to create a Scriptural antiphon/response

Rehearsal Tools for Teachers from Choristers Guild December 2007/January 2008

**PART ONE: DISTRIBUTE HYMNALS** to your choristers and ask them to find the hymn *Praise to the Lord, the Almighty* (LOBE DEN HERREN). Ask them to describe the best way to locate this hymn in the hymnal. [Alphabetical index of first lines] Ask where that index is located. [Usually in the back] Ask them who wrote the words. [Joachim Neander in 1680] Ask if this name is familiar to anyone, perhaps in the field of science. See information found at the beginning or end of the hymnal page. Share with the children that Joachim Neander was a very well known hymnist in 17th century Germany. His religious writings were so respected that after he died, they named the Valley of Dussel near Mettmann (where he often walked) "Neanderthal" in his honor. A skeleton of a prehistoric man was discovered there in 1856 which was called Homo Neanderthalensis (Neanderthal Man).

**PART TWO: DEVELOP A HYMN PHRASE** to be used as an antiphon, a short musical response to scripture or prayer. Tell the children that an antiphon needs to be learned well enough to sing by memory.

Sing the first phrase of the hymn, *Praise to the Lord, the Almighty*, on scale-numbers and ask the children to echoing, following the melody in the hymnal. Continue singing this phrase until the children are able to echo it without looking at the music. This phrase makes an effective musical response to a recited psalm. As this hymn is based on Psalm 150: 1-6, the psalm works very well divided into two verse segments. Write the Psalm on a chart or read it from the Bible, inserting the antiphon as indicated:

### PSALM 150

Speak: Verses 1-2.

Sing: *Praise to the Lord, the Almighty, the King of creation.*

Speak: Verses 3-4.

Sing: *Praise to the Lord, the Almighty, the King of creation.*

Speak: Verses 5-6.

Sing: *Praise to the Lord, the Almighty, the King of creation.*

**PART THREE: CERTAIN SONGS CAN BE SUNG TOGETHER** that will not only sound great but create interesting harmonies as their melodies intertwine and complement one another. A simple example of this is the combination of *Are You Sleeping?* and *Three Blind Mice*. Sing both songs, then divide the choir into two groups, assigning a different song to each group. Sing both songs simultaneously. Switch parts as time allows.

Margaret Tucker's anthem, *Jesus Loves Me*, contains two melodies that go perfectly together. They are called "partner melodies." The well known melody is *Jesus Loves Me*;

the other is a partner melody that is easy to learn. Sing the partner melody, one phrase at a time, allowing the children to echo sing it back. This "counter melody" is found in measures 25-40. Work through this melody, one phrase at a time, reminding the children to trace the shape of the melody in their music with their index finger as they sing. Check periodically to make sure they are in the correct place in the music. (Note: Due to the unusual length of this counter melody, allow several weeks of singing it before attempting to connect it with its partner tune.)

### PART FOUR: THE PHRASES IN LORD YOU ARE NEAR ME

are long and require more breath/air than most second and third graders are accustomed to using when singing. The following activity is simple, yet effective in developing their understanding and awareness of breathing.

Put a large pitcher (filled with water) and a large tall glass on a table at the front of the rehearsal space. Ask the children to watch what happens when you slowly pour the water into the glass from the pitcher. Explain that when we breath correctly for singing we "fill our breathing space" from bottom to top, like the water pouring into the glass from the pitcher.

Show the children how to place hands and fingers at waist level (near their diaphragm) and to think of that as a starting place for breathing, like the bottom of the glass. Unlike the glass, however, our bodies are elastic and can expand. The air going into our bodies causes the diaphragm to swell. Take a slow full breath with the children so they can feel their bodies expand in that area. With hands on waists as a reminder, ask them to take another long breath "down low" as you pour another full glass of water from the pitcher.

Sing the last phrase of Patterson's beautiful melody (measures 20-24) in one breath and ask the children to echoing. Since they have become familiar with this short melodic segment, use it as a response in an "intercessory prayer chain." The text of this anthem will lead to some helpful discussion, since children are familiar with fear. Ask them to recount an experience when they were truly afraid. Reinforce the idea that God is with us in fear-filled experiences as a companion to help us get through tough times. After 2 or 3 children have shared a fearful experience, insert that short portion of Mark Patterson's melody.

**MATERIALS:** unit hymn and unit anthems; chart and marker; pitcher of water and tall glass