

**SUGGESTED MUSIC FOR YEAR TWO, UNIT ONE AUGUST/SEPTEMBER 2008**

- HYMN *All Creatures of our God and King* (LASST UNS ERFREUEN)  
 ANTHEMS *This Is the Day* by Mark Patterson from Worship Leaders, Volume Two (CGAI045)  
*God Made It So!* by Terry D. Taylor (CGAI048)  
*Consider the Lilies* by Natalie Sleeth, arranged by Jane Marshall (CGA738)  
*Cantate!* Mary Lynn Lightfoot (CGA 794)

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

**PURPOSE** To experience and respond to higher, lower, and the same pitch in melodies; to experience melodic phrases moving up or down

**PART ONE: SING THE FOLLOWING SONG** as children arrive for rehearsal. Repeat, asking the children to sing with you. Use hand signals for *sol* and *mi*.

NOTE: Initials, called "solfege," indicate steps of the scale: D=Do or 1; R=Re or 2; M=Mi or 3; F=Fa or 4; S=Sol or 5; L=La or 6; T=Ti or 7

S	M	S	M	S	M	M	S	M
Wel-	come,	wel -	come,	we're	glad	to	see	you.
5	3	5	3	5	3	3	5	3
/	/	/	/	/	/	-	/	/

S	M	S	M	S	S	M
Wel -	come,	wel -	come,	God	Loves	you!
5	3	5	3	5	5	3
/	/	/	/	/	/	d

EXTENSION Create a game out of this song by pointing to a different child on each beat. On the last beat, sing the child's name instead of "you." This child can join in being the pointing leader. Repeat the song while pointing, each time having the named child join the pointing group which becomes larger and larger. The last child to have their name sung becomes the "winner" and special singer of the day. This child can be first for instrument choices or the one to select another song.

EXTENSION After this song has been sung for many weeks, ask the children to imitate your *sol* and *mi* hand while singing. Ask about the difference in sound when the two hand signs are used, such as in "welcome" (*sol-mi*). [The first sound is higher; the second is lower.]

**PART TWO: TEACH THE SONG** *Doe a Deer* from *The Sound of Music* (find on the internet). Have the solfege letters and hand signs available on a poster or chart to point to during the singing of the song. The children can take turns pointing to the letters and signs during the song. At the end of the song, sing a scale going up, pointing to the chart, reinforcing the term "up" and "getting higher." Then, point to the chart and reinforce the terms "down" and "getting lower." While repeating this in future rehearsals, ask the children to slowly stretch their bodies up for the scale going upward and bend slowly down for the scale going downwards.

EXTENSION Sing a scale up or down and ask the children to identify "moving higher/up" or "moving lower/down."

**PART THREE: EXPLAIN THAT YOU WILL SING** the refrain of *All Creatures of Our God and King* and the children are to listen for the melody moving up or down. Slowly sing "O praise ye" and then the next phrase, "O praise ye." After asking for a response, reinforce the notion of downward melody by having the children move their arms downward for each phrase. Repeat the same question and listening exercise with the two phrases "Alleluia, Alleluia." Then ask about the very last phrase. On a chart or board, draw arrows going downward as you sing the entire refrain. Point out that there are five arrows, five melody phrases that move downward.

EXTENSION Sing each phrase with the children singing the final note. Then ask them to sing the last two notes of each phrase. They will then most likely be able to sing the entire refrain.

EXTENSION Ask individual children to complete the phrases as in the above extension. If a child sings their portion lower or higher than you, sing back to him/her, matching the pitch level of the child. Then encourage him/her to move their pitches/melody higher or lower to match you.

**PART FOUR: USING THE TEXT** from measures 5-12 in *This is the Day*, speak the words in the rhythm of the anthem using various voice inflections (high voice, low voice, etc). After some repetition, ask the children to speak with you, "This is the day" and "we will rejoice." Then, using only one pitch, sing these phrases. Tell the children that all the words are on one pitch. Ask them to sing with you on that one pitch, using the horizontal/flat part of your hand in front of you to illustrate the same pitch. Draw a straight horizontal line on the board to represent the same pitch. In the next rehearsal, use an "A" (second space treble clef) as your singing pitch. Review "This is the day" and "we will rejoice." Then tell the children that you are going to sing the entire section with their help. Ask them to sing the single pitch phrases (like "This is the day"), but listen as you sing the ends of the phrases. Use horizontal hand levels to indicate the pitch levels.

EXTENSION Group children to sing as follows:

Group I	Group II
<i>This is the day</i>	<i>that the Lord has made,</i>
<i>We will rejoice</i>	<i>and be glad.</i>
<i>This is the day</i>	<i>that the Lord has made,</i>
<i>We will rejoice</i>	<i>and be glad.</i>

**MATERIALS** Unit hymn/anthems; *Doe a Deer* from *The Sound of Music*; poster or chart with solfege letters and hand signs; chart or dry marker board and markers

## PRE-ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

**PURPOSE** To experience the heart beat (steady beat) of music by moving/clapping, walking, and playing instruments

### TEACHING SUGGESTIONS

- Teach and allow the children to experience the following activities in sequence. Begin with steady beat in the body; transfer beat to instruments only when most children are successful with steady beat body rhythms.
- When teaching songs to pre-elementary children, introduce rhythm before melody whenever possible.

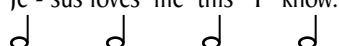
**PART ONE: INTRODUCE THE SOUND** of the heart beat/steady beat with a metronome, a ticking clock, a video of a marching band, or the beat of a drum.

Have children sit in preschool-size chairs in a circle. Tell them to remove their shoes and to place their shoes under their chair. Guide them to listen to the "sound" of the heart beat/steady beat. Then, lead them to match (or copy) the sound by stepping with their feet. Repeat for at least one minute.

**EXTENSION** Help children form a circle by standing behind their chairs. Lead them to walk in a circle as they match/copy the sound of the heart beat/steady beat. Repeat for at least one minute.

**EXTENSION** Repeat the above activities to the music of a song or hymn in 4/4 or 2/2 that has a simple steady beat melodic rhythm. For example, play *Jesus Loves Me*, or another familiar children's hymn, leading children to step to the quarter-note steady beat. Remember that their legs are shorter than an adult's and therefore the tempo should match a comfortable walking pace for this age group.

**PART TWO: CONTINUE TO USE THE STEADY BEAT** sounds from Part One. However, move to the steady half-note beat (strong beats 1 and 3 in 4/4 meter) rather than the quarter note steady beat. For example:

Je - sus loves me this I know.  


Move the children to sit in preschool-size chairs or on carpet squares. Demonstrate how to pat knees (patsch) with both hands simultaneously, pointing out some "lift" with your hands between knee pats so that children will see the duration of the half-note beat. Have them mirror/imitate your movements. Repeat for at least one minute.

**EXTENSION** Switch to other bilateral/both hands patting movements: patting chest, head, or shoulders, continuing to move to the steady half-note beat. Proceed to clapping, pounding fists, and push/pull motions to the half-note rhythm.

**EXTENSION** Repeat the above extension to a song or hymn in 4/4 or 2/2. As children are successful, introduce *This Is the Day*. As the accompanist plays the melody in octaves, lead the children in hand movements on strong beats 1 and 3.

**PART THREE: TEACH CHILDREN TO ROCK** to a slow steady beat/heart beat. Seat children on the floor in pairs in a long line, one child behind the other. Show pairs of children how to sit back-to-back with arms linked together. Use the first pair of children in line to demonstrate "rocking" to a steady beat. Place your hands on their heads or shoulders, and gently guide them to "rock," first in the direction one child is facing, then in the direction that the other child is facing. Have all the pairs mirror (copy) the rocking motion of the first pair. Note that all should mirror the movement and direction of the first pair.

As the accompanist plays *God Made It So!*, lead the pairs of children to rock on beats 1 and 4, the strong beats. Rock in one direction on beat 1; rock in the other direction on beat 4, using the dotted half as the beat note where each rock motion equals 3 counts.

**EXTENSION** Continue rocking in pairs to other music in 6/8 or 3/4. Some possibilities include *Consider the Lilies* (by Natalie Sleeth, arranged by Jane M. Marshall) in 6/8 and the hymn *All Creatures of Our God and King* (LASST UNS ERFREUEN) in 3/2. If using music in 3 beats to the measure, rock only on beat 1 of each measure.

**PART FOUR: GUIDE CHILDREN TO EXPLORE TIMBRE** (distinguishing qualities of sound) with steady beat movements. Provide straw placemats, pillows, and a tabletop and divide children into three groups, as follows:

Group 1:  
*places hands on straw placemats*

Group 2:  
*places hands on pillows*

Group 3:  
*places hands on the tabletop*

As the accompanist plays music in 4/4, lead the children to pat their legs or clap hands to the steady half-note rhythm. Direct the groups to take turns patting while the other groups rest their hands and listen. Alternate groups while guiding children to listen to the sounds made by each group. Allow children to change groups and repeat.

**EXTENSION** Transfer steady beat to instruments when most children can successfully "step" a quarter-note steady rhythm and "pat" a half-note steady rhythm. Initially, use percussion instruments (metals, woods, and shakers), demonstrating how to play each one. Explain that they should play beautiful steady beat "music," not make noise.

Then, follow the teaching sequences on this page, using percussion/rhythm instruments rather than body movements.

**MATERIALS** Unit hymn and anthems; metronome, ticking clock, video of a marching band, or a drum; straw placemats; pillows; a tabletop; percussion instruments (metal: such as jingle bells, triangle, gongs; wood: such as sticks or blocks; shakers: such as maracas or homemade shakers)

## PRE-ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

**PURPOSE** To match sample pitches; to encourage children to speak, then sing, one, two, and multi-syllable words in rhythm; to guide children to choose pitches that are high/low or move from higher to lower or lower to higher

**PART ONE: BECAUSE THE HYMN**, *All Creatures of Our God and King* speaks of "all creatures," it is very age-appropriate to use animals as a focus for this activity. Choose 5-6 different animals that children enjoy seeing and discussing. Make your selection based on the number of syllables and how fast or slow the word is spoken. Children will enjoy clapping the rhythm of the animal names and seeing you use stick notation to create "real" musical notation. For example:

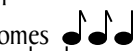



E - LE - PHANT    BEAR    LI - ON    TI - GER  
Tee - tee - tah    toh    tah - tah    tah - tah

RHI - NO - CE - ROS    HIP - PO - PO - TA - MUS  
tah - tee - tee - tah    tee - tee - tee - tee - tah

tee=eighth note    tah= quarter note    toh= half note

Speak each animal name aloud and ask the children to repeat it after you. Hold up fingers to assist the children in counting the number of syllables/individual sounds in each animal name. Clap an animal name while speaking it and ask children to identify which syllables are fast and which are slow. Then ask them to sing an animal name on one pitch. At first, model a mid-range pitch, such as G above middle C. If the child has difficulty, move your sample pitch slightly higher or lower. When the child is successful, ask him/her to choose their own pitch to sing. Once the animal's name is sung on pitch, allow the child to "pass" the pitch/sound to another child so that the two can sing the animal name together.

**EXTENSION** Make vertical lines (stems) for each syllable, adding note heads and stems to differentiate between quarter and half notes. Connect vertical stems to indicate eighth notes. Tap the notes the animal names are spoken. For example:

El-e-phant becomes   
Li-on becomes   
Ti-ger becomes   
Bear becomes 

As the lines and note heads become notation, the children will immediately recognize "real" music.

**PART TWO: DIVIDE INTO SMALLER GROUPS**, each group having chosen an animal from Part One and a rhythm instrument to represent their chosen animal. If possible, guide children toward logical selections, matching timbre/sound quality of the instrument to the size or movement of the animal. For instance:

Elephant: drums: larger/louder sound)  
Monkey: rhythm sticks  
Lions/tigers: guiro or other instrument with unique timbre

As some children play their animal rhythms, ask others in their group to sing the animal's name on a given pitch. Listen carefully for children who have difficulty matching. Move the sample pitch higher and lower to encourage children to try to "sing your same sound." Ask them if they think the elephant needs a high sound or a low sound. (Larger animals would match lower sounds, smaller ones use higher sounds.)

Ask for a child to be the musical conductor, placing him/her in the center of the groups. Allow the child conductor to point to the group that he/she wants to play. Assist children as they create an improvised rhythmic composition to match their animal's name and sound. Encourage the children to speak their animal name as they play their instrument with the name-rhythm of the animal.

**PART THREE: USE THE LAST THREE ALLELUIAS** from the hymn *All Creatures of Our God and King* as an easy antiphon/sung response. This will give the singers a part of the hymn on which to enter and participate when the hymn is sung as a whole.

This melodic segment begins on a high pitch which will require some vocal preparation. Use vocal swooping (quickly moving from high to low to high) to "warm-up" the voice. Suggest they think of an elevator going up and down. Use the palm of your hand in a horizontal manner to represent the floor of the elevator. Place the underside of your palm on the floor and "take the elevator all the way to the top floor" (floor 8) with a smooth upward motion of the hand. Ask the children to use their palms in similar fashion and "swoop" their voices higher as the elevator rises to the top.

The first two of the three "alleluia's" in the hymn start on the top floor (floor 8). "Swoop" to the top floor and then use the descending elevator to teach the melodic segment.

**PART FOUR: OUR ANTHEM, GOD MADE IT SO!** is about God's creation. The story of God's creation is found in the Bible, on the very first page. Read expressively as much of Genesis 1: 1-31 as appropriate, emphasizing each "And it was so." Sing the refrain from the anthem (measures 14-18) and ask the children if they have ever heard those words. They may recognize "alleluia" from *All Creatures of Our God and King*. "God made it so" will be familiar because of the Genesis reading.

Move your hand horizontally to show the rise and fall of the melodic segment as you sing it again, then invite the children to join you. Read the words from stanza 1 for the children and once again invite them to sing, "Alleluia! God made it so! Alleluia! God made it so!" as it occurs.

**MATERIALS** Unit hymn/anthems; board/chart and marker; rhythm instruments; pictures of various animals; Bible

**PRE-ELEMENTARY: MUSICIANSHIP AND WORSHIP** BY MARY HOFFMAN


**PURPOSE** To experience and understand high and low sounds, groups/patterns of sound, fast/slow responses, same/different sounds and loud/soft singing


**PART ONE: SHOW CHILDREN HOW TO CREATE** an upward spiral with their hands, as if “going round and round a mountain, all the way up” or making “a swirly ice cream cone.” Use scarves, ribbons or wands/pinwheel to see how things can spiral up and down. Lead children to make sounds, going from low, slowly up to higher pitches. They should “mirror” their movements with their voice on the vowel “oo.”

Teach high and low phrases in *All Creatures of Our God and King*, especially the “O Praise Him” and “Alleluia” sections. Have children use their hands to indicate high or low sections. Divide the group in two parts; ask one group to sing the high part, the other to sing the low. Swap so all sing both parts.

In the anthem, *God Made it So*, sing the end of each verse, “Alleluia! God made it so—Alleluia! God made it so!” Sing “God made it so” in correct rhythm, but have them practice singing these words on a repeated G (instead of the correct notated pitches). Repeat several times. Then sing the correct pitches, using your hand to show the way the song “curves around.” Use the same technique for the word “Alleluia,” aiming for that high “oo” in the middle of “Alleluia.”

**PART TWO: DIVIDE THE GROUP** into two parts speaking and clapping as follows:

Group I:  Ta ta ti - ti ta

Group II:  Ti - ti ti - ti ti - ti ta

Ask groups to change rhythms.

**EXTENSION** Group I keeps the rhythm as above with the following:

Group II:  Ti - ti ta ti - ti ta

Ask groups to change rhythms.

Note: Switching these rhythms back and forth helps children learn to listen to melodies or rhythms performed by other singers while continuing with their own part.

Sing the “word phrases” of *All Creatures of our God and King*, leading the children to answer your phrases with the text and melodies, “O Praise Him” or “Alleluia.” Point to yourself when it is your turn to sing the verses; point to the children when it’s their turn. Use high and low hand levels to indicate the high/low pitches.

Teach the text of the anthem, *God Made It So*. Designate one group of children to speak the words of each phrase, echoing at first, then speaking on their own. Ask the other group to act out the creation story while the words of the song are spoken. Make certain that the text is spoken in rhythm. You may use rhythm sticks or a drum head to tap out the word-rhythms as a guide for the children.

Introduce *This Is the Day* by asking half the group to sing the first phrase, the other half responding with “we will rejoice and be glad.” Switch parts. Ask: “Which part always sounds the same and which part changes?” Ask them to describe how the second phrase changes.

**PART THREE: USE RHYTHM STICKS** and invite a small group of children to slowly play the first rhythm presented in Part Two. Then, ask another group to play the same pattern a bit faster. Gradually lead the slow group to play very slowly, and the fast group to play very fast. Be sure they are still playing the correct rhythm, no matter what the speed.

Have children sing *This Is the Day* as written, fast and joyfully. Say: “Try to sing it like rabbits. . . jumpy!” Then, suggest they sing it like a lullaby, sweet and slow.

When the children have learned the first stanza of *All Creatures of Our God and King*, lead them to march around the room as they sing. March tall and slow, like kings and queens. Use paper crowns if you have them and let the children take turns being important. This will help build the skill of walking down the sanctuary aisle in a procession.

**PART FOUR: ASK THE CHILDREN TO SING** a familiar song as if singing to a tiny, special friend whom they are holding gently in their hands. Say: “You must not sing too loudly, because your friend is tiny, and his ears are very sensitive!” Then, invite the children to change the way they sing their song by saying, “Your special friend has grown so big—a big, beautiful bird—and he is going to fly out of your hands and high into the sky. Sing so that the flying bird can hear you!” They should not shout, but sing big, like the bird, floating on the wind.

**EXTENSION** Sing *This Is the Day* softly, keeping it a secret. Then, sing it like the great big bird, like a big soaring eagle.

**EXTENSION** Sing the first phrase of *God Made It So*. Sing the creation part softly and the rejoicing part bigger, like the flying bird above.

**MATERIALS** Unit hymn/anthems; scarves, ribbons or pinwheels; paper crowns; marker board and marker

## YOUNGER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

**PURPOSE** To experience and explore pitch (higher, lower, the same), musical phrases, and melodic rhythm

Rehearsal Tools for Teachers from Choristers Guild August/September 2008

**PART ONE: SING THE FOLLOWING SONG** as children arrive for rehearsal. Repeat, asking the children to sing with you. Use hand signals for *sol* and *mi*.

NOTE: Initials, called "solfege," indicate steps of the scale: D=Do or 1; R=Re or 2; M=Mi or 3; F=Fa or 4; S=Sol or 5; L=La or 6; T=Ti or 7

S	M	S	M	S	M	M	S	M
Wel	- come,	wel	- come,	we're	glad	to	see	you.
5	3	5	3	5	3	3	5	3
/	/	/	/	/	/	-	/	/
S	M	S	M	S	S	M		
Wel	- come,	wel	- come,	God	Loves	you!		
5	3	5	3	5	5	3		
/	/	/	/	/	/	d		

Create a game from this song by pointing to a different child on each beat. On the last beat, sing the child's name instead of "you." This child can join in by being the pointing leader. Repeat the song while pointing, each time having the named child join the pointing group which becomes larger and larger. The last child to have their name sung becomes the "winner" and special singer of the day. This child can be first for instrument choices or the one to select another song.

When playing this game in subsequent rehearsals, use *sol* and *mi* hand signs while singing A and F#. Use Orff instruments, resonators bells, or hand chimes to play a drone (constant/steady beat) accompaniment on the note D. Some children may be able to figure out how to play the melody using A and F#. Ask which pitch is higher [*sol*, A] and which is lower [*mi*, F#].

EXTENSION Write a group *sol-mi* piece by having each child select *sol* or *mi*. Notate their melody first by S, M and then by A and F# on the staff. Ask the group to sing their "piece." Add rhythm to the melody and suggest they add words to their melody.

EXTENSION Use the group piece, but change the last note to *do* (D). Ask if there is anywhere else in the piece that *do* would sound good. Sing *sol*, *mi*, *do* on A, F#, D. Ask if that is a pattern found in the group piece.

**PART TWO: TEACH THE SONG** *Doe a Deer* from The Sound of Music (which can be found on the internet). Have the solfege letters and hand signs available on a poster or chart to point to during the singing of the song. The children can take turns pointing to the letters and signs during the song. At the end of the song, sing a scale going up, pointing to the chart and reinforcing the term "up" and "getting higher." Then, point to the chart and reinforce the terms "down" and "getting lower." Use the hand signs for each scale step while singing the song.

EXTENSION Use the eight C-scale notes (C, D, E, F, G, A, B, C) of resonator bells or hand chimes. Give one to each of eight children, identifying their note aloud (do, re, mi, fa, sol, la ti, high do.) Ask them to play their note at the appropriate time in the song. Repeat so that every child has a turn.

**PART THREE: EXPLAIN THAT YOU WILL SING** the refrain of *All Creatures of Our God and King* and the children are to listen for the melody moving up or down. Slowly sing "O praise ye" and then the next phrase, "O praise ye." After asking for a response, reinforce the notion of downward melody by having the children move their arms downward for each phrase. Repeat the same question and listening exercise with the two phrases "Alleluia, Alleluia." Then, ask about the very last phrase. On a chart or board, draw arrows going downward as you sing the entire refrain. Point out that there are five arrows, five melody phrases that move downward.

EXTENSION Ask the children if they notice any repetition in the melody of the refrain. [The first two phrases are the same and the second two are the same.] Ask what else is similar about the two sets of phrases. They may notice that the rhythm is the same and that the downward pattern is the same, just beginning on a different pitch. Tell them that there are also melodic repetitions in the first part of the hymn. How many can they identify? Sing the song several times. Show them how to use an alphabet letter for each phrase, a *different* letter for each *different* phrase. The form/arrangement of phrases of this hymn is: A A B B C C. The refrain is: D D B B E.

EXTENSION Sing the last two "Alleluia"s and ask which direction the melody moves (higher or lower). [It is a downward/descending scale pattern.] If the melody is transposed/moved to the key of C, the children can play this part on the white keys of the piano or on barred instruments (C B A G F E D C).

**PART FOUR: USING THE TEXT** from measures 5-12 in *This is the Day*, speak the words in the rhythm of the anthem using various voice inflections (high voice, lower voice, etc). After some repetition, ask the children to speak with you, "This is the day" and "we will rejoice." Then, using only one pitch, sing these phrases. Tell the children that all the words are on one pitch. Ask them to sing with you on that one pitch, using the horizontal/flat part of your hand in front of you to illustrate the same pitch. Draw a straight horizontal line on the board to represent the same pitch. In the next rehearsal, use an "A" (second space treble clef) as your singing pitch. Review "This is the day" and "we will rejoice." Then tell the children that you are going to sing the entire section with their help. Ask them to sing the I- pitch phrases (like "This is the day"), but listen as you sing the ends of the phrases. Use horizontal hand levels to indicate the pitch levels.

**MATERIALS** Unit hymn/anthems; poster or chart with solfege letters and hand signs; chart or dry marker board and markers, *Doe a Deer* from the Sound of Music; resonator bells; hand chimes; Orff instruments

## YOUNGER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

**PURPOSE** To experience the steady beat/heart beat of music; to discover that beats/pulses are grouped together in measures/inits; to add partner rhythms (melodic rhythm or ostinato accompaniment rhythm) to the steady beat, creating rhythmic layering

### TEACHING SUGGESTIONS

Be sure that most children can successfully experience steady beat body movements before proceeding to more advanced rhythm activities.

**PART ONE: ESTABLISH A STEADY BEAT** with a metronome, ticking clock, video of a marching band, or the beat of a drum. Have children walk/step in a circle to the quarter-note steady beat. For large groups, form an inner circle moving clockwise and an outer circle moving counterclockwise. Repeat activity until most children are successful.

Show children how to march in a circle to the steady quarter-note beat. If children have difficulty, change to the steady half-note beat. Repeat activity until most children are successful.

Remember that the children have short legs and therefore need to walk/march to a beat that matches their pace. Watch the group carefully to adjust your steady beat to what seems most comfortable to them.

If a child has difficulty matching his/her movement to the steady beat, gently pat the child's shoulder, or play rhythm sticks or a drum head nearby. It also helps to have children "chant" on the strong beats. For example, in 4/4 time, speak "STEP, step, STEP step" or "MARCH, march, MARCH march."

**EXTENSION** Guide children to do other movements in a steady rhythm. Remember that younger and inexperienced children may have less difficulty with half-note steady rhythms than with quarter-note steady rhythms. Note: Quarter-note movements may include tiptoeing, patting knees, clapping, pounding fists, waving both hands. Half-note movements may include walking backward, marching, jumping, push/pull motions, bend/straighten motions, twisting right and left.

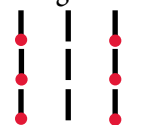
**PART TWO: MOVE TO MUSIC** in 6/8, 3/4, or 3/2 meters. Begin by leading children to move only on the strong, accented beats in each measure. For example, in 3/4 and 3/2 meter, move only on beat 1. In 6/8 meter, move only on beats 1 and 4.

Ask children to **SPEAK** the strong beats, so that they have less difficulty identifying where they fall in the rhythm pattern. For example, in 3/4 or 6/8 meter, the children would speak "STRONG, weak, weak, STRONG, weak, weak."

As you begin, avoid "feet" movements such as stepping and marching. Instead, focus on upper body movements, including arm swings, "windshield-wiper" movements, and paint brush strokes. This helps children identify and *feel* the strong beats before they have to start moving to the beat, thus requiring them to do only one challenging activity at a time.

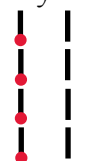
Play or sing the hymn *All Creatures of Our God and King* (LASST UNS ERFREUEN), *Consider the Lilies* by Natalie Sleeth, arranged by Jane M. Marshall, or *God Made It So!* by Terry Taylor. Invite a singer from the youth or adult choir to come in and sing/lead these songs while helping the children focus on the movement activity.

**PART THREE: TEACH CHILDREN THAT BEATS/PULSES** are grouped together in measures/units. Each measures/units begins with a strong beat, as experienced in Part Two. Using craft sticks or tongue depressors, create the following patterns on the floor. Or, write them on a display board or poster. Show them exactly as the following:



Use a colored dot ● or a color marker to identify the sticks that represent the strong beats. Guide the children to clap or pat knees as you point to each stick in a steady 4/4 rhythm. As you point, stress the strong beats (beats 1 and 3 with colored dots) with your finger and your head-nod movements. Encourage children to internalize/feel the strong beats.

Display these patterns exactly as they are shown:



Guide children to clap or pat knees in a steady 3/4 rhythm as you point to each stick. As you point, stress the strong beat (beat 1, stick with red dot) with your finger and your head movements. Encourage children to internalize/feel the strong beat. Help them discover that some groupings have 4 beats per measure and other groupings have 3 beats per measure.

**PART FOUR: TEACH CHILDREN TO PLAY** partner rhythms (a steady beat rhythm partnered with a segment from the previous melodic rhythms).

Divide children into two groups: younger or less experienced in Group 1; older or more experienced in Group 2. Distribute rhythm/percussion instruments, giving wood-sounding instruments to one group and shakers to the other. This will help children distinguish timbre/sound quality. Direct Group 1 to play a steady 4/4 quarter-note pattern, accenting beats 1 and 3. Teach Group 2 to play the melodic rhythm of measure 5, *This Is the Day*. Allow each group to practice their rhythms separately several times before putting the two together. Lead the groups to repeat their rhythms simultaneously until asked to stop.

**MATERIALS** Unit hymn/anthems; metronome, ticking clock, video of a marching band, or drum; craft sticks or tongue depressors; colored dots or markers or display board with markers; rhythm/percussion instruments (woods and shakers)

## YOUNGER ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

**PURPOSE** to match specific pitches; to identify high and low pitch; to identify pitches that move high to low or low to high; to locate specific pitches on a musical staff

**PART ONE: EXPLORE THE DIFFERENCE** between “echo” and “question and answer.” Write the question, “How are you?” on the board and ask the children to read it together. Then, help them understand the difference with the following:

“As you stand on the edge of the Grand Canyon, lean over the canyon edge (hands cupped around your mouth to project your voice) and shout, ‘How are you?’ If the voice from deep in the canyon comes back and says ‘How are you?’ is this an *echo* or an *answer*?” [Echo] “If the voice from deep in the canyon comes back, ‘I’m fine! How are you?’ is this an *echo* or an *answer*?” [Answer]

Distribute copies of the hymn, *All Creatures of Our God and King*, and point out that the hymn is based on echoed phrases. After a short melodic segment is sung, it is repeated; then a different one is presented and also echoed. This is how this hymn is organized, by phrases that are presented and then echoed.

Use individual phrases from this hymn to sing and echo. Phrases can be sung where they are actually placed pitch-wise in the hymn, or you can move then up or down to make this more like a game. Check each time an echo is sung to make sure that children are matching pitches correctly. Remind them to “listen--think--and sing” for accuracy.

**PART TWO: CONSONANTS ARE VERY IMPORTANT** in the anthem, *This Is the Day*, especially the *th* and *d*. Ask the children to locate the *th*'s and *d*'s between measures 5-12. Ask: “What words include these consonants?” [This, the, that, Lord, made, glad]

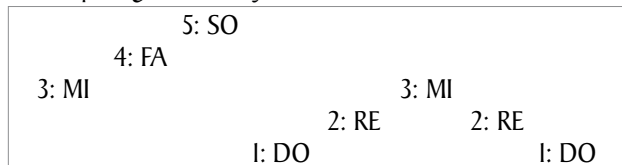
To fully understand the meaning of a song text, the words must be clearly articulated/sung. The consonants must be formed with lips, teeth and tip of the tongue. For example:

**TH:** The tongue goes between the teeth and air is then expelled from the mouth through the lips. In *This is the Day*, the *th* is voiced. It has definite pitch.

**D:** The tongue is placed against the dental ridge (front of the roof of the mouth) and the sound of the *d* is voiced (with pitch). It also matches the pitch of the word to which it is attached.

Sing measures 5-12 and ask the children to visually check your tongue to see if it can be seen between the lips on each *th*. Sing it again and invite them to carefully create the *th* sound every time it occurs. Demonstrate how to add the *d* to “Lord,” “made,” and “glad.” Ask them to also try this. Forming the consonant is difficult. Placing it on the word together as a group will also take practice.

**PART THREE: AN EASY AND MEMORABLE RESPONSE** can be found in the anthem, *God Made It So*. The short melodic segment, “Alleluia! God made it so!” in measures 17 and 18 is a natural vocalise and antiphon/response. To use it as a warm-up, begin in the key of C:

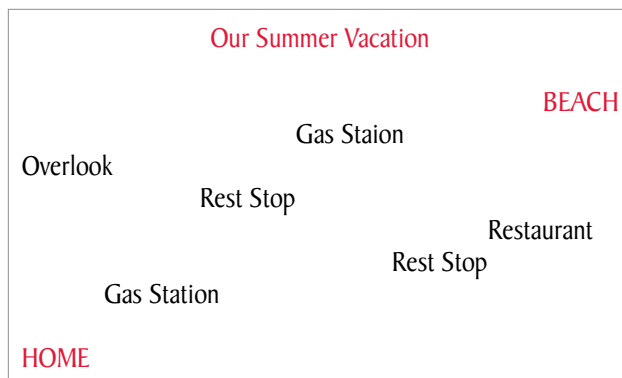


Modulate/move key upwards to the key of A. Moving a phrase higher by half steps can serve as a good warm up to any piece.

Ask each child to think of a “wonder of nature” (waterfalls, canyon, geyser, river rapids, ocean beaches, cliffs) and create a spontaneous “Wonders of the World” litany, inserting the “Alleluia! God made it so!” Antiphon/response after every 3 or 4 spoken examples.

**PART FOUR: MATCHING PITCH** requires ongoing experience and repetition to develop skill. Combining a visual with the aural experience helps to reinforce the idea of a “pitch continuum” which begins at a very low level and continues higher until it exceeds the range of the child.

Chart a sound continuum/line to represent a trip, such as a summer vacation. Ask: “Where do most trips start?” [Home] “Where do trips end?” [The beach, the mountains, a relative’s home]. “If your trip is a long one, do you go from home to your destination without stopping along the way?” [Usually not] “Where do you stop?” [Gas station, restaurant, bathroom break, rest stops] “Let’s take a musical trip!”



Using HOME as a lowest pitch on your continuum, “swoop” upward on a “oo” vowel to the BEACH without stopping. Ask children to echo. Do the same with the other vacation stops, at their various pitch levels.

**MATERIALS** Unit hymn/anthems; marker board and marker



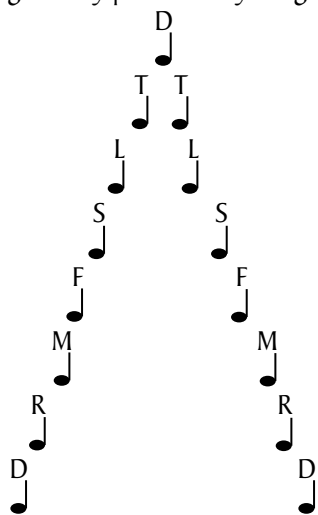


## OLDER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

**PURPOSE** To hear, sing, and play pitches moving higher, lower, and staying the same; to experience ascending and descending phrases

### PART ONE: POINT TO SOLFEGE TONES ON A CHART

(see Pre-Elementary level for explanation of Solfege) while singing up and down the scale. Sing the scale pattern again with a steady beat. Establish a tempo and take a step on each pitch while singing the scale up and down to the steady beat. Remind the singers about keeping their own space during movement with no bumping into any person or any thing.



When the stepping is comfortable, change to stepping forward on the ascending pitches and backward on descending pitches. Change tempos. Reinforce *ascending* and *descending*.

Repeat the scale stepping, but pause on a designated scale step for two or four beats. Have the singers choose which steps to hold and how long (half or whole notes). Try other combinations, saying that they are adding rhythm to the melody.

### PART TWO: REVIEW THE ACTIVITY

in Part One. End the review with singing a descending scale in the rhythm of the last two alleluias in the hymn *All Creatures of Our God and King*. Introduce the hymn by saying that you will sing a hymn that has many upward and downward phrases in the melody. Ask the children to raise their hands when they hear the complete descending scale pattern in the hymn (last two Alleluias). Help them find other partial descending scale patterns (“Alleluia” and “O Praise Ye”).

Ask the children if they notice any repetition in the melody in the refrain. [The first two phrases are the same and the second two phrases are the same.]

Ask what else is similar about the two sets of phrases. They may notice that the rhythm is the same and that the downward pattern is the same, just beginning on a different pitch. Tell them that there are also melodic repetitions in the first part of the hymn. Ask how many they can they identify.

Sing the song several times, asking the children to listen for the melodic movement/direction. Guide them to assign an alphabet-letter for each phrase. Use a different letter for each unique phrase; use the same letter for identical phrases.

Explain that a song’s form is the order of the melodic phrases and the way those phrases are put together.

The form of the stanzas of this hymn is:

A A B B C C

The form of the refrain of this hymn is:

D D B B E

**EXTENSION** Using the hymn melody, challenge the children to identify ascending phrases. [The first two phrases.] Help them discover how to play the first four notes on a keyboard or barred instrument.

### PART THREE: USE THE TEXT

from measures 5-12 in *This Is the Day*. Sing the words on one pitch, as if chanting. Introduce the rhythm from the anthem still singing on one pitch. Ask the children to pretend they composed the song: “How can you make an interesting melody for these words using the given rhythm? Would you have part of it stay on one note? Would you use phrases going up or down?” Encourage them to experiment. Finally, have them look at the music to see what Mark Patterson, the composer, chose to do. Have the children follow the melodic contour of the notation in measures 5-12 while they hear it played or sung. Then, they can sing the refrain sections.

### PART FOUR: EXPLAIN THAT MELODIES

can go up or down, but not use all the scale notes. Point out measure 6 of *This is the Day*. “The melody has downward movement, but which notes are used?” [sol, mi, do or 5, 3, 1] Ask the children if they can find the pattern of sol-mi-do in other places in this anthem.

Suggest that the children look carefully at measures 5 and 6. They should notice the repeated notes, one higher note, and then the descending pattern of sol, mi, do. They can now sing this phrase as well as figure out how to play it.

**EXTENSION** Warm up by singing 1-3-5-3-1 or do-mi-sol-mi-do. Start on a new pitch with each repetition. Play or sing the melody of *Consider the Lilies*, measures 4-20, asking the singers to listen for the pattern *sol-mi-do* or *do-mi-sol* (measures 6, 10, 14, 16, 18). Repeat the melody and have children count how many times those patterns are used. If possible, look at the music and find those patterns.

**MATERIALS** Unit hymn/anthems; poster or chart with the solfege letters and hand signs; space for movement; chart or board with markers for notation; resonator bells or Orff instruments

## OLDER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

**PURPOSE** To review steady beat/heart beat as the basic rhythm of most music; to layer multiple rhythms over the steady beat, including the melodic rhythm and a rhythmic ostinato; to play simple ostinati (repeated) patterns on instruments

### PART ONE: DISPLAY TWO MOVEMENT VOCABULARY

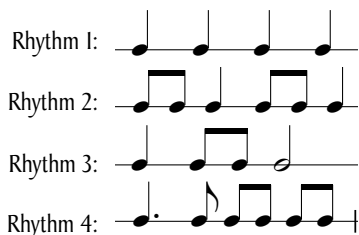
lists. Write "movement words" in two long, vertical lists and display in your room. Examples include: air-punch; thump chest; pound fist in palm; clap hands; pat head; flick ears; flap arms; bend/straighten; twist right/left; push/pull; slide right/left; heel walk; forward/backward steps; tiptoe; snap

Divide children into two groups. Direct Group 1 to follow the movement vocabulary on one list while Group 2 follows from the second list. Play any upbeat instrumental recording, such as a Sousa march or a marching band, as you direct the groups to move to the steady beat by following the words on their respective lists. Instruct children to do each movement for 12 (twelve) counts/beats before switching to the next movement on the list. Require steady beat movements, demonstrating each movement as needed.

**EXTENSION** Have groups exchange lists and repeat. Choose another instrumental piece, asking the children to assist.

**EXTENSION** Divide children into four groups. Have two groups start at the top of the lists and two groups start at the bottom of the lists. Or, enlist children to help you create two additional movement lists.

**PART TWO: TEACH CHILDREN TO LAYER** body rhythms. Begin with simple echo clapping or knee-patting (teacher first, children repeat). The following rhythms are to serve as examples. Create additional patterns in 4/4 as desired.



Create a continuous "rhythm round" in the following way:

- Teacher claps Rhythm 1.
- Children repeat Rhythm 1 while teacher claps Rhythm 2.  
(Note that the children are to simultaneously clap Rhythm 1 while watching Rhythm 2.)
- Children clap Rhythm 2 while teacher claps Rhythm 3.
- Children clap Rhythm 3 while teacher claps Rhythm 4.
- Children complete Rhythm 4 as teacher remains silent.

This exercise requires the children to listen to one part while performing another, an essential skill in beginning part singing.

**EXTENSION** Extend this activity and increase the difficulty by creating additional rhythm patterns and by varying your movements. For example, add snapping and foot stomps.

As you begin to increase the difficulty, control the complexity by always alternating a simple, steady 4/4 quarter note pattern with a more challenging pattern.

**PART THREE: TEACH CHILDREN TO PARTNER** a steady beat rhythm with a segment of a song.

Divide children into two groups: younger or less experienced in Group 1; older or more experienced in Group 2. Distribute rhythm/percussion instruments, giving wood-sounding instruments to one group and shakers to the other. This will help children distinguish timbre/sound quality. Direct Group 1 to play a steady 4/4 quarter-note pattern, accenting beats 1 and 3. Teach Group 2 to play the melodic rhythm of measure 5 of *This Is the Day*. Allow each group to practice their rhythms separately several times before putting the two together. Lead the groups to repeat their rhythms simultaneously until asked to stop.



Lead the groups to repeat their rhythms simultaneously until you signal them to stop.

**EXTENSION** Select another measure in the anthem for Group 2 to play (for example, measure 6). Repeat with other songs, directing Group 1 to play the steady beat and Group 2 to play a selected measure from the melodic rhythm. Some possibilities include measure 3, Part I, of *Cantate!* or measures 9 and 10, Part I, of *Cantate!*

**EXTENSION** Repeat this entire activity with music/anthems in 3/4 or 3/2. One example is found in the first full measure of the hymn, *All Creatures of Our God and King*. Group 1 plays a steady 3-beat pattern, accenting beat 1. Group 2 plays a selected pattern from the melodic rhythm of a song in 3/4 or 3/2.

**EXTENSION** Repeat above activity with music in 6/8. Group 1 plays a steady 6-beat eighth-note pattern, accenting beats 1 and 4. Group 2 plays a selected melodic rhythm from *Consider the Lilies* or *God Made It So!*

### PART FOUR: ADD INSTRUMENTAL ACCOMPANIMENT

to an anthem using one of the following possibilities:

Option 1: Teach the complete 6-note handbell/handchime part to *This Is the Day*.

Option 2: Simplify the handbell/handchime part by using only three notes (A, E, and D).

Option 3: Simplify by teaching only measures 36-38 of the handbell/handchime part.

Direct children to play this segment during measures 1-3, 5-7, 9-11, 24-26, 28-30, and 36-38.

**MATERIALS** Unit hymn/anthems; vertical paper and marker for two lists; CD player and any upbeat instrumental recording; percussion instruments (woods and shakers); handbells, handchimes, or resonator bells

## OLDER ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

**PURPOSE** To encourage independent singing; to develop good singing diction; to experience vocal warm-ups and sung responses

**PART ONE: THE TEXT OF OUR HYMN**, *All Creatures of Our God and King*, by William Draper is a paraphrase/poetic approximation of the original *Canticle of the Sun* written by Saint Francis of Assisi in 1224. The last portion of the hymn tune uses "alleluia" three times. This becomes an excellent vocalise or sung response because of the descending line and easy scale-wise motion.

8 AL-	8 AL-
7 LE-	7 LE-
6 LU-	6 LU-
5 IA!	5 IA!
	4 AL-
	3 LE-
	2 LU-
	1 IA!

The "alleluia!" contains three of the four primary vowels necessary for good singing: AH, EH and OO. Discuss how to make good use of these excellent vowels:

AH: relaxed jaw, north/south mouth alignment, lowered tongue

EH: soft palate lifted, tongue down

OO: eyebrows and cheekbones up, soft palate lifted

Locate the text of St. Francis' *Canticle of the Sun* on the internet. Insert the three alleluia responses from the conclusion of *All Creatures of Our God and King* as an antiphon/response after every two stanzas of this text to create a litany, adaptable for morning worship with young singers as leaders. For example:

READER: "Most high, all powerful, all good Lord! All praise is yours, all glory, all honor, and all blessing. To you, alone, Most High, do they belong. No mortal lips are worthy to pronounce your name. Be praised, my Lord, through all your creatures, especially through my lord Brother Sun, who brings the day; and you give light through him. And he is beautiful and radiant in all his splendor! Of you, Most High, he bears the likeness."

SINGERS: "Alleluia, Alleluia, Alleluia!"

Continue with the poem, developing the antiphon accordingly.

**PART TWO: ADD HANDCHIMES** to *All Creatures of Our God and King* to create a beautiful "cathedral affect" during the singing of the hymn. Using these instruments to accompany children as they sing the hymn tune helps them become more independent singers, as does singing *a capella*, with no accompaniment.

The melody of the hymn usually appears in the key of D Major: D E F# G A B C# D. Because it uses every tone in the scale, the hymn lends itself to the use of "tone clusters" (3 or more scale tones played together) as an alternate accompaniment.

The following "tone clusters" work nicely with this hymn and using them allows the children to sing the melody supported only by these clusters/chords.



These tone clusters can be pitched at varying levels, but work best in the medium range, octave below and above middle C.

**PART THREE: DEMONSTRATE GOOD VOWEL** formation and sound while singing measures 5-18 of *Consider the Lilies* for your singers. Ask them which words offered the best opportunity for creating good vowel tone. Repeat, asking them to confirm their choices while shaping each vowel.

Help the children identify the correct vowel sounds for each of the following words:

how - ah	grow - oh	field - ee	flourish - oh
so - oh	yield - ee	God - ah	above - ah
love - ah	be - ee	supplied - ah	provide - ah

Challenge them to become "good tone setters" in the anthem, that if they form the vowels of these words beautifully, all the words will improve.

**PART FOUR: SINGING IN TWO PARTS** is a gratifying experience and *Cantate!* is an excellent beginning two part anthem. The composer uses two techniques which lend themselves to successful two part singing: "call and response" (one part answered by another) and "unison to split" (parts begin on the same pitch, then diverge in separate directions).

Sing the Part I motif (measures 3-4) and ask your singers to echo it. Show them how to follow their part in the music as they sing. Once they become secure in this short segment, ask them to sing it without your help. Then, ask for volunteers to sing it alone.

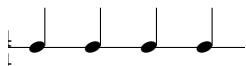
Explain that you are going to respond with a different melody (Part II) after they sing what they have learned. Caution them that this might throw them off, but they must stick to their part, and not echo the new part. Once your young singers are able to do this, switch parts. Help them locate where the two parts sing the same notes and where they don't sing the same notes.

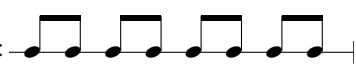
**MATERIALS** Unit hymn/anthems; board and marker; handchimes or resonator bells; *Canticle of the Sun* by St. Francis

## OLDER ELEMENTARY: MUSICIANSHIP AND WORSHIP BY MARY HOFFMAN

**PURPOSE** To focus on recognizing strong and weak beats; to aid in applying metrical concepts in order to move, sing, or play; to identify melodic and rhythmic patterns and forms; to develop a sense of dynamics

**PART ONE: USE RHYTHM INSTRUMENTS** (sticks or drums) to develop the steady beat. Group I and Group II plays and speaks the following rhythms:

Group I:   
Ta ta ta ta

Group II:   
Ti - ti ti - ti ti - ti ti - ti

When the group is successful in staying together, change to speaking the beat. Speak "1, 2, 3, 4" as Group I plays quarter notes. Speak "1 and 2 and 3 and 4 and" as Group II plays eighth notes. Each group can rehearse alone, then groups play or speak together. Swap note assignments between groups so all singers experience both rhythms.

Identify the meter marking (4/4) in *This is the Day*. As a group sings measures 5-12 ask another group to play/tap a steady 4-beat pattern. Then ask others to play the eighth notes as you sing. Ask: "Which accompaniment makes more sense with this song?" Ask why singers prefer one over another.

Use instruments to show the rhythmic contrasts in *Cantate* (measures 11-18). Lead the students to identify which measures they will play. Talk about the contrasts in the rhythms

Group I (quarter notes) plays only during an eighth note section. Group II (eighth notes) plays only during a quarter note section.

**PART TWO: SET UP AN OPPORTUNITY** for singers to experience rhythms in 6/8 meter. Begin with the three patterns below. Establish the first rhythm and then add the second. Keep the heartbeat steady and, if possible, add Group III.

Group I:   
Group II:   
Group III: 

Use the instrument groups from Part One to accompany the anthem, *God Made it So*. Sing the song while the steady beat (dotted quarter) group plays. Then, sing while the eighth note

group plays, then with the combined rhythm group. Ask: "Which rhythm made it easier to sing?" and "What's your favorite way to construct a 6/8 rhythm?"

**PART THREE: SING TWINKLE, TWINKLE, LITTLE STAR** and ask the children which part is repeated. [The first 2 phrases become the last two phrases.] Label these two identical, repeated parts "A." Label the middle (different) parts "B." Sing the song again, demonstrating that the form of the song is known as ABA. Write the letters on the board as you sing.

**EXTENSION** Allow the singers to create their own words to this ABA tune. Remind them that the words for Section A will be repeated, thereby appearing at the end of the song.

Sing *All Creatures of Our God and King*, phrase by phrase. Ask singers to raise a hand when they sing a phrase, then sing another one identical to it. Lead singers to lower their hands when new material is sung. [Identical phrases are 1-3 and 4-6.]

Repeat this activity with the anthem *Consider the Lilies*. Carefully observe singers who may not respond correctly. Give all singers many opportunities to experience the ABA form. Remind singers that knowing the form of a piece of music helps them understand and memorize it more quickly.

**PART FOUR: CHOOSE ONE SONG, ASKING** the children to sing it *piano*/softly, as if they are singing to small children who need to understand the ideas in the song. Then, ask them to sing the same song *forte* (strong but not loud). Ask: "Do you think a song should be the same volume throughout the entire piece?" Ask how the dynamics/volume of a song communicates to the listeners.

Ask a few singers to choose rhythm instruments, and play the steady beat *forte* as others sing the first phrases of *All Creatures of our God and King*. Continue to the fermata. Ask another few singers to choose instruments which they can play piano, beginning after the fermata. Have all instruments play together at the double bar, gradually getting louder. Ask how this relates to the text and melody of the hymn. Swap the order, playing *piano* first, then *forte*. Ask: "When the melody is higher, should the accompaniment be stronger or softer?"

Review the composer's dynamic markings in *Consider the Lilies*. Challenge the singers to identify places where the composer asks for specific dynamics. [*mf* and *mp*] Ask why the composer chose these places to indicate specific dynamic levels. Sing measures 24-39 *mp*, and sing the last verse *mf*. Ask singers about the difference they feel in their bodies when the dynamics change.

**MATERIALS** Unit hymn/anthems; marker board and marker; rhythm instruments; individual art paper; markers or colored pencils

## WORSHIP ARTS BY PAMELA VANDEWALKER

**PURPOSE** To give children an interactive experience in creating and participating in worship; to provide an avenue for them to use technical skills and abilities to assist in creating worship tools; to use each child's unique gifts in visual and creative arts as an effective enhancement to the worship experience.

### CREATOR GOD

Purpose: to gain knowledge of God, the Creator, while developing diction, ensemble, poise, and projection

Materials: six copies of the reading, *Creator God*. Optional materials include: poster board, 8.5 X 11 inch paper, markers or crayons, Powerpoint software, scanner, computer, projector, cables, and screen

This piece can be read or memorized and it may be enhanced with children's artwork displayed on large poster boards or through a Powerpoint presentation. Share as a stand-alone piece, or as a dramatic introduction to *God Made It So* or *Consider the Lilies*.

To include the visual enhancement, ask the children to illustrate each line of the reading. For instance, a cheetah would be drawn on the third line. The children may hold up their poster board creation at the appropriate time. Or, if using a projection system, scan the artwork and put into a presentation software such as Powerpoint. Show the drawings on the screen as the hymn is sung in worship.



Reader 1 God is the Creator of everything  
 Reader 2 Things that crawl and things with wings.  
 Reader 3 Like cheetahs that run so fast  
 Reader 4 And beetles that climb through the grass.  
 Reader 5 Like robins that nest in the trees  
 Reader 6 And busy buzzing honeybees.



Reader 1 God made the earth and the heavens  
 Reader 2 Days and nights, all seven!  
 Reader 3 Just look at the bright blue sky  
 Reader 4 With fluffy clouds floating by.  
 Reader 5 The night is filled with brilliant lights  
 Reader 6 Like the moon and planets shining bright.



Reader 1 An orangutan is my favorite creation of God's!  
 Reader 2 That's kinda odd!  
 Reader 3 I like my big black dog!  
 Reader 4 My favorite is a green frog.  
 Reader 5 How about a cockatoo,  
 Reader 6 Or cows that moo?  
 Reader 1 I like mountain peaks.  
 Reader 2 My favorite is birds with beaks.



Reader 1 God shows His creativity  
 Reader 2 By giving His whole world to see.  
 Reader 3 The world is full of sights, tastes and smells  
 Reader 4 Too many of them to tell.  
 Reader 5 Stop and listen and touch  
 Reader 6 Then, know God, our Creator, loves so much!



### PRAISE LITANY

Purpose: to gain knowledge of God, the Creator, while developing diction, ensemble, poise, projection, and expression

Materials: twelve copies of reading, *Praise Litany*

Experiment using different dynamics and tempos in this litany. In addition, emphasize various words to create variety and interest. Some key stress points are indicated by underlined words. You may choose to have one reader instead of twelve. This litany would be an excellent introduction to *God Made it So* or *Consider the Lilies* or as a stand-alone praise reading.

Reader 1 For every new day,  
 All We praise God.  
 Reader 2 For families and friends,  
 All We praise God.  
 Reader 3 For smiles and laughter,  
 All We praise God.  
 Reader 4 For love and joy,  
 All We praise God.  
 Reader 5 For food and water,  
 All We praise God.  
 Reader 6 For His creations,  
 All We praise God.  
 Reader 7 For Jesus, our Friend,  
 All We praise God.  
 Reader 8 For eyes and ears,  
 All We praise God.  
 Reader 9 For hands and feet,  
 All We praise God  
 Reader 10 For music and fun,  
 All We praise God.  
 Reader 11 For wiggles and giggles,  
 All We praise God.  
 Reader 12 For His great love.  
 All We praise God.  
 All We praise God.  
 All We praise God!

### CREATION VIDEO

Purpose: to experience the works of God visually; to gain knowledge and skills using computer software

Materials: computer with a web browser and internet connection to access specific websites; Powerpoint software, projector, cables, and screen

Locate photos and video images of God's creation at:

[www.scx.hu](http://www.scx.hu)  
[www.archive.org](http://www.archive.org)  
[www.photos.com](http://www.photos.com)  
[www.istockphotocom](http://www.istockphotocom)  
[www.gettimages.com](http://www.gettimages.com)  
[www.sermonspice.com](http://www.sermonspice.com)  
[www.worshiphousemedia.com](http://www.worshiphousemedia.com).

## WORSHIP ARTS BY PAMELA VANDEWALKER

### SLIDE SHOW

Purpose: to develop skill in creativity, art design and composition

Materials: 8.5 X 11 inch paper, markers or crayons, and a hymnal; a computer with Powerpoint software and a scanner is required to create the slide show; a projector with appropriate cables (computer to projector); screen for viewing

Create a slide show for the hymn *This Is My Father's World*. At the bottom of a sheet of paper write: "This is my Father's world." On the second piece of paper write: "and to my listening ears." Continue on the third sheet with: "All nature rings" and on the fourth sheet "and round me sings." Continue writing each phrase of the hymn on individual sheets of paper. Distribute the papers to the students, instructing them to draw an illustration of the phrase on their piece of paper. Collect artwork, scan it into presentation software such as Powerpoint. Show the drawings on the screen as the hymn is sung in worship.

### TERRACE DYNAMIC SCRIPTURE READING

Purpose: to gain knowledge of Psalm 63:3-4 and the musical skills of dynamics, ensemble, and rhythm.

Materials: 2nd-8th graders need the chant below copied onto a white board or a poster board.

A terraced scripture reading can be presented before teaching a praise anthem.

Echo chant the following in rhythm:

Psalm 63: 3-4

Be - cause Thy love is bet-ter than life

my lips will praise Thee

I will lift my hands in praise

Note: Dynamic markings indicate level of volume for each time the line is repeated. For example, the first time is "piano" (soft), second time "forte" (loud), and third time "piano" (soft).

Divide the choir into 3 groups and assign each group a line of rhythmic scripture. Practice each group's line, paying close attention to the dynamic markings. Each line is to be performed three times. Explain: "I will count off 4 counts and groups 2 and 3 will begin at the same time; the first group will start ½ beat before the other two because of the pickup note. You will say your scripture three times, paying close attention to dynamics and listening to the other groups' dynamics. We call the end result a 'terraced dynamic scripture reading.'"

### PRAISE BODY ART

Purpose: to learn cooperation, art and design skills; to work together as a group

Materials: large cleared space; optional materials include a digital camera and a computer; a projector with appropriate cables (computer to projector); screen for viewing

Create praise body art. Older children will enjoy uniting as a group to work together to spell the words "Praise God!" with their bodies. They should work cooperatively to form the letters creating the entire phrase. Say: "It was fun to work together and express praise to God. God enjoys His people uniting in praise." Capture the completed body exclamation with a photograph. Display the photograph on the screen, in a worship bulletin, or on a bulletin board.

### POPCORN PRAISE TESTIMONIES

Purpose: to learn of God's faithfulness and work in the lives of other people

Materials: none required

Celebrate with Popcorn Praise testimonies from all aged students, taking to heart II Timothy 1:8, "So do not be ashamed to testify. . ." Encourage students to stand or "pop up" and offer 2-3 sentences stating things for which they praise God. These testimonies can be used in rehearsal to encourage focusing on God with heart and mind, perhaps as *God Made it So* or *Consider the Lilies* is sung. Consider allowing selected students to share their popcorn testimonies as an introduction to either of these pieces in a performance setting.

### PHOTO PRAISE

Purpose: to gain skills in photographic composition, color and design while enjoying an opportunity to contemplate God's works

Materials: digital camera; optional materials include a digital camera and a computer; a projector with appropriate cables (computer to projector); screen for viewing

Encourage photography with older students. Go on a nature walk and ask students to take photos of God's creation. You may also ask them to keep taking photos during the week. Organize a "show-and-tell" night for the students to share and explain their photographs. Photos can be displayed as *God Made it So* or *Consider the Lilies* is sung in worship or may be used to help children focus on the greatness of God in a rehearsal setting.

### PRAISE BANNERS

Purpose: to experience cooperation and an opportunity to learn design skills while expressing their thoughts about praising God

Materials/Equipment: 25 X 48 inch piece of cloth or felt, rick-rack or braid, hot glue gun, contrasting colored skein of yarn, permanent markers, acrylic paint, colored paper, and a 27 inch dowel rod, sewing machine and thread; optional materials include colorful photos from magazines, computer with web browser for research, Bible, hymnal

**WORSHIP ARTS** BY PAMELA VANDEWALKER

Stitch a pocket at the top of the banner for the dowel rod. Brainstorm with the students about the design, perhaps researching words for "praise" in several languages and placing the words on the cloth banner. Or, letter phrases from scripture or a hymn in bright colors. A "stained glass" might be done with younger children. Older students may wish to make collage banners using themes from things they have been reading and singing. Edge the final design with rickrack or braid. Divide a skein of yarn into three hanks, braid it into a rope, and tack it across the top of the banner with equal lengths to hang at either side. Hang the banner in the rehearsal room, or in the sanctuary as a visual reminder of the scripture "Praise the Lord. Praise God in his sanctuary" (Psalm 150:1). Select children to process with the banner(s) during the singing of an anthem, such as *Come Let Us Sing* or *This is the Day*.

**A REMIX:  
PRAISE TO THE LORD, THE ALMIGHTY**

Purpose: to gain understanding of God as Creator while developing skills in diction, ensemble and projection  
Materials: five copies of reading

This hymn, presented as a choral reading, is an excellent introduction to any praise anthem, such as *Cantate!*

Praise to the Lord (text by Joachim Neander)

- Reader 1* Praise to the Lord
- All* The Almighty
- Reader 2* The King of Creation.
- Reader 3* Oh, my soul, praise Him
- Reader 4* For He is my health and salvation.
- Reader 5* All ye who hear, now to His temple draw near
- All* Praise Him in glad adoration.
- Reader 5* Praise to the Lord
- Reader 4* Who over all things so wondrously reigneth,
- Reader 3* Shelters thee under His wings, yea, so gently sustaineth!
- Reader 2* Hast thou not seen how thy desires ever have been granted in what He ordaineth?
- Reader 1* Praise to the Lord, who doth prosper thy work and defend thee;
- Reader 2* Surely His goodness and mercy here daily attend thee.
- Reader 3* Ponder anew what the Almighty can do, if with His love He befriend thee.
- All* Praise to the Lord,
- Reader 1* O let all that is in me adore Him!
- Reader 2* All that hath life and breath, come now with praises before Him.
- Reader 3* Let the
- All* Amen
- Reader 3* sound from His people again,
- Reader 4* Gladly for aye
- All* We adore Him.

**HYMNS AND ANTHEMS  
2008-2009 SINGING YEAR**

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**AUGUST/SEPTEMBER 2008: UNIT ONE**

HYMN

All Creatures of our God and King (Lasst Uns Erfreuen)

ANTHEMS

This is the Day (Patterson) CGAI045

God Made It So! (Taylor) CGAI048

Consider the Lilies (Sleeth/Marshall) CGA738

Cantate! (Lightfoot) CGA794

**OCTOBER/NOVEMBER 2008: UNIT TWO**

HYMN

For the Beauty of the Earth (in the Kemp anthem)

ANTHEMS

Lord of All (Kemp) CGA967

Two Psalms for Young Singers (Bedford) CGAMII40

O Come, All Ye Faithful (arranged Schoebel) CGAI133

Will You be Ready? (Patterson) CGA973

Infant Holy, Infant Lowly (Hein) CGAI124

**DECEMBER 2008/JANUARY 2009: UNIT THREE**

HYMN

Take My Life and Let It Be (in the Tucker anthem)

ANTHEMS

Take My Life and Let It Be (Tucker) CGAI111

The Lord is My Strength and My Song (Hopson) CGAI101

Two Psalms for Young Singers (Bedford) CGAMII40

If You Love Me (Patterson) CGA952

Let Us Walk In the Light (Wright) CGAI125

**FEBRUARY/MARCH 2009: UNIT FOUR**

HYMN

Savior, Like a Shepherd Lead Us (in the Hopson anthem)

ANTHEMS

Savior, Like a Shepherd Lead Us (Hopson) CGA978

Little Lamb, the Shepherd Loves You (Jordan/Page) CGAI110

I Heard a Song (Thornburg/Marshall) CGA982

Alleluia, Allelu (Ray/Callaway) CGAI074

An Easter Song of Praise (arranged Taranto) CGAI115

Bring Palm Branches (Berry) CGAI113

**APRIL/MAY 2009: UNIT FIVE**

HYMN

Jesus Loves Me (in the Tucker anthem)

ANTHEMS

Jesus Loves Me (Tucker) CGAI065

A Prayer for Humility (Patterson) CGA989

Jesus Christ is Risen (Horman) CGAI29

The Lord is My Light (Bedford) CGA878

Dry Bones (Mayo/Bailey) CGAI112

Loving Friend of Everyone (Aldredge-Clanton/Schultz) CGAI026

## TIPS FOR USING REHEARSAL TOOLS FOR TEACHERS

1. **READ THROUGH** the rehearsal tools before deciding how to use them. Keep in mind that these plans are intended to enrich your rehearsal time and assist you in helping your singer grow musically. They are not designed to replace your musical preparation for worship or concept repertoire.

2. **MAKE NOTES** about when you will use these plans within your rehearsal schedule. Some of the activities can be used as warm-ups whereas some should be imbedded in your rehearsal minutes, to advance learning of anthems and hymns.

3. **GATHER MATERIALS** by checking out the list found at the bottom of each page. The materials are chosen to be easily available, inexpensive, and reuseable.

4. **PLAN WITH OTHER LEADERS** who assist with the choir ministry so that they know what to expect. You might assign the Singing Skill activities to one person and Melodic or Rhythmic activities to another. Or, as Director, you may use them all.

5. **GO ONLINE** to the Choristers Guild web site ([www.choristersguild.org](http://www.choristersguild.org)) to download and print pages for specific age groups to give to other leaders with whom you work. This online resource will be available one week after *The Chorister* is delivered to all Chorister Guild members. The user name is *Members* and the password is *Allelu* (through 12.31.08). Note that user name and password are case sensitive.

6. **MAKE THE MOST** of your rehearsal time. One of the best rehearsal and behavior management techniques is to have a Rehearsal Menu posted on the board. Include a timetable for each part and follow it! This keeps both Director and singers on track and ensures a successful and satisfying rehearsal and, most importantly, one that invites everyone to come back next time.



### AN ADDITIONAL CONCEPT AREA: WORSHIP ARTS

Another *Ta-dah!* New in REHEARSAL TOOLS FOR TEACHERS, YEAR TWO, is a much requested section of ideas and experiences called Worship Arts. These activities, written by Pamela



Clampitt Vandewalker, will provide a full range of opportunities to actively involve your children in worship: drama, visual art, and performance movement art. We welcome Pamela as our newest team member. As Minister of Worship Programming and Creativity at Johnson Ferry Baptist Church, Marietta, Georgia, Pamela brings many years of writing, creating, and leading choirs, drama teams, and worship arts groups with children of all ages. With over 20 resource books in print, she continues to produce fresh and innovative materials.

### THE DESIGN TEAM

The Design Team for REHEARSAL TOOLS FOR TEACHERS, YEAR TWO, is made up of a group of very talented musicians, writers, and experienced teachers. Each writer addresses a concept area and offers sequential activities and rehearsal tips for each level. Their materials provide a systematic approach to teaching specific concepts:

**MELODY:** Marilyn Humphreys from Atlanta, Georgia

**RHYTHM:** Charlotte McElroy from Tupelo, Mississippi

**SINGING SKILLS:** John Horman from Silver Spring, Maryland

**MUSICIANSHIP AND NOTATION:** Mary Hoffman from Atlanta, Georgia

**WORSHIP ARTS:** Pamela Clampitt Vandewalker from Marietta, Georgia

**EDITOR:** Eileen Jones Straw from Roswell, Georgia

### OUR FINAL TAH-DAH!

Our final *Ta-dah!* (for now) is meant to assist you in getting REHEARSAL TOOLS FOR TEACHERS, YEAR TWO, into the hands of the leaders who assist in your children's music/arts programming:

One week after you receive your issue of *The Chorister* you will be able to download and print specific age-group pages to share with leaders who assist in your children's music ministry. Go online to the Choristers Guild web site ([www.choristersguild.org](http://www.choristersguild.org)) to download and print pages for specific age groups, to give to other leaders with whom you work. This online resource will be available one week after *The Chorister* is delivered to all Chorister Guild members. The user name is *Members* and the password is *Allelu* (through 12.31.08). Note that user name and password are case sensitive.

Our greatest joy is in making these valuable pages available to be used. . . and enjoyed . . . and used again. So don't miss a single idea or activity! And when your children sing beautifully and participate with greater skill and understanding, you will be saying *Ta-dah*, too!