

SUGGESTED MUSIC FOR YEAR TWO, UNIT ONE OCTOBER/NOVEMBER 2008

- HYMN *For the Beauty of the Earth*
ANTHEMS *Lord of All* by Helen Kemp, CGA967
Two Psalms for Young Singers by Michael Bedford, CGA1140
Oh, Come, All Ye Faithful, arranged by David Schoebel, CGA1133
Will You be Ready? by Mark Patterson, CGA973
Infant Holy, Infant Lowly by David Hein, CGA1124

PRE-ELEMENTARY: MELODY BY MARILYN HUMPHREYS

PURPOSE To experience and respond to higher, lower, and repeated pitch in melodies; to experience and sing melodic phrases moving up or down

PART ONE: CREATE A POSTER with a picture of a bird flying or a star with the word, "HIGH." Make a second poster depicting a turtle or fish under water labeled with the word, "LOW." Place the HIGH poster up high in your room and place the LOW poster close to the floor, making sure both are in clear view of the children. Ask the children to use a high speaking voice, then a low speaking voice, to say "Hello." Ask them to point to the sign which tells which voice you are using as you say hello. Sing the greeting song (see Unit 1, Year 2, Rehearsal Tools for Teachers in *The Chorister*, August/September issue) but use high "do" (or scale-step 8) for a high ending, and low "do" (or scale-step 1) for a low ending. Ask the children to point to the ending you sing. Repeat several times, choosing high or low.

EXTENSION Give each child a chance to whisper in your ear which ending s/he is going to choose. Sing the child's name, using their chosen ending. Other children should point to the correct sign to indicate whether the ending was high or low.

EXTENSION Add another sign, showing two characters sitting on a step or fence, side by side. Label the sign with the word, "SAME." End the greeting song on "sol" (scale-step 5), the same note as the one before it. Tell the children that you sang the same pitch/sound for the last two notes. Now, give children a choice of ending the song on high, low, or the same. When you finish the song, ask children to point to the correct sign and identify HIGH, LOW or SAME. Guiding children to use their hands to show pitch levels will help them identify the location/direction of the pitches.

PART TWO: PLAY A SLIDE WHISTLE moving up or down in pitch. (Inexpensive slide whistles can be found at most music stores, or toy shops.) Invite the children to stretch upward when they hear the upward slide, and "melt" downward when they hear the downward slide. Vary the tempo, asking the children to move upward or downwards with your tempo of pitch sliding. If no slide whistle is available, sing sliding pitches on a kazoo, or simply whistle the sounds moving higher or lower.

EXTENSION Use a second slide whistle, or clean the mouth-piece of the one already used. Allow a child to be the player.

Other children can move upwards or downwards with the pitch of the slide whistle.

EXTENSION Use ribbons or scarves to show melody moving higher or lower. Encourage children to move in their space as they use the ribbons to glide upwards or float downwards to the slide whistle playing high or low pitches. Sing or play the opening phrases of *Joy to the World*. The first phrase moves downward, in a scalewise motion. The second phrase moves upward. Guide children to show the upward and downward movement.

PART THREE: SING JESUS LOVES ME with the children. Point to the scale steps 3-2-1 on a scale-step chart (see chart in Younger Elementary Unit 2, Session 1). Or, use the hand levels for "3-2-1" (me-re-do) at the end of the song, on the words, "tells me so." Remind the children that the ending melody moves/steps downward. Guide children to listen to you sing or play *For the Beauty of the Earth*. Ask if they notice how the song ends as the words, "grateful praise," also end on 3-2-1 (mi-re-do).

EXTENSION Sing or play, *Oh, Come, All Ye Faithful*. Ask how the song ends and if they can see that the pitches on "Christ, the Lord" are also 3-2-1 (mi-re-do).

PART FOUR: SING OH, COME, ALL YE FAITHFUL for the children, guiding them to listen for the highest note or pitch in this hymn (at "Come and behold Him"). As you sing, use your hands to show the melody of the hymn. Sing the hymn again and ask the students to reach up HIGH on this note. To help children sing this highest note easily, demonstrate taking a deep breath and opening the mouth tall in the shape of "ahhh." Sing this phrase again, asking children to reach down when they hear low notes. Help them at first by doing the actions with them. Then, encourage them to sing each line of the hymn with you, showing the low and high sounds.

MATERIALS Unit hymn/anthems; poster or chart showing numbered scale steps; posters with simple drawings and labeled HIGH, LOW and SAME; slide whistle, scarves or ribbons; hymnal/songbook

PRE-ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

PURPOSE To practice the steady beat/heart beat of music; to continue experiencing the steady beat by clapping, walking, and playing instruments; to learn that the steady beat can move faster or more slowly

Rehearsal Tools for Teachers from Choristers Guild October/November 2008

PART ONE: DEMONSTRATE the relationship between the beat of a drum and walking. Ask one child to walk across the room. As the child walks, play a drum beat that matches the child's steps, one beat per step. Stop beating the drum when the child stops walking. Repeat until the children discover and are able to explain that the drum beats each time the child steps.

Repeat the activity again with one difference. Ask the child to walk and match *your* drum beat. Tell the child to listen to the sound of the drum beats, then walk to the sound of the drum. Tell him to stop walking when the drum beats stop. Lead the students to discover that walking feet can match the beats of the drum.

Ask all the students to stand and form a circle. Use masking tape to create a floor circle with young children to eliminate confusion. This gives them a target on which to place their feet. If you have a large number of children, form an inner circle and an outer circle. Play steady beats on a drum and lead the students to walk in a circle to the steady beat of the drum. Lead them to speak in rhythm: "Walk, walk, walk in a circle" or "Tip-toe, tip-toe, tiptoe in a circle" or "March, march, march in a circle."

EXTENSION As the accompanist plays music in 4/4 (for example: *Lord of All, It Is Good to Give Thanks, Oh, Come, All Ye Faithful*), lead the children to walk in a circle to the steady, quarter-note beat of each song. To reinforce steady beat/heart beat, play the steady quarter-note beat of each song on a drum as the children walk.

EXTENSION Seat the children on the floor circle or in child-size chairs. Lead them to clap or pat knees to the steady, quarter-note beat of music in 4/4.

EXTENSION Give each child a pair of rhythm sticks or, for a quieter sound, pairs of unsharpened pencils. Lead students to play their sticks to the steady, quarter-note beat of music in 4/4.

PART TWO: HELP STUDENTS INTERNALIZE (feel the beat inside) strong and weak steady beats by walking with one shoe on and one shoe off. Ask students to sit in a chair to remove one shoe and place it under his/her chair.

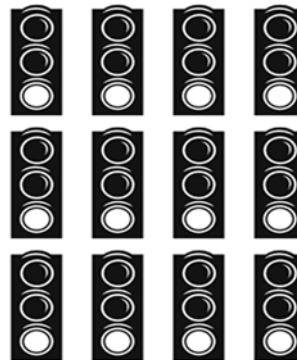
Echo-chant these words in a steady rhythm: "shoe, sock, shoe, sock." Pat the appropriate foot as you chant. Lead seated children to chant and pat feet accordingly. Repeat until most children are successfully coordinating the chant and their foot movements. Note: Make sure the shoe is on each child's dominant foot.

Ask the children to stand and move behind their chairs. Lead them to walk in a circle around their chair while repeating the

chant "shoe, sock, shoe, sock." Help children speak "shoe" in a stronger voice than "sock."

Continue to practice the "shoe/sock" walking to the steady beat while the accompanist plays music in 4/4 (see Part One).

PART THREE: CREATE TWELVE "GREEN LIGHT" traffic signal cards out of poster board or card stock. Display the cards as follows:



Point to each card in a steady rhythm and speak the word "go" while students pat knees or clap. Note that four green traffic signal equals four steady quarter-note beats. Keep a steady rhythm. Do not pause at the end of each group of traffic signals.

EXTENSION Repeat the activity above to music played by the accompanist in 4/4. Distribute rhythm sticks or unsharpened pencils and repeat.

PART FOUR: PROVIDE PICTURES DEPICTING THINGS that move fast or slow. Cut them from magazines, download from the internet, or make your own illustrations. Some suggestions might include:

- FAST**
Bird in flight
Airplane on take-off
Electric food mixer
Galloping race horse

- SLOW**
Turtle
Clouds on a summer day
Hands of a clock
Swan on a lake

Guide children to pair each "fast" picture with a "slow" picture. Taking turns, ask children to play 4-beat sets of fast steady beats, then sets of slow steady beats on a drum to match each pair of photos. Lead them to recognize that steady beats may move fast or slow.

MATERIALS Unit hymn and anthems; drum; rhythm sticks or unsharpened pencils (one pair per child); poster board; scissors; black marker; green marker or paint; pairs of fast and slow pictures

PRE-ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

PURPOSE To experience vocal warm ups as found in melodic patterns that move higher or lower in pitch; to sing short melodic patterns; to perform simple rhythmic patterns with the steady beat

Rehearsal Tools for Teachers from Choristers Guild October/November 2008

PART ONE: PREPARE CHILDREN TO SING the rising melody in *It Is Good to Give Thanks* by drawing a simple mountain on a writing board. Show a path going up the mountain, including at least 4 rest stops where a climber can rest and admire the view. Ask the children to imagine that they are "the mountain" with their knee at the base/bottom of the path, their hip, elbow, and shoulder as stopping places going up. Use your fingers to "walk" as you pretend to climb the "body mountain." Use the visual you drew in the same way. "Click" your tongue to indicate the sound of the steps as you walk, touching the knee/hip/elbow/shoulders as you walk. At each rest stop, use the following series of statements:

Spoken:

"Wow, look at that view!" (children echo)

"Take a deep breath!" (children inhale with teacher)

"Doesn't that fresh air smell wonderful?" (children echo)

"I bet there's a beautiful echo from up here!" (children echo)

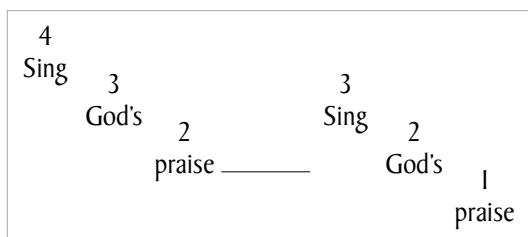
Sung (on falling third interval, scale steps 5-3):

"YOO HOO!" (softer echo by children)

"YOO HOO!" (softer echo by children)

Repeat this sequence at each rest stop, singing the "YOO HOO" at different pitch levels (moving starting pitch higher as you climb). At the top of the mountain, say "God's love is as tall as the tallest mountain, as deep as the deepest ocean and as endless as the sky! It is everlasting. . . and without end!"

PART TWO: BEGIN TEACHING THE ANTHEM, *It Is Good to Give Thanks*, with the short two-measure pattern at measures 7-8, "Sing God's praise, sing God's praise." Use the imaginary idea of an "elevator" in a 5-story building as a visual. This activity can be enhanced by a simple illustration drawn on a writing board (5 squares stacked, one on top of the other). Or, you can place the palm of your right hand flat on the floor and then move the "elevator" up one floor at a time until you reach the 5th floor (the top). Travel down one floor at a time until you reach the "ground level." Sing the scale degrees 1-5 (do, re, mi, fa, sol) as your hand moves up, and 5-1 (sol, fa, mi, re, do) as it moves back down. Make the elevator travel from Floor 1 to Floor 5 and back again (5 to 1) several times, singing with the children each time. Then, introduce and practice measures 7-8 using the imaginary elevator:



PART THREE: THESE MUSICAL INSTRUMENTS are often mentioned in the Bible: drum, tambourine, lyre, cymbal, psaltery, pipes (or flute), harp, trumpet and lute.

Speak the text of *It Is Good to Give Thanks* and help children discover the instruments that are named in the text. Which three are mentioned? [Psaltery, lyre, and harp] Online, or in a music magazine, find pictures of these three instruments to show and discuss with the children. Ask: "What do these three instruments all have?" [All are stringed instruments that are plucked or strummed] Lead children to pretend to strum. If an autoharp or guitar is available, allow children to strum the strings. (There are also recordings of these instruments online.)

Sing the short segments of the anthem which includes these instrument names (measures 19, 21, and 23). Invite the children to echo these short phrases. Play the measures which follow these phrases (measures 20, 22, and 24). Ask: "What do you think the piano is pretending to do?" [Strum strings]

PART FOUR: USE PICTURES OF THE INSTRUMENTS from the last activity and six more: trumpet, drum, tambourine, cymbal, lute, and flute. Pass the pictures to various children and sing on pitches 5-3-3-5-3: "Who has the (picture)?" Child answers by singing on pitches 5-3: "I do" or on pitches 5-3-3-5-3: "I have the (picture)" Then, everyone sings on the pitches 5-5-5-3-2-2-1: "Make a joyful noise to the Lord!"

End by reading excerpts from Psalm 66 and 150 to the children. Ask: "Which instruments were named in these Bible verses?" (Suggested versions: Living Bible or NIV)

Psalm 66: *Make a joyful noise to God, all the earth; sing the glory of his name; give to him glorious praise. Say to the Lord, "How awesome are your deeds because of your great power. . . all the earth worships you; they sing praises to you, sing praises to your name!"*

Psalm 150: *Praise the Lord! Praise God in his sanctuary; Praise him in the heavens! Praise him with the trumpet sound; Praise him with the lute and harp! Praise him with tambourine and dance; Praise him with the strings and pipe! Praise him with the clashing cymbals! Let everything that breathes praise the Lord! Praise the Lord!*

TEACHER'S NOTES:

MATERIALS Unit hymn/anthems; marker board and marker; autoharp or guitar; Bible; pictures of Bible-time instruments: psaltery, lyre, harp, trumpet, drum, tambourine, cymbal, lute, flute (can be found online)

PRE-ELEMENTARY: MUSICIANSHIP AND NOTATION BY MARY HOFFMAN

PURPOSE To help children experience and understand melody; to reinforce steady beat; to be able to visually recognize groups/patterns of sound

Rehearsal Tools for Teachers from Choristers Guild October/November 2008

PART ONE: ASK CHILDREN TO THINK THE SONG,

Mary had a Little Lamb, without singing it aloud. (If they have trouble with this, have them tap the song's rhythm on their fingers as they "think" the song.) Then, hum the song. Finally, sing the song.

After teaching the refrain of *Oh, Come, All Ye Faithful*, have the children think the tune in their heads, then hum it, then sing it, all without any piano or other melody instrument assisting them. Add percussive movement, like tapping or clapping, if it helps them internalize the song.

Play a 30 second recording of an instrumental piece, such as a Sousa march. Ask the children to move just their fingers to the beat, in the air, not tapping. Gradually add body parts: full hand, arm, head, hips, etc, until the whole child is moving to the beat.

EXTENSION Immediately at the end of that 30 seconds of music, play 30 seconds of a different piece of music with a different texture and tempo. Have the children freeze when the first song stops and start the gradual moving process over again with this new piece. This will foster listening skills.

Ask the children to tap a steady beat on fingers or on legs, while you sing the refrain to *Lord of All*. Invite them to sing while they tap the beat.

EXTENSION Have small groups of children play the steady beat on sticks or other simple instruments while others sing the refrain.

PART TWO: PLACE THE FOLLOWING STICK NOTATION

on a board:

| | □ |
ta, ta, ti-ti, ta

□ □ □ |
ti-ti, ti-ti, ti-ti, ta

Clap or play the patterns. Ask the children to rearrange the patterns. For example:

□ | □ |
ti-ti, ta, ti-ti, ta

Clap and play new rhythms.

Draw the direction of the notes in the refrain of *For the Beauty of the Earth*, descending like a stair steps on the first words

"Lord of all" and ascending like stairs on "This our hymn." Sing these two fragments, one after the other, while pointing to the visual representation.

EXTENSION Draw a mountain-scape which the children can follow as they sing.

PART THREE: DIVIDE THE GROUP INTO 3 SECTIONS,

one to play instruments, one to dance, and one to be "the conductors." Play an instrumental piece with a solid steady beat. Point to each group, one at a time. As you point to one group, they play or dance or conduct to the music, while the others are still and quiet. They must watch you to know when it is their turn, listening carefully to find the steady beat.

Draw the following stick-rhythm:

□ | □ | □ |
ti-ti, ta, ti-ti ta, ti-ti ta

Using this rhythm, speak, "It is good to give thanks to the Lord." Then speak, "Tell the world of God's love all day long." Point to the stick notation while speaking.

Sing *Oh, Be Careful Little Eyes What You See* (found in many children's collections). Using a hand puppet, sing the rising phrases, having the puppet perch on your arm, then your shoulder, then your head, as the melody goes up.

PART FOUR: ESTABLISH A MODERATE BEAT

and have the children pat their laps. As they pat, recite a child's poem with at least 3-4 stanzas, being sure to keep the beat steady.

Using popsicle sticks, enlist children to help you create rhythm patterns on the floor, using the rhythms you have previously shown. Lead the children to clap and speak the rhythms.

EXTENSION Put rhythm patterns in a row, in groups of 4 beats. Challenge children to clap and say the patterns.

TEACHER'S NOTES:

MATERIALS Unit hymn/anthems; dry erase board; rhythm sticks; tone bells; puppet; book of children's poetry; wooden popsicle sticks

YOUNGER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

PURPOSE To experience, explore, and sing ascending, descending and repeated pitches in melodies; to explore rhythms and patterns in melodic phrases

PART ONE: POINT TO THE CHART BELOW while singing *Ebenezer Sneezer* to the children.

- _8 (do') Every time he snores
- _7 (ti) Whistles Yankee Doodle
- _6 (la) Every time it pours
- _5 (sol) Dresses up in paper
- _4 (fa)Every time he can.
- _3 (mi) Walks upon his elbows
- _2 (re) Topsy turvey man
- _1 (do) Ebenezer Sneezer

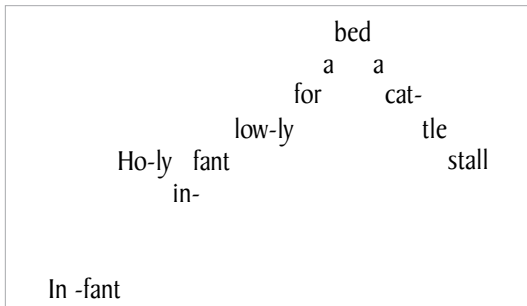
Remind the children that they are singing repeated pitches on each phrase, but each phrase is one step higher than the last one, giving an upward direction to the song. Sing together while showing upward bodily movement. Begin on the floor, moving body slightly higher on each phrase until standing and stretching on the last phrase.

To sing downward, use the same text but begin on high 8 (do') and descend one step on each syllable. Sneeze a fun ending by sliding voices and bodies up for "Ahhhh" and then voices and bodies down for "Chooooo."

EXTENSION Sing the above song all on syllables.

PART TWO: EXPLAIN THAT MELODIES are made up of phrases, or parts. Some melodies move in an upward direction and then in a downward direction. Listen to the first phrase of *Infant Holy* while using hands to show direction of the melody, moving up and down. Play or sing the second phrase and ask which direction the melody moves (up and down, again). Ask children to find another phrase or part in this song whose melody moves up and down. Play or sing the entire melody. Lead children to discover and describe how the last two phrases also move up, and then down ("Christ the child is Lord of all").

Sing or play the melody of the song again and draw upward and downward arrows on the board, corresponding to the first, second, and last phrases. Ask the children to listen to the middle phrases. See that they can identify the four short descending phrases.



As the children listen to the entire melody again, fill in the downward curves for the middle phrases. Point to the melodic phrase drawings while singing the entire melody. Guide the children to use their hands in the air to reflect what is on the board while the melody is sung or played.

PART THREE: SING A VOCAL WARM-UP with the "oo" vowel. Direct the children to follow the pitch direction shown by the teacher's hand moving higher or lower. Change vowel sounds to "ah," "ee," etc.), being careful to keep lips/mouth open and consistently shaped, no matter how high or low the pitch. Change tempo, moving hand higher and lower, slowly or quickly. Use longer phrases by going higher and lower several times.

EXTENSION Draw curves going up and down on the board to show upward and downward phrases. Children can take turns being the leaders of warm-ups as they point along the drawings at their choice of tempo. They may also draw their own version of upward and downward movement.

Distribute pencils and paper. As children listen to *For the Beauty of the Earth*, ask them to draw the contour/direction of the melody. Play or sing the melody several times. Lead them to discover that the first two phrases are the same. They may also notice that the last part, "this our hymn of grateful praise," moves upward and then downward.

PART FOUR: CLAP THE RHYTHM OF A SONG your choir has been rehearsing and ask the children to identify the song. Then, clap just a group quarter notes and ask them to identify the piece. When they do not respond, explain that you just clapped the steady beat (heart beat). Explain that each melody is identified by its own special/unique rhythm. Divide the group into two parts. Choose another familiar song, and whisper the title to Group 1. Assign the steady beat to Group 2. As they clap the steady beat, Group 1 should clap the rhythm of the melody. Ask Group 2 which song has been clapped. Then swap group assignments.

EXTENSION Choose a "Mystery Song" each rehearsal in which you clap the rhythm of a song being worked on for the students to identify.

TEACHER'S NOTES:

MATERIALS Unit hymn/anthems; word/pitch chart for *Ebenezer Sneezer* showing phrase pitches; resonator bells; hand chimes; keyboard or barred instruments; marker board and markers; pencils and paper

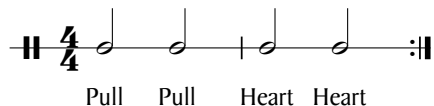
YOUNGER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

PURPOSE To practice the steady beat/heart beat of music; to learn how pulses/beats are grouped together in units/measures; to continue rhythmic layering by adding a partner rhythm (melodic rhythm or ostinato accompaniment) to the steady beat; to practice strong and weak beats

PART ONE: TEACH THESE TWO MOVEMENTS to the children:

- * Indicate "come" by a pulling motion with the arms.
- * Indicate "adore" by crossing hands over heart.

Establish a slow, steady half-note (2 beat) rhythm. Lead the children to do two "pulling" motions followed by two "hands over heart" motions.



Sing the refrain of *O Come, All Ye Faithful*, measures 29-36, Voice Part I. As you sing, lead the children to repeat the steady beat movements they have learned.

EXTENSION Sing the pickup to measure 17 through measure 28. Teach and lead the following steady half-note rhythms as you sing. Do two "come" motions followed by two "faithful" motions.

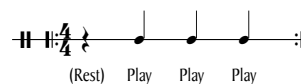
- * Indicate "come" by extending arms with palms up and tips of index fingers pointed out. Bring fingertips up and back toward chest.
- * Indicate "faithful" by pounding fists, one fist on top of the other.

PART TWO: USE TRAFFIC SIGNALS to demonstrate how beats can be grouped into measures/units in different ways. (Refer to the Pre-Elementary Rhythmic Skills section, Part Three for directions on making and using "traffic signal" cards.) Guide the children to discover that the traffic signals are grouped in measures/units of four. Do this entire activity with your younger elementary students. For the Extension of Part Three, play the melody of *It Is Good to Give Thanks*, measures 7-18 in octaves. Or, use other music in 4/4 meter. As you chant and point, emphasize beats 1 and 3 as the stronger beats in 4/4 meter. Then, arrange the traffic light cards in groups of three as shown in the Pre-Elementary unit on rhythm, Part Three.

Guide the children to recognize the difference in how the traffic signals are grouped. Play the accompaniment of *Infant Holy, Infant Lowly*, beginning with beat 1 of measure 10. Ask the children to pat knees or clap as you point to the traffic signals. As you point and chant, emphasize beat 1.

PART THREE: ADD A PARTNER RHYTHM to create rhythmic layering. After the students become familiar with the melody of *Will You Be Ready*, introduce an accompaniment ostinato/

repeated pattern:



Distribute pencils. Guide the children to point to the melody line on the last page of the anthem, *Will You Be Ready*. Then, help them locate and circle two measures of the melody line that show the rhythm above (measures 63 and 70). Collect pencils.

Teach students to perform the pattern with body rhythms.

- * Rest = arms extended, palms up, above the knees (make silent motion with hands/arms)
- * Play = Pat knees (one pat per quarter note)

Lead the children to chant as they make the movements "rest, play, play, play."

When most children can successfully perform the body rhythm, distribute shaker-type instruments to a third of the group. Lead the instrument group to play the ostinato while the remaining children sing measures 19-26 of the anthem. Then, have shaker players place instruments under their chairs.

Distribute wood instruments or drums to another third of the group. Ask the children to sing measures 37-53 of the anthem as the instrument group plays the ostinato.

Give metal-sounding instruments (tambourines, triangles, jingle bells, finger cymbals) to the last third of the choir. Lead them to sing measures 63-71 as instrumentalists perform the ostinato.

Guide the children to decide which type of instruments (shakers, woods/drums, metals) sound best with the anthem.

PART FOUR: SET UP AN EXPERIENCE for the children to feel and internalize strong/weak beats with "shoe on/shoe off" walking. (See the Pre-Elementary Rhythmic Skills section, Unit Two.) Allow the children to experience this entire activity.

After most children can successfully perform this 4/4 activity, introduce the strong/weak/weak pattern of 3/4 meter. Seat children on the floor or at tables, each with a pillow or a folded towel. Explain these movements:

- * On the strong beat: Pat/slap the table or floor one time.
- * On weak beats: Pat the towel/pillow one time.

Establish a slow, steady beat and lead the children to chant "strong, weak, weak" while performing the corresponding movements. If a child is having difficulty, make sure that s/he is using the dominant hand for the strong motion. Play a song in 3/4, such as *Infant Holy, Infant Lowly* as the children move and chant.

MATERIALS Unit hymn/anthems; 12 traffic signals as described in Pre-Elementary Rhythmic Skills, Part Three; pencils; shaker instruments (maracas, homemade shakers); wood-sounding instruments or drums; metal-sounding instruments (tambourines, triangles, jingle bells, finger cymbals); one pillow or towel for each child

YOUNGER ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

PURPOSE To experience vocal warm ups as found in melodic patterns within hymns and anthems; to sing vowel sounds correctly; to perform simple rhythmic patterns with the steady beat

PART ONE: VOCALISES OR WARMUPS HELP SINGERS

stretch and extend their usable range and allow them to experience the extremes of their vocal ranges without having to sing a "specific" note. The larynx (voice box) is a very important, though small, muscle that needs to be exercised to grow and strengthen. Vocalises are the vocal aerobics of singing.

Using a phrase from a hymn or anthem being taught as a vocal warm up is a great way of introducing the anthem's melody while exercising the voice. Measures 16-17 in *Infant Holy, Infant Lowly* ("Christ the child is Lord of all") works well as a vocalise. In the key of D major, begin on 3rd line treble clef, B, and work up to the key of Bb (begin on 4th line treble clef, D) as in the following example:

Christ, the child, is Lord of all. Christ, the child, is Lord of all.

Christ, the child, is Lord of all. Christ, the...

PART TWO: REMIND THE CHILDREN how to form the most important vowels from an anthem or hymn. Note: If you help children sing the primary vowels correctly, even in a short segment of a song or anthem, the remaining vowels will improve as well.

For example: fOr thAH byOOO—tEE AH-v thEE UH-rth
(*For the Beauty of the Earth*)

OH: rounded lips, shape of a round life saver

OO: lips round and drawn together, like blowing out a candle

EE: gentle smile-shape, banana-shape

AH: tall "north/south" shape

UH: shorter north/south shape than AH

Note: Use a visual reminder to help children connect to the vowel/mouth shape. Try using a large rubber band and stretch/shape it to model the shape of the mouth.

Use the following descending vocal line to warm up voices, then move the starting pitch upwards by half steps. Show these vowel sounds on a marker board or chart.

Pitch	Vowel sounds
G	AH
F	EE
E	AW
D	OH
C	OO

PART THREE: CONCENTRATE ON OH AND AW

from Part Two as both vowel sounds are used to express feelings. For example, say: "When someone is surprised, they shout "OH!" Ask the children to describe a time when they might react this way. Allow children to practice their OH mouth shape/sound.

Then, ask when they might say "AWE!" (for example, when you see fireworks on the 4th of July, etc.). Demonstrate the shape of the mouth for these vowel sounds (as described in the chart above). Ask the children to imitate you. Choose individual children to model for the rest of the group.

Search the anthem *Infant Holy, Infant Lowly* (measures 10-18) for words that will require good OH's and AWE's. Ask children to identify those words (holy, lowly, stall, lowing, knowing, all). Sing this section of the anthem using the best mouth shapes and vowel sounds possible.

PART FOUR: IS IT "THUH" OR IS IT "THEE"

when the word THE appears in a text? When should you sing "thuh" and when should you sing "thee"? Using *Will You Be Ready?* to discover the traditional rule of pronunciation: use "thee" before a word that begins with a vowel and "thuh" before a word beginning with a consonant.

In the anthem. . .

. . .find measure 20, "the light," and ask: "How should this sound?" [thuh]

. . .find measures 29-30, "the angels," and ask: "Is 'angel' a vowel or consonant word? What is the correct pronunciation?" [thee]

. . .find measure 48, "the East," and ask: "What is the correct decision in this case?" [thee]

Point out that neither "thuh" nor "thee" should be accented. When applying a new rule, children may tend to "jump on" a word in trying to get it right. Remind them to go easy.

Swift-ly wing-ing, an-gels sing-ing, swift-ly wing-ing, an-gels sing-ing, swift-ly wing-ing, an-gels sing-ing.

MATERIALS Unit hymn/anthems; vinyl balls; hymnal, marker board/markers; large rubber band

YOUNGER ELEMENTARY: MUSICIANSHIP AND NOTATION BY MARY HOFFMAN

PURPOSE To gain understanding of melodic movement and notation and rhythmic movement and notation; to use movement and instruments to indicate melodic/rhythmic movement

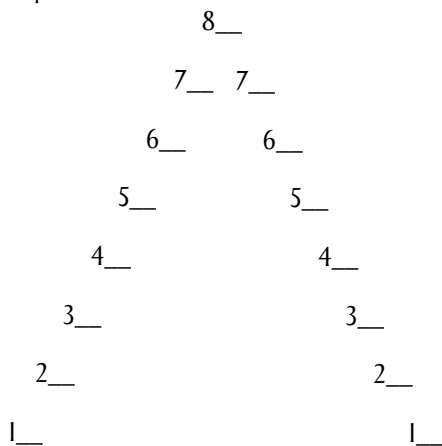
PART ONE: WALK AROUND THE ROOM in giant steps to a slow steady beat. Use, for example, the half note handbell rhythm in *It Is Good to Give Thanks to the Lord*. After walking the beat, sing and walk, keeping the steady beat.

Ask the accompanist to play *Infant Holy* while the children sway to the steady beat. Change directions on the downbeat of each measure as the children listen and respond. Sing and move to the steady beat.

Point out the long note at the end of each phrase of *For the Beauty of the Earth*. As the children sing each of the notes (on the words "earth," "skies," "birth," "lies," "raise," and "praise"), use hands to "draw" a long line in the air. Then, draw a long line on the board and point to the line while singing those long words.

PART TWO: DRAW EIGHT "STAIRS" ON THE BOARD.

Number the steps from the bottom up, 1-8. Sing the numbers, using scalewise (next door) steps, not skips, until children are very familiar with the activity. Point to 3 steps in a row without singing the sounds for them. Challenge them to "hear" the sounds you've indicated "in their heads" and sing the sounds. Use only stepwise motion.



Using the stair graphic, point to each numbered stair as you sing the refrain of *Lord of All*, measures 11-15. Sing with the group as you point. Ask one of the singers to point to the numbers as everyone sings.

Guide singers to use their hands to draw the melodic shape of *Infant Holy* as they sing. Using color pencils or markers and paper, children can draw the shapes of the melody as they sing.

Guide singers to count the number of times the rhythm "ti-ti ta ta" occurs in one verse of *Infant Holy*. Explain that this is the main rhythm of the song.

PART THREE: USING THE STAIR DIAGRAM, sing a scale up and down, 1 to 8, and back down again to 1. Using just the numbers 1-5, sing up and down in step wise patterns, periodically repeating notes at your direction.

Demonstrate the melodic movement as you sing the first measures of *Will You be Ready* using the stair/scale diagram. (You will need to dip below Number 1 a few times which is fine.) Sing with the anthem's words as you point.

EXTENSION Sing using scale numbers instead of words.

Sing *Lord of All*, while singing the 1st 6 measures on repeated low D's (the note the melody starts on). Then, sing these measures on repeated high D's, the highest note in that section. Finally, sing the tune as written, using low and high sounds in the song.

Sing the hymn, *For the Beauty of the Earth*. Then sing the anthem, *Lord of All*. Guide children to describe how one sounds and feels different than the other.

PART FOUR: CLAP ON THE DOWNBEAT REST of *Will You be Ready?*

just before singing. Then, stomp on that rest or tap the head, shoulder, tummy. Finally, listen to what the piano does in the measure before the voices enter. Count "1, 2, 3, 4" during this opening measure, then open the mouth on the following downbeat to prepare to sing.

Starting at measure 16 of *Oh, Come, All Ye Faithful*, guide the singers to raise their hands when they reach the highest notes in the melody. Repeat and have them lean over to tap the floor when they sing the lowest notes.

Using simple percussion instruments (sticks, triangles, etc.), ask a few children to play the rhythm of the melody in *It Is Good to Give Thanks*, playing the rhythm of the words, not the steady beat. Ask three children to play the handbell ostinato (half note rhythms) on a keyboard or resonator bells as everyone sings. Perform the song together. Then have children play the instruments (some on ostinato, some on melodic rhythm) with no singing.

Using the stair/scale diagram, sing a five note scale, 1-5-1. Create a new melody by pointing to those five notes, in step-wise but random order, using several repeated notes. Ask a volunteer to point to notes with the group singing his/her choices.

MATERIALS Unit hymn/anthems; water-soluble markers; colored pencils; paper; dry-erase board with markers; rhythm instruments; handbells, chimes, or resonator bells (G4, D5, G5); 5-stair melody diagram

OLDER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

PURPOSE To explore characteristics of pitch and phrase in melodies through listening, singing, playing and creating

PART ONE: PREPARE A POSTER with the word PITCH written on it. Ask the children if they can define pitch. Lead a discussion about a possible definition. Summarize by saying that specific highness or lowness of a sound, or pitch, can be called by its letter name. Ask, "What is the music alphabet of pitches?" (Answer: ABCDEFG) Ask what it means to have "perfect pitch" [someone who knows a specific pitch without finding it on an instrument]. Ask the children to sing a treble clef (2nd line) G. Point out the pitch in a hymnal or anthem. Check the responses by playing a G on a keyboard or bar instrument. Did anyone sing a G or come close?

During the remaining rehearsal time, ask children to again try to sing a G. Check their responses. Note whether they are improving in their ability to find the desired pitch/sound.

EXTENSION Practice finding and singing G without any keyboard or other help. Verify the G pitch and ask for a child volunteer to keep this sound in their head, not singing it aloud. Ask this child to leave the room for a minute, keeping the pitch in their memory, and then return. When the child returns, s/he should sing the memorized pitch. Check to verify accuracy.

EXTENSION Ask children try to sing a G. Use this pitch to begin *Oh, Come, All Ye Faithful*. Then hum the entire melody. Ask: "Can you discover the pitch of the last note of the melody?" [G] Repeat the melody by humming all pitches except the G, which they sing with its letter name. Ask singers if they noticed that the melody was sometimes higher than G, sometimes lower than G, and sometimes repeated the G?

EXTENSION Draw a musical staff on the board. Locate and write a treble clef (2nd line) G as the children sing the G pitch. Sing stepwise upward from the G, notating it on the staff as each pitch is sung. Ask: "How high do you think you can sing?" Begin at G again and go lower by steps, notating the notes on the staff. Ask: "How low do you think you can sing?" You have now notated and recorded the pitch range of their singing voice.

PART TWO: INVITE THE CHILDREN TO VOCALIZE the G pitch. Verify it on an instrument, and then hum the hymn, *For the Beauty of the Earth* or another familiar hymn, beginning on the G. Ask if anyone recognizes the hymn and its name. Ask: "How do you know which hymn it is?" and "What is special about the melody?" Children may respond that the upward and downward movement of the melody is a clue. They may also remark that the rhythm of the melody is a clue.

To explore the importance of rhythm and pitch, try singing *For the Beauty of the Earth*, or another familiar hymn, in two different ways. First, use the rhythm, but hum on only one pitch. Then hum the correct pitches, but with only quarter notes. We recognize melodies because of their pitches and rhythms.

Remind the children that we can also find patterns and repetitions in a melody. Sing or play the melody of *For the Beauty of the Earth* having the children listen for repetition (the first two phrases) and patterns (the rhythm quarter, quarter, half note). Look at the notation of the hymn to visually see the repetition and pattern.

PART THREE: BEGIN REHEARSAL WITH SEVERAL

short step-wise ascending phrases notated by scale steps as:
123-234-345-456-567-678-7898

Or, notated by note name as:

CDE-DEF-EFG-FGA-GAB-ABC-BCD'-C

Repeat, beginning up a half-step. Then, use step-wise descending phrases:

876-765-654-543-432-321-212-1

or

C'BA-BAG-AGF-GFE-FED-EDC-DCD-C

Sing or play a recording of the carol, *Infant Holy, Infant Lowly*, for the children. Ask them to identify short descending step-wise phrases as you sing/play the carol again. Give copies of the anthem to the children and ask them to find these phrases on page 3: swiftly winging, angels singing, bells are ringing, tidings bringing.

Sing the carol again, this time asking the children to identify melodic phrases that are ascending and descending (ascending: "for his bed a cattle stall" and descending: "Christ the child is Lord of all").

PART FOUR: REVIEW THE PREVIOUSLY DISCUSSED

characteristics of a melody: pitch, rhythm, patterns. Ask the children to think about the words, "For the beauty of the earth, for the glory of the skies." Ask volunteers to create their own melody and rhythm for these words by experimenting with upward and downward movement, step-wise movement, skips, and use of faster and slower note values. This can be done by singing or by using resonator bells or barred instruments.

After hearing some of their creations, introduce the music of composer Helen Kemp, who wrote her own melody for this hymn text. Guide children to look at their copy of *Lord of All* and ask children to find the melody in measures 2-15. Identify melodic skips, upward motion, downward motion, rhythm patterns, and repetition. After looking at the music, children should listen to the melody. Ask if the melody sounded like they anticipated. Then follow the music/melodic notation and sing the song.

MATERIALS Unit hymn/anthems; pitch poster; board and markers; resonator bells or barred instruments

OLDER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

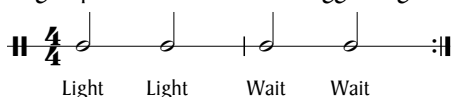
PURPOSE To review the steady beat/heart beat as the basic rhythm of music; to experience the layering of multiple rhythms over the steady beat (including the melodic rhythm, a rhythmic ostinato, and piano/accompaniment rhythm); to play simple ostinato patterns on instruments

PART ONE: CONTINUE TO PRACTICE steady beat with the children. Refer to the Younger Elementary Rhythmic Skills section, Part One, and practice the entire steady beat activity. Vary the activity by guiding the students to create their own steady, half-note (2 beat) movements for other sections of *Oh, Come, All Ye Faithful* at measures 4-16, 37-56, 57-67, and 68-79.

EXTENSION Teach steady beat, half-note movements for the anthem *Will You Be Ready*:

* Indicate "light" by extending the right hand, palm facing out and fingertips closed. Quickly open fingers.

* Indicate "wait" by extending both hands with palms up, fingertips extended in front. Wiggle fingers.



EXTENSION Guide students to create their own steady beat movements for an anthem or song in 3/4 (such as, *Infant Holy, Infant Lowly*). Explain that they may create three steady quarter-note movements for each measure. Also, suggest that they create one dotted half note movement per measure; in other words, moving only on beat 1 of each measure.

Lead children to try both types of movements and decide which movements "best fit" the rhythm of the anthem. As they experience both types of movements, they probably will determine that moving only on beat 1 (the dotted half-note movement) best fits *Infant Holy, Infant Lowly*.

PART TWO: TEACH STUDENTS TO LAYER multiple rhythms. Refer to the Younger Elementary Rhythmic Skills section, Unit Three. Lead the older elementary students to do the entire activity.

Display and explain these four terms:

- Steady beat
- Melodic rhythm (rhythm of the melody)
- Ostinato (repeated pattern)
- Rhythm of the piano accompaniment

Ask: "Which of these rhythms did we layer/put together in the activity just performed?" [Answer: The singers performed the melodic rhythm; the instrument players performed an ostinato. If the accompanist was playing, the rhythm of the accompaniment is included.]

EXTENSION Layer rhythms for *Lord of All* or another anthem, dividing the children into three groups:

Group 1: Play the steady quarter-note beat on unsharpened pencils or chopsticks.

Group 2: Chant the text in correct melodic rhythm.

Group 3: Choose one of the following ostinatos and play the pattern on triangles or finger cymbals:



Lead each group to begin and establish its assigned rhythm before adding the next rhythm. When all three groups are performing well simultaneously, add the fourth rhythmic layer by playing the accompaniment. If the children have difficulty with, reduce the number of rhythm layers to two, perhaps steady beat and an ostinato. Or, try the chanted melodic rhythm with steady beat.

PART THREE: LEAD THE CHILDREN TO CREATE their own instrumental accompaniment for *Lord of All* or *Will You Be Ready*, following these steps:

1. Select a 1-2 measure rhythmic pattern from the melodic rhythm.
2. Experiment with different timbres/sounds by playing the selected ostinato with different categories of instruments (woods, metals, shakers, and drums). Teach the students to make their final instrument selections by "matching" the timbre/sound with the musical style and text of the anthem.
3. Determine when to play, during the entire anthem or during a portion of the anthem. Ask: "Do you want to use one ostinato/repeated pattern and instrument type to accompany one section of the anthem and another ostinato and instrument type to accompany a different section? Do you want to allow some sections of the anthem to be accompanied only with piano and no other instruments?"
4. After determining the "best-fitting" instrumental accompaniment, lead the group to perform the entire anthem with their selected ostinato. Ask a small group play the instrumental ostinato while remaining group members sing.

PART FOUR: ADD INSTRUMENTAL ACCOMPANIMENT

to other anthems. Some possibilities include the following:

Option 1: Teach the simple handbell/handchime accompaniment to *It Is Good to Give Thanks*. Note that only three bells/three players are needed. See page 15 of the anthem.

Option 2: Add the hand drum, tambourine, and finger cymbals to measures 26-45 of *Infant Holy, Infant Lowly*. Note that the parts are written within the anthem.

Option 3: Invite a youth or adult to add the trumpet part to *Oh, Come, All Ye Faithful*. See page 15 of the anthem.

MATERIALS Unit hymn/anthems; pencils; shaker instruments (maracas, homemade shakers); wood-sounding instruments (unsharpened pencils or chopsticks); drums; metal instruments (triangles and finger cymbals); optional instruments as indicated in Part Four

OLDER ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

PURPOSE To sing melodic patterns as vocal warm ups, to identify leaps/octaves; to become familiar with simple melodic notation; to sing hymn tunes a cappella and add simple ostinato patterns as accompaniment

PART ONE: VOCALISES (VOCAL WARM-UPS) are usually short melodies repeated several times, each time at slightly higher or lower pitch level. Using a phrase from a hymn/anthem being taught in rehearsal as a vocal warm up is a great way of introducing the anthem's melody as well as exercising the voice.

Use a section of the anthem *Infant Holy, Infant Lowly* (measures 16-22) as a ready-made vocalise. As you work with the singers, continue the sequence/melodic pattern and repeat the text.

The following example uses a melodic pattern from the anthem yet is begun slightly lower so it stays within a comfortable singing range:

Swift-ly wing-ing, an-gels sing-ing, swift-ly wing-ing, an-gels
sing-ing, swift-ly wing-ing, an-gels sing-ing.

PART TWO: GUIDE THE CHILDREN TO FIND the octave/8-note leap at the beginning of the melody in *Lord of All*. Show this octave leap on a musical staff on a marker board. Ask if anyone can play it on the piano.

Ask the children to scan the pages of the anthem and find all the places where the octave leap occurs. Make a list of the words that are sung on these notes:

for the beauty
for the glory
for the wonder
of the day
for the joy
brother, sister

Practice singing the examples above. Then, sing the anthem as follows: the children sing only the octave leaps while the teacher sings the remainder of the melody.

PART THREE: FOR THE BEAUTY OF THE EARTH is one of the most often sung and well-liked hymns. Help children experience the melody by "singing through" the half notes at the end of each phrase; clap the quarters and eighths of the melody (the melodic rhythm), and slide the final half note of each phrase (palms slide across the knees):

For the beau - ty of the earth,
clap clap clap clap clap slide_____

Encourage singers to "hang on" to the vowel sounds on the half notes at the end of phrases. For examples: earth, skies, birth. Encourage singers to stay with the vowel sounds and wait until the last moment to finish with the consonant, especially words with an "r"). For example:

Earth = Uh_____rth
Birth = Buh_____rth

Ask: "Can you find the other words which are sung on these half notes?" [earth, skies birth, lies, raise, praise] "Which have 'easy' vowels to extend and which do not?" [earth, skies, birth, lies, raise, praise] Echo-sing the entire hymn, phrase by phrase. Pay close attention to the ends of these phrases, making the half notes long and beautiful.

Note: Help children remember how to recognize and sing these half notes by saying: "When you see a note that's hollow, other notes won't closely follow."

PART FOUR: USE AN OSTINATO/REPEATED PATTERN

with *For the Beauty of the Earth* once the singers have learned to sing it easily. Play the pattern on xylophone, metallophones, glockenspiel, or bell blocks.

Note: The ostinato uses a descending version of the octave leap as in Part 2:

In rehearsal, play the ostinato twice as an introduction to the hymn. Then ask for volunteers to play the pattern on one of the instruments. Allow children to enlist other volunteers to play. Encourage the player to teach the pattern to another child. Pass the pattern to all singers who would like to play. Lead other children to continue singing as the ostinato is being played.

Note: This ostinato doesn't work well with the traditional hymn accompaniment. Use the piano or a flute to reinforce the melody and add the ostinato as the only accompaniment. Sometimes it is easier for children to sing when the melody is more apparent, especially for those children who are still struggling to sing in unison.

Play the ostinato twice as a coda.

MATERIALS Unit hymn/anthems; barred instruments (xylophone, metallophones, glockenspiel, or bell blocks); hymnal; marker board; keyboard or piano

OLDER ELEMENTARY: MUSICIANSHIP AND NOTATION BY MARY HOFFMAN

PURPOSE To recognize differences in rhythm patterns; to aid in applying metrical concepts in order to move, sing, or play; to identify melodic and rhythmic patterns; to develop the singers' sense of dynamics

PART ONE: USE RHYTHM INSTRUMENTS (sticks or drums) for the following activity:

Play this 4 beat pattern in quarter notes:

| | | |
ta, ta, ta, ta

Play this 4 beat pattern in eighth notes:

□ □ □ □
ti-ti, ti-ti, ti-ti, ti-ti

Play this 4 beat pattern in eighth notes:

□□ □□ □□ □□
tri-ple ti tri-ple ti tri-ple ti tri-ple ti

Go back and forth, with the whole group playing each set of rhythms, 4 bars at a time. Split into two groups: Group 1 plays quarter notes; Group 2 plays eighth notes. Alternate: Group 1 plays quarter notes as Group 2 plays triplets. For a challenge, have one group play eighth notes while another plays triplets.

Sing the descant at measure 29-36 in *Oh, Come, All Ye Faithful* while a small group plays eighth note rhythms on instruments. Repeat the process, using eighth note triplet rhythms.

Sing measures 11-15 in *Lord of All*. As singers look at the music, have them identify melodic movements by leap, or by step. Isolate the first two "Lord of all, Lord of all" phrases to compare the difference between singing leaps (the first one) and steps (the second one). Illustrate by using a stair-step diagram/visual or step bells.

Sing *Lord of All* through measure 6. Then, sing those notes on the syllables: sol-sol SOL MI do-mi RE (repeat). Then, sing using scale steps: 5-5 5 3 1-3 2 (repeat) as you point to a stair diagram or step bells. Point out that there are more leaps than steps in the melody. (See example of stair-diagram in Session 1, Musicianship for Younger Elementary.)

PART TWO: TAP STEADY QUARTER NOTE BEATS using hands or an instrument. Speak the beats: one, two, three, four (repeat). Change to an eighth-note rhythm, using a method called "count singing" as you speak the rhythms:

one-and two-and ti-and four-and

Note that the word "three" is changed to the sound "ti" in count-singing, so that the complex sound of "thr" will not slow down the rhythm.

Ask singers to identify the meter (3/4) in *Infant Holy*. Count-sing the melody:

ti-and / one, two, ti-and / one, two,
ti-and / one, two, ti-and / one, two, etc.

Singers will become able to sing a whole verse easily with count-singing, since it the rhythmic pattern is repeated.

Ask the choristers to look at *For the Beauty of the Earth* in the hymnal and name the beginning note (probably G, as it is in most hymnals). Then, ask for the ending note (again, G). Help them understand that this is a way to know the key a hymn is written in, by looking at the beginning and ending notes.

PART THREE: LEAD CHORISTERS TO SELECT appropriate dynamic markings for *For the Beauty*, leading them to use variety in choosing markings for each phrase of the first verse. Encourage them to use *piano*, *mezzo piano*, *mezzo forte* and *forte*. Also, slip in a *crescendo* or a *decrescendo*.

Divide into small groups and ask each group to choose their own verse of the hymn and add their own dynamics. Then, ask them to sing their version for the whole group.

Look at the last page of *Will You be Ready*. Ask singers to describe what changes are indicated in the score. They should be able to identify each dynamic change (*decrescendos*, *mezzo forte*, *mezzo piano*, *piano*, and *subito forte*). Challenge them to sing this exactly as written.

Identify the dotted quarter notes in the refrain of *Lord of All* (4 in measures 11-16). Sing the refrain, making a *crescendo* on the dotted rhythm into the next note.

PART FOUR: SING THE DESCANT of *Will You Be Ready*, measures 55-60. Identify the repeated notes and compare to the stepwise notes of the melody. Explain when one voice part moves in an opposite direction to another, that is called counterpoint or contrary motion.

EXTENSION Review decant of *Oh, Come, All Ye Faithful*, identifying where the melody and the descant move in counterpoint.

Sing the first verse of *Oh, Come, All Ye Faithful*, measures 16-36. Have singers stand/walk in a circle with the steady beat while singing. Then, sing the carol but only stepping when a word is sung, emphasizing melodic rhythm.

EXTENSION Place a few singers in a second circle inside the first circle. The outside circle walks with the steady beat as the inside circle walks to the melodic rhythm. Swap assignments.

Look at the last verse of *Oh, Come, All Ye Faithful*. Help singers note all the changes in tempo (*ritard* and *a tempo* markings). Sing just the melody, paying attention to tempo changes.

MATERIALS Unit hymn/anthems; pencils; hymnals, writing board; rhythm instruments; step bells

WORSHIP ARTS BY PAMELA VANDEWALKER

Rehearsal Tools for Teachers from Choristers Guild October/November 2008

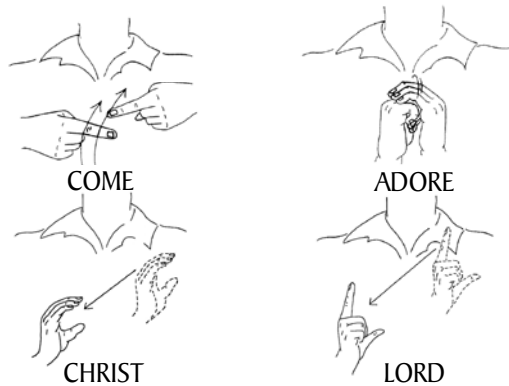
SIGN LANGUAGE: OH, COME, ALL YE FAITHFUL

PURPOSE: Younger and older students will gain knowledge and understanding of worship, increase large motor skills and poise, learn words in another language, and experience kinesthetic movement.

MATERIALS: Knowledge and understanding of the signs listed below.

Use the entire group of children or select a group of 3-5 to sign the chorus of *Oh, Come, All Ye Faithful*. If you have a multi-aged choir, consider having the younger students sign as the older children sing. Also, determine if you want to use the signs on every refrain or only on selected refrains.

Note: When signing, strive for continuous motion; do not allow the motions to stop. Signs should move from one to another without stopping, signifying the choral sound is uninterrupted. Work toward fluid movement and consistency within the group.



COME: Rotate index fingers around one another while moving toward the body.

ADORE: Make a letter "A" with the right hand by making a fist and placing the thumb upright beside the index finger. Place the "A" inside the left curved hand and draw both hands up and toward the chest reverently.

CHRIST: Make a "C" with the right hand, placing the letter at the left shoulder and drawing it down to the right waist. This action is a representation of a stole worn by royalty.

LORD: Make an "L" with the right hand, placing the letter at the left shoulder and drawing it down to right waist. This action looks like the Christ sign except the letter formed with the right hand is different.

CALL TO REFLECTION

PURPOSE: Older and younger students will gain knowledge of worship and increase skills in diction, ensemble, poise, projection, and bell ringing.

MATERIALS: 1-3 "C" hand bells; gloves; 10 copies of the reading

Choose to ring one bell or three bells chiming at different octaves. These bells could also be played on a keyboard instrument. Share the following call to reflection as an introduction to *Oh, Come, All Ye Faithful* or any worship anthem/hymn.

- Bell *Ring three times.*
- Reader 1 *Come,*
- Reader 2 *Draw near,*
- Reader 3 *Move toward,*
- Reader 4 *Approach.*
- Bell *Ring three times.*
- Reader 1 *Adore,*
- Reader 5 *Love,*
- Reader 6 *Worship,*
- Reader 7 *Show devotion.*
- Bell *Ring three times.*
- Reader 1 *Him,*
- Reader 8 *Savior,*
- Reader 9 *Redeemer,*
- Reader 10 *Friend.*
- Bell *Ring three times.*

LITANY OF GRATITUDE

PURPOSE: Younger and older students will gain knowledge of God, the Giver of all good gifts while increasing skills in diction, ensemble, poise, projection, and expression.

MATERIALS: 12 copies of the reading

Experiment using different dynamics and tempos in the following 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 *It is Good to Give Thanks* or *Lord of All* or as a stand alone thanksgiving piece.

- Reader 1 *Because You made all living things,*
- All *We thank You.*
- Reader 2 *Because You rejoice over us with singing,*
- All *We thank You.*
- Reader 3 *Because You provide food,*
- All *We thank You.*
- Reader 4 *Because You have plans for us,*
- All *We thank You.*
- Reader 5 *Because You gave us the Bible,*
- All *We thank You.*
- Reader 6 *Because You are our Friend,*
- All *We thank You.*
- Reader 7 *Because You give us music,*
- All *We thank You.*
- Reader 8 *Because You keep Your promises,*
- All *We thank You.*
- Reader 9 *Because You give us our church,*
- All *We thank You.*
- Reader 10 *Because You are Great,*
- All *We thank You.*
- Reader 11 *Because You give us life,*
- All *We thank You.*
- Reader 12 *Because You love us.*
- All *We thank You.*
- All *We thank You.*
- All *We thank You.*
- All *We thank You.*

WORSHIP ARTS BY PAMELA VANDEWALKER

THANKSGIVING IMPROVISATIONS

PURPOSE: Kindergarten-8th grade students will gain knowledge of God the Giver of all gifts while increasing their skills in creativity, diction, poise, and projection.

MATERIALS: The Bible

Read the story of the boy with the lunch at the feeding of the 5,000 found in Mark 6:33-44. Select a student to do an improvisatory dramatization about the story. Say, "You have become the boy with the lunch. Explain about the crowd on the hillside and how you were discovered in the massive group." Continue with an explanation of the miracle and what you felt and thought when Jesus took your loaves and fish and thanked God for them.

Continue with other selected students. If one child shines in their improvisation, consider using that dramatic moment as a thanksgiving hymn introduction in worship.

INTERPRETIVE SCARF MOVEMENT

PURPOSE: All students will gain knowledge in expressing worship and increase skills in creativity, poise, fine motor movement, gross motor movement, and expression

MATERIALS: Scarves

Creative, improvisatory scarf movement would enhance *Infant Holy*, *Infant Lowly* or any slow reflective hymn/anthem.

Cut scarf fabric into 18" squares, one for each child, and serge the edges to prevent fraying. Purchase different colors of fabric to create more interest.

Distribute a scarf to each student. Experiment with the following motions:

Circle: Move the scarf in a circle overhead, in front of the body or at the side.

Figure Eight: This movement is two circles together. Make the first circle and then move, without stopping, into the second. Experiment with clockwise and counterclockwise circles.

Wave: Move the scarf back and forth rapidly.

Weave: This movement is an "S" motion in front of the body.

Toss: Toss the scarf into the air and catch it as it descends. Instruct, "Hold the scarf in your right hand and dance to the Lord. The scarf is an extension of your arm and it will exaggerate any arm movement you make. There is no right or wrong with this type of movement. It is simply an expression of inner worship and devotion."

THANK YOU NOTES

PURPOSE: 2nd-6th grade students will gain knowledge of God the Giver of all good gifts while increasing skills in writing, creativity, language awareness, and reflective language.

MATERIALS: Pencils and paper

OPTIONAL MATERIALS: powerpoint software, scanner, a computer a projector and screen

Distribute paper and pencils and ask the students to write thank you notes to God, thanking Him for what He has done in their lives. Encourage them to write specifically, creatively and from their hearts. They may wish to write in free verse or poetry. After the children have written their notes, read them aloud. Then, place the notes around the room or on a bulletin board. They could be read as an introduction to *It is Good to Give Thanks, Lord of All*, or any general thanksgiving hymn/anthem. The notes could be displayed on a screen during an anthem by using a powerpoint presentation. Scan the notes and put into a presentation software like powerpoint. Show the notes on the screen as the hymn/anthem is sung in worship.

A SKETCH FOR FIVE STUDENTS

PURPOSE: Older students will gain knowledge of God the Giver of creation, while increasing skills in acting, diction, poise, and projection.

MATERIALS: Copies of the script and the following props: grocery bag, pencil, paper, empty aerosol can, Sunday bulletin/order of worship, paper clip, empty food can, empty glass bottle, rubber band, empty box, hairpin, finger nail file, clothes hanger, book of matches, gum wrapper, pencil, phone book, empty water bottle, banana peel, apple core, penny, empty soft drink can, empty tissue box, newspaper, empty printer cartridge

CAST: Chris, student in group with Payton; Payton: student in group with Chris; Candler, Student in group with Abbey; Abbey, Student in group with Candler; Mrs. Meyer, adult leader

(Enter Chris and Payton carrying a box.)

Chris: Man that was fun!

Payton: It was! I've never been on a scavenger hunt!

Chris: You haven't? This is my third one. One time I went on a photo scavenger hunt that was really cool. But this one was fun, too.

(Enter Candler and Abbey carrying a grocery bag.)

Candler: Hey Chris, did you find everything on the list?

Chris: Not everything, but we did pretty good.

Payton: Yeah! We found most of the stuff right here in the church building.

Abbey: Really? We didn't have much luck here so we went to those houses down Spring street and asked people there.

Chris: I thought we were supposed to find stuff at the church. I didn't know you could ask at houses.

Payton: I don't think that's fair. (Sulks)

Candler: It's fine, we just had time to go to 3 or 4 before we had to be back here.

Abbey: (Checking watch) I wonder where Mrs. Meyer is? She said to be back right on time.

Chris: It is kinda weird that she is not here.

(Enter Mrs. Meyer)

Mrs. Meyer: Sorry I'm late kids. I got caught talking to someone. Glad you got here on time.

Chris: No worries.

Mrs. Meyer: So how'd it go? Did you find everything?

WORSHIP ARTS BY PAMELA VANDEWALKER

Payton: Pretty much.
Mrs. Meyer: *(to other group)* How about you?
Abbey: We did good!
Chris: Yeah, because they didn't do it right.
Candler: Oh come on.
Payton: It's not fair!
Mrs. Meyer: *(soothing)* All right, that's enough. The exercise is not about who wins. We've got something to learn here.
Abbey: I knew there was something more to this than just having fun.
Mrs. Meyer: Well you were right. Okay, show me what you've got.
(Chris and Payton open their bag and begin to show their items.)
Payton: Okay, we found. . .
(Chris pulls out each item as Payton checks the items on the list)
an empty aerosol can, a Sunday bulletin, a paper clip, a rubber band, a clothes hanger, a gum wrapper, a pencil, a penny, a newspaper and *(triumphantly)* an empty printer cartridge.
Mrs. Meyer: Great job, Payton and Chris.
Payton: Thanks!
Mrs. Meyer: Okay, Candler and Abbey, what did you find?
Candler: *(proudly)* Okay, I think we found more than Payton and Chris.
Mrs. Meyer: Remember this isn't a competition. We're going to learn something.
Candler: Okay,
(Abbey pulls out each item as Candler checks the items on the list)
Well we put everything in a box. So we found a box.
Abbey: And I'm writing with the pencil!
Candler: We found a penny, a newspaper, a rubber band, and a gum wrapper, too, and we did find an empty food can.
Abbey: *(taking a whiff)* Phew!
Candler: And we found a banana peel, an apple core, an empty water bottle, an empty soft drink can. Oh, and we found a clothes hanger, a book of matches, and a hairpin.
Abbey: We couldn't find 4 things: a finger nail file, phone book, empty tissue box, or empty glass bottle.
Mrs. Meyer: I think both teams did a great job! Have a seat for just a second. Did you notice anything unusual or special about the items on the scavenger hunt?
Abbey: It had food in it.
Mrs. Meyer: Good, anything else?
Chris: Well, there weren't all the things on a normal scavenger hunt.
Mrs. Meyer: Okay, now we're getting somewhere.
(Kids are quiet and thinking for a bit.)
Candler: There's a bunch of stuff that we found in a trashcan.
Abbey: Yeah, we found like seven things in a trash can by the church.
Mrs. Meyer: Okay, good, trash can things. Let me ask, could those trashcan things be placed somewhere else?
(Kids looked puzzled)

Mrs. Meyer: Or, should they be placed somewhere else?
Payton: Oh, *(with understanding)* I get it! There is a ton of recycleable stuff.
Mrs. Meyer: Yes!
Payton: *(picking up the items)* Yea, the paper, the aerosol can, the Sunday bulletin, the empty food can, and the empty glass bottle. Those are recycleables.
Candler: The box, gum wrapper and phone book would work.
Abbey: So would the water bottle, soft drink can, tissue box, newspaper, and printer cartridge.
Mrs. Meyer: Good; anything else?
Chris: I guess you could compost the banana peel and apple core.
(Kids laugh)
Mrs. Meyer: Yes. Now do you see why I wanted you to go on this hunt?
Abbey: *(understanding)* Yeah.
Mrs. Meyer: Good. I just want you to be aware that it's up to us to keep the earth beautiful. We can help to do that by recycling and even composting. When we take care of God's world, we are helping our families and friends.
(Segue into Lord of All)

IMPROVISATORY INTRODUCTION

PURPOSE: All students will gain knowledge of God's names, and increase skills in reflection, diction, and ensemble.

MATERIALS: A Bible, white board, and marker

Discuss names of God and write them on the board. You may wish to refer to Isaiah 9:6 to get the discussion started. "Say these names or other names that come to mind as many times as your want, in any order and at in time during the introduction to *Infant Holy, Infant Lowly.*"

ANTIPHONAL TAP LIGHTS

PURPOSE: 2nd-6th grade students will gain knowledge of God, the Light of the World, while increasing skills in feeling steady beat, ensemble, and rhythm. One tap-light can be used by each student to add visual interest to *Will You Be Ready?*

MATERIALS: 3 "C" hand bells, gloves, copies of the readings/scripts, paper, pencils, tap-lights (small battery-powered lights that turn on and off by a gently tap, found at many hardware or larger department stores, or online), scarves (finished, or buy light fabric and hemmer to stitch)

Divide the choir into two groups and distribute the tap lights. Hold the tap light in front of body at chest level.

Group 1:
Tap light on at measure 27
Off at measure 28
On at measures 29-31
Off at measures 32
On at measures 33-45
Off at measure 46

On at measures 47-49
 Off at measure 50
 On at measures 51- 66
 Off at measures 67-70
 On at measure 71, second half of beat two
 Off at measure 71, beat three

Group two, tapping antiphonally:
 Tap light on at measures 28-30

Off at measure 31
 On at measures 32-44
 Off at measure 45
 On at measures 46-48
 Off at measure 49
 On at measures 50-69

Off at measures 70 to beat two in measure 71
 On at measure 71, second half of beat two
 Off at measure 71, beat three

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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) CGA1140

O Come, All Ye Faithful (arranged Schwoebel) CGA1133

Will You be Ready? (Patterson) CGA973

Infant Holy, Infant Lowly (Hein) CGA1124

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) CGA1111

The Lord is My Strength and My Song (Hopson) CGA101

Two Psalms for Young Singers (Bedford) CGA1140

If You Love Me (Patterson) CGA952

Let Us Walk In the Light (Wright) CGA1125

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) CGA1110

I Heard a Song (Thornburg/Marshall) CGA982

Alleluia, Allelu (Ray/Callaway) CGA1074

An Easter Song of Praise (arranged Taranto) CGA1115

Bring Palm Branches (Berry) CGA1113

APRIL/MAY 2009: UNIT FIVE

HYMN

Jesus Loves Me (in the Tucker anthem)

ANTHEMS

Jesus Loves Me (Tucker) CGA1065

A Prayer for Humility (Patterson) CGA989

Jesus Christ is Risen (Horman) CGA129

The Lord is My Light (Bedford) CGA878

Dry Bones (Mayo/Bailey) CGA1112

Loving Friend of Everyone (Aldredge-Clanton/Schultz) CGA1026