

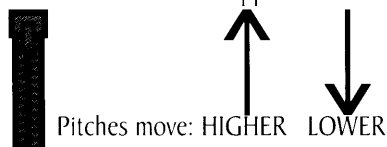
SUGGESTED MUSIC FOR UNIT FOUR FEBRUARY/MARCH 2008

HYMN *O Worship the King* (LYONS)
 ANTHEMS *Praise, Rejoice and Sing* by Allen Pote (CGA 392)
Song of Joy, Song of Praise arranged by James Brighton (CGA 1009)
The Mustard Seed by Anna Laura Page (CGA 1011)

PRE-ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

PURPOSE To reinforce melodic concepts introduced in Units 1-3;
 to help children echo-sing on their own; to allow children to complete familiar melodic phrases on their own

PART ONE: PURCHASE A LONG, HEAVY DUTY ZIPPER, at least three feet long. Tack or staple it to a cork board or another vertical surface, making sure the zipper will slide up and down easily. Use the sliding zipper for vocal exploration and to reinforce the concepts of high/low and up/down. As you slide the zipper, have the children simultaneously move their voices and bodies in the direction of the zipper.



EXTENSION Guide the children to place small pictures of high/low items near the corresponding end of the zipper. Cut pictures from magazines (moon, bird, sun, rocks, grass, flowers). Help the children play appropriate high and low pitches on step bells or keyboard as they place the pictures.

EXTENSION Repeat the extension above, having children make high/low vocal sounds to "match" the items they place near the zipper. Allow them to choose an instrument which can play the corresponding high or low sound. For example, triangle (high sound) or large drum (low sound).

PART TWO: PLAY A SINGING CONVERSATION GAME. Place large different-colored buttons or spools of thread in a basket. Let each child select an item to hold in his hand. Leader sings:



Ask the child with the item to stand and open his/her hand. Guide all the children to respond:



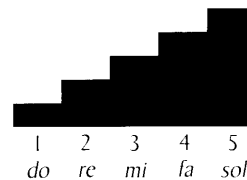
Continue until all children have had a turn.

EXTENSION Let each child select an item from nature, or a food item (for example, a rock, pine cone, leaf, carrot, potato,

or apple). Using the pitches *sol*, *mi*, and *la* (as above), sing: "Who made the carrot?" The child with the carrot responds by singing "God made the carrot." If the child is reluctant, guide all children to sing together.

Note: When doing individual singing activities, take time to listen to and assess each child's ability to match pitch. If there are children who are having difficulty, try moving your "model" pitch or tune higher or lower in the child's range. Help him/her listen to your "model" tune carefully, then match, using their best singing voice (not their speaking voice). Use a light, clear tone with no vibrato when singing with the children.

PART THREE: STACK SAME-SIZE BLOCKS to indicate pitches 1-5 of the scale: one block = do; two blocks = re; three blocks = mi, etc. Label each block with scale number and solfege syllable.



Teach the first two melody lines of the hymn *O Worship the King* by echo-singing and pointing to the corresponding blocks. Note the perfect scale wise movement of line 2 on the words "gratefully sing God's power and God's love" (do, re, mi, fa, sol, fa, mi, re, do.) Show that the melody steps up and then steps down. As the children echo-sing, have them move their hands in the direction of the melody.

PART FOUR: ENLARGE THE TREE from the cover of *The Mustard Seed* anthem and place on poster board. Cut out eight red birds, indicating the eight scale pitches. Place birds in the branches on one side of the tree, from low to high. To indicate accidentals in the key of C, cut out two smaller yellow birds and place them to the sides of pitches A and B.

Teach the melody of the C Major sections (measures 6-14 and 33-49) of *The Mustard Seed* by echo singing and pointing to the birds. Ask the children to move their bodies and flap their arms (wings) up and down as they echo-sing to mirror the movement of the melody.

MATERIALS: unit hymn/anthems; long, heavy-duty zipper; tacks or stapler; tape; high/low pictures; step bells/keyboard; colored buttons/spools of thread; nature/food items; small basket; building blocks; poster board; scissors; red/yellow paper; marker

PRE-ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

PURPOSE To help singers develop the following singing skills: pitch matching, hearing high/low differences, echo-singing, and understanding vowel shapes; to encourage growth in completing familiar phrases and singing independently

PART ONE: ECHO-SING THE FIRST LINES of *O Worship the King* and continue to establish the protocol of echo-singing: teacher points to self to designate his/her turn and gestures to children when it is their turn.

On tone bells, play a C above middle C and an F below that. Sing four C's on "doot" and four F's on "bah." Show children how to hold their hands (flat hands, palms down facing floor) near their foreheads on the C ("doot") and down near their bellies on the F ("bah") sounds. Ask the singers to describe the differences between high sounds and low sounds. Do they feel differently when singing?

Play measures 9-16 of *Song of Joy, Song of Praise* on tone bells. Slowly echo-sing each two measures, allowing the children to find the melody individually and as a group.

To focus on the "oo" vowel, choose a familiar hymn (*Father, I Adore You*). As the choristers sing the "oo" vowels, have them trace a small circle, a Life-Saver shape in front of their lips.

PART TWO: ECHO-SING THE FIRST TWO LINES of *O Worship the King*. Ask the children to create hand motions for each short phrase to indicate the melodic direction as it moves higher or lower. For instance, "O worship the King" and "O gratefully sing" might use the same motions, since they use the same note pattern (moving higher). "All glorious above" needs to begin higher than the other phrases. "His power and his love" should have the highest gesture. Model the melodic movement for your singers to define where movement is mostly scalewise and where it jumps or skips.

In measures 7-9 of *The Mustard Seed*, ask the singers to sing: "mustard seed," "tiny seed," "smallest seed of all." Invite the singers to echo after each phrase. Use the tone bells or a keyboard instrument to play the children's part. Echo these short phrases with different groups and then with individuals to help assess each child's ability to hear pitches moving higher, repeating, and moving lower.

Echo-speak the words of *Song of Joy, Song of Praise* in measures 9-16 while tapping a simple rhythm instrument (hand drum, sticks, maracas). Be sure children speak clearly, keeping the beat steady. Then, echo-sing these measures, keeping the beat steady with the instruments. Help a child feel the beat by patting his/her shoulders, top of head, etc.

EXTENSION Ask the children to imitate the howl of a wolf. Sing from middle C to octave C above on the syllables "ah-oo." Ask the children to echo. Sing "ah" with the fist at tummy (belly button) level to show the pitch. Sing the upper "oo" with the fist above the head. Lead the group to vocalize back and forth between these pitches several times. Play a game by showing this pitch-level gesture (low or high) with no sound. Ask the singers to watch and make the corresponding sound.

PART THREE: COMPLETE TEACHING THE PHRASES of *O Worship the King*. Sing the first part of the phrase, leading the singers to finish the second half.

Teacher: O Worship the King

Singers: All glorious above

Teacher: O gratefully sing

Singers: His power and his love.

Swap parts so the singers experience the entire tune. Work with the group as well as with individual singers.

Sing *The Mustard Seed* and at measures 11-14 instruct the children to begin standing, moving bodies up as the melody moves up. As they sing "into the ground," have them sink down toward the floor and move higher as they sing "into a tree so tall." Lead singers to use their bodies to reflect melodic movement.

Sing the melody of *Song of Joy, Song of Praise* using instrument sounds such as "doot" (like a flute), "bing" (like a bell), "zah" (like a violin), or "bah" (like a trumpet). Divide the class into "instrument groups" and give each "sound" a turn.

Explore the "ah" vowel as the children sing *Alleluia to God to Happy Birthday*. Each phrase contains several "ah" sounds, and ends with an "ah" vowel in the word "God" (Gah-d).

PART FOUR: ASK THE CHILDREN TO SING the first two lines of *O Worship the King* by themselves, with hand motions. Practice it in small groups, then select a few children who are good "example" singers to feature in front of the class.

Ask a few children to act out the story in verse 2 of *The Mustard Seed* with four children as trees and four children as birds. As the group of choristers sing, the trees and birds act out their parts.

To rehearse the "oh" vowel, repeatedly sing just the phrase *O Worship the King* while walking around the room. Ask the children to stop and face another singer and compare their "oh" shapes. If a mirror is available, allow each child to see his/her mouth shape.

Shalom (United Methodist Church Hymnal No. 667) is another useful melody that can be used to practice the "oh" shape. Ask the singers to bring both hands around their mouths in the "oh" shape.

As an ending blessing, sing this goodbye melody:

Thank you, God, for let-ting me sing.

Thank you, God, for ev'-ry-thing. A-men.

MATERIALS: unit hymn/anthems; tone bells, hand drums, rhythm sticks and maracas; mirror

PRE-ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

PURPOSE To help children develop an expanded singing range; to encourage pitch-matching; to assist in the understanding of hymn texts and how hymns fit within worship

PART ONE: GUIDE THE CHILDREN TO USE THEIR VOICES

to "swoop" up and down (vocal glissando). Like gymnastics or aerobics, this is a great exercise for the singing voice. Help your group think of things that move up and down in a swooping motion. For example:

- roller coaster at an amusement park*
- skiing up and down snow covered hills*
- stunt planes at an air show*
- hot air balloons on a windy day*
- riding a carousel*

(with horses and animals that move up and down)

Ask the children to pretend that their voice is riding a roller coaster, using their hand to imitate the movement of the roller coaster with the voice moving up and down. Use the light head-voice, not the lower speaking voice to provide the model for the children to imitate.

EXTENSION Make a simple paper airplane. Toss it in the air and ask the children to imitate its movement (going higher or lower) with their bodies and voices. Give individual children an opportunity to toss the airplane while others make the appropriate vocal sounds and movements.

PART TWO: THE TEXT TO THE HYMN, *O Worship the King*, may be difficult for some young children to comprehend. Therefore, concentrate on familiarizing children with the hymn's march-like melody.

Teach each phrase by echo-singing. Use a syllable such as "zoom" or "loo" to model the tune. "Draw" the melodic movement in the air with your hand or with an object like a small ball. Since the 3rd phrase basically moves up by steps, encourage the children to get down low to the ground and move their bodies up as the melody moves higher.

Complete teaching the hymn tune, using the following words as the children move around the room:

- Come, march to this tune and then all sit down.
- Stand up, march again, and then we turn around.
- Now, move to the place where you started today.
- And when you arrive, shout, "Hip, Hip Hooray!"

Using new words with an established hymn tune is called a "parody."

It is important to add tunes to a child's repertoire of "known hymn melodies" because worship often includes these tunes. In the case of this hymn tune called "LYONS," a number of different texts have been set to it. Helping your singers become familiar with prominent hymn tunes will assist them as they become active participants in worship.

PART THREE: ONE UNUSUAL WAY to learn the words to a new anthem is through changing the context in which they are used. Using the words to *The Mustard Seed*, create a scale song, spanning a full octave from low to high, using the anthem's phrases, one at a time, on each pitch. Start on C above Middle C and move down by scale steps, singing each phrase of the text. The rhythm of the words will determine the rhythm of melody:

Pitch	Anthem text to be sung
C	To sing a gentle song.
B	They fly away and then return,
A	among its branches strong.
G	The birds find shelter in its leaves,
F	into a tree so tall.
E	It grows from way down in the ground,
D	the smallest seed of all.
C	The mustard seed is a tiny seed.

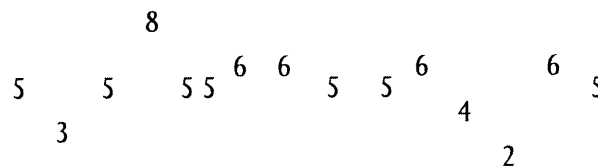


PART FOUR: DRAW A SERIES OF EIGHT SQUARES

on poster board, each one stacked on the other like floors of an eight story building. This is an "elevator" which will represent the eight pitches in a scale. Cut out one square (from the corner of the poster board) to be the "melody elevator" that can move from floor to floor as you sing.

If possible, use a set of step bells to show children how pitches move higher and lower, just as the "elevator" moves to higher and lower floors. Ask the children to imitate this movement with their voices, their hands, and with their bodies. Sing pitches on numbers or on a singing syllable.

Teach measures 6-10 of *The Mustard Seed*. Sing small melodic segments (one measure or phrase at a time), adding each melody segment to the previous one, until the opening section of the anthem is learned. Use the "melody elevator" to show how this segment of the melody moves:



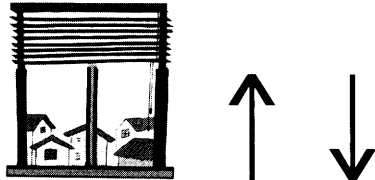
Invite individual children to ride the "melody elevator." Allow each child's hand to rest on top of the teacher's as the "elevator" moves up and down.

MATERIALS: Unit hymn/anthems; step bells; poster board/marker; scissors

YOUNGER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

PURPOSE To reinforce melodic concepts introduced in Units 1-3;
to help children echo-sing on their own; to allow children to complete familiar melodic phrases on their own

PART ONE: ATTACH A SMALL WINDOW SHADE or blind to an old window frame or wood panel. (Or use duct tape to attach it to a sturdy metal music stand.) Make certain the shade/blind is safely attached so that children can use it easily.



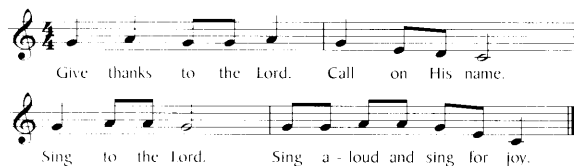
Pitches move: HIGHER LOWER

Use the window shade/blinds for vocal exploration and to reinforce the concepts of high/low and up/down. As you lower and raise the shade/blinds, have the children simultaneously move their voices and their bodies in the direction the shade moves. Remember that singing precise pitches is unimportant. Providing less structured melodic experiences gives children the chance to experiment with their voices without singing a "wrong" note. It is also a useful tool in helping singers to expand their vocal range.

EXTENSION Use an inexpensive slide whistle to play high/low sounds. Encourage the children to raise or lower the blinds according to the pitch direction of the whistle. They should also imitate the whistle sounds/pitch direction with their bodies and voices.

PART TWO: CREATE AND SING SCRIPTURE SONGS.

Set up an Orff instrument or resonator bells in the C pentatonic scale (C, D, E, G, A). Or, mark the pitches on a piano with sticky dots. Enlarge the following scripture phrases from Isaiah 12:4-6 and attach to paper strips. Play and echo-sing, two measures at a time:



Repeat the entire four measures without pausing, and lead the children to echo-sing. Then, ask the children to use the 5 pitches of the C pentatonic scale to compose their own scripture phrases, choosing from the following texts:

Make known what He has done.

He has done glorious things.

Great is the Holy One.

Let this be known to all the world.

Echo-sing each created scripture song.

Guide the children to examine the text of *O Worship the King*, helping them find sections that are similar to the phrases above.

PART THREE: DEMONSTRATE AND PRACTICE these two movements:

- hold flattened palms chest high and slowly push out, as if pushing a heavy wall;
- make fists and slowly pull back toward the chest, as if pulling something heavy

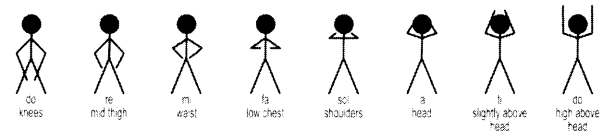
As the accompanist plays the melody of *Song of Joy*, *Song of Praise*, sing measures 9-24 on the syllable "loo." Lead the children to make these movements, changing movements as the phrase changes:

- at measures 9-12: push out
- at measures 13-16: pull back
- at measures 17-20: push out
- at measures 21-24: pull back

Guide the children to discover pairs of phrases that are the same. Repeat with measures 45-60, Part I. Then, repeat in the new key of B-flat, measures 65-80, Part I. Help the children discover that the two phrases they have heard comprise most of the song. Teach the two phrases by echo singing.

EXTENSION Invite one of the children to lead the group in doing the movements for the hymn phrases, as the other children sing. Let children take turns, leading the movements as others sing. This gives individual children the chance to "shine", while also providing several repeated singing experiences in order to solidify the hymn melody in the singers' tonal memory.

PART FOUR: EXTEND ACTIVITY FOUR from Pre-Elementary Melody (page 16) to teach *The Mustard Seed*. Add these body movements to the picture near the eight red birds:



Lead singers to make the appropriate body scale movements that correspond to each pitch in the song. To show accidentals (A flat and B flat), ask the children to bend their knees slightly.

EXTENSION To teach measures 24-32 (c-minor section), cut out five blue birds (pitches F, G, A-flat, B-flat, C) and one smaller yellow bird (accidental F-sharp). Place the blue birds in the branches on the opposite side of the tree. To show the F-sharp, place the smaller yellow bird just above and to the side of the F blue bird. Teach by echo singing and pointing to the pitches.

Note: Rehearse this teaching experience several times prior to presenting it to the children so that the directions and finding/pointing to the correct pitches will be secure and clear.

MATERIALS: unit hymn/anthems; window shade/blinds; old window frame/wood panel; hammer/nails (or duct tape/music stand); slide whistle; keyboard/xylophone; Orff instrument/resonator bells; paper strips; marker; poster board; red,yellow/blue paper; scissors; tape

YOUNGER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

PURPOSE To help children experience steady beat, tempo, and rhythm patterns in music by movement, body percussion, unpitched percussion instruments, speech, and song

PART ONE: INVITE THE CHILDREN to imitate the following body percussion pattern:

Pat, clap, snap
/ / /
Pat, clap, snap
/ / /

Repeat pattern until the children join in. Continue while accompanist plays *O Worship the King* (or another hymn or song with 3 beats per measure). Check to see that the strong beats (down beats or beat 1 of each measure) are matched with the "pat." Reinforce the strong beat by having a few children play a drum beat with the "pat" (beat 1 of each measure).

EXTENSION While the hymn is being played or sung, have one group of children use the body percussion pattern (pat, clap, snap) while another group play an unpitched instrument on the downbeat (pat). Then if possible, add a third group to step on the downbeat. Switch groups so that every child experiences each assignment.

EXTENSION When the above activity can be done comfortably, try "moving through space" (move around the room at will) while playing. Those doing the body percussion pattern should pat/clap/snap on the beat; those playing on the downbeat step once per measure.

Note: If some students have difficulty performing a "snap," substitute another body percussion sound; for instance, pat/clap/clap.

PART TWO: ASK THE CHILDREN TO LISTEN to this short phrase in *O Worship the King*:

beat	beat	beat	beat	longer note
quarter	quarter	quarter	quarter	half note
/	/	/	/	d

Ask the children what words fit the above pattern. Lead them to discover "O worship the King." Sing the hymn several times while they listen. Ask how they might write the rhythm for the next phrase "all glorious above, O gratefully sing, the Ancient of Days." If using hymnals, encourage the children to find this phrase.

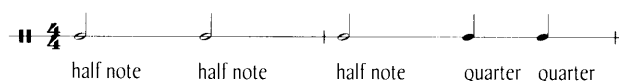
EXTENSION Create a movement to do every time this rhythm pattern occurs in the hymn. Then, create a different pattern for "God's power and God's love" and "and girded with praise."

EXTENSION Encourage the children to create their own scarf dance for this hymn by choosing a different motion for each of the three phrase patterns. Choose one child's suggestion for the first motion, another child's suggestion for the second, and a third child's suggestion for the quarter note phrases.

PART THREE: CREATE RHYTHMIC PATTERNS by using names of children in your choir. Select four children to stand in front of the group. Instruct the children to tap a steady beat while the teacher speaks the names of the four children, creating a rhythmic pattern. Then, ask the children to clap the rhythm of each name as they are spoken. Repeat activity with four other children. Ask, "Is the second rhythm pattern the same or different?" Repeat until the rhythm of every name has been clapped. Emphasize that rhythm patterns can be the *same* or *different*.

EXTENSION As the first four children arrive for rehearsal, use their names as the rhythmic pattern of the day. Say their names with a steady beat, then clap the rhythm as you repeat their names. As time allows, repeat this activity as children are dismissed in groups of 4 at the end of rehearsal.

PART FOUR: CLAP THE RHYTHM PATTERN for the anthem *Song of Joy, Song of Praise*. Ask the children to join in when they are comfortable doing the pattern:



Note: Use the following motions to demonstrate note values:

half note: both hands meet in the middle and then circle outward, as if playing cymbals; count 2 beats, "half" "note"
quarter note: while holding hands in a horizontal position, top hand taps bottom hand; count 1 beat, "quarter"

When children become secure with this pattern and are able to mirror at a quicker tempo, play measures 1-24 of the melody and accompaniment while children clap the pattern above.

Note: The meter marking in the score is 2/2 (a feeling of two beats per measure) and the tempo is fairly fast.

EXTENSION Ask the children to move various body parts (shoulders, elbows, arms, etc.) to this pattern to measures 1-24 of the anthem.

EXTENSION Children play the steady beat on unpitched instruments (rhythm sticks, drums, tambourines, etc.) while a leader plays the rhythmic pattern above.

TEACHER'S NOTES:

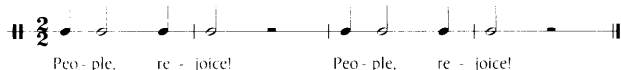
MATERIALS: unit hymn/anthems, keyboard, scarves, unpitched percussion instruments (rhythm sticks, drums, tambourines)

YOUNGER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

PURPOSE To develop diction, head voice and echo singing;
to improve vowel shapes and leaping intervals

PART ONE: ASK SINGERS TO RECITE NUMBERS 1-10 with very little lip movement. Repeat numbers using exaggerated lip movement. Use the same method with the alphabet. Then, ask them to speak somewhere between too little and too much lip motion.

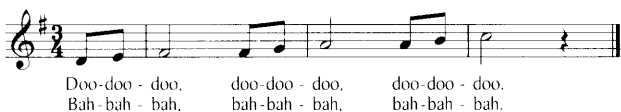
Speak and sing the following diction exercise. Allow singers to perform "naturally" the first time, with no direction from the leader. Repeat, asking the singers to keep their lips still, like a ventriloquist. Then, ask singers to over-do lip movement on "People, rejoice" since these words really need lips to move.



Challenge singers to sing the first verse of *Song of Joy, Song of Praise*, measures 9-24, while moving their lips very little. Sing again, using their lips much more. Ask singers to identify the words that needed a lot of "lip help."

Sing the words "Worship," "Glorious," "Gratefully," and "Power" on a repeated B, seven notes above middle C. Then, as they sing the melody of the first 2 lines of *O Worship the King*, ask them to emphasize those four words by "wrapping their mouths around the words." On the lower D (next to middle C) sing "Shield," "Defender," and "Ancient." On the higher B sing "Pavilioned," "Splendor," and "Girded." Offer some explanation about the meaning of the more difficult words and ask the children to emphasize these new words in the second part of the verse.

PART TWO: ON VARIOUS SYLLABLES, SING the following ascending scale pattern:



Help singers recognize the "unfinished" feeling of this phrase, as if they are about to "get somewhere" but they are not there yet. Ask them to move their fingers in an upward circle each time they sing the eighth notes.

Call attention to the third line of the hymn *O Worship the King* ("Our shield and Defender, the Ancient of Days") where the children sing the same notes from the vocalise above. Sing this line with them slowly, so they can feel the notes rise in their bodies with each step. Be sure they open their mouths well on the last word, "Days."

Sing the first verse of *Song of Joy, Song of Praise* slowly, from measures 9-24. At measure 11 and 19, notice that the minor scale goes up stepwise. Play that scale on tone bells. Singers can follow this scale, moving their hands in the direction of the tune while singing.

Use the last line of *The Mustard Seed*, measures 46-49, as an exercise to help singers feel the melody/voice moving higher. Sing it slowly, then twice as fast. Use Kodaly hand signs and syllables for "sol-fa-sol-la-ti-do" or Solfege numbers 5-4-5-6-7-8.

PART THREE: ECHO-SING THE THIRD VERSE of *O Worship the King*, measure by measure. Use just the first two lines the first time. Many of the words in this hymn text are advanced, so children need to hear these words carefully. Add the last two lines of the verse when singers are ready, using the following echo method.

Sing measures 9-12 of *Song of Joy, Song of Praise* for the children. Ask the singers to respond with measures 13-16. Do the same with measures 17-24, with a leader singing the first phrase and singers responding with the second phrase. Switch parts, singers begin and teacher responds. Continue this method through measures 45-60.

Teach the following vocalise so the students can learn the difference between how stepwise melodic movement feels and how leaps sound and feel:



Ask the choir to look at measures 7-9 in *The Mustard Seed* and echo-sing "mustard seed," "tiny seed," and "smallest seed of all." Echo these short phrases with different small groups or with individuals. Check their ability to hear/match leaping pitches or intervals.

PART FOUR: CHOOSE A FAMILIAR HYMN. As the children sing, ask them to make sure their mouths are open for the vowel sounds at the end of each word/phrase. Ask them to listen carefully and watch other singers as they sing those ending vowel sounds to see how a good singer looks when shaping vowels correctly.

When the singers get to the half notes in the melody of *O Worship the King*, ask them to do a "vowel shape check," to be sure their mouths are open and formed in the correct shape for the vowel. Ask them to check a friend's vowel shapes.

When singing measures 24-32 of *The Mustard Seed*, check the singers' vowel shapes, especially in the words "tiny" and "mighty," using the tall "ah" sound as the primary vowel for those words. Also, check the vowels in "tall" and "small." Be sure the singers don't bite down too soon on the "l" at the end of these words. Encourage individual children to demonstrate so peers can hear and see differences.

MATERIALS: unit hymn/anthems; step/tone bells and mallet

YOUNGER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

PURPOSE To help children develop an expanded singing range; to encourage pitch-matching; to assist in the understanding of hymn texts and how hymns fit within worship

PART ONE: VOCALISES MAKE SINGING COMFORTABLE

by gradually exercising the voice. The vocal mechanism (larynx) is compiled of small muscles (vocal cords) and like any other muscle, the voice responds and strengthens when stretched through appropriate exercise.

Use the following vocalise as a warm-up for your choristers' voices:

O wor-ship the King! Sing al-le-lu-ia! O wor-ship the King! Sing al-le-lu-ia! O wor-ship the King! Sing al-le-lu-ia! O wor-ship the King! Sing al-le-lu-ia!

PART TWO: HELP YOUR CHORISTERS UNDERSTAND

the texts in their anthems. Once the meaning of various words have been explained, use a motion or "cue" to remind children of the meaning of their text.

For example, the word, "Hallelujah," in the Old Testament of the Bible, was an expression of excitement, exultation and praise. The word is transformed in the New Testament to the similar word "Alleluia," which has much the same meaning but actually is defined as "an expression of highest praise" because of its association with the resurrection of Jesus Christ.

In the Old Testament the word can be divided into three parts:

*halle: a loud war-cry made by soldiers during battle
The army of Joshua shouted so loudly
the walls of Jericho fell down.*

*lu (loo): a high pitched "loo" sound spontaneously produced
by worshippers in Temple to signify the presence of God*

*yah: shortened form of the word "Yahweh,"
the name for God used by early Hebrews*

The hand sign often used for "Hallelujah" or "Alleluia" is a clap on each of the first two syllables, followed by parallel upward spiraling (concentric loops) by both hands on the remaining part of the word.

Sing the first 3 pages of the anthem *Praise, Rejoice and Sing* with the children and ask them to add the hand motions on "Alleluia" each time it occurs. Ask individual children to put the explanation of the word "Hallelujah" into their own words and share this with the group each time you sing through this anthem, or any other anthems that use "Hallelujah" or "Alleluia."

PART THREE: USE THREE PERCUSSION INSTRUMENTS

to introduce the singers to *Song of Joy, Song of Praise*. Identify the quarter notes, half notes, and whole notes in the vocal line, measures 9-24. Notice the ties (curved lines connecting notes of the same pitch) between measures 10 and 11, 14 and 15, 18 and 19, 22 and 23. Only the first of the two notes in a tie will be played or sung; the second one is "held." (The note value or duration of the second note is added to the first with no repetition of the note). Play the rhythm of the anthem's melody as follows:

*Assign body motions as good preparation
for adding percussion instruments:*

quarter notes=claps (1 beat)

half notes=slide hands on thighs to knee (2 beats)

whole notes=spin fists (4 beats)

quarter note=claves or rhythm sticks (each click = 1 beat)

half note=maracas (shake for 2 beats)

whole note= tambourine (shake for 4 beats)

PART FOUR: AS ACCOMPANIST SLOWLY PLAYS

the melodic line of *The Mustard Seed*, ask the choristers to follow the anthem's text with their index finger. When the accompanist stops playing (at random places in the anthem), the children should raise their hands if they can identify the "next word" in the text.

Each time the song/melody stops, the accompanist returns to the tune's beginning before starting the song-game again. Gradually have the pianist play through a larger and larger portion of the melody until a full section has been covered. Sing through that portion of the anthem with your choir while your accompanist reinforces the melody by playing the piano part or melodic line.

TEACHER'S NOTES

MATERIALS: unit hymn/anthems; rhythm sticks/claves; tambourine; maracas

OLDER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

PURPOSE To reinforce melodic concepts introduced in Units 1-3; to help children echo-sing on their own; to allow children to complete familiar melodic phrases and create short melodic phrases on their own

PART ONE: DRAW FIFTEEN HORIZONTAL LINES on the board, stacked one above the other as if they were floors of a tall building. Ask the children to pretend they are on an elevator. Ask them to move their hands and voices to match the movement of the elevator.

Slowly move an eraser from the bottom floor to the 5th floor, then continue to the 8th floor, then the 15th floor. Children should mimic the elevator movement with their hands and their voices. Do not expect/require precisely sung pitches.

Quickly move the eraser from the 15th floor to the 1st floor as children continue to mirror with voices and hands. This produces a vocal slide which is good for relaxing the voice.

Continue the high-low melodic experimentation as desired.

Note: When working on expanding vocal range, singing precise pitches is unimportant. Providing less structured melodic experiences gives children the chance to experiment with their voices without singing a "wrong" note. It is also a useful tool in helping singers expand their vocal range.

PART TWO: REVIEW ACTIVITY TWO from Younger Elementary Melody. Guide the children to create and echo-sing scripture songs from the text of Isaiah 12:4-6. Relate to the hymn, *O Worship the King*, as instructed.

Note: Since there are several words in the hymn text that will be unfamiliar to your singers, choose some "substitute" words to help their understanding:

ancient of days = here for a very long time

pavilioned in splendor = surrounded by beauty

girded with praise = supported/encouraged by our praise

EXTENSION Allow children an opportunity to create and sing additional scripture songs from the Psalms. For example:

Psalm 25: 4-5

Show me your ways, O Lord,

teach me your paths;

guide me in your truth and teach me,

for you are God my Savior,

and my hope is in you all day long.

Psalm 148:2-5

Praise him, all his angels, praise him,

all his heavenly hosts.

Praise him, sun and moon,

praise him, all you shining stars.

Praise him, you highest heavens

and you waters above the skies.

Let them praise the name of the Lord.

PART THREE: INTRODUCE CONCEPTS regarding tonality and allow the students to discover *do*, *sol* and *mi* within music.

A. Do (or 1)

Distribute pencils and guide children to circle all E-flats in both octaves in the melody line of *Praise, Rejoice and Sing*. Beginning at measure 85, have children follow and mark Part I. Do this in pencil so that markings can be erased later.

As accompanist plays and leader sings the melody, the children follow in their music, using index fingers. Tell them that all pitches will be sung except the E-flats (the home tone, *do*) which they will sing. It will be helpful for them if you sing the text instead of a neutral syllable or solfege syllables (*do*, *re*, *mi*, etc.).

B. Sol (or 5)

Guide the children to draw boxes around all B-flats (*sol*) in the melody line of *Praise, Rejoice and Sing*. Beginning at measure 85, have children follow and mark Part I.

Sing again as in section A with the children singing all the E-flats and B-flats.

C. Mi (or 3)

Guide the children to draw triangles around all Gs (*mi*) in the melody line of *Praise, Rejoice and Sing*. Complete as above.

PART FOUR: REVIEW ACTIVITY THREE from Younger Elementary Melody as a way of introducing *Song of Joy*, *Song of Praise*.

EXTENSION Introduce minor key/tonality and allow the children to experience it. Display and play the pitches of the A-flat Major scale:



Play and sing from the lowest to the highest pitch and back down. Guide children to discover that the home tone is A-flat (*do* or 1.)

Display and play pitches for F minor:



MATERIALS: unit hymn/anthems; chalk or dry erase marker and eraser; Orff instrument/resonator bells; paper strips; marker; pencils

OLDER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

PURPOSE To work with and create rhythmic patterns, to work with rhythmic notation

PART ONE: CREATE RHYTHMIC PATTERNS by using names of the children in your group. Pass out large pieces of paper and ask each child to write their name on it in large letters. Select four names and hold them up for the group, leading them to pat a steady beat while you say the names. Try rearranging the names to create different rhythmic patterns, asking the students which arrangement is most satisfying. Then, ask how the pattern could be notated. Repeat this activity with four different names. Ask them to compare the first and second patterns. Continue creating patterns until all children have had their names included. Assist the children in determining if the patterns are in a meter of three or four.

EXTENSION Choose the names of 8 singers and string together their names as phrases to make one long rhythmic piece. (For a smaller group, ask them to supply names of their family members, friends, etc. so that there are ample names to use.)

Note: When creating the longer name-phrase, try to end with a one syllable name. This helps give the rhythm a "finished" feel while helping to set up the next phrase.

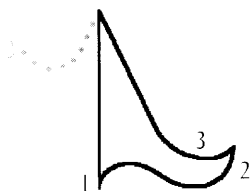
Clap these name-patterns and then transfer to unpitched instruments. As one student keeps a steady beat on a drum or rhythm sticks, the others perform the name patterns on other instruments.

PART TWO: INVITE THE CHILDREN to imitate the following body percussion pattern:

Pat, clap, snap
/ / /
Pat, clap, snap
/ / /

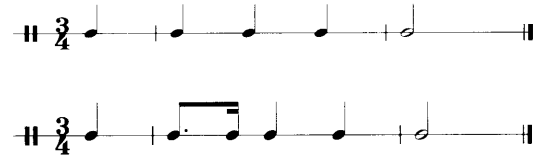
Repeat pattern until the children join in. Continue while accompanist plays *O Worship the King* (or another hymn or song with 3 beats per measure). Check to see that the strong beats (down beats or beat 1 of each measure) are matched with the "pat." Reinforce the strong beat by having a few children play a drum beat with the "pat" (beat 1 of each measure).

EXTENSION Teach the conducting pattern of 3/4:



Gesture: 1. down; 2. out; 3. up; in the shape of a triangle. Practice slowly at first. Then, to accommodate the beginning of the hymn, begin with 3. up beat.

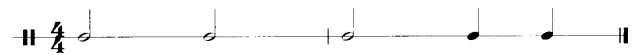
PART THREE: POST THESE RHYTHMIC PHRASES from *O Worship the King* on the board:



After the children have heard, sung, and conducted the hymn *O Worship the King*, ask them to find these phrases in the hymn. Specifically ask "What words fit each pattern?"

EXTENSION Assign a hymn-phrase to each child, then ask that the melody of the phrase be sung or played. Students should be able to read the rhythm patterns easily, enabling them to concentrate on the melody of each phrase.

PART FOUR: ACCOMPANY THE ANTHEM *Song of Joy Song of Praise* with the following rhythmic pattern:



Clap this pattern and ask the children to join you.

Note: Use the following motions to demonstrate note values:

half note: both hands meet in the middle and circle outward,

as if playing cymbals; count 2 beats, "half" "note"

quarter note: while holding hands in a horizontal position,

top hand taps bottom hand; count 1 beat, "quarter"

When children become secure with this pattern and are able to mirror at a quicker tempo, play measures 1-24 of the melody and accompaniment while children clap the pattern above.

Invite a chorister to play this pattern on a tambourine at measures 1-24 and measures 45-end.

Note: The meter marking in the score is 2/2 (a feeling of two beats per measure) and the tempo is fairly fast.

TEACHER'S NOTES:

MATERIALS: unit hymn/anthems; piano/keyboard; paper; markers; board/markers; unpitched percussion instruments; notated phrases to post

OLDER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

PURPOSE To experience expressive elements of music, develop vocal tone, and provide experience with part-singing while improving diction; to develop understanding of proper vowel shapes and strength through breath control

PART ONE: SHOW CHORISTERS THE FOLLOWING exercise. Encourage them to take a full breath, making sure to pull each breath in deeply as a "singers breath" (near the waist, not the upper chest).

Sh.	sh.	sh.	sh.	shhhh.
Ch.	ch.	ch.	ch.	chhhh.
Dot.	dot.	dot.	dot.	dooooo.
Pa.	pa.	pa.	pa.	paaaa.

Speak verse 1 of *O Worship the King* staccato (words separated and short); then sing it staccato, giving emphasis to each syllable. Speak the hymn text legato (connected and smooth), then sing it legato. Ask the children to describe each style and how it feels to speak or sing. Then, sing the hymn marcato, with a sense of steady 3-count rhythm (STRONG-weak-weak, STRONG-weak-weak) with normal phrasing of the melody.

Use the pattern below to help extend voice ranges with ease. Start at the low end of the range (key of Bb), and move up by half steps, ultimately working toward singing in G major. Encourage singers to take good breaths between each pattern.

Learn the tune for *Song of Joy, Song of Praise*, singing it first on "doot." Clap a steady beat (the half note) as the children sing. Ask students to think of other instrumental-type sounds, such as "bing," "loo," "pum." Sing the text of the first stanza while clapping the steady beat.

PART TWO: ASK INDIVIDUAL STUDENTS to speak (or recite) the words in the first verse of *O Worship the King*. Encourage the choristers to be very expressive, especially on the last two lines. Be prepared to explain any unfamiliar words.

Demonstrate singing measures 27-42 of *Song of Joy, Song of Praise* in a staccato style, then legato. Ask the singers to imitate, then sing the legato phrase with scarves, swinging them about their heads and arching at each new measure on the downbeat. Repeat activity with scarves on measure 65-84.

Sing the descant in *Song of Joy, Song of Praise*, measures 27-42. Each time the group sings "Alleluia" ask them to sweep their hands above their heads in an arch motion, like drawing a rainbow. Carefully sing the last note of "alleluia" since it comes after a large descending leap. Ask the children to stop and hold that note to be certain it is secure.

Ask the students to sing one verse of *Praise, Rejoice and Sing*, paying particular attention to the vowels on all the long notes. In the first verse, ask the singers to listen to themselves on the last note of each phrase, and "check" the vowel shape.

PART THREE: GUIDE THE CHILDREN to sing *O Worship the King* with the same great expression and diction they used when they spoke the text in the previous activity. Ask them to decide which words are the most important. Sing the verse focusing vocal energy on these key words.

Teach the descant (measures 87-106) to *Praise, Rejoice and Sing* one octave lower than written. Ask who could sing that part as written. Begin with confident singers, being careful not to let them push or strain the voice. Use an unstructured scarf motion to affirm the freedom of those high notes.

Ask half the choir to sing the melody at measure 65 of *Song of Joy, Song of Praise* as they clap the steady beat. The other half can sing the descant with scarf movement.

In a room with enough space, have some of the singers lie down on their backs. Model a stage whisper and speak "Tee-tee-toooo." Ask singers to imitate your sound, forcing out all their breath on the last vowel sound. Do the same exercise standing up. Ask the singers to describe the feeling of drawing in a deep "singers' breath" while lying down versus deep-breathing while standing up. They may observe that it is easier to do when lying down. Challenge them to take that deep singers' breath while standing and singing in the choir.

PART FOUR: INVITE SOME SINGERS to be "reciters," pretending to be British as they recite the second verse of *O Worship the King*. This will inspire them to use very clear and proper pronunciation. Once their diction is clear, sing the verse with the same attention to diction.

Sing the melody of *Song of Joy* slowly, keeping diction clear. Increase the tempo while retaining good diction.

Sing measures 49-78 of *Praise, Rejoice, and Sing* while giving attention to singing four measure phrases with no breath in between. Choose a solo-singer to sing each phrase. Ask the choir to repeat the phrase and correct any breathing mistakes.

TEACHER'S NOTES:

MATERIALS: unit hymn/anthems; scarves

OLDER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

PURPOSE To help children develop an expanded singing range; to encourage pitch-matching; to assist in the understanding of hymn texts and how hymns fit within worship

PART ONE: USE THE SHORT VOCALISE BELOW

to help the children warm up their voices and begin to learn the hymn, *O Worship the King* (LYONS):

Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! A - men. Hal-le
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A -
men. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! A - men.

Take time to hear individual voices. Help children who may have difficulty in matching the pitch by moving the key of the song (or starting pitch) higher or lower, allowing them to "find" the melody in their own natural range before trying to find the tune in the correct key. Enlist a volunteer, if possible, to sit beside children who are uncertain singers so that the children can hear the tune being sung clearly.

PART TWO: ASK CHILDREN TO OPEN THEIR HYMNALS

and find *O Worship the King* in the First Line Index which is usually found in the back of today's hymnals. After locating the hymn, examine the information to the left and right and slightly down from the title.

Questions to ask the children:

Q: Who wrote the words?

A: Robert Grant 1779-1838

Q: Who composed the music?

A: Attributed to Johann Michael Haydn, 1737-1806

Johann Michael was the brother

of the better known composer, Franz Joseph Haydn.

They lived in Austria during the latter part of the 18th century. Musical compositions are held together through repetition and the development of musical ideas. Echo-sing the hymn, one phrase at a time. Ask the children to find similarities in phrases or measures, to find the "glue that holds this hymn together" (measures 1 and 2 similar to 5 and 6) and interesting rhythm that occurs more than once (dotted rhythm in measures 7 and 15).

PART THREE: USE THE FIRST TWO PHRASES (8 measures) of *O Worship the King* as an antiphon, a response to scripture. Insert these phrases into the scripture (upon which the hymn was based), as follows:

Psalm 104

Bless the Lord, O my soul.
O Lord my God, you are very great.
You are clothed with honor and majesty,
wrapped in light as with a garment.

Antiphon

You stretch out the heavens like a tent,
you set the beams of your chambers on the waters,
you make the clouds your chariot,
you ride on the wings of the wind,
you make the winds your messengers,
fire and flame your ministers.

Antiphon

You set the earth on its foundations
So that it shall never be shaken.
You cover it with the deep as with a garment;
The waters stood above the mountains.
At your rebuke they flee;
at the sound of your thunder they take to flight.

Antiphon

PART FOUR: SING A MAJOR SCALE beginning on the E-flat above Middle C using numbers 1-8:

1 2 3 4 5 6 7 8

Working with the scale will give singers a sense of the major key in which Allen Pote composed the wonderful melody to his anthem, *Praise, Rejoice and Sing*. Ask the children to sing this scale from bottom to top and top to bottom. Make a chart with this scale to assist the students in connecting the visible aspects of the scale and the auditory.

Following the vocal line, point to the first note in measure 6. Ask the children to label the scale number that corresponds to this note. Ask for a volunteer to sing this pitch. Once the pitch has been accurately established, begin building the melodic line, one pitch at a time, taking volunteers to determine where the next pitch will be. Refer to the chart if your choir members lose track of the anthem's tonality, the tonal "home base."

MATERIALS: unit hymn/anthems; marker board or poster board