

## SUGGESTED MUSIC FOR UNIT FOUR APRIL/MAY 2008

HYMN *I Sing the Almighty Power of God* (FOREST GREEN)  
ANTHEMS *Come, Let Us Sing* by Jody W. Lindh (CGA478)  
*Hymn of Promise* by Natalie Sleeth, arranged by Bradley Ellingboe (CGA1120)  
*Little Lamb, the Shepherd Loves You* by Anna Laura Page (CGA1110)  
*Shalom Chaverim (We Go Now in Peace)*, a Hebrew folk song arranged by Stan Pethel (CGA8)

### PRE-ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

**PURPOSE** To review concepts 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: TAPE THE END OF A SIX FOOT LENGTH

of yarn to the end of an ice-pick or knitting needle. Pierce a tennis ball with the knitting needle/pick while pulling the length of yarn or rope through the tennis ball. (The yarn should enter one side of the tennis ball and exit the other side.) Tie knots on each side of the tennis ball to prevent the ball from slipping. Create a long, vertical loop of yarn by hanging the long end-piece of yarn over a clothes hanger or wreath hanger and tying the loose ends of the yarn together. Move the tennis ball up/down by pulling on the loop of yarn, using it as a "handle." The knots tied earlier will keep the ball from sliding around the yarn. The ball needs to stay in the same spot while the long part of the yarn moves. As you move the ball by pulling the yarn "handle" show the children how move their voices and their hands up or down (higher or lower) to mirror the movement of the ball.

**EXTENSION** Echo-sing phrases from songs being taught. Move the tennis ball to mirror the melodic movement. Have children echo sing and mirror the movement with their hands. For example, use the first phrase of *Twinkle, Twinkle, Little Star* to show ascending movement ("how I wonder what you are" shows descending movement).

#### PART TWO: CUT OUT COLORFUL BUTTERFLIES, birds,

or bumblebees, using calendar cut-outs from a school supply store (or go online to any free pattern site for teachers and download shapes). Attach a cut-out to the end of a tongue depressor or long drinking straw (one per child). Distribute the tongue depressors/straws.

Play up or down patterns on resonator bells (or another melodic instrument) as children move their creatures up and down to mirror the movement of the pitches. Repeat with children singing and moving their "creatures."

**EXTENSION** Choose a child to move their "creature" higher or lower as you guide them to sing the corresponding vocal sounds/melody. Then have the group echo-sing this pattern. Allow other children to become the leader as you guide them to associate this up/down movement in space with higher/lower melodic movement.

**EXTENSION** Draw circles on the board to indicate the general melodic movement of measure 1 pickup through measure 4, beat

3 of *I Sing the Almighty Power of God*. Note that this phrase appears two more times in the hymn, in phrase 2 and 4. Sing the phrase on the syllable "loo" while pointing to the circles. Ask children to echo sing while moving their creatures.

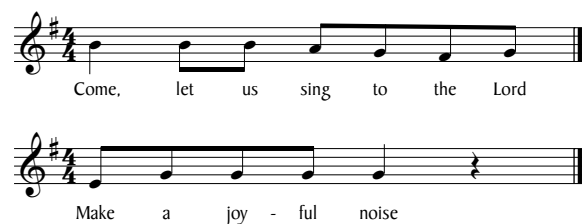
**PART THREE: DRAW AND DISPLAY A RAINBOW** (three feet long) on butcher paper. Remind the children that phrases are musical sounds/pitches that are grouped together—much like words are grouped together to make thoughts in a story.

Instruct the children to sing a phrase from *Come, Let Us Sing* (measures 5-16) and trace the rainbow with their hand. Guide them to echo sing while tracing a rainbow in the air. Repeat with other song phrases. Help them identify phrases that are same and different.

Encourage children to speak/sing these phrases on one breath. Try speaking the words of the phrase, taking breaths in between each word or two. As the children laugh at that exercise, tell them that they can speak the phrase without taking all of those breaths. Then speak the phrase on one breath. Sing the phrase on only one breath.

#### PART FOUR: DISPLAY THESE RESONATOR BELLS:

E (above middle C), F-sharp; G, A, B (3rd line). Color-code the bells by attaching paper "flags" to each bell. For example: E=blue, F#=pink, G=green, A=yellow, B=purple. (An Orff instrument or a keyboard may be used instead of resonator bells.) Prop up the right side (higher end) of the instrument by placing a thin book underneath so that the visual of higher/lower is very obvious. Say: "Listen and watch as I play a melody. Then each of you will have a turn to play the same melody." Direct the children to pat their noses when they hear repeated sounds/pitches. Guide each child in taking a turn. Use these two patterns from *Come, Let Us Sing*.



**MATERIALS** Unit hymn/anthems; tennis ball; ice pick; 6-feet of yarn/rope; curtain rod or over-the-door hanger; scissors; colorful paper; tape or glue; tongue depressors or straws; resonator bells, keyboard, or Orff instrument; butcher paper; markers in "rainbow" colors—violet, indigo, blue, green, yellow, orange, red; 3M Post-It flags in five colors

**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 and pitched percussion instruments, speech, and song

**PART ONE: USE A HAND DRUM** to keep a steady beat. Invite the children to step with the drum beat, either in place or though the space in the rehearsal room. Keeping the same tempo, change to a half note pulse and instruct the children to step the half note pulse with the drum. Switch back to the quarter note (steady) beat. Give suggestions for varied styles of stepping: on tip toe, hunched over, with arms swinging, with shoulders up, with small steps, large steps, on heels, etc.

**EXTENSION** Pass out rhythm sticks and have children play their sticks along with the drum beat. Challenge them to listen and watch for the change to the longer (half note) pulse. How soon can they match what the drum plays when a change is made?

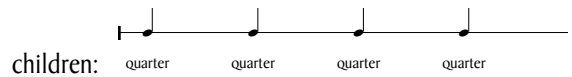
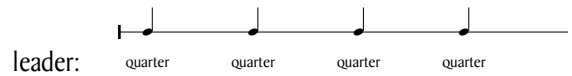
**EXTENSION** Have the children choose the tempo by indicating faster or slower or by having them step their tempo choice. Use this new tempo to repeat the above activity either in movement or with unpitched percussion instruments.

**PART TWO: INVITE THE CHILDREN TO JOIN** in swaying back and forth to the half note value while listening to *Shalom Chaverim*. Repeat the song while rocking gently forward and backward. Repeat again with arms overhead, swaying from side to side with the half note pulse. When the children can keep the pulse, prepare for instrument playing by adding hand movement to the swaying. Both hands touch one knee or leg, followed by both hands on the other knee or leg. Repeat this alternating motion while listening to the song. Left and right do not matter at this point.

**EXTENSION** After much repetition of the above activity, try one hand on each knee or leg (patschen) alternating while the song is sung. Then have children sit in pairs, opposite from each other. One child is the leader as he pats the beat while the other child plays a tambourine or triangle while watching his partner for the beat. Switch roles.

**EXTENSION** Prepare Orff instruments set with only the bars D and A (singing in the key of d minor). Two children will be able to play each instrument if two sets of mallets are available. Work in pairs as in the first extension. Have one child sit behind the instrument ready to play D and A. The other child of the pair sits in front of the instrument and sways to the half note pulse of *Shalom Chaverim* indicating when to play. It will not matter whether D or A is played first. The player should follow the direction of the child in front of his instrument.

**PART THREE: ECHO CLAP** (leader first, then children repeat back) the following rhythm:



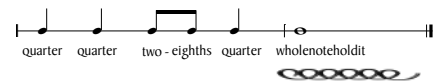
Repeat this same pattern in a variety of ways: high, low, clapping with right hand on top, clapping with left hand on top, loud, soft, etc.

Change to next pattern and vary as above, leader first and children echo:



Extend echo patterns to two measures by adding a whole note after the first four beat pattern.

Show children how to move the hand/arm through space to fill the whole note time value. This will remind them that there is motion throughout the 4 beats of the whole note and a sense of energy instead of just "waiting" until it is over.



**PART FOUR: INTRODUCE THE HYMN** *I Sing the Almighty Power of God* by explaining that Isaac Watts wrote a poem long ago about the power of God. In the first verse he describes some of the things that God made in the creation of the world. Ask the children to think of ways they can mime or provide motions for these four phrases:

- made the mountains rise*: draw shape of mountain
- built the lofty skies*: palms up, pretend to touch the ceiling
- sun to rule the day*: hands together to form into round shape
- all the stars obey*: fingers flutter freely to show "twinkle"

Read the entire verse to the children and invite them to add their motions for the above phrases. Repeat several times. Eventually ask the children to say these phrases with you while they mime. Listen to the song being sung and add motions to the four phrases.

Ask the children to suggest other motions or shapes that can be used to visually describe the text.

**EXTENSION** Sing the words of the first, second, and last phrases while clapping the rhythm of the words. Ask the children to echo. Then, ask a child to play the word-rhythms on a hand drum or on rhythm sticks, as the others sing. Lead the children to discover that the word-rhythms of these three phrases are alike.

**MATERIALS** Unit hymn and anthems; hand drum and mallet; keyboard and accompanist; rhythm sticks and tambourines

## PRE-ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

**PURPOSE** to improve diction; move into head voice; improve vowel shapes; develop echo singing and leaping intervals  
(NOTE ADDITIONAL REPERTOIRE: Halle, Halle, compiled by Michael Hawn, Choristers Guild CGC41)

**PART ONE: ASK CHILDREN TO RECITE** numbers 1-10, without moving their mouths very much, then another time, over-doing lip movement. Use the same method with the alphabet, once with reduced lip motion and once with exaggerated lip involvement. A third time, ask them to speak the alphabet using somewhere between too little and too much lip motion. Explain that you are helping them practice making their words very clear when they sing.

Lead singers in speaking, then singing, *Glory to God! Glory to God!* (from the collection *Halle, Halle*) without providing instruction. Repeat, asking the children to sing while keeping their lips still. Repeat, challenging them to really move their lips. Add drums to the rhythm of the words. Ask children which version they think would be the best. (Maybe like Goldilocks and her porridge—not too much, not too little, but just right!)

Challenge the singers to speak or sing the Hebrew text of the *Shalom Chaverim* melody while moving their lips very little. Then, try it again, using their lips a lot while speaking or singing. Point out that when they move their lips and open their mouths, their words sound very different. Ask them to verbalize how it was helpful (a more open mouth gives the words room to be shaped more clearly).

On a B above middle C (3rd line, treble staff), have the children sing the words “Come!” “Sing!” “Praise,” all on this repeated B. When they sing the melody of *Come Let Us Sing*, ask the children to pat the top of their heads whenever they sing either of those 3 words. Then, remind your singers to emphasize those words, to “make those words sound special.”

**PART TWO: ECHO-SING THE VOCALISE** (low to high arpeggio) on *Glory to God* (Halle, Halle). Ask the children to echo-sing the “Aleluya Amen” section, first on D (above Mid C), then the F, the A and the higher D (a 9th above Mid C). Divide the group into 2 parts and lead the groups to alternate singing the pitches. Use Orff-type instruments or tone bells to help children find the correct pitches.

On the melody of *Come Let Us Sing*, lead the children to draw an arc with their hands/arms (like a rainbow) while they make a slow, “hoot owl” sound (“hoo”) and move their voices from high to low. Then ask them to use their arms as they sing “the God of our salvation,” showing a downward movement from high voice to low voice. To help children use their higher voices on “songs of praise,” demonstrate spiraling hands upwards while making the hoot-owl sound. Sing the melody first on “hoo!” then on the actual words in the song. Note: using the “oo” vowel sound helps singers find and exercise their singing voices and aids in matching pitch, even with young children.

Sing through the melody of *Shalom Chaverim* slowly. As the children sing the “oh” sound (sha-LOM), lead them to draw a circle in front of their mouths as a reminder to make a round sound.

**PART THREE: ASK CHILDREN TO SAY** “ki-ki-ka, ki-ki-ka” and “di-di-da, di-di-da” several times without moving their tongues. They will discover that it is not possible. Speak, then sing, “Come let us sing to the Lord” and “make a joyful noise” using clear “mouth motions,” using the lips and the tongue.

In “Santo, Santo, Santo” (*Halle, Halle*), show the children how to use big arm strokes as if painting. On “my heart, my heart adores you,” have children raise their brushes up high, to paint the very top of the canvas. Leading children to mirror the melodic movement with bodily movement helps children gain a better understanding of the concept of high and low tones and melodies.

Sing the “leaping” vocalise below to demonstrate the difference between how music feels when it steps or leaps/jumps. Ask the children to sing part of *Santo, Santo* again, helping them successfully make the octave leap on “my heart.” Practice this several times so singers hear and feel the difference between low and high voice and pitch placement.



**PART FOUR: CHOOSE A FAMILIAR, AGE-APPROPRIATE** hymn such as *I Am the Church*, the refrain of *Rejoice, Ye Pure in Heart* or *Jesus Loves Me*. As the children sing the melody, ask them to be sure their mouths are open so that the words are sung clearly. Listen for the vowel sounds at the end of each phrase. Ask them to help you listen. Ask the singers to look at other children as they sing the words/sounds. Praise the singers who are shaping their words/vowels correctly so that words are heard clearly.

Sing the refrain of *Come let us Sing*. Be sure the children are singing the ends of the phrases with big, open vowels. For example, “Come, let us sing to the LOrd.” With a rubber band or hair band stretch it “north-south” to demonstrate tall word-sounds.

Sing *Shalom Chaverim*, asking the children to repeat all the phrases after you. Help them with the diction, especially the long (tall) vowel sounds (like the “oh” in ShalOm). Select 4-6 singers to come forward and echo-sing with you; ask the other children to notice the “singer faces” as they sing the words clearly.

**MATERIALS** Unit hymn/anthems; tone bells; hand drums; Orff-type (barred) instruments; hair band or rubber band

## PRE-ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

**PURPOSE** To help children develop an expanded singing range, to help singers grow in their ability to match pitch and to understand how their melodies move, and to assist singers in understanding hymn texts and how hymns fit within worship

**PART ONE: IN ORDER TO SING WELL**, a singer must breathe correctly. One simple principle which underlies all aspects of correct breathing is “filling the body with air, from the area around the waist upward so the diaphragm works naturally in allowing full intake.” Very young children can begin to understand this concept through a tangible and visual example.

Assemble the following items:

tall clear water glass (either plastic or glass)  
pitcher of water  
flat surface, like a cutting board

Ask the children sit on the floor in a circle and place the glass and water pitcher in the center, preferably on a flat surface (like a wooden cutting board). Tell them that you’re going to pour the water into the glass and that they should watch very carefully. You can color the water slightly by mixing in a small amount of food coloring, or cherry gelatin mix.

Ask the children: “If I pour the water into the glass, will it fill from the bottom to the top of the glass, or from the top to the bottom?” Lead them to use their hands/arms to illustrate the direction they think the water will rise/lower as it fills the glass.

Pour the water slowly into the glass until the glass is completely filled. Ask the children, “Did the glass fill up or down with water?” [Up] Pour the water back into the pitcher, and repeat the exercise. Enlist a child to help pour. Explain that when they breathe as singers, they need to breathe so that the air goes into their bodies the same way the water fills the glass. Air goes in to fill the bottom, and continues until the lungs are full.

Ask the children to stand up and slowly practice inhaling until they are full, then slowly exhale until empty. Repeat, this time singing a descending glissando (sliding melody) on the syllable “oo” as the singers exhale.

**EXTENSION** Prepare one paper plate per child. With a thick black marker draw an arrow across the middle of the plate. Give each child their plate and ask them to hold it in front of their tummy. As the children breathe in, lead them to have the arrow pointing up to show how the air is filling them up. As they exhale, guide them to turn the plate so that the arrow is pointing downwards, to show that their air level is going down.

**PART TWO: PROVIDE PAPER AND MARKERS.** Explain to the children that the hymn they will be learning is about God, the world, and things that are on it and above it. Sing the hymn *I Sing the Almighty Power of God* to the children and ask them to draw what the words mean to them. Work out this exercise phrase by phrase, so that the children can consider the text of each phrase. They will draw some the following: mountains,

seas, skies, sun, moon and stars. Once complete, collect their artwork. Using masking tape, affix some of their drawings to a wall chalkboard (or to long piece of butcher paper) in the order of the hymn text. You will have created a chart of the words to this hymn while using the children’s illustrations.

**EXTENSION** To help the children memorize the first stanza of the unit hymn, lead them to sing as they look at the drawings. Begin to take away the drawings, one at a time, to challenge them to remember the words without the visual cues. Eventually, when all drawings have been removed, they should be able to sing the entire stanza by memory.

**PART THREE: INTRODUCE THE REFRAIN** of *Come, Let Us Sing to the Lord* by discussing the difference between long and short notes. Explain that some notes (eighth notes) are like running—they move fast. Some notes (quarter notes) are like walking—they move in a steady manner. Other notes are long (half notes, dotted half notes and whole notes) and they move like sliding on a water slide or a snow covered sidewalk. Note: There is no need to give these notes a name (quarter, eighth, etc.) as you introduce them to the children. The important thing is for the children to experience notes that last varying lengths of time. Their correct names can be taught after children learn to recognize the notes and their different time values.

As the anthem is introduced, show the children how to slide their palms down their thighs to their knees to find/match the sound of low notes. Sing the refrain of the anthem and ask the children to make this downward movement when they hear the low sounds (measures 5-6, 9-10, 11-12, 15-16).

**PART FOUR: A GREAT WAY TO END REHEARSAL** is to offer a group prayer of thanksgiving. Before beginning this prayer, echo sing the following prayer response until the children are familiar with it:



Ask the children to think of something for which they are thankful. Give them an example of your own if they are unable to think of anything. Usually this will precipitate additional ideas. After three children have offered their contribution, sing the refrain above as an antiphon (repeated sung response used within litanies and prayers). Continue until several more groups of children have expressed items of gratitude.

**MATERIALS** Unit hymn/anthems; clear glass, pitcher of water and cutting board; drawing paper and crayons

## YOUNGER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

**PURPOSE** To review concepts 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: DEMONSTRATE THE FOLLOWING** two gestures so the singers are able to feel the difference between phrases in *I Sing the Almighty Power of God*:

1. *slow shoveling/scooping motion, as though moving dirt*
2. *two-handed weed-pulling motion, as though pulling a large, deeply-rooted weed*

Practice both motions with the children.

Ask the accompanist to play the melody of *I Sing the Almighty Power of God*. lead the children to perform the movements that indicate the phrasing. Note: phrases 1, 2, and 4 use the same motion:

- measure 1 pickup through beat 3 of measure 4=gesture 1*
- measure 5 pickup through beat 3 of measure 8 =gesture 1*
- measure 9 pickup through beat 3 of measure 12=gesture 2*
- measure 13 pickup through measure 16=gesture 1*

Guide the children to discover that the gestures are the same when the phrases sound the same.

**EXTENSION** Ask the children which of these phrases are the same and which phrase is different. Divide group, asking group one to sing phrases 1, 2 and 4 while performing the gesture and group two to perform phrase 3.

**EXTENSION** Add two more motions (pulling a wagon and pushing a lawn mower). Repeat the previous activity with stanza 1 of *Shalom Chaverim*.

**PART TWO: ON BUTCHER PAPER** or large newsprint enlarge phrase 1, measures 5-8, of *Little Lamb, the Shepherd Loves You*. Echo sing the phrase two times, pointing to the note heads. Remind the children to watch the note heads, not the stems, as they follow the movement of the melody. Sing the phrase again, and ask the children to imitate your movement as you show the melodic movement again.

Explain that pitches/musical sounds can move by step, by skip, or they may stay the same (repeat). Draw a triangle around two pitches that move by step; circle two pitches that move by skip; draw a box around two pitches that stay the same.

Give each child a copy of the song and a pencil. Help them locate measures 5-14 of the melody line. Ask them to point to 2 pitches that move by step, then to pitches that move by a skip, then to pitches that repeat. After children get some experience identifying the different kinds of melodic movement, have them draw triangles around pitches that move by step, circle pitches that move by skip, and draw boxes around pitches that stay the same.

Sing measures 5-14 together as the children follow the melody with their index fingers.

**PART THREE: PREPARE FLASH CARDS** showing five melodic patterns from *Come, Let Us Sing*:

- Pattern 1=measures 5-6
- Pattern 2=measure 7
- Pattern 3=measures 8-10
- Pattern 4=measure 13
- Pattern 5=measures 14-16

Duplicate pattern 1. Indicate melodic movement on the flash cards with arrows as shown in the example below:



Hold up pattern 1 and echo sing it with the children. Repeat with patterns 2 through 5.

To complete the phrases, tape pattern 2 to pattern 3 and pattern 4 to pattern 5. Display the flash cards in order showing measures 5-16 of *Come, Let Us Sing* in correct order. Echo sing each phrase as you point to the note heads. Guide children to discover that measures 26-37 and measures 47-57 are the same as measures 5-16. Tell them that they have already learned most of the song.

**EXTENSION** Separate the flash cards, mix up, and place on a table. Ask pairs of children to identify the phrases, and then put them in the order that they appear in the song.

**EXTENSION** Mix up the cards on the table top, and allow a child to randomly order the cards. Singing the cards as they appear, finding as many variations as possible.

**PART FOUR: IN PREPARATION FOR REHEARSAL,** make melody kites for the children. Draw a kite on a piece of paper with a musical staff. Duplicate one for each child on colorful paper. Collect pennies or small candies to use as note heads.

Have children sit on the floor, or at tables. Pass out a kite and nine pennies/candies to each child, allowing them to lay the kite flat. Ask them to make a three-note melody that moves down by step. Then, ask them to make a three-note melody that moves up by step. Finally, ask them to show three notes that stay the same. Ask them to pick up pennies/candies and create melodies that move down by skip and up by skip.

**EXTENSION** Play three-note patterns on the piano, guiding the children to notate the patterns on their kite staffs.

**EXTENSION** Ask the children to create a three note melodic pattern, using clear tape to affix the candies/pennies to the kite. Label with child's name and suggest they sing their pattern to their parents on the way home.

**MATERIALS** Unit hymn/anthems; butcher paper; marker; tape or tacks; pencils; flash card materials; scissors; colored paper; pennies or small candies

## YOUNGER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

**PURPOSE** To help children experience steady beat, meter, and rhythm patterns in music by moving, using body percussion, rhythm sticks, speech, song, and bar instruments.

**PART ONE: INVITE THE CHILDREN TO STEP** to a drum beat. Keep a comfortable steady beat for their stepping. Then, tell them you will play two sounds, such as the rim and the drum head, or two drums of different pitches. Designate one sound for a heavy step and the second sound for a light step, walking with the body at a lower level (bend knees).

Play a group of beats for the first sound and a group of beats for the second. Change more frequently between the two sounds, finishing with the pattern: heavy-light-light and stay with this meter of 3 until it is comfortable.

Ask your accompanist to begin playing *Little Lamb, the Shepherd Loves You*, *Hymn of Promise*, or another piece or hymn in  $\frac{3}{4}$ , and continue the movement in meter of 3 (three beats per measure). Ask the children to see the meter of  $\frac{3}{4}$ .

**EXTENSION** Change the initial exploration of movement with the two drum sounds to be the pattern of heavy-light-light-light so that meter of  $\frac{4}{4}$  is explored (4 beats per measure). Use the unit hymn *I Sing the Almighty Power of God* (FOREST GREEN) and the anthem *Shalom Chaverim* as the music for this movement (or any piece in  $\frac{4}{4}$ ). Have the children look at the music and notice that the meter/time signature is  $\frac{4}{4}$ .

**PART TWO: ECHO CLAP** (leader first, then children repeat back) the following rhythm:

leader: quarter quarter quarter quarter

children: quarter quarter quarter quarter

Repeat this same pattern in a variety of ways: high, low, clapping right hand on top, clapping left hand on top, loud, soft, etc.

Change to next pattern and vary as above, leader first and children echo:

quarter two - eighths quarter quarter

Extend echo patterns to two measures by adding a whole note after the first four beat pattern.

Show children how to move the hand/arm through space to fill the whole note time value. This will remind them that there is motion throughout the 4 beats of the whole note and a sense of energy instead of just "waiting" until it is over.

quarter quarter two - eighths quarter wholenoteholdit

Write the above rhythms on cards or the board. Choose one to clap and ask children to point to the correct notation. Repeat several times, switching between patterns.

**EXTENSION** Find other patterns in new music to use in echo clapping experiences.

**PART THREE: INTRODUCE THE HYMN, *I Sing the Almighty Power of God***, by explaining that Isaac Watts wrote a poem long ago about the power of God. In the first verse he describes some of the things that God made in the creation of the world. Ask the children to think of ways they can mime or provide motions for these four phrases:

*made the mountains rise*: draw shape of mountain  
*built the lofty skies*: palms up, pretend to touch the ceiling  
*sun to rule the day*: hands together to form into round shape  
*all the stars obey*: fingers flutter freely to show "twinkle"

Ask the children to add their motions for the above word phrases as the first verse is read out loud. Repeat the poem and have the children join in on the above phrases.

Then ask if any of these word phrases fit one of the two clapping phrases used in Part Two. Give the children a chance to try out their choice. (The phrases can all be spoken to the rhythm of the first pattern.)

Find this hymn in the hymnal. (Or, make a treble staff chart showing the melody line of all 4 phrases). Sing the first, second, and fourth phrases on Bb, A, G, G, F while pointing to the notation. Tell the children you are going to add a little decoration to the melody. Sing the phrases as written in the hymn tune. Ask them to listen for the melodic rhythm pattern that they clapped. Note that instead of just quarter notes (///), the composer uses //---//O.

Look at the notation of those phrases in the hymnal or on your chart.

**PART FOUR: INVITE THE CHILDREN TO JOIN** in swaying back and forth to the half note value while listening to *Shalom Chaverim*. Prepare for instrument playing by adding hand movement to the swaying: hands on left knee followed by hands on right knee. Identify what syllable is being sung while hands are on the left knee: "lom" and "hit" (heet). Use these word cues for the left hand in an ostinato part that works well with this canon. Now try left hand on left knee alternating with right hand on right knee while listening or singing. Sing in the key of d minor and use alternating half notes D and A. Transfer this movement to Orff instruments, left hand playing D and right hand playing A.

**MATERIALS** Unit hymn/anthem; hand drum and mallet; accompanist and keyboard; rhythm sticks; word chart; chart with notation patterns; Orff instruments

## YOUNGER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

**PURPOSE** to improve diction; move into head voice; improve vowel shapes; develop echo singing and leaping intervals

**PART ONE: ASK CHILDREN TO RECITE** numbers 1-10, without moving their mouths very much, then another time, over-doing lip movement. Use the same method with the alphabet, once with reduced lip motion and once with exaggerated lip involvement. A third time, ask them to speak the alphabet using somewhere between too little and too much lip motion. Explain that you are helping them practice making their words very clear when they sing.

Lead singers in speaking, then singing, *Glory to God! Glory to God!* (from the collection *Halle, Halle*) without providing instruction. Repeat, asking the children to sing while keeping their lips still. Repeat, challenging them to really move their lips. Add drums to the rhythm of the words. Ask children which version they think would be the best.

Challenge singers to sing the first verse of *Little Lamb*, measures 5-14, without moving their lips. Then, ask them to use their lips a great deal while they singing. Ask them to identify the words that needed a lot of "lip help."

Ask the children to sing the first 2 lines of *I Sing the Almighty Power of God*. Ask singers to count the number of times their lips close together ("mighty," "power," "made," "mountains," "abroad," "built"). Challenge them to "explode/burst" into the vowel as soon as the first letter/sound of each word bounces off their lips. For example, "pOW-er."

**PART TWO: SING THE HYMN, *I Sing the Almighty Power of God*** on "too." As they sing the 1st, 2nd and 4th lines, guide their attention to the rising scale, holding the top note. Repeat, using "dah." Explore the opening notes of the 3rd line, with the rising arpeggio. Sing the words, then switch to "too" and then "dah." Hold the top note to establish it so the children know how it feels to sing in the upper voice.

Show the children how to sing *Shalom Chaverim* while moving hands upward in a spiraling circle. Continue by singing the opening phrase, moving higher and higher in the voice, higher and higher with hands.

On the second verse of *Little Lamb*, measures 18-26, ask the children to focus on the dotted quarter notes, "him" and "lost," using their hands as if painting a big canvas. Ask singers to be very expressive on these words, using big strokes with their hands. Challenge singers to sing this phrase without body movement, yet sustaining the same energy in the sound.

Use a table peg-board game to illustrate how the pegs have to go directly into their places in the board. Compare this action with singing measures 17-25 in *Come let us Sing*. Help them

make the connection that the notes have to go right into their places. As they sing the leaps in "Sing to the Lord," ask them to use a finger as if "plugging" the notes into the correct places. Begin slowly and gradually increase the tempo.

**PART THREE: SING HALF OF EACH PHRASE** of *I Sing the Almighty Power* to the group, then ask the children to echo-sing it. Make sure all the single-syllable words sung on two different notes are sung clearly. Divide the group in half and ask group 1 to sing the first half of the phrase and group 2 to finish it. Continue through the first verse.

Lead children to sing one full verse of *Shalom Chaverim*, beginning at measure 13, while the leader sings it in canon with them. Switch parts. Divide the group, leading the singers to sing in canon.

Teach the following vocalise to experience the difference between how melodic movement feels, stepwise and leaps.



With long ribbons or scarves, help the children experience the flowing nature of the melody in *Little Lamb*. Lead children to move with the scarves as the melody is played. Then ask them to sing and move with the scarves. Finally, let them sing without movement, keeping the melody flowing.

**PART FOUR: CHOOSE A FAMILIAR, AGE-APPROPRIATE** hymn such as *I Am the Church*, the refrain of *Rejoice, Ye Pure in Heart* or *Jesus Loves Me*. As the children sing the melody, ask them to be sure their mouths are open so that the words are sung clearly. Listen for the vowel sounds at the end of each phrase. Ask them to help you listen. Ask the singers to look at other children as they sing the words/sounds. Praise the singers who are shaping their words/vowels correctly so that words are heard clearly.

Perform a "vowel shape check" when singing the dotted half notes in the first line of *I Sing the Mighty Power of God*. Make sure singers' mouths are open in the correct shape for the vowel. Ask them to check a friend's vowel shapes or use a mirror to check their own.

Ask the children to sing *Come, Let Us Sing* from measure 47 to the end. Check vowel shapes on each long note. Share that if they focus on vowel shape they will feel less likely they will run out of air. Check that their teeth are apart as they sing tall vowel sounds.

**MATERIALS** Unit hymn/anthems; tone bells; scarves or ribbons; "Battleship" game or table peg-board game

## YOUNGER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY JOHN HORMAN

**PURPOSE** To help children develop an expanded singing range, to help singers grow in their ability to match pitch and to understand how their melodies move, and to assist singers in understanding hymn texts and how hymns fit within worship

**PART ONE: DISCUSS THE ROLE OF A SHEPHERD** as it is not always familiar to young children. Discuss their responsibilities in society during Biblical times. Explain that they cared for their sheep, sometimes at the risk of danger to themselves. Explain that the term in the Bible has a definite meaning, but in today's world it has a symbolic meaning, one that refers to a person who helps others, sometimes taking risk to do so.

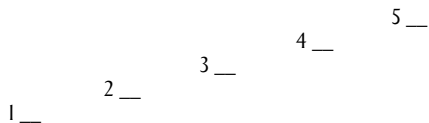
Ask the children to name people who work to protect us today. [Parents, firemen, teachers, pastors, soldiers, doctors, nurses]

Assign the following Bible verses to children in your choir who can confidently handle them: Psalm 23 and John 21:15-17. Ask these children to read while the choir listens or follows in their Bibles (consider providing a newer Bible translation such as the *New American Standard* or *The New King James*). Ask the children: "Who do you think is being referred to as the shepherd in Psalm 23?" Ask the same question about the passage from John.

Explain to the children that in the Old Testament, God is referred to as our shepherd. In the New Testament, Jesus is referred to as the Good Shepherd ("shepherd" begins with a capital "S" when it refers to Jesus). After resurrection, the image of shepherd is passed on to his disciples when Jesus encourages them to be help others and carry on his work.

Trilby Jordan wrote the words to *Little Lamb, the Shepherd Loves You*. Who is the shepherd in her text? Is it God or Jesus? Read the anthem text with the children and find the most obvious clue to the correct answer.

**PART TWO: DRAW STAIR STEPS** on a blackboard or large piece of chart paper, start with the lowest step on the left and moving to the highest step on the right, as below. Number the steps and use patterns from the anthem *Little Lamb, the Shepherd Loves You* to introduce the anthem.



Syllables (DO-RE-MI-FA-SO-LA-TI-DO), numbers (solfege) or letter names for the notes may be used when assigning them to body positions.

- Arms up over head: 8 (DO) C
- Top of head: 7 (TI) B
- Shoulders: 6 (LA) A
- Upper chest: 5 (SO) G
- Hips: 4 (FA) F
- Top of thighs: 3 (MI) E
- Side of thighs: 2 (RE) D
- Knees: 1 (DO) C

**PART THREE: GUIDE THE CHILDREN** as they experience the tune FOREST GREEN through movement. The basic step in this exercise is "lightly tiptoeing." Each phrase has a definite stopping point, a natural cadence. Use that "ending point" as a time to sit or pause. As the pianist plays the tune, the children will lightly step on the strong beats until they reach the "sit down" place. They then rise again to step off each phrase until the tune is finished.

See the strong beats (in red); help children accent these downbeats as they move so they hear the start of each new measure, on the next strong beat.

I sing th'almighty power of God that made the mountains rise, (pause/sit)  
That spread the flowing seas abroad, and built the lofty skies. (pause/sit)  
I sing the wisdom that ordained the sun to rule the day;  
The moon shines full at God's command, and all the stars obey.

What makes this fun is discovering that the phrases in this tune are not the same length. If your group is very active, go through this activity with some finger-play (using two fingers of one hand and "march" on the palm of the other hand, as "legs and feet," to step off the beats and find the ends/cadences of phrases).

It is important to keep the tune light and lilting. The hymn tune is an old English folksong and was probably used for both singing and dancing. The tune has 4 phrases which make it ideal to use for movement. Begin from a single point ("home base"), then move away, as you walk/sing the first two phrases in rhythm. Return to that first point ("home base") as you walk/sing the last two phrases in rhythm.

**PART FOUR: INTRODUCE THE A SECTION** of the anthem, *Come, Let Us Sing to the Lord*, by adding a simple "hand jive" to the opening melodic pattern at measure 5 and 6. This will help the children enjoy the wonderful syncopation (uneven rhythms) created by the composer, Jody Lindh. Add the hand jive each time this syncopated phrased occurs. Invite the children to develop their own hand patterns for the other phrases in melody. Here is an easy pattern for measures 5 and 6:

SNAP CLAP CLAP CLAP CLAP CLAP Pat-SLIDE

Assign specific percussion instruments to the elements of the jive:

SNAP= Wood Block  
CLAP= Maracas  
Pat-SLIDE= tambourine (tap, then shake)

Ask the children to create other hand jive patterns that might work just as well with this short syncopated phrase. Sing the syncopated phrase and add several of the best hand jives to reinforce the rhythms used in the anthem.

**MATERIALS** Unit hymn/anthems; blackboard or chart paper; wood block, maracas and tambourine



## OLDER ELEMENTARY: MELODY BY CHARLOTTE MC ELROY

**PURPOSE** To review the concepts that melodies move higher or lower, or repeat; 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: DISTRIBUTE PITCHES** of the C scale, using resonator bells or handchimes (C, D, E, F, G, A, B, C). Distribute instruments randomly to each child, not in sequence. If you have two octaves of instruments, you may give instruments to 14-15 children at a time. Children without an instrument become "listeners in training," and prepare to take the place of one of the players. Have the instrumentalists stand in a line at the front of the room with their backs to the "listeners." Instrument players hide their instruments from the listeners. As the instrumentalists play, the listeners re-arrange the players in order from low to high pitches. It is important that the listeners do this without seeing the names of the notes so they can decide the order of the pitches by listening only. Repeat until all children have a turn to be both player and listener.

**EXTENSION** Make a set of note-name cards, using the notes in the C-scale as listed above. Choose 2 singers to place these cards in random order as they place the cards on chairs that are side by side. Be sure that the order of the cards starts and ends with a "C" as this will help the singers find their "home base" pitch. Challenge the other singers to find each note/tone as they place each bell beside its corresponding note-name. Play the bells in the order of the notecards, and sing the pattern. Then re-do the experience, challenging singers to sing the notes in the correct order before placing the bells on the chairs. Check to be sure that singers are singing the notes/tones correctly.

**PART TWO: MAKE A MELODY CHART** showing each melodic phrase of *Hymn of Promise*. Be sure to illustrate using a treble staff with note heads and note names. Store these charts face down in an accessible place in the rehearsal room.

On one side of the room, place two parallel 6-foot strips of masking tape on the floor about 15 inches apart. On the other side of the room, place two more identical strips of tape. (Each set of tape strips will hold a team of nine children. Add additional sets of tape strips as needed.) Children who are not assigned to a team may be "memory checkers." Explain that you will have a contest with the melody of *Hymn of Promise*. Assign one pitch to each of the nine children on Team 1. (Pitches are middle C, D, E, F, G, A, B, third space C, fourth line D.) Use scale numbers or solfege syllables to identify pitches. For example, C=1 or Do, D=2 or Re, E=3 or Mi, etc. Assign identical pitches to nine children on Team 2. Help children practice singing their assigned pitches.

Sing a short melody pattern from *Hymn of Promise*. Ask teams to echo sing and then arrange themselves in the order of the pitches they have sung. Children may not step outside the lines as they rearrange themselves. Children who are assigned unused pitches must kneel inside the lines. Have children who are

"checkers" award a point to the team that got in correct order of the melody pattern without stepping outside the lines. Refer to the melody charts you made to be sure melodies are created correctly. Continue playing until you have taught all patterns in *Hymn of Promise*.

**EXTENSION** Place one of the melody charts face down beside each set of the masking tape lines. Assemble 9 singers inside the set of lines. On your cue, the singers can view the melody chart, get themselves into matching pitch-order, and sing the phrase. The first team to correctly order themselves and sing the phrase wins.

**PART THREE: DIVIDE CHOIR INTO TWO TEAMS.** Position Team 1 on the left side of the room, Team 2 on the right side. Divide Team 1 and form two lines, one child behind the other. Line leaders of Team 1 face each other with about ten feet between them in relay formation. Repeat with Team 2. Quietly sing a melody phrase/pattern into the ear of one line leader on each team. Use melody patterns from songs you are teaching, such as *Come, Let Us Sing* or *Shalom Chaverim*.

At your cue, each team leader runs to the team member standing first in the other line of the team and quietly sings the melody pattern. That team member runs and sings the pattern to the next player. Continue until the last player on each team has run to the leader and sung the melody. The team that finishes first and repeats the melody most accurately wins a point. Continue until all patterns of the song have been used.

**PART FOUR: CHALLENGE YOUR CHOIR** to re-create a song, choosing songs already have introduced to the choir. Ask two or three children to go out of the room. Divide a song into phrases, and divide remaining children into an equal number of groups. For example, measures 2-10 of *Shalom Chaverim* may be divided into eight short patterns. Divide children into eight groups, and assign one melody pattern to each group. Echo sing each pattern with its assigned group using a neutral syllable such as "loo."

Have the "outside" children return to the room. Groups sing their patterns as requested. The "outside" children try to guess the name of the song and arrange the groups in the correct order of the melody patterns found in the song.

**EXTENSION** Cue the choir to begin singing a specific song that they have learned. Explain that when you hold out the remote control and press "mute," they will continue singing silently "in their heads." Tell them that when you hold out the remote and press "mute" again, they should resume singing aloud at the correct place of the song.

**MATERIALS** Unit hymn/anthems; resonator bells or handchimes; masking tape; remote control; melody charts for *Hymn of Promise*

## OLDER ELEMENTARY: RHYTHM BY MARILYN HUMPHREYS

**PURPOSE** To help children experience steady beat, meter, and rhythm patterns in music through movement, body percussion, speech, song, bar instruments and unpitched percussion instruments

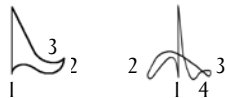
**PART ONE: INVITE THE CHILDREN TO STEP** to a drum beat. Keep a comfortable steady beat for their stepping. Then, tell them you will play two sounds, such as the rim and the drum head, or two drums of different pitches. Designate one sound for a heavy step and the second sound for a light step, walking with the body at a lower level (bend knees).

Play a group of beats for the first sound and a group of beats for the second. Change more frequently between the two sounds, finishing with the pattern: heavy-light-light and stay with this meter of 3 until it is comfortable.

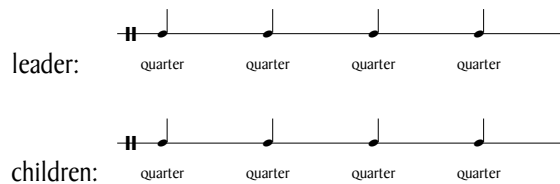
Ask the accompanist to begin playing *Little Lamb, the Shepherd Loves You, Hymn of Promise*, or another piece or hymn in  $\frac{3}{4}$ , and continue the movement in meter of 3 (three beats per measure). Ask the children to look at the music and notice that the meter/time signature is  $\frac{3}{4}$ .

**EXTENSION** Change the initial exploration of movement with the two drum sounds to be the pattern of heavy-light-light-light so that meter of  $\frac{4}{4}$  is explored (4 beats per measure). Use the unit hymn *I Sing the Almighty Power of God* (FOREST GREEN) and the anthem *Shalom Chaverim* as the music for this movement (or any piece in  $\frac{4}{4}$ ).

**EXTENSION** Conduct a pattern of three to music in the meter of 3 followed by a pattern of 4. Refer to the following diagrams, using a rhythm stick or pencil as a conducting baton.



**PART TWO: ECHO CLAP** (leader first, then children repeat back) the following rhythm:



Repeat this same pattern in a variety of ways: high, low, clapping right hand on top, clapping left hand on top, loud, soft, etc.

Change to next pattern and vary as above, leader first and children echo:



Extend echo patterns to two measures by adding a whole note after the first four beat pattern. Show the children how to move the hand/arm through space to fill the whole note time value. This will remind them that there is motion throughout the 4 beats of the whole note and a sense of energy instead of just "waiting" until it is over.



**EXTENSION** Combine two of the above patterns for echo clapping (to make a longer pattern). Combine two different ones. Try various combinations.

**PART THREE: INTRODUCE THE HYMN, I Sing the Almighty Power of God**, by having it played or sung. Repeat the hymn melody phrase by phrase, listening and determining the order of the patterns. Point out that each phrase begins with an upbeat and ends with a dotted half note. Look at the notation of the melody in the hymnal.

**EXTENSION** Read the words of the hymn out loud, counting the syllables to realize the scheme of 8, 6, 8, 6, 8, 6. Explain that this structure is called Common Meter Double or CMD. Ask the children to locate this information on the page of the hymn. Show them where to find the Metrical Index in the back of the hymnal and explain that it is possible to sing the same words to any other melody listed as CMD.

**PART FOUR: INVITE THE CHILDREN** to keep the beat while listening to *Shalom Chaverim*. Some may choose the quarter note beat, some may choose the half note. Try both with body percussion patterns. Then select the half note pulse and prepare for instrument playing by patschen left hand on left leg followed by right hand on right leg. Identify what syllable is being sung while hands are on the left knee, discovering that it is on "lom" and "hit" (heet). These are word cues for the left hand in an ostinato (repeated) part that works well with this canon. Sing in the key of d minor and use alternating half notes D and A (the 1 and 5 steps in the D minor scale).

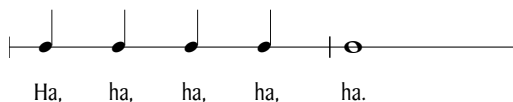
**EXTENSION** With Orff instruments, play (left hand) D and (right hand) A on the half note pulse. Add an additional challenge, alternating changing octaves, low D and A followed by high D and A.

**MATERIALS** Unit hymn/anthems; hand drum and mallet; keyboard and accompanist; chart of notation patterns; Orff instruments; tambourines and hand drums

## OLDER ELEMENTARY: SINGING SKILLS BY MARY HOFFMAN

**PURPOSE** To develop expressive elements; develop higher treble tones; expand experience with part-singing; improve diction and use of vowel shapes; increase strength through better breath control

**PART ONE: PRACTICE THE FOLLOWING** breathing exercise at a medium tempo.



Continue in the same manner with "Sh, sh, sh, sh shhh," "Ch. . .," "Pah. . .," and "Dot. . ."

Use the first verse of *I Sing the Almighty Power of God* to demonstrate staccato and legato. Speak the verse staccato, words separated and short, then ask the children to sing it staccato. Speak it legato, words connected and smooth, then sing it legato in the same way. Ask the children to describe how each singing style feels. Then, sing the hymn marcato, with a strong sense of beat, but with full vocal phrasing. Ask the children to decide which style matches this hymn best.

Use the following exercise to extend voice range with ease. Start at the low end of the range (key of Bb) and move up by half steps, as high as G major. Encourage the singers to take full breaths between each set.



Sing the first verse of *Hymn of Promise* with the text, then ask singers to hum it. To help singers produce a legato (smooth, connected) melodic phrase, ask them to sing the tune on "loo," placing the sound into their own hands. Then, "pour the words out" of their hands, keeping the legato sound of the tune as it was written.

**PART TWO: ASK INDIVIDUAL STUDENTS** to speak (recite) the words in the first verse of *I Sing the Almighty Power of God*. Encourage them to be very expressive, especially on the last two lines.

Look at measures 38-45 of *Come, Let Us Sing* and ask the children to "breathe into" the note they are about to sing. Coach the children to think about the note they are about to sing and take the right kind of breath to make that note happen, to really use the air.

Use the melody from *Shalom Charevim* as a scale activity. Sing it on many different neutral syllables (loo, mah, dah).

Ask the students to sing one verse of *Hymn of Promise*, emphasizing the word which falls on the downbeat (strong first beat) of each measure. Ask them not to "hit" the word, but to let it "bloom" as they arrive at it.

**PART THREE: AFTER THE CHILDREN** have spoken the first verse of *I Sing the Almighty Power of God* with great expression and clear diction, ask them to sing that way. Ask them to list the most important words and then focus their energy on these words as they sing.

Lead them to step (rock) forward on one foot to emphasize the most important words in a phrase, in order to give "weight" to those words. They can rock back on the other foot when singing the less important words in each phrase. This method can also be used to accent the strong syllable in a multi-syllable word, in order to sing the word correctly within a melody.

Using the second verse of *Hymn of Promise*, enlist 4 children to sing one phrase of this verse with great expression as the others watch and listen. Talk about which words were emphasized within the verse. Share this opportunity with other children, as time allows. After listening to these "expressive singers," ask the whole group to sing the anthem to reinforce the interpretation of the text.

Divide the group into two groups and sing *Shalom Chaverim* in canon (as written at measure 13). Give singers many chances to experience hearing and singing one vocal part while another group sings the other. When ready, sing the triple canon at measure 24.

In order to demonstrate "tummy" breathing, ask several children to lie on the floor on their back and speak in a stage whisper "Tee-tee-toooo." Ask them to force all their breath out on the last sound. Ask them to take a deep breath and stage whisper "Zee-Zee-Zoooo" in the same way. Take a deep inhale-breath and whisper "Kee-kee-koooo." Ask them to stand up and perform the same exercise standing up while keeping the same "tummy" (diaphragmatic) breathing in place. Ask them to explain where they feel their body expanding as they inhale.

**PART FOUR: ASK THE SINGERS TO BE RECITERS** and pretend they are British. Challenge them to recite the second or third verse of the Unit hymn in their best "British" accent! Once their diction is very clear, ask them to sing the verse with the same attention to diction.

Draw singers' attention to the breath they are taking between the phrases in *Hymn of Promise*. Ask them to pay no attention to vowels or diction this time, just to the breaths they take. Teach them to breathe as a choir, all together, so the sound can be strong and beautiful, as the verse progresses. Remind them that taking a breath in the middle of a sentence breaks the thought and meaning.

**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 the scale and melodic movement and with hymn texts and how hymns fit within worship

**PART ONE: ASK THE CHILDREN TO LOCATE** the hymn, *I Sing the Almighty Power of God* in the hymnal. Ask them to find the words FOREST GREEN and if they know what that means. Explain that it is the official tune name for the hymn. It is taken from the name of the village in Surrey, England, where composer Ralph Vaughan Williams first heard and wrote down the tune.

Most hymn tunes and texts are interchangeable. Once the children have had several rehearsals to become comfortable with this tune, ask them to turn to the hymn O Little Town of Bethlehem and try to sing the familiar Christmas carol words to the tune, FOREST GREEN. Although this tune is somewhat unfamiliar here in the United States, it is what British churchgoers sing instead of the tune we more often hear in our country today.

Ask the children to use the hymnal's Tune Index and find other hymns which use this tune. [In the Tune Index, the numbers of the other hymns that use FOREST GREEN will appear by its name.] Ask the children how many times this tune is used in their Hymnal. Also, ask if any of the other hymn titles are familiar.

Alternating tunes often happen in sacred music/hymns. Ask the children if they can think of any non-sacred (secular) songs which share the same tune. For example, *Twinkle, Twinkle Little Star*, *the ABC Song* and *Baa, Baa, Black Sheep* all share the same tune.

Sacred songs have texts which deal with matters of faith and belief in God. Secular songs, on the other hand, contain words about more worldly ideas like daily life, romantic love, friendships, nature and love of country.

### PART TWO: TEACHING CHILDREN TO RECOGNIZE

different intervals (distances between pitches) both visually and aurally is essential to good sight singing. On a chart or blackboard, prepare a scale from C to C (in the key of F major). Pitch numbers (solfege) can be used as well as note-names. The numbers help at times when children are discovering the distance between two notes/pitches.

5 - C  
4 - Bb  
3 - A  
2 - G  
1 - F  
7 - E  
6 - D  
5 - C (middle)

Use this scale, beginning on middle C, to echo-sing various intervals. Sing a third (from C to E); a fourth (from C to F); a

fifth from C to G. Point to the notes as the children sing.

After this preparation, ask the children to look at the anthem, *Hymn of Promise* and follow the melody on page 2 and 3 index finger as the melody is sung for them. Ask if they can find the intervals (3rd, 4th and 5th).

Guido d'Arezzo was a composer who lived in the Middle Ages. He was the first to use a "hand staff" to teach music. Demonstrate the hand staff by asking the children to hold their left hand directly in front of their chest, fingers apart, and knuckles outward. The outstretched fingers are the lines of the staff (smallest finger is the bottom line). The Middle C ledger line can be added with the right hand index finger. It's easy for the children to recreate the intervals mentioned above (third, fourth, fifth) using this ancient note reading technique.

**PART THREE: READ THE FIRST STANZA** of *Hymn of Promise*. The composer and lyricist, Natalie Sleeth, used pairs of words to illustrate the theme of "new birth." Ask the children if they can find one of the pairs below that is not quite correct:

Bulb - flower    Seed - apple tree  
Cocoons - butterflies    Winter - Spring

Cocoons don't really produce butterflies. Cocoons produce moths and chrysalises produce butterflies. Ask the children to figure out why Ms. Sleeth chose to "stretch" scientific facts in her anthem text? [Words like "moths" and "chrysalises" are impossible to sing.]

Use the first two pages of *Hymn of Promise* as a sight reading game with the leader singing the first part of the phrase and a child singing the second:

<i>Leader:</i>	<i>Child:</i>
In the bulb	there is a flower
in the seed	an apple tree
in cocoons	a hidden promise
butterflies	will soon be free

### PART FOUR: AFTER THE CHILDREN HAVE SECURED

the a section of *Come, Let Us Sing to the Lord* (measures 5-16), use that melody as an antiphon to Psalm 95, as follows:

*Section A*  
Let us come into his presence with thanksgiving. . .  
. . . And the dry land, which his hands have formed.

*Section A*  
O come let us worship and bow down. . .  
. . . And the sheep of his hand.

*Section A*

An antiphon is a short melodic segment that is used as a musical response to sung or spoken scripture.

**MATERIALS** Unit hymn/anthems; hymnal; prepared chart