

SUGGESTED MUSIC FOR YEAR TWO, UNIT FIVE APRIL/MAY 2009

HYMN Jesus Loves Me (in the Tucker anthem)
ANTHEMS Jesus Loves Me (Tucker) CGAI065
A Prayer for Humility (Patterson) CGA989
Jesus Christ is Risen (Horman) CGAI29
The Lord is My Light (Bedford) CGA878
Dry Bones (Mayo/Bailey) CGA112
Loving Friend of Everyone (Aldredge-Clanton/Schultz) CGAI026

PRE-ELEMENTARY: MELODY BY MARILYN HUMPHREYS

PURPOSE To recognize, experience, remember, echo, and sing melodic phrases or patterns; moving up/moving down

PART ONE: PLAY A MELODY GAME. Explain that you are going to sing a melody, or tune. Ask the children to identify the song, using only the tune as their clue. Sing the melody (no words) of *Happy Birthday To You* on "loo" or a similar consonant and vowel sound. After the children identify this song, hum the melody of *Jingle Bells*. Then use non-sense syllables to sing the melody of *Jesus Loves Me*. Ask how they knew the song without the words. Reinforce the concept that we can recognize and sing the melody of a song, even without the words. Allow children to help choose sounds to use in singing the melody. For example, "ch," "loo," "too," "mi," or "la."

EXTENSION Involve children in the game by whispering their choice of a song to you. Sing or hum it on "loo." Ask the children to raise their hands if they think they know the song.

EXTENSION Children who are confident, on-pitch singers can sing a melody for others to guess. Have them whisper their choice of song to you before they sing the melody. Remind them to sing the melody on "loo."

PART TWO: CREATE A VOLUME DIAL from a paper plate, brad fastener, and a heavy black strip of paper. Place the hand near the "off" position. The children should sing so softly that they can barely be heard. Turn the dial clockwise to a position indicating more volume. The children should sing with more energy. Experiment with singing *Jesus Loves Me* at various places on the dial for various dynamic/ volume levels.

Remind the singers that they can sing "strong and clear" without singing loudly. Keep in mind that when children are asked to sing loud, they will shout and that is not singing!

EXTENSION Sing a familiar song for the group. Turn the volume dial to the "off" position and mouth the words only. When the dial is turned to the "on" position, resume singing out loud. Have the children sing *Jesus Loves Me*. When the dial is turned to the "off" position, continue the song, mouthing the words only. When the dial is placed back to the "on" position, the children will sing out loud. Eventually children can take turns controlling the dial. Limit them to two moves back and forth during a song so that there is time to process the inner hearing and outer singing. Use other well-known songs in the same manner to reinforce inner hearing of melodies.

PART THREE: DEMONSTRATE MELODIC MOVEMENT

by leading children to raise their hands as they hear a phrase being sung or played. They move hands higher when melodies go up (do, re, mi, fa, so). Guide them to lower their hands as they hear a phrase going lower (so, fa, mi, re, do). Repeat the two phrases, mixing up the order. The children can respond by moving their hands in the direction of the melody pattern. Try the same activity with only the two notes, sol and mi (5-3 scale steps). When the children hear "sol" followed by "mi," their hands should mimic the movement from a higher to a lower pitch. Reverse the pattern to mi-sol (3-5 scale steps). The children should show the movement from a lower to a higher pitch by moving their hand levels accordingly.

Sing *Jesus Loves Me* with the group. After finishing the song, sing the beginning two notes again (Je-sus on 5-3). Ask the children to move their hands in the same direction as the pitches, higher to lower. Repeat this hand movement on the beginning of the 3rd phrase, on the word "lit-tle" (5-3). Do the same for "Yes, Je-sus" in the beginning of the chorus (5-3-5) and also for "Yes, Je-sus" where the last pitch is lower. Lead them to discover that the last "Yes, Jesus" is just like the first one.

PART FOUR: ASK SINGERS TO ECHO YOU

as you sing. You may need to rehearse having the children listen first, then sing your "same sounds." Sing a short phrase with the melody clearly moving upward or downward.

Use the anthem, *Jesus Christ is Risen Today*, to practice echoing with the singers. Begin with the first three notes (three syllables) only, then the first five notes (five syllables), and finally the first two full measures. Repeat this activity using different dynamic levels. First, sing the phrase with energy (strongly) for the children to echo. Then sing very quietly. Try singing with an accent on "is risen." Sing very slowly, exaggerating the text and mouth-movement. Then sing very fast. Continue, using the text of the second verse.

Ask the children to listen for the words that come after the phrase they have echoed. Sing measures 5-II. They should answer, "Hallelujah." Sing measures 5-II again, asking how many times that word is sung. [Three] Sing again, asking which "Hallelujah" has the highest notes/pitches? [The first one]

MATERIALS Unit hymn/anthems; writing board and markers; paper plate dial

PRE-ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

PURPOSE To practice rhythm skills introduced in Units 1-4; to experience steady beats that move fast and slow; to echo and play short rhythmic patterns/phrases

PART ONE: TEACH JESUS CHRIST IS RISEN in two rehearsals. Introduce the anthem with rhythm and movement, instructing the children to form a circle with everyone facing inward. Adults be part of the circle as well.

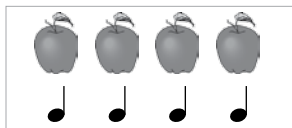
For the 6/8 sections, chant the text in correct rhythm and tempo as you lead the children to step in place on beats 1 and 4, the two strong beats of each measure. Observe rests by continuing to step in place while silencing your voice. If children struggle with the brisk tempo, slow down a bit until most children are successful. However, try to maintain correct tempo if possible.)

For sections in 4/4, cease stepping in place and switch movements. Lead children to pat knees (patsch) on the quarter note beat (four steady beat/pats per measure). Repeat the movements as you sing instead of speak. Repeat movements again while encouraging children to sing with you on the 6/8 sections. Lead children to echo-sing the 4/4 sections.

Change movements while continuing to sing as before. Seat the children. For the 6/8 sections, lead children to play "finger sticks" (tapping index fingers together). For the 4/4 sections, lead children to tap fists together. Finally, lead children to sing in unison with piano accompaniment if possible. Omit all movements.

NOTE If children experience rhythm difficulties, repeat the teaching sequence until children are successful. Give individual children the opportunity to perform the rhythm patterns, so that you can assess their success, and help any children who need extra time.

PART TWO: DISPLAY THE FOLLOWING ICONIC rhythm pattern using actual apples or drawings of apples. Showing the notation is not necessary.



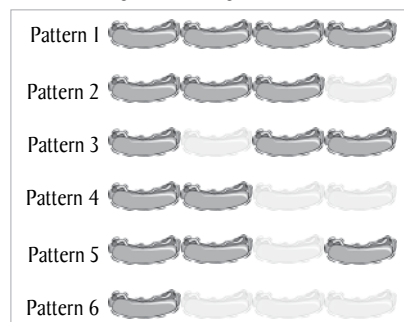
Point to the apple icons in a slow tempo while leading children to pat the rhythm on their knees. Have children repeat as you point. Point to the apple icons in a fast tempo while leading children to step in place to the rhythm. Have children repeat as you point. Guide children to name some slow-moving things and some fast-moving things.

Distribute rhythm/percussion instruments. Repeat the above sequence as children play instruments rather than move.

Play other selections of slow or fast music in 4/4 as children play the repeated pattern (ostinato) they have learned on their instruments. Lead children to match their tempo to the tempo of the accompanist's music.

Suggestions (find online or in a piano methods/recital book): any J. Strauss march; the hymn *For the Beauty of the Earth; Do, a Deer*; any anthem in 4/4 meter.

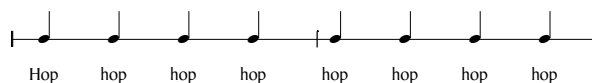
PART THREE: DISPLAY THE FOLLOWING ICONIC rhythm pattern from *Jesus Loves Me* using actual hot dogs or straws. Or, use drawings. Showing the notation is not necessary.



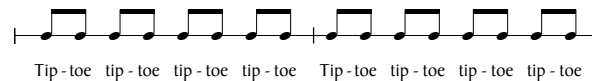
Teach children to perform the above rhythm pattern with movement and instruments as in Part Two. However, instead of focusing on different tempos, use the suggested tempo for *Jesus Loves Me* (quarter note=84 to 88).

Collect instruments. Sing *Jesus Loves Me* with piano accompaniment while pointing to the icons each time the two-measure pattern appears (measure 5-6; 7-8; 9-10; 11-12). Have children pat the rhythm on their knees as you sing and point.

PART FOUR: DIVIDE CHILDREN INTO 2 GROUPS: the baby bunnies and the baby chicks. Play a quarter note steady rhythm on the drum in a moderate tempo. Show the "baby bunnies" how to do a two-feet "baby" bunny hop on each steady beat quarter note:



Play steady eighth notes on the drum. Show the "baby chicks" how to tiptoe on each eighth note:



NOTE Suggest that children pretend to blow big bubbles around themselves, making a little "house." Tell them not to bump into anyone or anything as they move because bumping would cause them to burst their bubbles and to sit down.

Explain to each group that they should move only when they hear their sound. Show them how to "freeze" in place when the other group's sound is being played.

Alternate playing four-measure sets of quarter notes and eighth notes. Direct each group to move only on its assigned sound.

MATERIALS Unit hymn and anthems; eight apples or drawings of apples; knife for cutting one apple; eight hot dogs or drinking straws or drawings of hot dogs; rhythm/percussion instruments; drum; recording or score of music in 4/4 time/meter

PRE-ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

PURPOSE To assist children in categorizing, and classifying sound; to explore the upper, middle and lower ranges of their voices; to experience the feeling of two beats/measure in 6/8 meter

PART ONE: DRAW A SERIES OF 6-7 HILLS on a large piece of chart paper, beginning with a very small one and growing in size to a large mountain. Ask the children what they see. If they don't recognize what you have drawn, add grass and some small flowers to the smaller knolls and some trees and clouds to the higher ones.

Trace the shape of a hill in the air with your hand as you swoop up and down with your voice. Choose one of the hills on your chart paper to illustrate with your voice and then ask the children which of the hills your sounds most closely resemble.

When a child chooses the correct one, do the vocal swoop (slide) again, showing the melodic shape with your hand. Ask the children to echo what they have just heard and move their hands in a like manner to yours.

NOTE It is a good idea to begin with one of the extremes, either the highest or lowest of the hills. There will sometimes be differing opinions on which hill you are using as your model, but this is all part of the process of assessing degrees of "high and low" on the road to accurate pitch discrimination.

EXTENSION Draw the melodic shapes/hills on a marker board. Then allow individual children to imitate your direction first in the air, then with the marker on the board. Give children many opportunities to sing the melodic slide/swoop, draw it in the air with their hand, then on the marker board.

PART TWO: PLACE THREE GROUPS OF RHYTHM

instruments on a table. Place three groups of rhythm instruments on a table. Assemble each group, making it obvious to the children that one of the instruments doesn't belong with the others.

Sort instruments either by what material they are made of, by the quality of the sound produced, or by the way that the instrument is played to produce its sound. Allow children to "experience" the instruments: look at, listen to, and describe the instruments that they see, so that they have the opportunity to understand what makes them similar or different.

Here are some possible groupings which will set the stage for a very interesting game of "which instruments doesn't belong:"

Group 1: finger cymbals, triangles, drum

Group 2: maracas, tambourine, claves

Group 3: sleigh bells, rhythm sticks, triangle

Once again there will be different "correct" answers to this exercise, depending on how the child evaluates the instruments in question. The important aspect of this activity is that it encourages children to experience and then evaluate. Observation, evaluation, and categorization are components to pitch matching.

PART THREE: ONE OF THE SIMPLEST SONGS for children to sing is *Jesus Loves Me*. It can be accurately called a hymn because the tune is one that can support a variety of different stanzas and sacred texts. Because many children already know the first stanza, it offers fun opportunities for movement and improvisation.

Children age 4-6 are very "me" oriented. Teachers of this age group can spend lots of time and energy redirecting some of that self centeredness (very normal for the age) outward to others!

One way to help children reach out to others, and also have fun with a familiar song is to combine the singing with a "getting to know your name better" game.

Begin by asking the children to spread out in the room far enough away from each other so that they can't touch. As they sing the hymn with you, ask them to move about the room slowly (no faster than walking). Change one word in the hymn and it becomes a "hymn of introduction" to the child nearest the child who is moving.

Jesus loves (*child's name*), this I know,
(*pause to shake hands with nearest person and say "Hello"*)

For the Bible tells me so.

Little ones to him belong. They are weak but he is strong.

Yes (*pat knees once*), Jesus loves you (*two claps*)!

Yes (*pat knees once*), Jesus loves you (*two claps*)!

Yes (*pat knees once*), Jesus loves you (*two claps*)!

The Bible tells me so (*two claps*)!

PART FOUR: PARTNER CHILDREN IN PAIRS for balloon or ball tossing. Catching a ball is a skill that young children (4-6 years old) can develop if the distance between "toss" and "catcher" is not too great.

Using the anthem *Jesus Christ is Risen Today* (CGAI29), sing the opening section slowly, having the children "pretend" to toss and catch a ball twice per measure. This will develop the swing of 6/8 meter.

Make it clear that they must pretend to toss and catch a ball while the song is played and sung before balloons and/or balls can be added to the activity. Once the children are comfortable with the activity, increase the tempo of the tune to what is closer to the actual performance tempo and it will be more natural to toss once per measure.

MATERIALS Unit hymn/anthems; small table; rhythm instruments

(finger cymbals, triangles, hand drum, maracas, tambourine, claves, sleigh bells, rhythm sticks, triangle); 8 vinyl balls or balloons

YOUNGER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

PURPOSE To explore hearing, singing, playing, and describing melodic patterns: same and different phrases, pitch direction

PART ONE: REVIEW PITCH AND SCALE NAMES by singing *Doe a Deer* from *The Sound of Music*. Ask the children to write the syllable names (do, re, mi, etc.) in order on the writing board. Sing a scale going up and down following the chart. Ask children to identify the last three notes in the scale (mi, re, do).

Sing mi, re, do (scale steps 6-7-8), using hand-pitch levels.

Add repeated notes, such as these patterns:

mi, mi, re, re, do (3, 3, 2, 2, 1)
 mi, re, re, do (3, 2, 2, 1)
 mi, mi, re, re, re, do (3, 3, 2, 2, 2, 1)

Guide the children to provide the ending of a melody by singing "mi, re, do" at your direction. Hum or sing the melody of these songs, cuing the children to finish with the mi, re, do ending: *Down, by the Bay, Oh, in the Woods, Bow, Wow, Wow, Old King Glory, For the Beauty of the Earth*. Find songs in other song collections or online.

Ask the children to raise their hands when they hear the "mi, re, do" pattern in *Jesus Loves Me*. Sing the melody on "loo," omitting the words. Ask: "What words do we sing when the melody is mi, re, do?" Sing the melody again. Invite the children to sing with you, as a group, or individually. ["He is strong" and "tells me so"]

EXTENSION Use barred instruments, set up with D, E, F# or mark those keys on a keyboard. After some exploration playing these notes, ask the children to figure out how to play mi, re, do (F#, E, D). When they are comfortable with this pattern, have them play in the appropriate places in *Jesus Loves Me*.

Sing all three verses of Margaret Tucker's arrangement with children playing the mi, re, do phrases.

PART TWO: PREPARE AVAILABLE PITCHED TONE BAR instruments with D, E, and F# bars. Do this by laying the other bars aside, or by putting sticky dots on the bottom edge of the desired bars. Encourage children to explore making their own melody with only mi, re, do (D, E, F#). Ask them to figure out what makes a good ending note. Help them discover that D (do) is most satisfying, since it helps the pattern sound "finished."

Explain that you will sing the melody of a song that has only these three notes. Ask the children to listen for the ending. Hum or sing on "loo" the first part of *Dry Bones*. Ask if it ends with mi, re, or do? [Mi, mi, re, re, re, do] Sing again with the text, measures 5-13. Repeat so that the children can discover the text of the mi, re, do ending, "hear the word of the Lord." Have the children sing the song. Explain the story and text meaning.

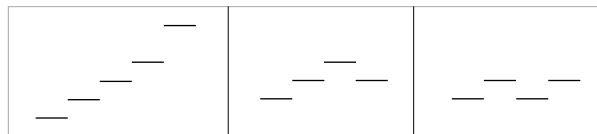
EXTENSION Ask what words are being sung with the melodic pattern of mi-do (dry bones). Have the children discover what

two notes to play to match the pitches (F#, D). Sing with some children playing the dry bones part in the beginning of the song before the key changes.

PART THREE: USING THE ANTHEM, *Jesus Christ is Risen*, echo-sing the first three notes (three syllables), then the first five notes (five syllables), and finally the first two full measures. Vary the tempo, mood, and dynamics when repeating this activity.

Ask the children to listen for the words that come after the phrase they have echoed. Sing measures 5-11. They will answer Hallelujah. Sing measures 5-11 again, asking how many times that word is sung. [Three]

Create phrase contour/melodic movement sketch cards. Post these cards on a writing board but in a different order than they appear in the anthem:



Encourage the children to determine the correct order of the three "Hallelujah"s as you sing measures 5-11 several more times. Ask: "In what order should the melody/phrase cards be shown?" After a few chances to place the cards as in the anthem, place the phrase cards in the correct order and compare with what students had previously decided.

Ask why two phrases have four notes and one phrase has five notes. Explain that sometimes one syllable can be sung on more than one pitch. Have children figure out how the text can be written above the pitch lines. Discover where one syllable will have two pitches (measure 10 on "le"). Sing the main part of the anthem (measures 5-11, 13-19, 28-34) following the phrase cards for the Hallelujahs.

PART FOUR: REMIND THE CHILDREN that music can have melodies/phrases that sound the same and some that sound different from each other. After learning measures 5-11 of the anthem *Jesus Christ is Risen*, ask the children to listen to the last part of the song for same or different phrases. Sing the Part I melody of measures 35-41. Repeat several times. The children should notice that the first two phrases are the same as the early part of the anthem, but there are more Hallelujah's. This makes an exciting ending!

EXTENSION Create a special ending for *Jesus Loves Me* by choosing words to repeat at the end. One suggestion may be to repeat "the Bible tells" several times, perhaps loud, then soft, then loud again before the last two words.

MATERIALS Unit hymn/anthems; board and markers; solfège scale chart; bar instruments; three phrase cards

YOUNGER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

PURPOSE To practice rhythm skills introduced in Units 1-4; to experience steady beats that move fast and more slowly; to echo and play rhythmic patterns/phrases

PART ONE: TEACH *JESUS CHRIST IS RISEN* in two rehearsals. Introduce the anthem with rhythm and movement, instructing the children to form a circle with everyone facing inward. Adults be part of the circle as well.

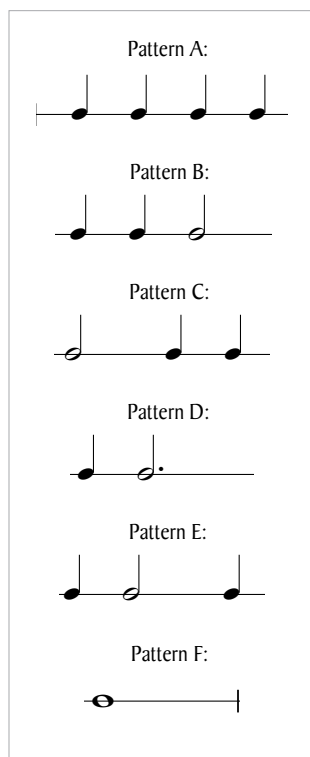
Refer to the Pre-Elementary: Rhythm section of this issue (Unit 5). Follow instructions for Part One.

Finally, lead children to sing in unison with piano accompaniment if possible. Omit all movements, since many children will not sing if moving. It may be too difficult to do the two things at once.

NOTE If children experience rhythm difficulties, repeat the teaching sequence until children are successful. Give individual children the opportunity to perform the rhythm patterns, so that you can assess their success, and help any children who need extra time.

PART TWO: PREPARE TO TEACH THE HYMN anthem *Jesus Loves Me* by highlighting the melody line on each child's copy of the anthem. For stanzas 2 and 3, highlight only Part I, the melody.

Display the following six rhythm patterns on six separate paper strips. Note that these six patterns are the only patterns used in the melody line of the anthem.



Echo-clap each pattern. Guide students to locate and point to an example of each pattern within their copies of the anthem *Jesus Loves Me*. For example: Pattern A=measure 5; Pattern B=measure 6; Pattern C=measure 13; Pattern D=measure 14; Pattern E=measure 18; Pattern F=measure 20. (Optional method: Have children write pattern letters above the measures.)

Lead the students to arrange the rhythm pattern strips to duplicate each two or four-measure phrase of the song. Lead children to echo-sing each phrase in unison.

PART THREE: HELP CHILDREN INTERNALIZE the steady beat and tempo by teaching them to practice "silent singing." Show a television remote control that has a mute feature. Remind children that the sound "keeps going" when the mute button is pressed even though the sound can not be heard. Begin to sing *Jesus Loves Me* or another familiar melody. Direct the remote control toward yourself and press "mute." Continue to move your mouth and to sing silently "in your head" until you reverse "mute." When you reverse "mute," begin singing aloud at the correct place in the song, as though singing had never been muted.

Repeat the activity with the children. Point the remote control toward them and exaggerate your "muting" motions. Explain that the goal is for everyone to be singing the same thing at the same time when "mute" is reversed. Repeat the activity several times with familiar songs the children have learned.

PART FOUR: BRING A METRONOME TO CHOIR, or practice beating a drum to the tempo of your own resting heartbeat, about 70 times per minute. Note: If you have access to the internet in your choir room, find online metronomes that you can use and hear via your computer speakers.

Set the metronome at quarter note=70 or beat a drum to the tempo of your own resting heart beat. Guide children to match your steady beat tempo by stepping in place or patting their knees. Note: In order to keep children from gaining speed, create space between beats by doing slow movements between beats. Move arms/hands and "bounce" slowly away from each other, then move back together to clap, making sure that the beats are evenly spaced.

Ask the accompanist play portions of anthems in different tempos. Guide children to determine if each anthem is slower, faster, or about the same as your resting heartbeat. For example: *Dry Bones* (quarter note=132); *Loving Friend of Everyone* (quarter note=78); *Jesus Loves Me* (quarter note=84 to 88). Help children feel their own heartbeats or their pulses and determine if their heartbeats are faster or slower than yours.

MATERIALS Unit hymn/anthems; highlighter pen; six paper strips and a marker; television remote control with mute feature; metronome or drum

YOUNGER ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

PURPOSE To explore upper vocal range through warm-ups; prepare for canonic singing by internalizing steady beat; identify good singing vowels within a melodic line for tone shaping; locate, identify, and experience intervals of a descending 3rd in addition to the “3-2-1” scale pattern to assist in note reading readiness

PART ONE: DEVELOP MEASURE 39 OF DRY BONES into a fun warm up for rehearsal. Add two claps after “Lord” in the following vocal warmup:

EXTENSION Enlist individual singers to sing a melodic phrase as you lead the group to do the claps. Move the key/melody a bit higher for some singers and a bit lower for others depending on their vocal range. Help those having difficulty by providing a less demanding phrase (one with fewer pitches), such as measure 39 on scale steps 1-3-3-2-2-1.

PART TWO: THE ANTHEM, JESUS CHRIST IS RISEN, ends in canon (similar to a round) using a “bouncing” 6/8 tune as its subject. To help assure success in this energetic ending, the two parts of the canon must stay rhythmically “in sync” and perfectly together. Help singers internalize two beats per measure to keep the two sections of the canon from diverting from the steady beat and going in their own independent directions. Involve singers with the following activities to physically feel the concept of steady beat:

1. Sing the melody while lightly patting knees on the steady beat, twice per measure. Repeat with light clapping of three fingers in the palm of the opposite hand.
2. Using both hands, tap-stamp each of the following body levels twice: head, shoulders, and waist/hips followed by a foot stamp while singing the melody.

3. With partners facing one another: Pat own knees 2X and clap own hands 2X; RH claps partner’s RH IX and then own hands IX; LH claps partner’s LH IX then own hands IX; LH claps partner’s LH IX then then own hands IX; Both hands pat partner’s hands 2X

PART THREE: THE MELODY OF THE ANTHEM, *Loving Friend of Everyone*, is matched to the text so well that it places “good singing” vowels in some of the best spots. Knowing where to find the best vowels for singing when teaching an anthem makes the final product both easier to sing and more beautiful to hear.

Ask the singers to listen as you speak the text in rhythm. Ask them to raise a hand when they hear a well-formed singing vowel. For instance:

O loving Friend_____of ev-'ry one_____teach us to be
 OH AH EH AH EH AH AH
 like you_____as we make friends_____
 OO AH EH
 your will be done_____and we are lov_ing____to_____
 AH AH OO

PART FOUR: THERE ARE MANY THEORIES about why certain melodies enjoy longevity and others quickly fade from memory. In one of the most familiar children’s hymns, *Jesus Loves Me*, it is notable that Bradbury’s tune tapped into two melodic fragments that we learn naturally as young children. One is the typical playground call or “falling third” and the other is the simple 3-2-1 descending scale as found in the following example:

Using Tucker’s wonderful arrangement of *Jesus Loves Me*, ask the children to review measures 5-20. As they trace the melody with their index fingers, ask them to locate places where they find scale steps 5-3, 3-5, or 3-2-1:

- Scale steps 5-3 in measure 5, 9, 13, 15, and 17
- Scale steps 3-5 in measures 6, 10, 13, and 17
- Scale steps 3-2-1 in measures 12, 19, and 20

Notate these on a chart and echo sing the patterns while pointing to the notation. Review the melody, measures 5-20, and identify the patterns.

MATERIALS Unit hymn/anthems; writing board and markers

OLDER ELEMENTARY: MELODY BY MARILYN HUMPHREYS

PURPOSE To hear, sing, play, describe, and create melodic phrases; to work with scalewise steps, skips, repeated notes; phrases similar/same and different

PART ONE: PREPARE AVAILABLE PITCHED TONE BAR instruments with D, E, and F# bars. Do this by laying the other bars aside, or by putting sticky dots on the bottom edge of the desired bars.

Have the children play the following patterns by echoing your singing or playing. Repeat each pattern several times to give success. Eventually choose a child to be the leader and model a phrase for others to echo.

Sample patterns:

do, re, mi (D E F#)

do, do, do, mi, do (D D D F# D)

re, re, mi, re (E E F# E)

mi, re, do (F# E D)

mi, mi, re, re, do (F# F# E E D)

Encourage children to explore making their own 4 beat patterns with only do, re, mi (D, E, F#). After exploration time, share some of the melodic ideas. Choose three and arrange as phrases: ABAC or as phrase 1, 2, 1, 3. Try three others for a new combination. Continue until everyone is involved sharing a phrase.

Ask these questions: "What makes a good ending note for our ABAC form melody? Do you like the sound if a melody ends on mi? On re? On do?" Try melodies with each ending, helping the children discover that D (do) is most satisfying because it causes the melody to sound "finished" by ending on the tonic or "home base" of the scale.

EXTENSION The melodies can be further refined by using interest and variety/contrast. When putting the phrases into the ABAC form, ask the children to make a contrast in the phrases. If phrase A goes up in pitch, perhaps phrase B can move downward. Phrase C can use more repeated notes. Perhaps a rest could be included in one of the phrases.

Another consideration is to have only phrase C end on do (D). Give time for groups to work together. Create the following chart and post. As groups share, have the children describe melodic characteristics and write their response under each phrase letter.

PART TWO: SING THE MELODY OF A SONG that uses these three notes only: do, re, mi (D, E, F#). Ask the children to listen for the melodic form and for the ending in this song. Hum or sing the first part of *Dry Bones* on "loo." Repeat until the children determine that the form is ABAC (phrase 1, 2, 1, 3) and that it ends on "do." Sing the song with the text, inviting the children to sing as they are ready.

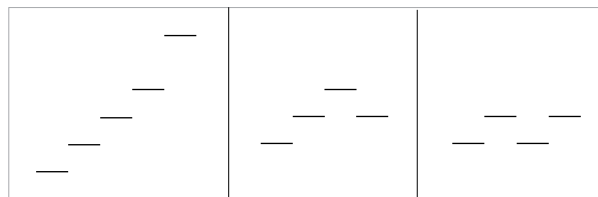
EXTENSION Review the song *Dry Bones*. Ask what words are being sung with the melodic pattern of mi-do (dry bones).

Have the children discover what two notes to play to match the pitches (F#, D). Sing the song with some children playing the dry bones part before the key changes (measures 5-13). Then ask them to listen for repeated notes. Have them tell you which note repeats in the first phrase and the third phrase (do -D). Allow them to explore which note repeats in the second phrase (re-E). With more exploration time some children will be able to figure out the entire melody (measures 5-13).

Hold up a card with the word **TRANSPOSITION** written on it. If this word is unknown, do the following demonstration. Sing or play *Dry Bones* (measures 5-13) beginning on D. Then repeat beginning on D#, followed by a repetition beginning on E. Ask if the melody is the same each time. What has changed? Transposition is playing or singing the same melodic pattern at a higher or lower pitch level.

PART THREE: DISTRIBUTE COPIES of *Jesus Christ is Risen*. Have the children search for repetition of phrases by looking at the melodic direction of the voice part. Play or sing the melody so that the children can check their visual discoveries. Count how many times the phrase on measures 5 and 6 occur. Some children may be able to play this phrase on recorder or another instrument.

To help learn the melody of the "Hallelujah's have the children draw visual representations. They may look something like:



PART FOUR: ASK THE CHILDREN to think about the endings of songs they have heard. Discuss what can make an ending special or exciting. One method is by repetition. Invite the children to look at the ending of the anthem *Jesus Christ is Risen*, to see how the composer created an exciting conclusion using mostly the same phrase ideas. Notice that the melody can be sung in canon/round. There are extra "Hallelujah's." Sing or play Part I measures 35-43 to help the children find the addition of the first two "Hallelujah's," one new "Hal-le" and then the familiar three "Hallelujah's." Sing in two parts following the score.

MATERIALS Unit hymn/anthems; bar instruments or tone chimes; melody bells; keyboard instrument; writing board and markers, card with word **TRANSPOSITION**

OLDER ELEMENTARY: RHYTHM BY CHARLOTTE MC ELROY

PURPOSE To practice rhythm skills introduced in Units 1-4; to experience steady beat and more complex rhythms that move fast and slow; to echo, play, and create rhythmic patterns/phrases

PART ONE: GUIDE OLDER STUDENTS TO COMBINE body rhythms. While the accompanist plays a 4/4 anthem your choir is learning (for example, *Dry Bones*), lead children to establish a quarter note stepping rhythm in their feet. Have them step in place, four steps per measure.

When most children are stepping in rhythm successfully, add bilateral (both hands doing the same thing at the same time) arm movements to the half note steady rhythm, such as patting chest, patting ears, patting head, etc. Older children should be able to perform these movements simultaneously, steady quarter notes in the feet combined with steady half notes in the arms.

EXTENSION Repeat to the accompaniment of other 4/4 anthems.

EXTENSION Keep the steady quarter note beat in the feet while changing hand motions for the half note beat. Try clapping, snapping, pounding fists, etc.

PART TWO: PREPARE TO TEACH THE HYMN ANTHEM

Jesus Loves Me. For inexperienced children, highlight the melody line on each child's copy of the anthem. Use a yellow highlighter to mark the melody of stanza 1 and Part I, the melody of stanzas 2 and 3. Use a pink highlighter to mark the melody lines of Part II, stanzas 2 and 3.

Refer to Younger Elementary: Rhythm of this issue, Part Two. Display the six rhythm patterns as described, and follow instructions for the activity.

In addition, display these thirteen patterns on thirteen individual paper strips:

A=measures 25 and 29; B=measures 26 and 30; C=measures 27, 31, 34, and 36; D=measures 28 and 39; E=measures 33,

35, and 37; F=measures 46 and 50; G=measures 47 and 51; H=measure 52; I=measures 54, 56, and 58; J=measure 55; K=measure 57; L=measure 59; M=measure 60

Echo-clap each pattern. Have students locate and point to each pattern in Part II of the anthem *Jesus Loves Me*.

Using all nineteen patterns (paper strips), guide children to arrange patterns to duplicate assigned phrases of the anthem, Part II. Have children play the phrases with rhythm/percussion instruments.

PART THREE: USE THE NINETEEN RHYTHM PATTERNS

paper strips from Part Two as a starting point for children to layer multiple rhythms.

Divide your children into three or four groups. Have each group create a two-measure ostinato (repeated pattern) by selecting and combining any two of the nineteen patterns.

Distribute rhythm/percussion instruments, assigning a different timbre (sound) to each group. For example:

Group 1 = woods

Group 2 = metals

Group 3 = shakers and scrapers

Group 4 = drums

Tell each group to practice its ostinato/repeated rhythm individually. Then combine the groups. Direct Group 1 to begin. When established, add Group 2. Add Group 3, then Group 4.

PART FOUR: ADD INSTRUMENTAL ACCOMPANIMENTS

to anthems according to the following examples:

A Prayer for Humility: Have a child experiment by playing a triangle on beat 3 of measures 7-17. Encourage children to experiment with quiet sounds and different rhythms throughout the anthem.

Jesus Loves Me: Simplify the flute part to match the ability of your students. Teach children to play the part on handchimes or handbells.

Dry Bones: Create a percussive sound to correspond with each body movement. See body movement suggestions printed on the anthem. For example, add a drum beat to the "stomp" in measure 18.

Loving Friend of Everyone: Teach children to play the C instrument part on handchimes or handbells.

The Lord Is My Light: Enlist someone to play the flute part.

MATERIALS Unit hymn/anthems; yellow and pink highlighters; nineteen paper strips and marker; rhythm/percussion instruments (woods, metals, shakers, scrapers, and drums)

OLDER ELEMENTARY: SINGING SKILLS BY JOHN HORMAN

PURPOSE To explore and stretch vocal range; learn or review note reading skills;

follow a score and determine melodic contour by sight and sound; investigate the “art of elision,” consonant placement to allow for full phrase singing without a breath; create a stanza for a familiar hymn and better understand the art of hymn writing

PART ONE: THE FINAL PHRASE OF MICHAEL BEDFORD'S

anthem, *The Lord Is My Light*, makes a good vocalize/vocal exercise using measures 26-29 and the vowel sounds are good for encouraging correct singing skills. Because the melody is simple and very singable, it is easy to move the key or starting pitch higher or lower in ½ step increments, as follows:

Of whom shall I be a - fraid? Of whom shall I be a - fraid?
 Of whom shall I be a - fraid? Of whom shall I be a - fraid?

PART TWO: WHEN A PARTNER MELODY is as contrasting, complimentary, and effective as the one in *Jesus Loves Me*, it is important that children have ample time to “make it their own.” Teach the Part II melody one phrase at a time. While looking at the music, ask singers to follow the melodic line (measures 25-40) with their index fingers.

NOTE Children may also trace the melodic movement in the air or drawing it on a marker board or chart for the entire group to see. Ask them to find groups of 4 eighth notes. Ask them to describe the melodic contour/direction in these places. For example:

- Measure 26: ascending scale (pitches move higher by steps)
- Measure 27: 2 pitches move up; 2 move down
- Measure 30: ascending scale
- Measure 31: 2 pitches move up by skip; 2 move down by step
- Measure 34: descending scale (pitches move lower by steps)
- Measure 35: descending scale

After identifying the melodic contour/shape, ask for volunteers to sing the phrases. Encourage successful singing by playing the first note of the eighth note groups. Then, insert these melodic segments into anthem phrases. Point out how much it helps us grow as singers to make the connection between melodic direction and note reading.

PART THREE: EXPLAIN CONSONANT ELISION, attaching the final consonant of one word to the initial consonant of the word that follows. This technique is especially important when singing a long phrase in one breath by “gluing” words together in the midst of the unbroken phrase. Many consonants “stop” the sound and break the flow of the phrase if articulated at the end of a word. Attaching them to the beginning vowel or consonant of the next word allows the sound to continue uninterrupted.

Use the anthem, *Loving Friend of Everyone*, to teach elision. In the following example, one consonant “morphs” or evolves into the next consonant:

O loving Frien dof ev-ry-one.
 teach us to be like you;
 as we make frien dsyour will is done,
 and we are loving too.

Explain to the singers that this technique is one that good singers can continue to develop as they mature. It is a skill they will use many times within many songs and anthems.

EXTENSION Using other anthems or hymns, guide singers to find appropriate places to use this consonant elision as they sing unbroken phrases in order not to interrupt a melodic or textual thought.

PART FOUR: AS CHILDREN ARE LED to appreciate the art of hymn writing, the more fully they will appreciate hymns and sacred songs. Margaret Tucker’s setting of *Jesus Loves Me* provides an example of hymn writing at its simplest and best. Invite singers to create a stanza of their own.

Using hymnals, guide singers to find these numbers on the page of this hymn: 7.7.7.7 with refrain. Although this is not a secret code, few people seem to know what it means. Explain that these numbers represent 7 syllables in each line of the stanzas and each stanza is followed by a refrain. Ask the children to speak the first few lines of the hymn as they count the syllables. Then explain that showing the syllable count and pattern enables other text writers to create other stanzas, using the already-established pattern.

In most hymnals, *Jesus Loves Me* has two stanzas. Our anthem uses a third stanza. Review the simple text below as an example of how easy it is to create a new stanza. Encourage your singers to come up with new text ideas.

- 7 Je-sus loves us, one and all;
- 7 big or small, or short or tall!
- 7 Sent by God from heav’n above,
- 7 Je-sus saves us with his love!

Add the refrain to the stanza to complete the song. Your encouragement to step into the text-writing arena will help singers discover that this is very rewarding as a creative endeavor. Most choirs remember their “home-made” stanzas better than any others, and they take the understanding of the hymn writing process with them as they grow as singers and as creative individuals.

MATERIALS Unit hymn/anthems; writing board and markers

WORSHIP ARTS BY PAMELA VANDEWALKER

PURPOSE To gain knowledge of specific scripture, increase large motor skills, experience kinesthetic movement, gain non-pitched instrument skills, and practice rhythm patterns

SOUND SCRIPTURE

Select 3-5 students to share this Scripture verse (Micah 6:8) before singing *A Prayer for Humility*, or use the entire group to repeat the verse.

Teach the rhythmic scripture by echo-chanting the words. To enhance the verse, add a rhythmic pattern played on a triangle or other rhythm instrument.

Micah 6:8

Act just-ly, love mer-cy, and walk humb-ly with God.

FINGER RING MOVEMENT

MATERIALS

1" curtain rings, 1/4" wide ribbon in various colors, fray check

Cut the ribbon to 4' lengths and apply fray check (or seam tape) to the end of the ribbons. Fold the ribbon into half and then tie onto the ring. Encourage the students to place the finger rings on their middle fingers and move them freely as *A Prayer for Humility* or any anthem is sung.

Think about the following movements with the students: a wave is created by waving the hand back and forth above the head; a loop is made by making circles in front of body, at the side or the body or above the head; a flick is created by flipping or brushing the ribbon sharply up and down in front of the body.

MARY MAGDALENE MONOLOGUE

MATERIALS

a women's Biblical costume

Share this monologue as an introduction to *Jesus Christ is Risen*.

Speaker: I don't consider myself a person who gets frightened easily because I've seen a lot in my day. But, I want to tell you about a day that really took me by surprise. When I look back on it, it shouldn't have. . . but it did.

The day started so sad. We were all so unbelievably down. Mary, Jesus' mother, the disciples—we all had just seen our Lord killed in the most cruel manner. . . on a cross. That day. . . the day Jesus died was the longest and saddest day. Our strength was gone; we felt like all was lost. They put him in a grave and sealed with a large stone. We felt like it was over.

Mary and I tried to sleep but sleep didn't come. So we got up early to go to the grave. We were going to anoint the body. We hadn't figured out how we were going to move the stone. . .

but we had to do something. So, we got up and trudged to the tomb. When we got there, the stone was rolled away! So, we went in. And right then and there, I was scared out of my mind because there was this man sitting in the tomb dressed in white. Then the man spoke! He said, "Don't be alarmed. You are looking for Jesus the Nazarene. He is not here; He has risen! Go and tell others of this."

At that moment, our sadness turned to excitement and we started running to tell the others. Everyone has to know—Jesus is alive!

TAP LIGHTS

MATERIALS

tap lights from a discount store

Divide children into two groups and give each one a tap light. The lights should be held in front of the body at chest level. Begin with light in the off position. Dim the lights in the sanctuary to make this most effective.

Group 1 taps lights on in measure 10 on the word "light." Tap lights off in measure 12, as group 2 taps lights on in that same measure.

Continue alternating tapping on and off on the word "light" through measure 22.

At measure 23-40, both groups tap lights on. Continue in this sequence on the repeat.

Lights are off in measures 41-48. In measures 49-60, the two groups alternate turning lights on and off. Finally, leave the lights on in measures 61-76.

FEAR RAIDERS THEATER

MATERIALS

5 copies of the reading

Share this call to praise as an introduction to *The Lord is My Light* or any worship anthem/hymn.

Reader 1: I'm scared needles

Reader 2: I'm scared of bugs and beetles!

Reader 3: The dark frightens me;

Reader 4: I don't like it when I can't see.

Reader 5: I don't like to be alone

Reader 1: I'm scared of the unknown!

Reader 2: I'm fearful of snakes.

Reader 3: Giving a speech makes me quake!

Reader 4: Thunder gives me a fright;

Reader 5: Monsters scare me at night.

Reader 1: You may ask. . . How can we replace our fears?

Reader 2: The answer is clear. . . We can remember God is near!

WORSHIP ARTS BY PAMELA VANDEWALKER

RECIPE OF COMMUNICATION

MATERIALS

7 copies of the script and a Bible;
chef's hat, aprons, table, mixing bowls and spoons

Share this sketch as an introduction
to *Loving Friend of Everyone*
or any worship anthem/hymn about prayer.

CAST

Off stage voice: student or adult
Pierre: Chief Chef, outgoing and enthusiastic
1: student
2: student
3: student
4: student
5: student

SCENE: A CHEF TALKING ABOUT A NEW RECIPE.
CHILDREN ARE IN A LINE.

Off stage voice: Welcome to the cooking channel's brand-new show, "Recipes from Heaven!" Join our Junior Chefs today as they cook up a delicious recipe!

Pierre: All right chefs! Now, we know we all cook better when we follow the recipe!

1: What's the recipe tonight, Pierre?

Pierre: I'm glad you asked! We're cookin' up a recipe of world-wide communication with the Father!

2: My dad?

Pierre: Yes, your Father.

2: Why would everyone want to talk to my dad? I mean, he's great and all but wouldn't it. . .

Pierre: (INTERUPPTING) Your dad is great and I'm certain everyone would like to talk to him, but that would be quite impossible for everyone on the earth to communicate with him.

2: That's what I was thinking.

Pierre: I'm thinking of a different Father.

2: I only have one!

Pierre: I know. . . I know. . . think bigger.

1: God. . . our heavenly Father!

Pierre: Yes, you are correct. Our heavenly Father! And we're going to discover the recipe to communicate with Him.

3: What's in the recipe?

Pierre: Well, one ingredient is found in Psalm 66:19.

1: Psalm 66:19?

Pierre: In the Bible. Would you like to read it? (HANDS BIBLE TO 1)

1: Sure. "God has listened and heard my voice in prayer."

Pierre: Good! So one ingredient of communication recipe is listening! Listening is a two way street. We know from what we've just read, that God listens to us, but we also need to be still and take time to listen to Him. One way to help us hear God's voice is through our next ingredient. Who wants to discover the next ingredient?

NUMBER 4 RAISES HAND. PIERRE HANDS BIBLE.

Pierre: Here, read Psalm 77:12.

4: Okay. "I will meditate on all your works and consider all your mighty deeds."

Pierre: Good! So the next ingredient in communication with God is. . .

1: (INTERUPPTING) Meditation.

Pierre: Yes, meditation. Meditation is thinking deeply about God's work in nature and in our lives.

2: What else is in the recipe?

Pierre: Well. . . why don't you tell me.

3: How?

Pierre: Why don't you read some ways from the Bible? Here you read this (hands out paper to 3) and you read this (hands out paper to 2). And you read this (hands out paper to 1, 4, and 5).

3: "Sing to Him, sing praise to Him; tell of all His wonderful acts." I Chronicles 16:9

Pierre: So, singing is a way to communicate with God.

2: ". . . he is to read it all the days of his life so that he may learn to revere the Lord his God and follow carefully all the words of this law and these decrees." Deuteronomy 17:19

Pierre: The "it" in this Scripture refers to the law, or the Bible. Reading the Bible is a way that God communicates with us. (PAUSE) Of course, one of the best ways to communicate with God is to pray, or talk, to Him. The Bible has a lot to say about prayer! So let's read some of what it has to say. . .

1: Do not be anxious about anything, but in everything, by prayer and petition, with thanksgiving, present your requests to God.

2: And the peace of God, which transcends all understanding, will guard your hearts and your minds in Christ Jesus.

3: But when you pray, go into your room, close the door and pray to your Father, who is unseen. Then your Father, who sees what is done in secret, will reward you.

4: The Lord is far from the wicked but he hears the prayer of the righteous.

5: Therefore confess your sins to each other and pray for each other so that you may be healed. The prayer of a righteous man

WORSHIP ARTS BY PAMELA VANDEWALKER

man is powerful and effective. (Philippians 4:6-7, Matthew 6:6, Psalm 15:29, and James 5:16)

Pierre: Ah. . . now we've got all the need communicate with the Father. . . we've got a perfect recipe! Now, what are the ingredients?

1: Singing.

2: Praying.

3: Mediating.

4: Reading the Bible.

5: Listening.

Pierre: All of those ingredients make up one delicious recipe of communication with the Father! He is your Friend, waiting to hear your call! Listen to Him!

POPCORN GUIDANCE PRAYERS

Children will learn the importance of prayer as they participate in popcorn guidance prayers. Talk/pray to God with "popcorn guidance prayers" with all ages of students.

Read James 5:16 with your students: "The prayer of a righteous man is powerful and effective." What does that mean? Is that a promise from God?" Discuss.

Encourage students to "pop up" or stand up and offer a 1-2 sentence prayer of guidance. These prayers can be used in rehearsal to encourage focusing on God with heart and mind or as an introduction to *A Prayer for Humility*.

Consider allowing selected students to share their popcorn prayers as an introduction to *A Prayer for Humility* in a performance setting.

GOD'S COMMANDS

MATERIALS eleven copies of script and one microphone, optional

Share this call to praise as an introduction to *Jesus Loves Me* or another worship anthem/hymn.

Eleven students are needed for this reading. Students 1-10 read their lines in a soft litany. Speaker II strives for a conversational tone speaking over the other student's litany. A microphone will assist speaker II with a more present sound. Both groups speak at the same time creating an interesting sound stage. Think about inflection, tempo, dynamics, and projection. Speakers 1-3 begin; speaker II speaks over speakers 3-10. Speakers 1-2 and speaker II say the last six lines together.

Note: Speaking parts are written side by side as they should be spoken. Some are spoken alone, some in "layers" over another part as shown.

| | |
|---|--|
| Speaker 1: These are the ten commandments: You shall have no other God's before me. | Speaker II: God's commands are not about regulations. They're about |
| Speaker 2: You shall not make for yourself any graven images. | abiding in Him. John 14:21 says, |
| Speaker 3: You shall not take the name of the Lord in vain. | "He who keeps my commands |
| Speaker 4: Remember the Sabbath and keep it holy. | loves me." We should obey |
| Speaker 5: Honor your father and mother. | God's guidelines because |
| Speaker 6: You shall not murder. | we love and respect Him. |
| Speaker 7: You shall not commit adultery. | God's commands can be |
| Speaker 8: You shall not steal. | summed up in the |
| Speaker 9: You shall not bear false witness against your neighbor. | Greatest commandment: |
| Speaker 10: You shall not covet. | Love the Lord your God with all your heart, with all your soul and with all your mind. |
| Speaker 1: The greatest commandment is: Love the Lord your God with all your heart, with all your soul and with all your mind. | The second is like it: Love your neighbor as yourself. |
| Speaker 2: The second is like it: Love your neighbor as yourself. | |