



A Collection of Performance-based
Instructional Units K-8

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Welcome!

The *MusicaLive!* Music Kit has been created to provide easy-to-use materials for classroom instruction in Christian schools that may also be adapted for performance situations. The Music Kit was designed for use in single or multigrade classrooms. For example, when teaching the hymn unit on "Redeemed" by Fanny Crosby, the hymn may be introduced and its story told. Then students may be divided into age-based or ability-based groups to work on a variety of projects. The recommended length of time devoted to the study of music per week is *no less than one hour*. At times, this may be divided into two 30-minute sessions. A full hour session may be beneficial for in-depth, creative projects.

Music as a Part of the Basic Curriculum

Music is of heavenly origin. There is great power in music. It was music from the angelic throng that thrilled the hearts of the shepherds on Bethlehem's plains and swept around the world. It is in music that our praises rise to Him who is the embodiment of purity and harmony. It is with music and songs of victory that the redeemed shall finally enter upon the immortal reward. 3SM 334.4

Ernest Boyer, late president of Carnegie Foundation for the Advancement of Teaching:

"Music stimulates the mind, opens the eyes to inspired vision, and stirs the deepest yearnings of the human spirit. Music is the language of young children, and if civility is to be sustained, introduction to music in all its richness surely must be at the very heart of the core curriculum in every school."

Zoltan Kodaly, 20th century Hungarian composer and ethnographer who spent much of his life building a system of music education to benefit every child in his country:

"It is the right of every citizen to be... handed the key with which he can enter the locked world of music."

Eric Jensen, leading publisher in area of brain research:

"Music stands head and shoulders above other disciplines in its likely impact on overall learning."

Finally, the rationale found in the *Fine Arts K-8 Curriculum Guide* published by the North American Division of Seventh-day Adventists:

"A study and appreciation of the Fine Arts influence students throughout their lives and will contribute to the development of their physical, mental, and spiritual powers. It will also develop in them an appreciation of the beautiful, both in God's creation and in human expression while nurturing their individual ability."

The four main components of music included in this kit are

1. Singing
2. Musical Literacy
3. Musical Instruments
4. Composers and their Music

Each one of these are important for every child's development.



COMPONENT #1 – SINGING

Since the voice is the child's first instrument, it is important for the teacher to understand and accept the child's natural voice and be very gentle and patient in attempts to improve the quality of singing. It is the teacher's role to help the children to understand that God loves them and loves to hear *their* special voice praising Him (regardless of whether you judge them to have the voice of a canary or a crow!)

Consider the sentiment expressed in the poem "If No Birds Sang Except the Best":
 My talents may not be so rare
 And better ones found anywhere
 But bird songs would not have much zest
 If no birds sang except the best.—Anonymous

The author of "Joyful, Joyful We Adore Thee" put it this way: "Use the talents you possess, for the woods would be very silent if no birds sang there except the best." (Henry Van Dyke)

This is an important perspective to keep while singing with the children—both in your attitude about your own voice, and your attitude about the children's singing.

Singing is the best foundation for musicianship. For that reason it is the first component of the *MusicaLive!* Music Kit. In this section, a variety of music collections and lists will be found. Singing need not be limited to "religious songs." God has made us with many aspects to our daily lives, so while the highest purpose of singing is to praise God, it is enjoyable and beneficial to sing about a variety of life experiences.

In the school, it is suggested that singing take place for worship and praise, for fun, for transitions, for blessing the food, for social celebrations, for learning the Bible or the times tables, or learning about peoples and cultures. Included in the *MusicaLive!* song collections are hymns and spirituals, scripture songs, heritage songs, American folk songs, and songs from around the world.

The Four Voices

Teacher: Did you know we have four different voices?

Teacher (in normal speaking voice) I can talk like this. (Students echo.)

Teacher (in whispering voice) : I can whisper like this. (Students echo.)

Teacher (in shouting voice): I can shout like this! (Students echo.)

Teacher (in singing voice, tune of "na na na na na na): I can sing like this—(Students echo)



COMPONENT #2 – LITERACY SKILLS

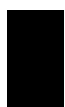
In the same way that learning the names and sounds of the letters of the alphabet opens the door to reading words in a book, understanding music symbols enables a person to decode music on the printed page. It was not always this way. For century after century, music was passed along entirely by memory. Nothing was written down. If someone to whom a melody was entrusted lost it from his memory, it was lost forever.

The first element of music literacy is rhythmic notation. Primary age children have no trouble at all mastering the basics of rhythm notation. Rhythm syllables are used at first when reading the rhythms (Tah, titi, tikatika, etc.) Only later are names given to the symbols for rhythm.

The second element of music literacy is melodic notation. Reading noteheads on the staff and learning to follow from left to right, up and down, stepping, skipping and repeating makes it possible for one to recreate a tune as simple as “Mary had a Little Lamb” or as complex as “The Hallelujah Chorus.” While it is important to know the names of the notes if one is to match them to the keys or fingerings of an instrument, a much lower level of understanding enables a person to sing a simple melodic line. (Since the average teacher is not familiar with solfege—*do, re, mi*—this music curriculum does not to utilize this teaching tool.)

Finally, at the elementary level it is important to help students to understand the symbols for expression they may find in a piece, as well as symbols that give directions such as the “repeat” symbol. Simple form and harmony also may be introduced to the students.

It is important in teaching music literacy skills to give opportunities for aural learning, followed by attaching labels. It is best to introduce only one new concept at a time in a type of spiral learning, with each level building upon the previous. Mastery is important before moving on to the next level.



COMPONENT #3 – INSTRUMENTS

Throughout history, musical instruments have been an important part of the human experience of making music. Not only do accompanying instruments complement the sound of the human voice, they are often used alone to create beautiful music in a wide variety of musical styles.

An understanding of the unique qualities of musical instruments is important to a full appreciation of music. Through familiarity, the ear learns to differentiate the unique timbres of the individual instruments and their family. This enables music to become accessible and pleasurable. The mind also can more easily determine the organization of the musical form and the style.

Besides listening to the sounds of the instruments, it is important for students to see them, touch them, and experiment with them as appropriate for the various ages. In this process, an interest may be sparked in many to learn to play a certain instrument. As the students continue to hear the beautiful sounds of that instrument, the spark may be fanned

into a flame of passion towards that learning goal, one that will carry them through the difficult beginning stages of mastering an instrument.

For many young people, playing an instrument is a liberating experience, giving them a powerful new emotional outlet. It has also been shown that those who participate in music lessons and instrumental performing organizations as they are growing up are more successful when they enter college.

Above and beyond these purposes for music is the opportunity for service in the local church and community, using the skills to the glory of God in worship services or other gatherings.



COMPONENT #4 – COMPOSERS

A dedicated music educator, as well as composer and ethnomusicologist, Zoltan Kodaly (1882–1967) felt very strongly about the importance of exposing young people in their early years to the best music of Western Civilization. He spent much of his life working to establish a strong system of music education in his home country, Hungary. His words, quoted here as an example of the viewpoint of many others in the field of music, are eloquent and persuasive.

“If we do not want such things [music masterpieces] to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their secrets. (Kodaly, p. 205)

“It is the right of every citizen to be... handed the key with which he can enter the locked world of music. To open the ear and the heart of the millions to serious music is a great thing.” (Kodaly, p. 77)

“Audiences for whom high-level music is a necessity must be reared.” (Kodaly, p. 126)

“A child is the most susceptible and the most enthusiastic audience for pure art; ...only art of intrinsic value is suitable for children! Everything else is harmful. After all, food is more carefully chosen for an infant than for an adult. Music nourishment which is ‘rich in vitamins’ is essential for children.” (Kodaly, p. 121)

In *Joyful Noise* (Christian, 2003) the author points out that appreciation for classical (or “serious”) music is partly learned behavior. “Just as familiarity with a foreign language turns noise into words, familiarity with a musical style can turn what at first seems like noise into music.”

There are many sub-genres of classical* music—orchestral music, string quartets, and brass ensembles; opera, symphonies, and concertos; Baroque music, Romantic music, and Contemporary music; some loud, some soft; some relaxing, some jarring. All classical music tends to be musically complex, demanding a lot from the listener. But the terms “classical music” and “good music” are not always interchangeable. It may be observed that there is classical music that can leave listeners feeling depressed or angry, classical music with

inappropriate lyrics or subject matter, classical music that can lead away from God. This music does not live up to the high ideals Paul spoke of in Philippians 4:8:

“Finally brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.”

Another common misconception is that “classical music” is “sacred music” and therefore appropriate for worship services. Even the instrumental music of Johann Sebastian Bach who declared himself to be writing to the glory of God, is not inherently sacred music.

No one is *saved* or brought to Christ by this music, unless it is something like Handel’s *Messiah*, which combines glorious music with a glorious message.

“When was the last time Beethoven’s music brought anyone to Christ? ‘Just as I Am’ is not ‘great music’ but probably millions have sung it while giving their hearts to God. Very few of the ‘great composers’ wrote music for evangelism. Indeed, many of them had a rather tenuous relationship with God.” (Ed Christian, 2005.)

Indeed, as one studies the lives of the great composers, one discovers that many of them (just like many writers, artists, and politicians) are poor role models for Christian young people. While writing good classical music takes genius and years of musical training, there is *no* correlation between musical excellence and spiritual depth.

In conclusion, helping children to understand and enjoy classical music is a valuable enterprise and it is our hope that the teacher will open up the aesthetic beauty of classical (serious) music to their students. At the same time the teacher must recognize its limitations.

The best approach is to cultivate among the students an attitude that values a variety of types of music—including classical music as well as a simple hymn or folk song.

“There is substantial joy to be gained from what is melodically and harmonically simple, as well as from what is complex... There is room for all creatures of our God and King to praise Him.” (Christian, p. 33)

Kodaly himself, a leading proponent of educating children to understand and appreciate classical music, stated:

“The artistic value of the best folksong is in no way less than that of any great work of art.” (Kodaly, p. 64)



Don’t forget: THE MUSIC KIT IS FOR KIDS!

Planning a Program

(or Things We Learned the Hard Way)

Initial decisions to make:

1. What will be the date and time of the program? Choose something at least two months away, get official approval, put the date on the master school calendar and notify the whole school staff. (If possible, set the dates before the school year begins.)
2. Where will the program be held? Get proper permission for the usage.
3. Who will set up the chairs? How many chairs do you need?
4. Who will perform on the program? Will you combine all grades or feature selected grades? If you have guests on your program, preview their contribution.
5. What will be the theme of the program? It could be seasonal, patriotic, aligned with the social studies curriculum, etc.
6. Will there be only music or will there also be skits, poems, artwork, demonstrations, and other such things? Hint: Using a variety of types of items on the program allows students that aren't as musically inclined to "shine" in their own way.
7. Who will assist you in planning and executing the program? Meet with them to set up a schedule and then distribute it to all those involved. (Otherwise, you *may* be doing it alone!)
8. What assistance do you need with audio? Who will set up and run the P.A. system?
9. Will the students wear costumes, uniforms, certain colors only, or regular clothing? Give them plenty of warning about anything special.
10. What will you let the children do to help you plan the program? Ideas: Let them help design stage decorations, hand movements for a song, invitations for the parents.

"To do" list:

1. Choose the substance of the program (specific songs etc.) and decide what age level will do what.
2. Time your pieces, speeches, to be 30-45 minutes in length (it will last longer!)
3. Think through any transitions that may be necessary for the performers; try to make them as simple as possible.
4. Plan at least 10 practices for the program - many more if it's a complicated one! Plan in detail the responsibilities of those assisting you during these practices. Give them a printed schedule.
5. Contact those who will give the welcome, invocation, and call for the offering (if there is to be one.) Plan for ushers and collection containers, as well as someone to take care of the offering after it is collected.
6. Type up the printed program a week in advance and change it on the word processor as any final changes are made if necessary. Waiting until the last minute usually guarantees that the printed program will not be as attractive as it could be. Remember, it will go in many scrapbooks, so use lots of names and thank everybody in it!

7. Plan to give a gift or card to any volunteer adults who helped you.
8. Plan for Home & School to plan refreshments at the end. Everyone likes it!

The "Dress" rehearsal:

1. Plan your dress rehearsal carefully and try to make it fun!
2. If there are risers for the students to stand on, practice going up and down on them several times!
3. Practice any necessary transitions, such as moving from the stage to chairs. (Transitions are often the weakest part of a program.)
4. Don't make your dress rehearsal so long that the students (and teachers!) don't want to show up for the program!
5. Don't "yell" at the kids during the rehearsal; try using posters or signs to give them directions silently!
6. Insist on "concert behavior" at your dress rehearsal.
7. If the dress rehearsal goes poorly, don't blame it all on the kids. There is probably a way that you could have made it more successful.
8. Smile and talk positively!

The Program:

1. Don't have the kids show up too early; some will always be a half hour earlier than you ask for them, and those that would be late will probably be late no matter when you ask them to be there! (I have found asking them to there at 7:10 for a 7:30 program is plenty of time.)
2. Don't plan on rehearsing with the students before the program. Warm them up, pray with them, and then start the program *on time!*
3. Once the program begins, enjoy yourself so the kids can too!
4. Watch for students who look like they might faint or throw up!
5. Pray a lot (*yes, during the program!*) and thank God that you get to do this thing!

Later:

1. The next day (or as soon as possible) have the students assess their involvement in the program. An example of an instrument for this purpose follows.
2. If a student wasn't there, require them to report why they weren't and why you weren't notified ahead of time.
3. Schedule a reward day afterwards for the students. If possible, show them a video of the program. As they are watching, make comments on what they are seeing, complimenting people who were doing a good job of staying on-task during the program.
4. Schedule a reward for yourself too (and any other teachers who helped you!)
5. Don't feel badly if you don't get many compliments. Just be happy if you don't get complaints!
6. Take some time to reflect on things that might have made things go more smoothly. Also ask those who helped you for suggestions. Put the ideas into a folder that you will look as you begin planning your next program.
7. This list is not complete. As you experience the joys and trials of giving programs, you will have many things to add to it.

Mind Your Manners!

(The Ten Commandments for Concerts)

I. Thou shalt not talk.

(This also includes whispering during the music.)

II. Thou shalt not hum, sing, nor tap thy fingers or feet.

(The musicians do not need your help, and your neighbors need silence. Learn to tap your shoes quietly inside your shoes—it's a good exercise to reduce toe fat.)

III. Thou shalt not have anything in thy mouth.

(Gum and candy are not allowed.)

IV. Thou shalt not wear anything or bring anything that would make sound and disturb those around you.

(This would include such things as watches with alarms, electronic games or cell phones.)

V. Thou shalt not open and close thy purse nor rip open thy Velcro wallet.

(The best thing is to leave purses and backpacks at home or back at school.)

VI. Thou shalt not sigh with boredom.

(If you are in agony, keep it to yourself. Your neighbor may just be in ecstasy which should also be kept under control.)

VII. Thou shalt not applaud between movements.

(You may think the music is over, but it is not. You don't want to be the only one clapping.)

VIII. Thou shalt not embarrass thy teacher or thy school.

(Remember you are representing your school and you want to be on your best behavior. There are many eyes looking at YOU!)

IX. Thou shalt not read nor play with a toy in thy pocket.

(To listen means just that. Use the time to turn on a "video screen" in your mind and create a story to the music you're hearing.)

X. Thou shalt not go to the concert determined that thou art going to hate the music.

(You may be surprised—millions of people all over the world enjoy classical music, and if you give yourself a change, you might too!)

How to Enjoy a Concert

Take care of bathroom needs
BEFORE coming into the
concert hall.



Give your full attention
and energy to the performers.



PLEASE
do not eat or
drink in the
concert hall.



Do not talk or
whisper during
the performance.



APPLAUSE! APPLAUSE!
Show the performers
how much you enjoyed the music.
Clap at the end of each piece.
Do not shout or whistle.

Make New Friends

Round



1 2 3 4

Make new friends, but keep the old, One is silver and the other gold.
 (A) circle is round and has no end That's how long I want to be your friend.

Rig a Jig

English folk song



As I was walk - ing down the street, down the street, down the street, A

5 friend of mine I chanced to meet, Hi - ho, hi - ho hi - ho.

9 Rig - a - jig - jig and a - way we go, A - way we go, a - way we go.

13 Rig - a - jig - jig and a - way we go, Hi - ho, hi - ho hi - ho.

Participants stand in a large, loose unconnected circle. One is chosen to be the leader. The leader skips around inside the circle during the first half of the song. At the words "friend of mine", the leader chooses someone to shake hands with. At #9 the leader takes both hands of the new "friend", seesaws the arms on "rig-a-jig", and they sidestep together on "away we go". This action is repeated.

The next time through the song, the original leader and the new friend split and each skip around inside the circle completing the same actions. Two couples will now "rig-a-jig" and "away we go".

This pattern continues with the four choosing new participants as partners the third time, and eight choosing new participants as partners the fourth time. It should not take more than five turns to have a whole classroom involved (32 people!)

Jump, Jim Joe

Children's singing game

Jump, jump, jump, Jim Joe.

3
Shake your head and nod your head and tap your toe.

5
Round, round, and round we go, Now we'll

7
find a - noth - er part - ner and we'll jump Jim Joe.

The actions of the song can be done in many ways. It can be done as a whole group with the whole group circling on the words "round, round". Or it can be done with one pair starting in the middle and then each partner in the first pair finding a new partner until all are participating. Or you can start right out with everyone paired up and just switch partners each time. I have even done it with children doing the actions alone, changing the words to "Now we'll do it again, we'll jump Jim Joe."

Charlie over the Ocean

African-American Children's Singing Game

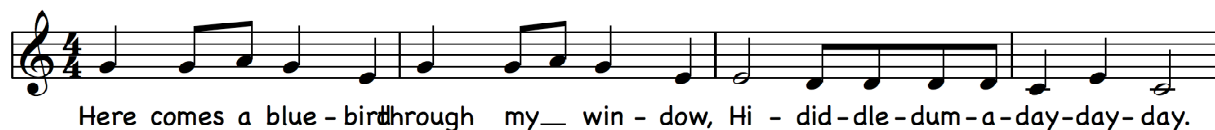
Char - lie o - ver the o - cean. Char - lie o - ver the sea_____

3
Char - lie caught a black - bird, Can't catch me_____

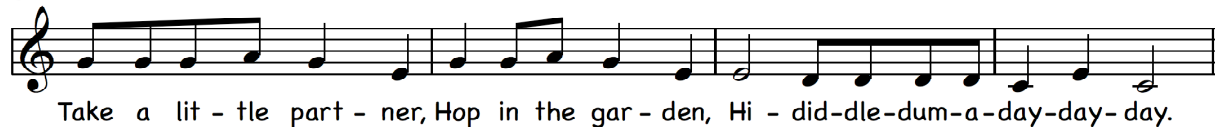
Participants stand in a loose, unconnected circle. The leader "Charlie" walks around the circle as he leads the "call and response" song. (The leader sings the first phrase, then the circle echoes. The leader sings the second phrase, then the circle echoes, etc.) At the words "Can't catch me", the leader taps someone in the circle on the shoulder, then runs around the circle to try to get back to that spot before being caught by the person he tagged. If he gets tagged, then the new person is "Charlie". If not, then he is "Charlie" again. (I usually make those who have been tagged sit in their place or in some other way make it obvious they have had a turn. Everyone will want a turn!)

Here Comes a Bluebird

Children's Singing Game



5



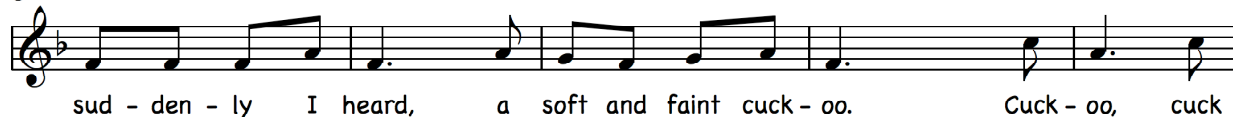
Participants stand in a connected circle (holding hands). They raise their hands together to form "windows". A "bluebird" is chosen to go in and out through the windows during the first half of the song. At the words "take a little partner", the bluebird takes both hands of someone in the circle, and hops with them in the middle of the circle while the rest clap their hands in time to the music. The newly-chosen partner becomes the new bluebird.

Cuckoo

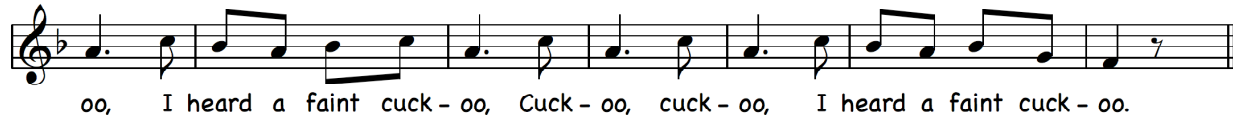
German Round



5



10



Participants stand in a circle holding hands. Circle walks right on the first phrase, then left on the second phrase. On the third phrase all take one step toward the center on first "cuckoo", raising their joined hands. On the second "cuckoo" they step back, lowering their hands. This action is repeated on the two "cuckoos" in the fourth phrase.

Plan for Teaching Hymns - Year One

September	What a Friend We have in Jesus (499) - text by Joseph M. Scriven, 1855 http://www.cyberhymnal.org/htm/w/a/wafwhij.htm	Elementary
October	You Will See Your Lord A-Coming (438) Millennial Harp 1843 <i>Companion to the SDA Hymnal</i> http://cyberhymnal.org/htm/y/w/s/ywsylaco.htm	Elementary
November	Redeemed (337), text by Fanny J. Crosby, 1882 http://www.cyberhymnal.org/htm/r/e/redeemed.htm http://www.nyise.org/fanny/	Advanced
December	Joy to the World (125) - music arr. from Handel's <i>Messiah</i> http://www.cyberhymnal.org/htm/j/o/joyworld.htm http://www.wholesomewords.org/biography/bwatts.html	Elementary
January	Amazing Grace (108) - folk melody http://www.cyberhymnal.org/htm/a/m/amazgrac.htm	Elementary
February	This Little Light of Mine (580), African-American Spiritual http://www.negrospirituals.com/news-song/this_little_light_of_mine.htm I Want Jesus to Walk with Me (624) - Af-Am Spirituals http://www.tagnet.org/digitalhymnal/en/dh624.html http://www.negrospirituals.com/news-song/i_want_jesus_to_walk_with_me.htm	Intermediate Elementary
March	Joyful, Joyful, We Adore Thee (12) - tune from Beethoven's Ninth Symphony, 1824 http://www.cyberhymnal.org/htm/j/o/joyful.htm	Elementary
April	All Creatures of Our God and King (2) - text by Francis of Assisi, 1225 http://www.cyberhymnal.org/htm/a/c/acoogak.htm	Intermediate
May	Shall We Gather at the River (432), tune and text by Robert Lowry, 1864 http://www.cyberhymnal.org/htm/s/w/swqatriv.htm	Intermediate

Excellent sources: <http://www.negrospirituals.com/>
<http://www.cyberhymnal.org/>
<http://www.tagnet.org/> (go to "digital hymnal")

How to Use *CanDoMusic*

Needed:

Tone chimes or handbells, two or more octaves, tables with padding
Chime music, one copy of appropriate score for each chime

Directions for use:

1. On padded tables, lay out the chimes to be used in the piece. (See Conductor's Score, "Chimes Used in Chords" and/or "Chimes Used in Melody".)
 - a. Chimes with the same letter names may be placed together, or
 - b. Chimes may be lined up from low to high, beginning on the right (from audience point of view).
2. Place the appropriate music with each chime. (For example, "Chime: C" music would be placed with the C instrument.)
3. Assign each student to a chime position appropriate to their ability level and size (Ex., do not assign a small child to play a large chime such as C4.)
4. Have each student hold his or her copy of the music and sing the song with you. (The starting pitch is shown on the Conductor's Score). When the students are comfortable with the tune of the song, move on to the next step.
5. Explain to the students:
 - a. Every time a word is boxed, the chime will be rung.
 - b. Every time there is a broken vertical line, the chime will be damped.
6. Practice ringing and damping chords until the students do it uniformly.
7. Practice the song with the students singing and ringing.
8. Add a solo singer or C instrument to sing or play the melody. The chimes may also be used to play the melody using the Singer's Score.
9. In performance, use any combination of the following:
 - a. Piano, organ, guitar or autoharp accompaniment.
 - b. Melody sung by solo, group, and/or audience.
 - c. Melody played by solo C instrument (Ex. flute, recorder, xylophone) or selected chime players.
 - d. Chimes playing the complete piece using the Chime Arrangement.
 - e. Bb or Eb instruments may play the piece accompanied by the transposed piano or organ score.
10. A scripture, the story of the hymn or information about the hymnwriter may be used to introduce the musical performance.

CONDUCTOR SCORE

Chimes used in melody: C5 D5 E5 F5 G5 A5 B5 C6

Chimes used in chords: C D E F-F# G A B

STARTING PITCH: C

Page 1

All Creatures of Our God and King

Francis of Assisi

Geistliche Kirchengesange, Arr. R. Vaughn Williams

C C Am G C C Am

1. All crea tures of our God and King, Lift up your voice with us and
 2. O rush - ing wind and breez-es soft, O clouds that ride the winds a -
 3. O flow - ing wa - ters, pure and clear, Make mus - ic for your Lord to
 4. Let all things their Cre - a - tor bless, And wor - ship Him in hum - ble -

4 G C F C Am D G C C Am

sing: Al - le - lu - ia! Al - le - lu - ia! O burn - ing sun with gold - en
 loft: Oh, ___ praise Him! Al - le - lu - ia! A ris - ing morn, in praise re -
 hear: Oh, ___ praise Him! Al - le - lu - ia! O fire so mas - ter - ful and
 ness, Oh, ___ praise Him! Al - le - lu - ia! Oh, praise the Fath - er, praise the

8 G C C Am G Dm G C F

beam And sil - ver moon with soft - er gleam: Oh, ___ praise Him! Oh, ___
 joice, O lights of even - ing, find a voice:
 bright, Pro - vi - ding us with warmth and light:
 Son, and praise the Spi - rit three in One!


12 G Am D G Am D G Dm Gsus G7 C

praise Him! Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

All Creatures of Our God and King

Francis of Assisi

Geistliche Kirchengesange, Arr. R. Vaughn Williams



1. All creatures of our God and King, Lift up your voice with us and
 2. O rushing wind and breeze soft, O clouds that ride the winds a -
 3. O flowing waters, pure and clear, Make music for your Lord to
 4. Let all things their Cre - a - tor bless, And wor - ship Him in hum - ble -

4



sing: Al - le lu - ia! Al - le - lu - ia! O burn - ing sun with gold - en
 loft: Oh, praise Him! Al - le - lu - ia! A ris - ing morn, in praise re -
 hear: Oh, praise Him! Al - le - lu - ia! O fire so mas - ter - ful and
 ness, Oh, praise Him! Al - le - lu - ia! Oh, praise the Fath er, praise the

8



beam And sil - ver moon with soft er gleam: Oh, — praise Him! Oh, —
 joice, O lights of even - ing, find a voice:
 bright, Pro - vi - ding us with warmth and light:
 Son, and praise the Spi - rit three in One!

12



praise Him! Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

TONE CHIME arrangement (3 octaves)

Page 10

Chimes used:

C4 D-D#4 E4 G4 A4 B4

C5 D5 E5 F-F#5 G5 A5 B5 C6 D6

All Creatures of Our God and King

ancis of Assisi

Geistliche Kirchengesange

Arr. Carol Swinyar, 2006

1. All creatures of our God and King,
Lift up your voice to Him and sing:
Alleluia! Alleluia!
O burning sun with golden beam
And silver moon with softer gleam:
Oh, praise Him! Oh, praise Him!
Alleluia, alleluia, alleluia!

4. Let all things their Creator bless,
And worship Him in humbleness,
Oh, praise Him! Alleluia!
Oh, praise the Father, praise the Son,
And praise the Spirit, three in One!
Oh, praise Him! Oh, praise Him!
Alleluia, alleluia, alleluia!

Hymn Packets in the *Can-Do-Music* Collection include

1. Conductor's Score (shows chimes used in melody and in chords, starting pitch, melody notation, guitar chords, words to hymn)
2. Melody: Singer or C Instrument Solo (words & melody notation)
- 3-9. Chime: A-G (melody notation, words & easy-play system)
10. Chime Choir Arrangement, 3 octaves (shows chimes used, each bar numbered)
11. Piano or Organ Score (simplified harmony to coordinate with easy-play system)
12. Guitar, Autoharp or Piano (melody notation, chords)
13. Melody: Bb Instrument Solo (melody notation)
14. Melody: Eb Instrument Solo (melody notation)
15. Melody: Bb Bass Clef Instrument Solo (melody notation)
16. Piano or Organ Score (transposed to coordinate with Bb and Eb instruments)
- 17-18. Brief biography and picture of hymnwriter (also includes Review Questions)
19. Puzzle or other activity with information on hymnwriter or background of hymn

Plan for Teaching Heritage Songs - Year One

September	My Country 'Tis of Thee (America) http://cyberhymnal.org/hym/m/c/mctisoft.htm http://www.niehs.nih.gov/kids/lyrics/mycountry.htm
October	The Star-Spangled Banner http://www.loc.gov/exhibits/treasures/trm065.html http://www.niehs.nih.gov/kids/lyrics/spangle.htm
November	You're a Grand Old Flag http://www.niehs.nih.gov/kids/lyrics/grandold.htm http://www.scoutsongs.com/lyrics/grandoldflag.html
December	Yankee Doodle http://bensguide.gpo.gov/3-5/symbols/yankee.html http://www.scoutsongs.com/lyrics/yankeedoodle.html
January	Battle Hymn of the Republic http://cyberhymnal.org/hym/b/h/bhymnotr.htm http://www.fortunecity.com/tinpan/parton/2/battle.html
February	Lift Every Voice and Sing (unofficial African-American national anthem) http://cyberhymnal.org/hym/l/i/liftevry.htm http://www.npr.org/programs/morning/features/patc/liftvoice/
March	America the Beautiful http://cyberhymnal.org/hym/o/b/obfsskis.htm http://www.niehs.nih.gov/kids/lyrics/america.htm
April	God Bless America http://www.loc.gov/exhibits/treasures/trm019.html http://ingeb.org/songs/godbless.html
May	This Land is Your Land http://www.niehs.nih.gov/kids/lyrics/thisland.htm
Excellent sources:	http://www.scoutsongs.com/ and http://www.niehs.nih.gov/kids/

Note Learning Challenge

Many music teachers have found issuing a challenge to the student to be an interesting and successful way to motivate the students to learn the notes of the staff by memory.

The challenge: Name 25 notes in 1-minute (with no errors) and earn a "One Minute Club" certificate.

Students can do this with a little practice, repeating the "drill sheets" several times to improve their accuracy beginning the timings. Flash card drills may be interspersed with the pencil and paper drills. Once timings are started, students should be given multiple opportunities to meet the timing challenge. (Just as instant letter recognition helps people to read words, instant note recognition help students to read music.)

Those that meet the challenge first can then be encouraged to tackle the "40-second challenge"—25 notes in 40 seconds. This would earn them an additional certificate as a member of the "40 second club."

The final challenge for the "hot shot" student is to challenge the teacher in a spell-down or written test of the notes. Who wouldn't want to beat the teacher?!

Recommended age for the challenge: Third grade and up, coordinated with learning to play recorders or choir chimes.

PLEASE NOTE: The worksheets needed to do a **Note Learning Challenge** in your classroom are available at *Can-Do-Music.com* and *Circle.Adventist.org*. They are free downloads and you may duplicate as needed.

Recorder Music Collection

A collection of over 60 songs for students learning to play the recorder are available to you at *Can-Do-Music.com* and *Circle.Adventist.org*. They are free downloads and you may duplicate them as needed. The songs have been organized in "learning order", both with the actual notes and the rhythms used in the piece. Instructions for the teacher and the students, information about the note learning sequence, and information about sources for recorders and supplies are included.

Example:

Hot Cross Buns

Playing G A B

The musical notation for 'Hot Cross Buns' is written on a single staff in G major (one sharp) and 4/4 time. It consists of four measures. The first measure contains the notes G, A, B, G. The second measure contains the notes G, A, B, G. The third measure contains the notes G, A, B, G. The fourth measure contains the notes G, A, B, G. The notes are all quarter notes. Above the staff, the notes G, A, and B are labeled with numbers 2, 3, and 4 respectively, indicating fingerings. A box above the first measure contains the text 'Playing G A B'.