

**SUGGESTED MUSIC FOR YEAR TWO, UNIT ONE DECEMBER 2008/JANUARY 2009**

- HYMN *Take My Life and Let It Be* (in the Tucker anthem)  
 ANTHEMS *Take My Life and Let It Be* (Tucker) CGA111  
*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

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

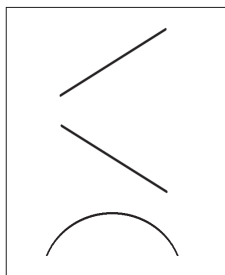
**PURPOSE** To experience melodic phrases or patterns: same/different, moving up/ moving down

**PART ONE: PLAY A GAME** of "Same or Different" melodic patterns. Have two cards ready to show, one with the word SAME and one with the word DIFFERENT. Tell the children to listen to you sing a short pattern and then notice that you are singing the same pattern again. For example, sing "loo" on the pitches D, E, F#, G, A. Then repeat, holding up the card marked SAME. Then ask the children to listen to one pattern followed by something different. For example, sing "loo" on D,E,F#, G, A, then follow this by singing "loo" on D, A, A,G, A. Hold up the card marked DIFFERENT.

Begin the game by putting the two cards where the children can point to one or the other. Ask one child to whisper in your ear whether to sing two melody phrases the same or different. Sing the first phrase (use the above example if desired) followed by the second phrase of the child's choice. All other children point to the correct sign of same or different. Have another child whisper their choice in your ear. Repeat as long as children are interested in the listening. Some children may need to have their turn at another rehearsal time.

**EXTENSION** Play the game above using the following phrases from the anthem *Be Still and Know That I Am God* before you introduce the anthem. Sing "loo" using the melody from measures 5-7 and for the different phrase sing "loo" using the melody of measures 17-19.

**PART TWO: DRAW THE FOLLOWING DIAGRAMS** on the board:



Sing the following phrases on "loo" and ask the children to point to the poster which shows the direction of the phrase.



Shuffle the order and sing again. Repeat this activity with an instrumental sound, using piano, bells, flute, etc. Ask the children to move their arms or bodies in the direction of the melody of each phrase as you complete it.

**PART THREE: REMIND THE CHILDREN** that they have been singing phrases which move up, down, or up and down. Show them the three diagrams from Session Two. Ask the children to listen to the end of the hymn and decide which diagram fits the last phrase of the hymn.

Sing the melody of *Take My Life and Let It Be* on "loo," or play it on an instrument. The children should notice that it matches the melodic movement shown in the third diagram, melody moving up and down. Lead the children to echo the last phrase after you sing it on "loo." Then they may continue to echo your varying styles of singing this phrase: staccato, softly, with more energy, with the text. As children become more successful, sing the entire verse of the hymn to them. They should be able to join you on the last phrase.

**EXTENSION:** When reviewing this hymn for the children to sing, transpose it down to the key of D. This would put the hymn in a much better range for very young voices.

**PART FOUR: TELL THE CHILDREN** that you are going to sing a phrase that goes up and down and adds something on the end. Ask: "Can you tell me what has been added?"

Sing measures 5, 6, and 7 of *Be Still and Know That I Am God*. Repeat, adding hand motions to help show the melodic contour (hand-levels showing melodic movement and pitch direction). The children should tell you that one note "high note" has been added. On a board or poster chart, draw a diagram of melodic movement up, down, and a line at a higher level for the last note. While you point to the chart, lead the children to sing the phrase with you several times.

**MATERIALS** Unit hymn/anthems; large cards saying SAME, DIFFERENT; three phrase shape diagrams; writing board and markers; resonator bells or bar instruments using D,E,F#,G,A

## PRE-ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

**PURPOSE** To practice steady beat/heart beat by clapping, walking, and playing instruments; to experience fast and slow rhythms; to learn that rhythm patterns may be same/similar or different; to recognize/play rhythm patterns from visual and verbal cues

**PART ONE: CHILDREN REMOVE SHOE FROM NON-**dominant foot. Practice steady strong/weak beats with "shoe on/shoe off" walking as in Unit 2. Guide children to hold hands, form a circle, and then drop hands. Lead them to walk clockwise in a circle as the accompanist plays *Take My Life, and Let It Be* or another song in 4/4.

Ask the children to chant "shoe, sock, shoe, sock" in a steady, quarter-note rhythm while stepping with corresponding feet. Children will internalize/feel both steady beat and strong/weak beats as they walk. Repeat without chanting. Help children put shoes on after the activity.

**EXTENSION** Display four 11" x 14" cards with pictures of 2 large sledge hammers and two pictures of 2 small tack hammers. Display exactly as follows to represent strong/weak beats in a 4/4 pattern:



Have the accompanist play *Take My Life, and Let It Be* as you lead children in the indicated motions. Repeat with another piece of music in 4/4.

**EXTENSION** Repeat with the following motions: clap; touch chest; clap; touch chest.

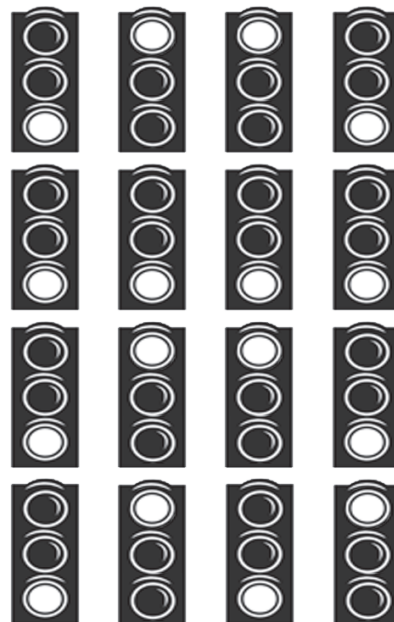
**EXTENSION** Distribute rhythm/percussion instruments. Lead children to play steady quarter-note beats as the accompanist plays music in 4/4. Then have them play a strong/weak/strong/weak steady pattern.

**PART TWO: GUIDE CHILDREN TO RECOGNIZE** and respond to fast and slow tempos. Show them how to flap their arms and tiptoe around the room like birds flying "fast" in the sky. Show them how to drop to the floor and crawl like "slow" turtles.

Ask them to pretend to blow imaginary bubbles around themselves. Say: "Do not touch anyone or anything anyone as you move. If you bump something or someone, you will burst your pretend bubble and you will have to sit down." Tell them to move like fast birds when they hear fast music and like slow turtles when they hear slow music. Stress that they keep mouths

and lips closed and that they listen very carefully with their ears as the accompanist alternates fast and slow portions of any familiar fun song. Lead children to move accordingly.

**PART THREE: RE-USE THE GREEN TRAFFIC SIGNALS** from Unit 2. In addition, make at least 8 red traffic signals to represent rests. (Note: The top circle of each traffic signal card should be red.) Display the traffic signal cards as shown below:



Lead children to clap on green signals and to rest their hands, palms up, on red signals. Guide them to locate the two patterns above that are the same.

**EXTENSION** Play the patterns on instruments.

**EXTENSION** Use the cards to display this pattern: red; green; green; green. Clap the pattern; then, play on instruments. Show that this pattern occurs every time they sing the words "Be still and" in the song *Be Still and Know That I Am God*.

**EXTENSION** Guide children to re-arrange cards to create other same/different patterns. Play each pattern on instruments.

**PART FOUR: CONTINUE TO TEACH** your pre-elementary children to recognize rhythm patterns from visual cues. Refer to "Rhythmic Skills: Younger Elementary" in this issue of Rehearsal Tools. Follow instructions for Part Three.

**MATERIALS** Unit hymn and anthems; four 11" x 14" cards; black marker; two sledge hammer pictures and two tack hammer pictures; rhythm/percussion instruments; 12 green traffic signals made for Unit 2; at least eight 10" X 13" pieces of poster board; red marker or paint; craft sticks, straws, chopsticks, or marker and display board

**PRE-ELEMENTARY: SINGING SKILLS AND MUSICIANSHIP** BY JOHN HORMAN

**PURPOSE** To assist children to recall single pitches, short patterns or phrases;  
to utilize simple movement to help children internalize a tune

Rehearsal Tools for Teachers from Choristers Guild December 2008/January 2009

**PART ONE: DRAW A SMALL HILL ON THE BOARD,** a simple incline from the left side of the board to the right. Point out that the hill is small and doesn't look like it goes up too high. Ask: "Does it look easy to climb? Why?" Ask the children to imagine five things they might see on the way to the top of the hill (a rock, dog, cat, bee, or flower).

Draw evenly-placed sketches of the children's ideas on the slope, with the rock at the bottom and the flower at the top. Each of the objects will represent a different pitch found in the tune of the anthem *Be Still and Know That I Am God*.



Sing the tune (measures 5 and 6), pointing to the objects on the hillside. Use the words describing the stopping points on the slope. It will sound a bit strange, but it will give the children the essential idea that this tune "goes up" a little bit at a time, then "back down" very gently, and then "jumps to the top." Ask the children to sing with you as you point to the steps up/down the hill again:

\_ God

\_ know  
\_ and \_ that  
\_ still \_ I  
\_ Be \_ am

Read Psalm 46:1-11 to the children. Ask them if any part of it sounds familiar. Explain that "Dr. Bedford used words found in the Bible to help create his song."

**PART TWO: USE MOVEMENT TO TEACH A HYMN.**

Teach the following 4 count body movement to use while singing the hymn *Take My Life and Let It Be*:

1 2 3 4 1 2 3 4  
pat pat pat pat shake shake shake shake  
*shake = the right hand makes a shake gesture with the left*

Once the children become more successful in repeating this movement during the hymn, ask them to stand and use hands

and feet to the motions:

1 2 3 4 1 2 3 4  
walk walk walk walk shake shake shake shake  
*shake = Shake hands with someone you meet.*

This kind of movement activity helps familiarize children with the tune without drilling it phrase by phrase. They hear the melody each time they rehearse the motions. Other simple movements can be substituted to add variety.

**PART THREE: USE THE ALLELUIAS** in *Alleluia*, *Allelu* measures 14-23 as a response to children's prayers of thanksgiving and gratitude. Echo-sing the anthem's tune in two-measure phrases until the children begin to sing along. Then, create a "prayer chain of good news." After every 4-5 prayers of "good news," insert the 8 phrase "alleluia" tune. Allow individual children to sing the refrain.

**PART FOUR: USE THE ALLELUIAS** in *Alleluia*, *Allelu* to reinforce the concept of "low - middle - high." Move from low to high/high to low. Using the body to illustrate pitch continuum is fun and adds another movement possibility to the rehearsal. It gets children out of the sitting position and helps use some of their energy.

Use the following while singing this refrain:

- Alleluia,
- touch shoulders, then belly -
- thank you,
- stretch hands all the way up -
- Lord
- bring hands back to the belly -
- alleluia,
- touch belly, then down to the floor -
- thank you, Lord.
- touch belly, then shoulders -
- For all you are
- touch belly, then shoulders -
- and all you do,
- stretch hands up, then touch belly -
- alleluia,
- stretch down to floor, then all the way up -
- allelu!
- touch belly -

Sing and move to each short phrase and ask the children to echo sing and move. Ask children to use movement to indicate the "lowest" or "highest" sounds.

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

## YOUNGER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

**PURPOSE** To explore hearing, singing, playing, and describing musical patterns or phrases: same, different, moving up, down, and up and down

Rehearsal Tools for Teachers from Choristers Guild December 2008/January 2009

**PART ONE: REMIND THE CHILDREN** that music has phrases or patterns that can be the same or different. Have them sing *Frere Jacques/Are you Sleeping*, listening for same and different phrases. Tell them that we can describe the way a song is put together with same and different phrases. The music term for this description is form. We use a different alphabet letter for each different phrase. Write the words on a board or chart. Sing the first phrase again. It will be called the letter "a." Write "a" next to the words of the first phrase. Finish singing the song phrase by phrase figuring out same or different phrases. Write the alphabet letters next to each phrase of words.

The form will be made up of 4 phrases (a, b, c, d):

Are you sleeping,	a
Are you sleeping,	a
Brother John?	b
Brother John?	b
Morning bells are ringing.	c
Morning bells are ringing.	c
Ding, ding, dong.	d
Ding, ding, dong.	d

**EXTENSION** Just for fun, mix up the phrases. Can everyone sing the song in this form? For instance: d, a, d, b, d, c, d, c, d. Make up other forms for this song and sing them.

**PART TWO: ASK THE CHILDREN TO DETERMINE** the form (same/different phrases) for the anthem, *The Lord is My Strength and My Song*. Play through the melody of the first verse as written, or sing it on a neutral syllable (no text). Go back and do one phrase at a time, discussing whether the phrase was the same as an earlier one or different. The children should discover that the form of the melody is a, b, a (slightly altered), b, c, c, a, b. Point out that there are only three melody patterns to learn (a, b, c). They can learn this piece quickly!

**EXTENSION** After introducing and singing this anthem several times, play a game of identifying phrases with the children. Review the form of three phrases. Sing or play one of the phrases (not necessarily in the order in the anthem) and ask which phrase you are presenting to them.

**PART THREE: HAVE A BOARD AND MARKERS** ready to use. Ask for a volunteer to draw a curve showing moving up, moving down, or up and down when you sing a phrase. Use these phrases:

D, E, F#, G (melody going up)  
 G, F#, E, D (melody going down)  
 D, E, F#, G, F#, E, D (melody going up and down)

Have other volunteers ready to draw and change the order of the phrases you sing. Ask how these phrases would look written as music notes. (The notes would go higher, lower, higher and lower.)

Draw a staff on the board or chart paper and add the following notes:



Have the children open their music to *Be Still and Know That I Am God* and look at the first phrase. Ask them to describe how it will sound. Have them try singing it by looking at the way the notes move up and down after they are given the first pitch of D. Correct their first effort, if needed. Then have them look at the second phrase. They may notice that it is the same as the first phrase. When continuing to look through the piece they may find that the third phrase is different. Now play or sing the first section for them. Repeat with the children joining in. Ask them to identify the repetition. They should be able to say that measures 25 to 35 are the same as 5 to 19 except for the last note.

**PART FOUR: REMIND THE CHILDREN** that they have been singing phrases with melodies that move up, down, or up and down. Lead them to use their hands to show pitch levels as you call out melodies moving higher, moving lower, staying in the same place/repeating. Then ask them to "draw" the melodic movement in the air as you sing melodies in solfège/numbered pitches:

1, 2, 3, 4, 5 (melody moving higher)  
 5, 4, 3, 2, 1 (melody moving lower)  
 5, 5, 5, 5, 5 (repeated note, repeated same note)

Ask the children to listen for the direction of the melody of the last phrase of the hymn. Sing the melody of *Take My Life, and Let It Be* on "loo" or have it played on an instrument. Move your hands, showing the pitch levels, as the melody moves higher or lower. The children should notice that the last phrase moves up and down. Lead children to echo the last phrase after you sing it on "loo." Guide them to continue to echo your varying styles of singing this phrase: staccato, softly, with more energy, with the text. Then sing the entire verse of the hymn to them. They can join you on the last phrase, as they show its melodic direction with hand levels "drawing" the melody in the air.

**MATERIALS** Unit hymn/anthems; writing and markers; resonator bells or bar instruments using D, E, F#, G, A

## YOUNGER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

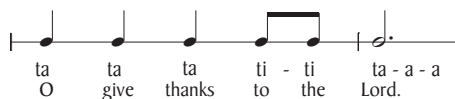
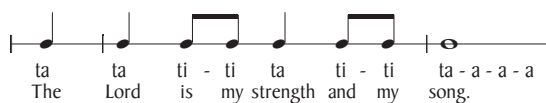
**PURPOSE** To practice the steady beat/heart-beat of music; to continue learning how beats/pulses are grouped in measures/units; to continue rhythmic layering; to practice strong and weak beats; to learn that rhythm patterns may be same, similar, or different; to recognize/play rhythm patterns with visual and verbal cues

**PART ONE: CONTINUE TO PRACTICE STEADY BEAT/** heart beat. Refer to the Pre-Elementary Rhythmic Skills Unit in this issue. Use green and red traffic signal cards in Part Three with your younger elementary children.

**EXTENSION** Draw a quarter note on the green circle of each green traffic signal. Draw a quarter rest on the red circle of each red signal card. Re-arrange the traffic signal cards to create new patterns in 4/4. Lead children to perform each pattern by clapping/resting hands, then playing instruments. Note: If most children are successful, begin to layer patterns. Divide children into two groups. Lead Group 1 to play one pattern while Group 2 plays another pattern.

**PART TWO: CONTINUE TO PRACTICE STRONG/WEAK** beats. Refer to the Pre-Elementary Rhythmic Skills Unit in this issue and use Part One with your younger elementary children, including all the extensions. In addition, follow the sledge hammer/tack hammer cards as children accompany other 4/4 songs including *If You Love Me* and the refrain of *Alleluia, Allelu* (measures 14-23).

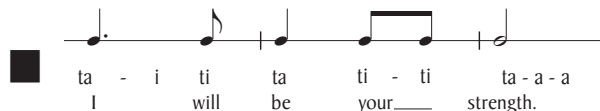
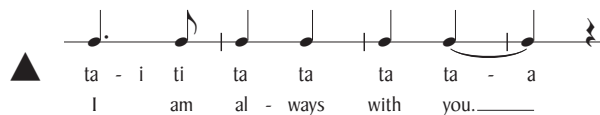
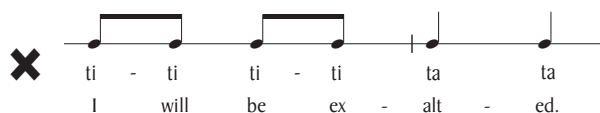
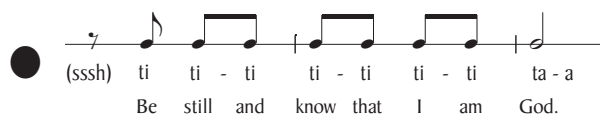
**PART THREE: DUPLICATE AND DISPLAY** the following rhythm patterns from *The Lord Is My Strength and My Song*. Use craft sticks, straws, chopsticks or draw lines on a display board.



Lead children to clap each pattern while chanting rhythm syllables (ta's and ti's as in Kodaly method) or counting beats (one-and-two-and). Repeat by patting knees and speaking the song text in correct rhythm. Ask: "Are any of these patterns the same?" [No] Echo sing each pattern in correct rhythm with song text.

**EXTENSION** Help younger elementary children find the patterns as they occur in the song.

**PART FOUR: DISPLAY THE FOLLOWING RHYTHMS** from *Be Still and Know That I Am God*. In addition to the rhythm patterns, display distinguishing symbols as shown below (circle, X, diamond, triangle, and square):



Lead children to pat knees or clap the rhythm of each pattern. Guide them to speak rhythm syllables (ta's and ti's) or to count beats as they clap or pat.

Distribute copies of the anthem, along with colored pencils or washable highlighters. Guide children to draw a check above the beginning of pattern 1 every time it appears in the anthem. Ask children to draw x's above pattern 2, circles above pattern 3, triangles above pattern 4, squares above pattern 5.

Have the children count the number of times each pattern occurs in the song: Pattern 1 = six; Pattern 2 = six; Pattern 3 = three; Pattern 4 = two; Pattern 5 = two.

Guide children to find and circle the entire final phrase (measures 69-74). Have them draw the rhythm pattern, clap it, and play it on instruments. Ask: "Is this pattern the same as any of the other patterns?" [No]

**MATERIALS** Unit hymn/anthems; 12 green traffic signal cards and at least 8 red traffic signal cards from *Rhythmic Skills: Pre-Elementary, Part Three*; black marker; rhythm/percussion instruments; sledge and tack hammer cards from *Rhythmic Skills: Pre-Elementary, Part One*; craft sticks, straws, chopsticks, or marker and display board; colored pencils or washable highlighters

## YOUNGER ELEMENTARY: SINGING SKILLS AND MUSICIANSHIP BY JOHN HORMAN

**PURPOSE** To improve the production and singing of the two vowels AH and OO; to extend vocal range through exercises; to work with consonants and vowels in singing clearly and beautifully; to review pitch matching through singing games

**PART ONE: USE THE DOUBLE ALLELUIA** in measure 6 of *The Lord Is My Strength and My Song* vocalize/vocal exercise. The two open vowels in the word “alleluia” are ah and oo. The following vocalise offers the opportunity to focus on these two tall vowels:

Al - le - lu - ia  
ah oo

Talk to singers about improving the singing of these two vowels by working on the mouth-shape required to produce a clear and clean sound.

**AH** - The mouth is in a relaxed, open north/south orientation, with the jaw relaxed and tongue down. Yawning will help relax the jaw and create the necessary space for this vowel to resonate.

**OO** - This vowel is formed in the mouth and face by lifting the hairline, cheekbones and soft palate. It should be placed forward and “in the head” above the eyes. Help children find the soft palate by asking them to touch the back of their top teeth with the tip of the tongue, then using the tongue move backwards until the top of the mouth feels soft and spongy. That’s the soft palate.

Stretch a thick rubber band north-south to show the “tall” vowel sounds in ah. Then use the rubber band (or a life saver) to imitate the round shape of oo.

Here is a vocalise based on the above mentioned measures of *The Lord Is My Strength and My Song*:

**PART TWO: TEACH CONSONANT PLACEMENT** in a song such as *If You Love Me*. Allen Pote has said that “vowels make good sound, and consonants make good sense.” Explain the importance of final consonants. For example:

Life without a final “f” is LIE.  
Christ without a final “st” is CRY.

In measures 4-12 of *If You Love Me*, some of the consonants fall on a separate beat. Others are combined with the opening consonant of the following word.

Make a poster of some examples so that your singers can see the texts clearly. Help children speak, then sing these phrases, first without emphasizing these consonants, then with the correct consonant pronunciation:

If you love me, keep my com-mand-ments (TS)  
If you trust me, live in faith (TH)  
and the Father will send you the Spirit of (T-OF)  
truth and (TH-AN) the Spirit will (T-WILL) show you the way

**PART THREE: FIND A GOOD VOCALISE** in measures 13-16 of *Take My Life and Let It Be*. The oh vowel in the word “flow” helps singers get into their “head voice” (singing voice, not speaking/chest voice) and allows voices to resonate. As they sing, draw the singers’ attention to the difference in sound, as you help them group as singers and listeners. See the following vocalise:

**PART FOUR: PLAY A GAME OF “VOCAL PING PONG”**

to encourage hesitant singers work on pitch-matching singing alone. Explain that the only words used in the game are “ping” and “pong” and variations of those two words, like “pinga” and “ponga” to accomodate eighth note patterns (multiple syllable) as well as quarter note words (single syllable). Begin with a simple and easy interval, using scale steps 5 and 3:

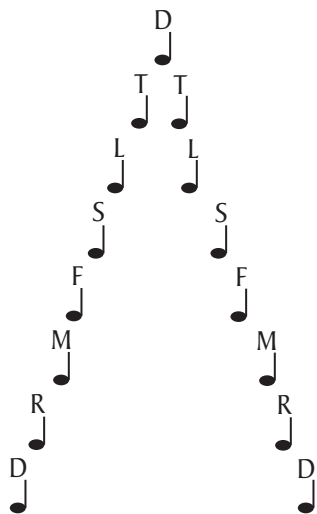
Add additional pitches, bouncing the singing back and forth:

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

## OLDER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

**PURPOSE** To hear, sing, play, and describe phrases which move step wise or by skips; to recognize same and different in phrases; to describe the form of a piece

**PART ONE: WARM UP BY SINGING** an ascending and descending scale using solfege syllables (do, re, mi, etc.) or numbers on each pitch. Conduct the scale by using solfege hand signs (or pitch levels), or by pointing to a scale chart.



Divide the group into two parts. Sing the scale again, but when descending, have one group stop on "sol" (5) and hold that note while the other group finishes the scale and ends on "do" (1).

Divide the group into three parts. All sing the ascending scale together. When descending, designate one group to hold "sol" (5), the next group to descend to mi (3) and hold that pitch, and the last group ends on do (1). Have the singers listen to the sound of this chord with the notes of do-mi-sol (1, 3, 5). Repeat, changing the group assignments.

Ask the singers to sing down (descending) from do (1) to ti, la, sol and back to do (1). Repeat this pattern, adding sol-do, sol-do (low 5 to 1). Remind the singers that sometimes melodies are made of skips. Ask: "Can you think of a melody or tune you have heard which uses those pitches: low sol, do, mi, sol (low 5, 1, 3, 5)?" One answer would be *Taps* or *Here Comes the Bride*.

**EXTENSION:** Using notes from the F scale, have the children use only pitches C, F, A, and high C to create some melody patterns, or a complete melody. Challenge the group to listen and "pick out" the tune for *Taps* or other familiar tunes.

**PART TWO: GUIDE THE CHILDREN TO LOOK** at the hymn *Take My Life and Let It Be*. Encourage them to find it in the Index of First Lines and Titles in the back of your hymnal, or in the Index of Tunes. The tune name is *Hendon*.

Sing or play it through for them, being careful to emphasize the melody/tune. Then ask them to listen for a phrase with skips sim-

ilar to the "do-mi-sol" patterns they tried earlier. They should notice that the very beginning of the hymn uses these notes.

Guide their attention to the notation of the hymn. Ask if the remainder of the melody phrases move by skips or mostly by scalewise steps. Play the tune only, as singers trace the melody by pointing to the notes with their finger or a pencil eraser as the melody progresses. They should listen for the melody after the first measure, which is mostly scale-wise.

**EXTENSION:** Have the children explore using the resonator bells or bar instruments to play the first measure of the hymn.

**PART THREE: PREPARE SOLFEGE CARDS** (pitches on numbers or syllables) for singing patterns or phrases. Try these patterns first:

- do-mi-sol-mi-do (1,3,5,3,1)
- do-mi-sol-high do (1, 3, 5, 8)
- do-low sol-do (1, low 5, 1)

After successfully singing the above patterns, have children suggest their own patterns to sing by letting them move the cards around. Have several cards for each syllable so that some repeated notes can be used. Try singing each pattern that is created. Ask: "Are some patterns easier to sing than others? Why?" The children may discover that even when using skips in melodies, skipping "in order" may be easier to sing than skipping from the lowest to the highest or the middle.

Have packets of the solfege cards for small groups to use. Ask each group to use the words, "The Lord is my strength and my song." Experiment with arranging the solfege cards to come up with a melody for this text phrase. Share the melodic discoveries of each group. Then tell the children that one composer did use these notes for these words in an anthem he wrote. Sing the beginning of Hal Hopson's anthem, *The Lord is My Strength and My Song*. Did any group create a melody similar to the one used in this anthem?

**PART FOUR: AS A REVIEW, REMIND SINGERS** that repetition and contrast in music make it more interesting. By using phrases that are similar and phrases that are different, the listener is challenged. Look at *The Lord is My Strength and My Song* to find phrases that are similar and different. After identifying these phrases, remind the singers that they can use alphabet letters to describe same and different. These letters show the form (recipe or blueprint) of the piece. Because of its compositional construction, this piece is easily explored for the concepts of form, and the concept of phrases that skip and phrases that move stepwise. Also, check your hymnal to find other tunes that use a similar form/construction.

**MATERIALS** Unit hymn/anthems; poster or chart with the solfege letters and hand signs; chart or board with markers; packages of cards with several of each of these syllables written one per card: low so, do, mi, so, high do; resonator bells or bar instruments

## OLDER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

**PURPOSE** To review the steady beat/heart beat as the basic rhythm of most music; to continue layering multiple rhythms; to play simple ostinato patterns on instruments; to notate simple patterns; to recognize rhythmic patterns that are same, similar, or different; to represent rhythmic patterns visually and verbally

### PART ONE: DIVIDE THE CHOIR INTO THREE GROUPS,

each with an adult or teenage leader. Assign one of the phrases below from the anthem, *If You Love Me*, to each group. Allow a few minutes for each group to learn their assigned phrase from the song. Guide leaders to teach their phrases by clapping rhythms and echo-singing, using rhythm patterns as shown in the anthem.

Group 1, measures 4-6:

"If you love me, keep my commandments."

Group 2, measures 6-8:

"If you trust me, live in faith."

Group 3, measures 8-12:

"and the Father will send you the Spirit of truth  
and the Spirit will show you the way."

When they're ready, bring the groups together, each group teaching its phrase to the other singers/groups.

Distribute copies of the anthem. Guide children to locate each of the above phrases just learned. Then have them sing measures 4-12 in unison. Give individual children the chance to sing this phrase alone, and encourage others to imitate your best singers. The repetition of hearing several children sing this phrase will help others feel more secure in its melody and rhythm.

Finally, ask the singers to look carefully at the melody line of measures 13-21 while encouraging group leaders to offer assistance to children who might be having trouble finding this phrase in their music. Challenge all singers to find and point to each phrase.

### PART TWO: REPRESENT RHYTHM PATTERNS VISUALLY.

Divide your choir into three groups as in Part One. Tell each group to create a visual representation of the melodic rhythm (rhythm of the words) in its assigned phrase. They may use craft sticks, straws, chopsticks, or colored markers/paper. Have leaders make sure that their group notates these rhythms with accuracy, checking the notation against the anthem.

Bring groups back together and have groups 2 and 3 read and perform the rhythm of group 1's pattern by looking at their visual representation. Continue in similar fashion until all three patterns have been performed.

**EXTENSION** Repeat the activity with rhythm patterns/phrases from other songs, for example, *Alleluia*, *Allelu* and *Take My Life, and Let It Be*. Be sure to provide the original score for each of the phrases so that singers and leaders can check for accuracy.

### PART THREE: GUIDE CHILDREN TO CREATE, NOTATE,

and play simple rhythm ostinati (repeated patterns) to complement the melodic rhythm and melody of *Take My Life, and Let It Be*.

See the following examples:

Stanza 1 (triangle or finger cymbals):



Stanza 2 (quiet shaker):



Stanza 3 (quiet drum):



Stanza 4 (all three patterns played simultaneously)

**EXTENSION** Guide children to create, notate, and play complementary rhythmic ostinati to accompany *Alleluia*, *Allelu*. For example, the following rhythm taken from the bass clef accompaniment in measure 8:



**EXTENSION** Repeat with accompaniment ostinati for *If You Love Me*. Select a pattern from the piano accompaniment to use as an ostinato.

### PART FOUR: ADD INSTRUMENTAL ACCOMPANIMENTS.

Teach the simple parts for bells, tambourine, drum, and finger cymbals to accompany *The Lord Is My Strength and My Song*. (The parts are printed on the musical score.) Other percussion parts may be improvised by the children. In addition, chords played on autoharp or guitar may be substituted for the organ/piano part. If the printed progression is too difficult, use only the F and C chords when they appear.

Teach a simplified handbell/handchime part. Refer to the handbell part printed on pages 12-13 of the score. For example, in measures 1-4, have children play repeated C's only on the quarter note beat. In measures 5-20, have them play only the half note pitches on the treble clef.

Ask a teenage or adult group to play the complete handbell accompaniment to *Take My Life, and Let It Be*. See pages 12-13.

**MATERIALS** Unit hymn/anthems; craft sticks, straws, unsharpened pencils or chopsticks; triangle or finger cymbals; shaker; small drum; tambourine; resonator bells or handchimes; other instruments as available; autoharp or guitar



## OLDER ELEMENTARY: SINGING SKILLS AND MUSICIANSHIP BY JOHN HORMAN

**PURPOSE** To locate starting pitches and where to place pitch and word accents in a phrase; to create emphasis and understanding; to increase breath capacity for extended phrase singing; to teach counter melodies as part of two part anthem participation

### PART ONE: EXPLAIN THAT ANTIPHONAL MEANS

sound against sound as in the optional section of Alleluia, Allelu (measures 43-57). Ask half of the group to stand on one side of the room and the other to stand opposite, facing each other. Lead each group to "send their sound" across to the other group, as they receive the sounds that are coming from the other side. For example:

Group 1: There was a farmer had a dog  
Group 2: And BINGO was his Name-O

Groups can sing back and forth, or at the same time. See how far singers can get without losing their own melody/part.

Use a simple chart of the main anthem tune, including the pitches E through D (measures 43-57)

This piece uses an interrupted canon with the original statement of the tune stopping and waiting for the second part to "catch-up." What makes this challenging is that the last note of the initial tune is different from the first note of the echo. Point to the starting note on your chart to help children find the opening pitch of the echo. This extra tonal hint will help them succeed.

### PART TWO: AS A GUIDE TO EXPRESSIVE SINGING,

help choristers learn how to place emphasis on specific words. The text of *Take My Life and Let It Be* is especially meaningful and will be very familiar to adults in the congregation.

Encourage singers to articulate their words clearly and to know which words carry importance and which words do not. Demonstrate how to chart a text with the important words. Underline the words which deserve special attention or accents.

Take my life and let it be  
consecrated Lord, to thee.

Take my moments and my days,  
let then flow with ceaseless praise,  
let them flow with ceaseless praise.

Writing certain words in color will create an automatic accent or cue. Underlining words will add to that accent and make it even stronger.

Speak the text with the accenting as shown, and then sing it with that same degree of intensity. Discuss ways to project singing sound to avoid shouting.

**PART THREE: SOME MUSICAL PHRASES** are so long that to sing them in one breath takes great concentration and hard work. One such phrase is found in *If You Love Me*, measures 9-12: "...and the Father will send you the Spirit of truth and the Spirit will show you the way."

Prepare singers to take a full breath and continue a full phrase in one breath by paying special attention as you inhale and exhale. Try the following exercises to have some fun learning how to make that singers' breath last. Begin each activity with a 1-beat inhale, since that's all the time the composer gives in the music itself.

Take a good breath and say the alphabet all the way through without a second breath. You may also use the Pledge of Allegiance or the Lord's Prayer.

Note: To encourage good breathing from the diaphragm, flex the toes of the feet upwards while inhaling. If the choir cannot sing this phrase completely in one breath, decide together where the second breath should occur (after "truth").

### PART FOUR: THERE IS A BEAUTIFUL AND UNUSUAL

counter-melody in *Take My Life and Let It Be* (measures 21-30). Although many counter-melodies are sung above the tune they accompany, this one is sung below.

Because the hymn tune of *Take My Life and Let It Be* may not be familiar to your group, teach older children only the counter-melody at first. Then they can sing the secondary melody in worship while the congregation sings the traditional hymn tune. Echo-sing each phrase and build the counter-melody until the choir knows it well.

Once the counter-melody is secure, teach the traditional hymn tune, explaining that this is the hymn tune that most people know.

Enlist another adult/teen singer to come into the rehearsal to lead this main melody with part of your group as you lead the other singers in the counter-melody. The main melody may also be reinforced with flute or oboe.

**MATERIALS** Unit hymn/anthems; writing board and markers

**WORSHIP ARTS BY PAMELA VANDEWALKER**

Rehearsal Tools for Teachers from Choristers Guild December 2008/January 2009

**ALLELUIA WITH SIGN LANGUAGE**

**PURPOSE** To gain knowledge and understanding of worship, increase large motor skills and poise, learn a word in another language, and experience kinesthetic movement.

Select group of 3-5 students to sign the repeated Alleluia found in *Alleluia, Allelu* and *The Lord is My Strength and My Song*, or use the entire group to sign. In 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 occurrence or at selected times.



Alleluia: Clap hands once and then make the letter "a" with both hands and twirl hands about the side of the head as shown.

**INTERVIEW: PRAISE TESTIMONIES**

**PURPOSE** To learn of God's faithfulness and God's work in the lives of others as they participate in interviewing friends, other church members, and people in the community.

Celebrate with interviews/praise testimonies from various ages of students. Take to heart the Scripture in II Timothy 1:8: "So do not be ashamed to testify. . ."

Select an adult who is empathetic, not inhibited and thinks easily on his/her feet. The selected adult should interview students, asking, "What is your name? What are you thankful for today? What do you praise God for today? Is there something we can pray about with you today?" The adult may have to encourage or ask follow-up questions and lead in prayer for the specific needs requested.

After the interview/testimony is complete, say, "Alleluia, God is great." Then continue with other testimonies. These testimonies can be used in rehearsal to encourage focusing on God with heart and mind as *The Lord is My Strength and My Song* or *Alleluia, Allelu* is sung. Consider allowing selected students to share their testimonies as an introduction to *The Lord is My Strength and My Song* or *Alleluia, Allelu* in a performance setting.

When this interview/testimony format becomes familiar to the group, encourage older elementary students to conduct the interviews themselves, under the supervision of a sensitive and trained adult. Allow these students to share what they've learned with the rest of the group.

**ANTIPHONAL SINGING**

**PURPOSE** To gain knowledge and understanding of worship, increase large motor skills and sense of ensemble.

Divide the group in two. Place Group 1 with their backs to a wall. Place Group 2 facing Group 1 from an opposite wall. Sing *The Lord is My Strength and My Song* antiphonally (back and forth, sound against sound). Group 1 sings measures 4-5; Group 2 responds by singing measures 6-8. Continue as follows:

Group 1: measures 9-10  
Group 2: measures 11-12

Group 1: measures 17-18  
Group 2: measures 19-20

Group 1: measures 21-22  
Group 2: measures 23-24

Groups 1 and 2: measures 25-end

Lead in a brief Bible study of antiphonal singing. Refer to Nehemiah 12: verses 27, 31, 38, 40, 43. Say "Nehemiah led in a great celebration because God allowed him and the Israelites to rebuild the walls around Jerusalem that had been destroyed. The celebration was led by Levites, or priests. There were two choirs; one choir was on top of the right wall and the other was placed on top of the opposite wall. Both choirs offered thanks and praise to God and they sang so strongly 'their joy could be heard far away.' Let's sing our praise with that much strength today!"

**"BE STILL" CUE CARD DRAMA**

**PURPOSE** To gain knowledge of worship and the Bible as well as increase skills in diction, ensemble, poise, and projection.

**MATERIALS** Ten 11" x 17" cue cards of the reading

Write the following lines on 11 x 17" pieces of paper. Place cue cards 1, 3, 5, 7, and 9 in a stack and place cue cards 2, 4, 6, 8, and 10 in another stack. Select four students. Two students place the stacks of cards in their laps and hold up a cue card for the readers to see. The other two students alternately read the cue cards waiting for one line before they proceed to the next line. Share this call to praise as an introduction to *Be Still and Know That I Am God*.

Cue Card 1

Sometimes I get so worried and upset. I don't feel as though I have time to do my homework and get to church on time.

Cue Card 2

Be still.

Cue Card 3

I get stressed when we have those huge tests all day. You know the tests. . . the ones that tell you if you can pass to the next grade level.

Cue Card 4

Be still and know God.

Cue Card 5

I get freaked out when I can't find my papers and homework that I need for school.

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### Cue Card 6

God knows that. . . Be still and trust Him.

### Cue Card 7

I'm bothered when people are bratty to me. They act like they are my friends but then say stuff about me behind my back.

### Cue Card 8

That is hard. Remember to not struggle. Know that He is God.

### Cue Card 9

No offense. . . but what difference does "being still" make?

### Cue Card 10

It makes all the difference in the world because God is in control of all your situations. Spend time with Him and the rest of life will fall in place. Be still, my friend. Be still.

## SILENT SCRIPTURE

**PURPOSE** To gain knowledge of worship, and the Bible as well as increase skills in ensemble and poise.

**MATERIALS** Eleven 11" x 17" cards and markers

Copy the phrases below on 11" x 17" pieces of card stock. Place the cards in order. Select eleven students. They should reveal their cards, one after another, silently. Share this silent scripture as an introduction to *Be Still and Know that I Am God*.

Card 1: Be still. . .

Card 2: cease striving,

Card 3: stop struggling,

Card 4: stop fighting.

Card 5: Trust in God.

Card 6: He is with you.

Card 7: Be still

Card 8: and know that

Card 9: I am God.

Card 10: I will

Card 11: give you rest.

Based on Exodus 33:14, Psalm 46:10, and Matthew 28:18 and 28

## CALL TO PRAISE

**PURPOSE** To gain knowledge of worship, praise and Scripture, as well as to increase skill in diction, ensemble, poise, and projection.

**MATERIALS** 9 copies of the reading

Share this call to praise as an introduction to *Alleluia*, *Allelu* or another worship anthem/hymn. The underlined words are to be spoken simultaneously. For instance, in the first two lines: Reader 1 says "He" at the same time reader 2 says "He." This creates an elision effect. It is challenging to achieve, but worth the effort. Strive for memorization of the piece and continual flow of thoughts.

Reader 1: The Lord most high; awesome is He

Reader 2: He is King over all the earth. He is great.

Reader 3: Great is His name. Sing praise to God, sing!

Reader 4: Sing praises to our King.

Reader 5: Make a joyful shout to God all the earth!

Reader 6: The earth worships God and sings the honor of His name.

Reader 7: Name His works and sing out His glory!

Reader 8: Glory is given to God all the day by my mouth filled with His praise.

Reader 9: Praise is continually given to God!

Readers 1-2: Know that the Lord, He is God.

Readers 3-4: God made us; we are His people.

Readers 5-6: His people enter His gates with thanksgiving and praise.

Readers 7-8: Praise the Lord with a joyful shout! Alleluia!

Reader 9: Alleluia! Praise God!

Readers 1-4: God, we praise You.

All: Alleluia!

Based on Psalm 100, Psalm 47:2, 5-7, and Psalm 66:1, 4-5

## THE SPELLING BEE:

### A SKETCH FOR 8 STUDENTS

**PURPOSE:** To gain knowledge of spiritual terms, and increase skills in acting, diction, poise, and projection

#### Cast

Mrs. Plink: Teacher, adult or student, able to sing.

Ashton: student

Bobby: student

Mark: student

Chris: student

Taylor: student

Dana: student

Josie: student

Scene: a teacher conducting a spelling bee, children in a line.

Mrs. Plink: Okay. . . it's time to start our spelling bee. I'll say a word and you'll be asked to step forward and spell the word and then use the word in a sentence. Everyone understand how it works?

Children nod "yes" and ad lib agreement.

Mrs. Plink: Okay. . . the first word is for Ashton and it's: "consecrated."

Ashton: (Stepping forward) Uh. . . C-O-N-S-E-C-R-A-T-E-D. Consecrated.

Mrs. Plink: Good job. Now use it in a sentence.

Ashton: (Hesitating) Uh, I don't know. I was just glad I could spell it!

Mrs. Plink: Let me give you a hint. (Singing) Take my life and let it. . .

Ashton: (Understanding) Oh. . . Take my life and let it be consecrated Lord to thee.

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Mrs. Plink: Good. "Consecrate" means to dedicate and set apart. So when you sing those words, you're singing a prayer to God asking Him to set your life apart for His service.

Okay. . . marching on! Bobby your word is: "moments."

Bobby: So easy! M-O-M-E-N-T-S. Moments. I know a sentence. (Singing) Take my moments and my days.

Mrs. Plink: Great. I think you're getting the idea of this spelling bee! Mark, your word is "ceaseless."

Mark: (Slowly) Ceaseless. Uh. . . S-E-S-L-E-S-S? Ceaseless?

Mrs. Plink: That was a hard one. (Mark is dejected.) Chris, can you help?

Chris: (Stepping forward and sure of himself) Sure. C-E-A-S-E-L-E-S-S. Ceaseless.

Mark: (Raising hand) Mrs. Plink?

Mrs. Plink: Yes, Mark.

Mark: I can use the word in a sentence.

Mrs. Plink: Wonderful, please do.

Mark: Let them flow in ceaseless praise.

Mrs. Plink: Very strong.

Chris: I know what that means!

Mrs. Plink: Chris, tell us what that phrase means.

Chris: It means take everything we do in a day and let it all be used as unending praise of God.

Mrs. Plink: Bravo to you! Okay, Taylor, here's your word: "Impulse."

Taylor: Okay. . . I-M-P-U-L-S-E. Impulse.

Mrs. Plink: And your sentence?

Taylor: (Thinking) Humm. . . I don't think I can.

Mrs. Plink: Sure you can. (Singing) Take my hands and let them move. . .

Taylor still doesn't get it.

Mrs. Plink: (Continuing) Let them move at the. . .

Taylor: (Getting it) . . . at the impulse of thy love.

Mrs. Plink: Good job!

Dana: (Raising hand) Can I get extra points if I say the meaning?

Mrs. Plink: It's "may I" and the answer is yes, you may.

Dana: (Smiling) Okay. . . it means: take my actions and let them be driven by God's love.

Mrs. Plink: Yes. Wonderful. What a wonderful prayer! Two more words. Josie. . . your word.

Taylor: Hey. . . Dana didn't get a word to spell.

Mrs. Plink: Right you are. Dana, your word is "beautiful."

Dana: (Stepping forward) Beautiful. B-E-A-U-T-I-F-U-L.

Mrs. Plink: (Laughing) Beautiful job! Get it. . . beautiful. . . beautiful job?

I love literary humor!

Oh. . . allow me to sing the word in a sentence. (Singing)

Take my feet and let them be swift and beautiful for thee.

Children clap approval.

Mrs. Plink: All right. Last word and it's for Josie. The word is "treasure."

Josie: (Stepping forward) Easy. T-R-E-A-S-U-R-E.

Mrs. Plink: Use it in a sentence.

Josie: You're a treasure, Mrs. Plink.

Mrs. Plink: Thank you, Josie. Can you sing that word in the song we've been singing?

Josie: (Thinking) Hummm. . . not really.

Mrs. Plink: I know you know it. You all know it.

Why don't we just sing the entire song right now.

I hope you've learned a little more about the meanings of some of the words of the song.

(Begin introduction.)

That's why we did this little exercise.

There's always a method to my madness!