

## Preface

This publication is meant for both the beginning music leader and experienced director. The ideas for this publication evolved from an original and ongoing desire to effectively serve children and adults of all ages, abilities, and denominations. Furthermore, these ideas are rooted in a desire to live and teach the life journey of the liturgical year through meaningful, creative, fun, spiritual, and educational choir rehearsals. The materials in this book may also be suitable for Sunday School, Bible School, Christian Day School curricula, family devotions, and special music programs. All pieces in this publication have been, and are encouraged to be sung in public worship or for other occasions and events. Notes are placed throughout this book to provide ideas, give teaching suggestions, and help create a complete learning atmosphere.

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## Author's Note

Several years ago when I was leading a weekend retreat for adults on the liturgical year, I became convinced of the importance of sharing my collection with all age groups. During this retreat, the children were having their own session on the same subject matter. They were using a booklet I had compiled, which included artwork, originally composed songs, hymns, and musical Bible stories. Well into my session, I realized that the adults were struggling to understand the concepts of how the liturgical year worked. As a last resort, and in fear of insulting the adults by using children's material, I took the children's packet and began using it with the adults. I showed them the pictures for each season, and we sang appropriate hymns or pieces that fit the picture. As we did this, they immediately understood the cycle, with the visual aids being the most important pieces of the puzzle. Knowing that adults are often not taught the liturgical life cycle of worship convinced me that my role as a church music educator is to intentionally live the liturgical year through music with all age groups on a weekly basis.

Signed,

Tamara Makdad Albrecht

# Introductory Material

## History

Many churches observe the liturgical three-year lectionary cycle. The lectionary is a collection of prescribed scriptures for each week and season of the church year, and is often used as a foundation for worship services. The three-year cycle uses some of the same stories from different books of the Bible in order to broaden the scriptural repertoire.

## Purpose Behind Teaching the Lectionary to Children

The purpose of this publication is to help children understand how each season personally relates to their spiritual life, the life of the church, and the community. The use of music is a wonderful way to embrace the church seasons, and emphasize the underlying message of each season. One way this publication incorporates this philosophy is through the use of song to teach simple Bible verses.

Here are several additional reasons to use a church music education program and scripture to teach the liturgical seasons to children and youth:

- ◆ Children will more easily memorize scripture passages and Bible stories through music, drama, and artwork.
- ◆ Children will recognize Bible passages read in worship.
- ◆ Children will find more meaning in weekly worship when they hear scriptures they have previously sung in choir.
- ◆ Children will understand and recognize vestment colors as a natural developmental part of their worship life.
- ◆ Drama, art, instruments, music and movement all provide a holistic educational approach to the teaching of scripture. This supports one of the original medieval beliefs that the church is an important educational institution in society.
- ◆ Children will learn creative ways to sing a variety of seasonal hymns from different time periods, styles, and denominations.
- ◆ Children will learn to participate fully in church worship through the teaching of hymns.

## Basic Introduction to the Materials

### A. Ages

This publication nurtures music development in choirs from preschool through sixth grade. There are also suggested options for high school students and adults. The intergenerational aspect is very important because the more often various age groups work together, the more intensely they will absorb this material. This intergenerational approach results in the added social benefit of all choirs growing together in faith, respect, and mentorship.

The structure of this publication intends to add new musical skills to the same pieces they have been sung since early childhood. Therefore, as each choir progresses with these resources each year, their depth of musical knowledge and awareness will increase.

### B. Kinds of Materials Included

The following materials include original choral pieces, hymns, and various other pieces appropriate for seasons of the church year. Additional materials in this publication include:

- ◆ Coloring pages, posters, and flashcards. The symbols and pictures help children and youth visually understand the season's meaning and as well as its placement in the secular calendar year. For this reason, some of the symbols might not be religiously based. This gives children an opportunity to compare sacred and secular aspects of the church seasons (Christmas/Santa, Resurrection/Easter Bunny, Thanksgiving, All Saints/Halloween, etc.).
- ◆ Liturgical calendar at a glance with art icons
- ◆ Canons and other original pieces
- ◆ Other musical resources
- ◆ Christmas and Epiphany Pageants
- ◆ Bible Stories and Scriptures to be sung and acted
- ◆ Liturgical guide to colors, symbols and music
- ◆ Lesson plan suggestions
- ◆ Rehearsal plan suggestion
- ◆ Games and Activities for pieces and seasons

### **C. Basic Goals of Material**

- ◆ Children will learn how composers use creative techniques from the Medieval, Renaissance, Baroque, and the 20th century periods. These techniques are explained and integrated into this collection, and include: augmentation, retrograde, diminution, antiphonal/responsorial singing, pentatonic scales and other modes, partner hymns, and melodic and rhythmic ostinatos.
- ◆ Simple and minimal accompaniment directs focus to the child's voice. This encourages children, youth, and adults to sing independently, producing a clean distinct tone. Even though this approach might be uncomfortable or challenging for some choral directors at first, the end result will be rewarding and fun for you and your choirs.
- ◆ Children will build motor, rhythm, sensory, aural, and cognitive skills through exploration of creative and alternative ways to accompany their singing. Suggested instruments may include hand-bells, choir chimes, recorders, drums, glockenspiels, xylophones, triangles, finger cymbals, etc.
- ◆ Children will experience a variety of vocal styles and forms such as: chant, canons, bar formdescants, fauxbourdon, and organum.

### **D. Educational Philosophy for Children of All Ages**

- ◆ Children of all ages should learn through music the meaning of scripture.
- ◆ Children will learn the role of both music and scripture in the liturgical seasons.
- ◆ All children should approach music in a holistic way.
- ◆ Along with liturgical and spiritual education, it is the church's responsibility to provide music education for children.
- ◆ The family unit is an integral part of the spiritual and musical journey of the child. Singing and playing music as a family is a great way to pray together.
- ◆ Music directors and leaders should provide the highest quality instruction for all ages and denominations. Music directors and leaders should also use the best teaching tools in the form of high quality music literature, prayers, and scripture.

# Suggested Weekly Rehearsal Plan

## for Grades 2-5 (1 Hour Blocks)

*Times are approximate and allow for more activities than needed.  
Try to keep a rhythm going with singing directions and questions during activities and transitions.*

- 1. Opening Song (3')** This will be short piece or canon. Sing several times a cappella while children get their folders, take attendance, and sit down.

- 2. Warm-ups (5')** Some suggestions:

Each one progresses up a half step

Oh - Ee - Oh Oh Oh O - re - o cook-ies! —

Ah oh oo

- ◆ Use index finger to represent a candle. Tell them to feel their bellybuttons move as they blow out candles.
- ◆ Pretend to climb a mountain in the Bible (Sinai, etc.) and use a sol/mi call chant. Cup hands to mouth and “yoo-hoo” in echo fashion. Use only the first motif at first, then expand it to include others. The goals are to sing in pitch, produce a well-focused vowel sound, and use a clear voice. Make sure children are standing on the balls of their feet, with feet slightly apart. You could sing a question: “How should you stand?” (sol/mi minor 3rd fashion). Children will eventually sing back the answers:

Yoo-hoo yoo - hoo yoo - hoo yoo - hoo yoo - hoo yoo - hoo yoo - hoo etc.

- ◆ When they are comfortable with the first “yoo - hoo” game, sing a child’s name and a pattern and they will echo the pattern back. Begin with using the same pattern for each child and expand to different ones for each child. If a child is having pitch problems, keep their pattern very simple until they can hear the pitches and intervals.

Syl - vi - a, “yoo - hoo” etc.

- 3. Movement** (5') Using movement and other creative musical techniques, sing (or teach) a canon from another liturgical season. It is important to continually review music, artwork, and details from surrounding liturgical seasons of the year so that the children can grasp the connections between different seasons. Other techniques could include adding a simple instrument on certain words or beats, using scarves, drums, rhythm sticks, etc.
- 4. Knowledge** (3') Play season game with artwork and fact cards.
- 5. Rhythm Activity** (5')
- ◆ Sit in a circle and establish a steady beat.
  - ◆ Change patterns and children should follow as soon as they hear the new beat.
  - ◆ Aurally speak a rhythm using ta-ti-ti, system, rhythm names, or whatever system is familiar.
 

|         |  |          |  |           |  |                  |  |                   |   |    |                |
|---------|--|----------|--|-----------|--|------------------|--|-------------------|---|----|----------------|
| ta      |  | ti - ti  |  | ta - ah   |  | ta - ah - ah     |  | ta - ah - ah - ah |   | sh |                |
| quarter |  | 8th note |  | half note |  | dotted half note |  | whole note        | 3 | 4  | (quarter) rest |
  - ◆ When children are comfortable with aural patterns, introduce notation and play rhythm games.
  - ◆ How to draw a quarter rest: say, “right, left, right, curl” (like a C in curl).
- 6. Rehearsal** (5') Rehearse a piece.
- 7. Bible Study Activity/Seasonal Activity** (5') Work ahead with seasons and review previous seasons on a continual basis. Strive for children and youth to understand the church year as a whole, not just in units.
- 8. Ear Training** (2') Practice pitch and intervals with Kodaly/Curwien hand signals or numbers. Signal together with the children a simple song that they know and see if they can guess the piece.
- 9. Theory** (5') Compose songs together during the year. Work on a piece a few measures at a time. Using the F Major Pentatonic scale (FGACD), begin by teaching children C and A. Next add high D, G, and F. Make sure children are confident with the notes before adding new ones. Have them write the notes as you slowly sing the pitches. Then, have them sing back the phrase together. Finally, children can add words to their notes and enjoy seeing their compositions come to life. Older children can help younger children if necessary. Working at a white board is also a fun way to teach notes.
- 10. Literature** (5') Sing a hymn from the current season or another season.
- 11. Closing Song** (5') Rehearse a song for a few minutes which children can sing memorized. Have them “perform” the song in their best voices while they organize and put folders and instruments away. At the end of the song, children should be lined up and ready for an ending prayer or short benediction piece or canon. Dismiss.

## Suggestions for Weekly Musical Games

### 1. Singing Questions

Sing questions using the sol/mi call chant with a wooden microphone (a great prop); individual children will answer into the microphone. Do not use an echo microphone, just a simple wooden object that can resemble a microphone if you cannot buy or make a wooden one. Throughout the rehearsal use the microphone to play games with songs they are working on.

- ◆ Sing a phrase from a piece and have different children sing the phrase back into the microphone.
- ◆ Sing the first phrase of a song and point the microphone at a child who will respond with the next phrase.
- ◆ Walk to different children as they keep the piece going from one phrase to the next. Use a familiar piece of music they have learned well.
- ◆ After you sing a phrase and a child sings it back, then sing the question, "Where is the phrase in the music?" (Answer: Page 3, score or system 2, measure 5, etc.). That same system can also be used to identify note names.

### 2. Songs with Motions

Learning a song with motions/movement is fun and helps promote independent singing in small groups or solos. *Hosanna* by Tamara Albrecht is a good example:

- ◆ Mime the piece several times with strong accents. Do the motion on underlined words:  

|                    |           |   |   |
|--------------------|-----------|---|---|
| Ho - <u>san</u> -  | <u>na</u> | <u>bles</u> - sed is <u>he</u> who <u>comes</u> | <u>in</u> <u>the</u> <u>name</u> <u>of</u> <u>the</u> <u>Lord</u> . |
| Hands on shoulders | out       | High five in air (3 times)                      | Clap in Rhythm (6 times)  |
- ◆ Sing the song phrase by phrase with motions until the children have learned it
- ◆ Older children sing the entire song several times with motions and children join in when they are ready.
- ◆ Keep the entire learning sequence going without spoken directions until the children have learned the piece. Mime any direction; for instance, point to self for them to listen, etc.
- ◆ Put the children in pairs, facing each other. As they sing the song, have them high five each other on "bles - sed is he who comes."
- ◆ While in pairs, have them sing it in a canon. When they have learned it really well, they should add the motions.

### 3. Movement with Hoops

- ◆ If children need to end up somewhere, use hoops to define space when moving or stationary. This is especially helpful for younger children who often have trouble with the concept of personal space. Sing a song while dancing or moving. When a bell rings at the end of the piece, phrase, or section, children should end in a hoop.
- ◆ Put the hoops in a circle. Choose a song for the children to sing and have a bell or drum play on accented notes. Children should move from hoop to hoop on the accented notes while singing.
- ◆ Have children begin in the center of the room with several lines of hoops radiating out from the center. If the choir is large or the room is small, leave an opening area so that children may line up to begin in the center. A child stands in front of each first hoop. Sing a song (Forty Days and Forty Nights is a good example) and each time a bell rings the next group of children begins to walk their line of hoops. Each time a new group starts, there should only be one child per line. When each group finishes walking, they should go to the instrument area and accompany the song on a simple percussion or barred instrument. All children must sing while walking and playing.

### 4. Movement with Yarn

- ◆ Make a path with yarn and zig-zag it around the room. Have children line up at the beginning of the path. Sing a song together while children slowly walk the path in a tightrope fashion, one foot directly in front of the other. Ring a bell to signal when the next child begins walking. Be sure to leave enough space so they don't run into each other. When they finish the path, they should continue to sing while accompanying the song on a simple percussion or barred instrument. They could also form a "choir" area and sing in their best posture—tall like a tight-rope walker.

### 5. Rhythm Games

- ◆ *Rhythm Patterns:* Begin an aural rhythmic ostinato (repeating pattern), using drums or body rhythms (Ex: ta ta ti-ti ta). All children continue to repeat the pattern speaking and tapping the rhythm. Point to a small group of children to continue while a new rhythm is introduced to the rest of the group. See if the choir can eventually sustain three to four patterns in small ensemble groups. Each group could drum or use body rhythms in different ways: scratch, beat, rub, play the rim/clap, click, pat, snap, partner clap, etc.
- ◆ *Rhythm Cards:* Introduce rhythm cards as soon as the children demonstrate good listening skills and strong rhythmic sense.
  1. Point to a rhythm and speak it. Have children echo the rhythm and drum the pattern. For each card, say "one, two, ready go..." in order to keep a rhythm going.
  2. Choose a child to lead a rhythm and have the other children echo the rhythm pattern.
  3. Lay out the rhythm cards and drum or clap a pattern. Children should echo the pattern and then guess which rhythm card was chosen. When they know the rhythms well, play two or three cards together and have the children put the cards in order and play them together.
  4. Designate different instruments for each type of rhythm. For example: drums = quarter, triangle = half note, woodblock = eighth note, sand-block = rest. Now play the rhythm cards with the instruments. Graduate to harder sets of rhythms and challenge the children to lead the games.



- ◆ *Rhythmic Dictation:* Dictate rhythms and have children write them. Be creative and compose a rhythm composition with instruments.
- ◆ *Rhythm Identification:* Use rhythms from songs children are singing in choir and see if they can identify the specific piece or measure within a piece.
- ◆ *Echo Drumming:* Use echo drumming every week to explore good sounds on drums. Try to avoid the words "hit" and "bang." Using the sol/mi call chant, sing to the children, "Do we play or bang drums?" (Children answer). Then sing, "Do we hit or play drums?" In both instances, children will almost always sing, "Play!"
- ◆ *Fish for Rhythms:* Take a pole and put a strong circle magnet on a string and attach the string to the pole. Put a large paper clip on each fish rhythm. Sing a child's name and give him/her the pole. Sing the fishing chant below and have the child answer while he/she fishes for a rhythm. When the child "catches" a fish rhythm, he/she should chant the rhythm and then drum the rhythm. The other children may echo the chanted rhythm and also drum the pattern. If there is a large choir, children can work in groups – one child fishing, one child chanting, one child drumming, etc.

## Fishing Chant

Adapted from Luke 5:4 by Tamara Makdad Albrecht

Music by Tamara Makdad Albrecht

*Teacher:* (Hel - en) Go out in - to the deep wa - ter and put down your pole for a

catch. \_\_\_\_\_ *Child:* I put down my pole and I caught (chant rhythm) .

- ◆ *Walk and Stop Game:* (Age 4 through Grade 5) Children walk around the room singing a song. They should freeze when they hear the drum beat or the bell ring. When the drum or bell sounds again, they may continue singing the song where they left off. Children can freeze in a statue motion, and/or a mood motion and face. Each time the game is played, focus on a different way to freeze.

## 6. Scarves

- ◆ Dancing with Liturgical colors. All children can change colors when you hold up a card. You may also give a specific color to each child. Then have the children dance or move when you hold up the card with their color or season.
- ◆ *Sing, Weave, or Move*
  1. Have children stand in two facing lines. Give two scarves to each child in line one. The partner across from them should take the other end of each scarf. Children should pull the scarves back and forth as they sing a song.

2. Stand in one long line with children joining scarves to make one big circle (with an opening) or line. The leader (usually the choir director at first) goes under the first two children beside him/her and continues to weave slowly in and out of people, pulling the rest of the line while singing a song. It is important not to let go of the scarves. Children sometimes enjoy getting the line tangled up. Ultimately the children love the result when they have been successful weaving the line.
3. Children should stand in a closed circle with joined scarves. Sing a song and tap a child on the head or shoulder. This child will then gently pull the entire circle through two people who then make a bridge. The circle will end up backwards. The next child who is tapped will pull the circle through backwards, making the circle forward again. Play the game and sing the song until all children have had a turn being a bridge or a leader. Tell the children to remember who has had a turn as the bridge, so that different pairs are chosen each time.
4. Choose a song with definite phrases and have the children create a scarf movement sequence. (For example: Phrase one – toss scarves; phrase two – swing scarves in and out; phrase three – bounce scarves; phrase four – circle motions or figure eight; etc.) Some other scarf movements might include: walking with scarves on their heads, placing scarves in the middle and gently tossing them; twirling with scarves; swishing scarves at low, middle and high levels; passing scarves around the circle when the bell rings, or on the first beat of every measure, etc.
5. While singing a song, have children join scarves and form two or three circles inside of each other. Move each circle in opposite directions.
6. Joins scarves and wind a snail in and out while singing.

## 7. **Balls (Age 4 through grade 5, possibly older)**

- ◆ Have children pair up and toss a ball back and forth as they sing.
- ◆ Stand in a large circle and toss a ball while singing.
- ◆ Younger children may sit in a circle and roll a ball back and forth.

## 8. **Balloons**

- ◆ *Balloons in 3*: Sing a song in  $\frac{3}{4}$  with balloons. Children keep the balloon in the air while only touching it on beat one.

## 9. **Music Notes (Grades 2 through 5)**

- ◆ *Magnetic Staff Game*: Spray paint a cookie sheet white. When it is dry put five lines on it with black electrical tape. Use magnets as notes. Sing “note is moving can you name it?” (Use syllables sol, mi sol, mi, sol, la, sol, mi). Move the magnet around as you sing and end on a note. The children will then call out the note’s name. When you have six to eight notes on the staff, point to the notes and sing the phrase with the children. You could also spell a phrase from a song on the staff cookie sheet. This is a great game to use before writing notes each week. Encourage children to make a staff game at home, or you can simply make them together in choir.

# Church Seasons

## Liturgical colors

The church has used colors to celebrate liturgical seasons since as early as the fourth century. Over time many churches have adopted the following colors as symbols for the corresponding ideas:

|                       |   |
|-----------------------|---|
| <b>Black:</b>         | <b>Mourning, grief, sorrow</b>  |
| <b>Blue:</b>          | <b>Mary, sky, Christ as the source of day</b>                               |
| <b>Green:</b>         | <b>Nature, eternal life, hope</b>   |
| <b>Purple/Violet:</b> | <b>Jesus' robe color when he was mocked, penitence, suffering, humility</b> |
| <b>Red:</b>           | <b>God's love, the blood of martyrs, the blood of the passion, fire</b>     |
| <b>White/Gold:</b>    | <b>Light, innocence, joy, purity, glory, festivity</b>                      |

## Suggestions for General use of cards and posters

- ◆ Have children put groups of cards in order.
- ◆ Hold up a card and have children identify the season. They may identify it by singing or naming a song, giving a definition, or reciting a scripture that matches the season.
- ◆ Put children in groups and have them place definition cards in order. Children can work to see which group finishes first.
- ◆ Children may find and read aloud Bible passages that correspond to the season.
- ◆ Children may decorate their cards and posters in any of the following ways: color, paint, glitter, color to resemble stained glass, mosaic, pointillism, and different art styles, decorate with wallpaper borders, etc.
- ◆ Children may insert the colored poster into the cover pocket of their choir notebook. They can change the poster to display the new colors for each new season.
- ◆ Decorate the choir room with a big Tree of Life or poster of a Tree of Life. Throughout the year, children and youth may decorate the tree with sticky notes. These notes will result from various activities found in this book. The branches on the tree will hold flash card artwork and seasonal colored leaves. The center and trunk will hold the sticky notes, and the roots or base will hold the fact-cards. There are seven roots and seven branches. As each artwork flashcard is added, post a leaf containing the season's liturgical color. The tree will be empty in the fall and during the year the tree will sprout to life.
- ◆ When the activities change, the center choir submissions may be given to choirs to take home. If interested, choirs may compile them into a personal collage. You could display these collages to show off their work at the end of the season.

## Additional Suggestions for Ages 4 through 6

- ◆ While telling a Bible story about the season, color the cards and stoles. Sing a song, or sing colors to use for different parts of the picture as a way to identify and explain the artwork
- ◆ Hold up a flashcard and have children sing a simple song or refrain from that season. While singing, children may dance with scarves that are the color of the season. Keep scarves in separate piles according to their color. This will help children easily put them back and get new ones for each season.
- ◆ Use only basic seasons for this age: Reformation, Thanksgiving, All Saints, Christ the King, Advent, Christmas, Epiphany, Lent, Easter, Transfiguration, Pentecost, Trinity. You may gradually add other seasons when children are familiar with these.

## Additional Suggestions Grades 2 through 5

- ◆ Be more creative in the way children decorate and display their seasons. Wall hangings, mobiles, clotheslines, placemats, are all great ways to enliven the seasons both at church and at home as a family.
- ◆ Play the same games but have children add some choreographed movements with the scarves. These creative ideas may end up being used in worship, a special service or event.
- ◆ Add more seasons.

## Additional Suggestions for Grade 6 through High School

- ◆ Make group banners or fancy posters for display throughout the church or choir room.
- ◆ Do more in-depth study of scriptures, hymns, anthems, and theology of the liturgical seasons. Discuss how these things relate to our secular world, other cultures and denominations.

## Liturgical Seasons and Colors

ADVENT SEASON - Blue/Purple

CHRISTMAS SEASON - White

Jesus' Name - White

EPIPHANY SEASON - White

Baptism of our Lord - White

Transfiguration - White

LENTEN SEASON - Purple

Ash Wednesday - Black/Purple

Palm/Passion Sunday - Red

Maundy Thursday - Red/White

Good Friday - Black

EASTER SEASON - White/Gold

Doubting Thomas - White

Road to Emmaus - White

Good Shepherd - White

Ascension - White

Pentecost Sunday - Red

PENTECOST SEASON - Green

Trinity Sunday - White

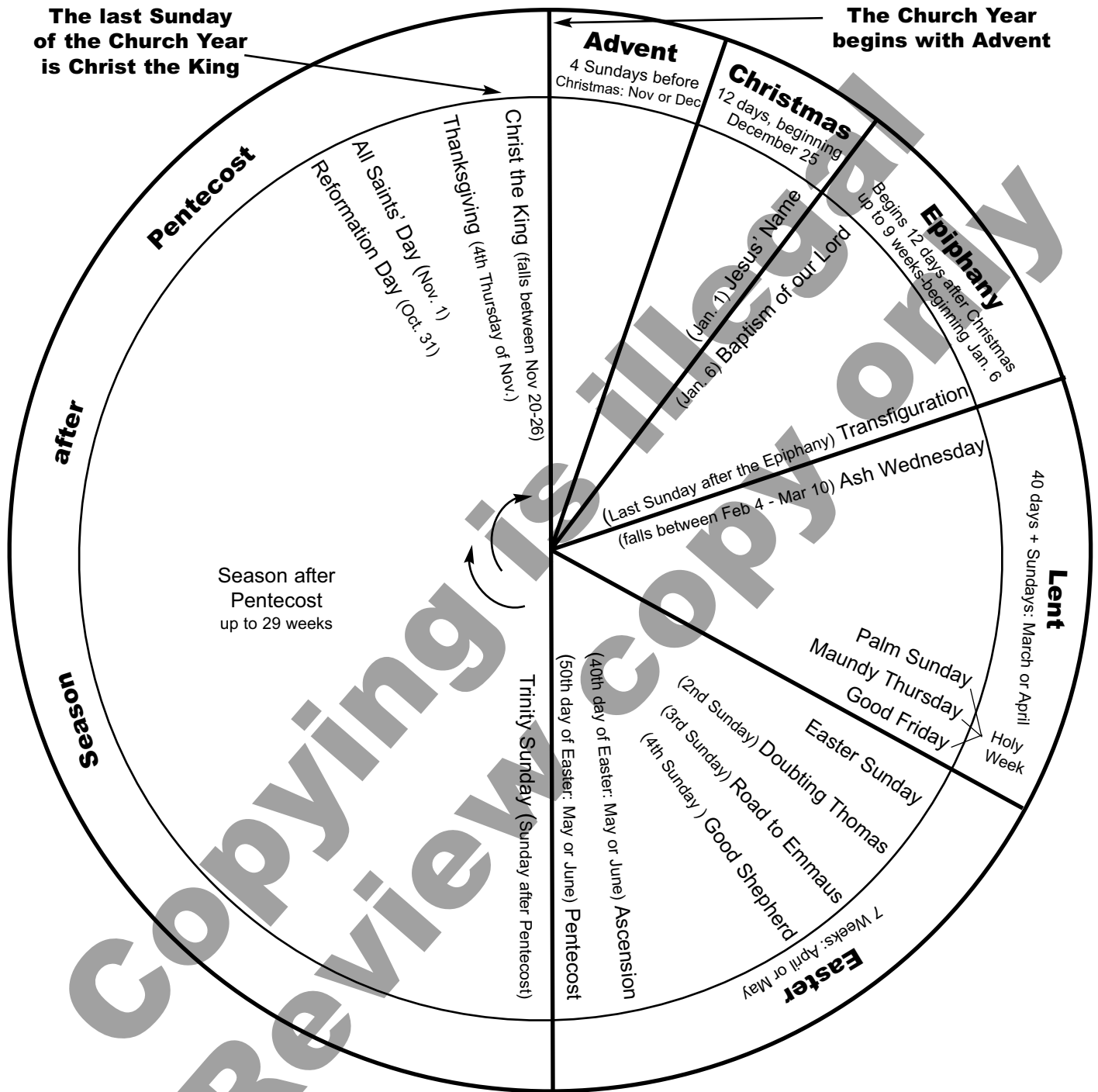
Reformation Day - Red

All Saints' Day - White

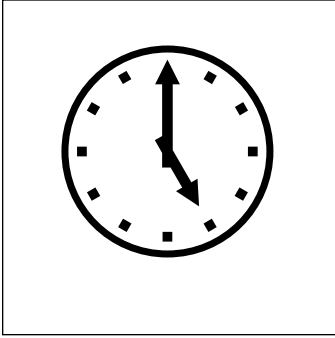
Thanksgiving - White

Christ the King - White

# Liturgical Year Calendar at a Glance



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# REFORMATION

October 31

## Season

Reformation

## Date

October 31

Reformation Sunday is traditionally celebrated on the last Sunday of October. This is a time to pray for renewal and reconciliation among all Christians, so that the church may be more effective throughout the world.

## Symbol

### Changing of the Clock

Changing the clock refers to both the physical changing of our clocks in late October and, more importantly, the change in spiritual direction accomplished by Martin Luther and other reformers. Thus, this clock symbol links physical time change to the Reformation.

## Color

Red

## Seasonal Background

Wittenburg, Germany, 1517 – Martin Luther, an ordained Roman Catholic priest nailed ninety-five theses (or complaints) against the Roman Catholic Church to the church door. After the 95 theses were posted, changes began to occur in the reformed church. One of Luther's main themes questioned the act of selling indulgences to people in the Roman Catholic Church. Luther believed that paying for the forgiveness of sins went against church teachings. He also

believed that doing good works and confessing sins did not earn salvation. Rather, Luther preached that salvation was brought to us through faith and God's grace. Martin Luther was a well-known preacher and teacher at the University of Wittenberg prior to his excommunication from the Roman Catholic Church.

Other reformers from the Reformation period include John Calvin from France and Ulrich Zwingli from Switzerland. Both felt strongly that only Biblical texts should be used in worship, instead of paraphrased hymns and chorales.

## Flashcard

- ◆ Indulgences were questioned. Sins are forgiven by God's love and grace.
- ◆ All people sing the service {previously the priest and choir led the entire service}.
- ◆ Priests should be allowed to marry {Luther married a former nun}.
- ◆ Words should be in their native language rather than in Latin, the official language of the Roman Catholic Church {Luther translated the Bible into German and wrote a German Service}.
- ◆ Pray directly to God, not to saints and Mary.
- ◆ Music is a gift from God.
- ◆ "Next to the Word of God, music deserves the highest praise"—*Martin Luther*

## Scripture

### Psalm 46

Psalm 46 was a psalm Luther often prayed with his friends, especially when the reformation movement progress seemed discouraging.

## Devotion Hymn

### “A Mighty Fortress Is Our God”

Martin Luther’s hymn, *A Mighty Fortress Is Our God*, is based on Psalm 46 and reflects the spirit of the Reformation movement. This chorale or hymn became so popular that martyrs and other people often sang it on their way to death.

The choir arrangement included in this material uses the original rhythmic version written by Luther. This setting echoes the Renaissance style and is similar to a Renaissance dance. The version we most often sing is a modification by J.S. Bach from the Baroque period.

## Songs and Teaching Suggestions

### “A Mighty Fortress/Psalm 46”

T.M. Albrecht (Grade 2 and up), p. X

Here is an example of how two groups of children can sing two versions of Psalm 46. A *Mighty Fortress* is in 4/4 meter and is a paraphrase of Psalm 46. Psalm 46, *God is our Refuge*, is not paraphrased and is in 3/4 meter. This piece can be sung in an antiphonal or responsorial style with simple bell accompaniment. It is suitable for the same age choir or a mixture of different choirs.

Sing the Psalm verses alone

- ◆ Sing *A Mighty Fortress* alone.
- ◆ Divide children into two groups. One group sings *A Mighty Fortress* and the other groups sings the Psalm verses. (This could also be done with adults singing the Hymn while the children sing the Psalm verses.)
- ◆ Ring C bells in octaves on the first beat of each measure.

### “Christ the Rock of Our Salvation”

J.H and H.J. Albrecht (Grade 2 and up), p. X

This piece reflects Luther’s theology: through grace and our faith in Christ our rock, we receive salvation. It may be sung in a variety of ways:

- ◆ unison anthem
- ◆ alternate verses and solos between different choirs
- ◆ children in unison and the adults accompanying on alto, tenor, and bass parts. The piano or organ doubles the choir parts.

## Additional Songs

### “Be Still and Know”

from *Canons for the Church Year, Set 3*  
M. Burkhardt (Ages 4 and up)

# A Mighty Fortress/God Is Our Refuge

Two-Part Voices and Handbells

3 Octaves  
Handbells used: 2



Martin Luther, 1483-1546  
Psalm 46:1, 2, 7

Based on *EIN FESTE BURG*  
and on a melody of  
Tamara Makdad Albrecht

(Handbells)

8 **I.** A might - y for - tress is our God, **II.** God is our  
ref - uge and strength, **I.** A sword and shield vic - to - rious; **II.** a ver - y  
16 pres - ent help in trou - ble. **I.** He breaks the cruel op - pres - sor's rod  
24 **II.** There - fore we will not fear **I.** and wins sal - va - tion glo -  
31 rious. **II.** though the earth be moved, and though the moun - tains be top - pled in -  
39 to the depths of the sea. **I.** The old e - vil foe, sworn to work us woe,  
45 with dread craft and might He arms him - self to fight. On earth he has no e - qual.  
47 **II.** The Lord of hosts is with us; the God of Ja - cob is our strong - hold.



# Christ, the Rock of Our Salvation

SATB

Helen J. Albrecht

James H. Albrecht

Soprano  
Alto

1. Christ, the Rock of our sal - va - tion, Christ, the Chief and — Cor - ner - stone!  
 2. Through the years we'll walk to - geth - er, Of - tenstum - bling, — some - times lost.  
 3. Each de - ci - sion, ev - 'ry ques - tion, When we look for — an - swers sure—  
 4. Praise to you, O God the Fa - ther, God the Son and — Ho - ly Ghost.

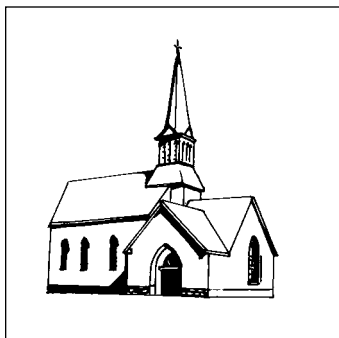
Tenor  
Bass

5

He has called us each by name to Al - ways be his own. —  
 Sigh - ing, weep - ing, sad and weak, — Fail - ing God to seek. —  
 Through our doubts God soft - ly speaks, — Mak - ing clear the way. —  
 Cho - sen from e - ter - ni - ty — We, God's chil - dren sing: —

9

Al - le - lu - ia, al - le - lu - ia! We are called — to be — his — own.  
 Seek - ing, — sav - ing, Christ our — Sav - ior Found us though — we sought — him — not.  
 Al - le - lu - ia, al - le - lu - ia! Mak - ing clear — the way — to — God.  
 Al - le - lu - ia, al - le - lu - ia! Sing to God — im - mor - tal — praise!



# ALL SAINTS' DAY

November 1

## Season

All Saints

## Symbol

Jack-O'-Lantern

The light from the Jack-O'-Lantern provides a bridge from the secular world to the liturgical season of All Saints. Memorize this phrase from the hymn For all the Saints: "We feebly struggle, they in Glory shine".

## Color

White

## Date

November 1

All Saints Sunday is traditionally celebrated on the first Sunday of November.

## Seasonal Background

At the beginning of the fifth century, a feast was used to remember the Martyrs who had died for the cause of Christ. The feast later became known as All Saints Day. It has become a time to not only remember the Martyrs, but to also remember all who have gone before us. Many churches will use this day to remember the dead in their own congregations.

## Flashcard

- ◆ We honor, give thanks, and remember the saints and our loved ones who have died and who have helped to form us in faith.

- ◆ We can be comforted to know that some day we will be united with God and Christ and all the saints.
- ◆ We should try to live a God-pleasing life even though we sometimes struggle and have difficult times.

## Scripture

Matthew 5: 1-12

The Beatitudes are the traditional Gospel readings associated with All Saint's Day. They describe the characteristics of those that are "blessed."

## Devotion Hymn

"For All the Saints"

The great English composer Ralph Vaughan Williams wrote the tune specifically for use with William W. How's hymn text. This is one of the finest hymn tunes written during the 20th century.

Teach the "Alleluia" section and encourage children to sing it in church every time they hear it. Older children will be able to learn the stanzas as well.

## Songs and Teaching Suggestions

"Sermon on the Mount – The Beatitudes"

T.M. Albrecht (Ages 4 and up), p. X

The style of this piece is based on Medieval chant, which was first sung a cappella and monophonically (in unison). Around the 9th century, choirs began singing in organum style, which doubled the melody at a fourth or fifth interval below.

- ◆ Teach younger children the antiphon by rote. They can pass around a triangle, bell, or finger cymbal and play it each time after the word “heaven.” When they are able to easily sing the antiphon, all children can play a simple metal percussion instrument together after the word “heaven.” This would work well if they sing the antiphon in church with older choirs singing the verses.
- ◆ Grades 2 and up may sing the entire piece accompanying themselves on bells or choir chimes.
- ◆ If children and adults have not sung chant style before, first sing the chant melody on a neutral syllable, such as “oo”, “ah”, “uh”, etc. Do this several times to get the flow of the melody. Since it is in free meter, the rhythm should flow with the language.

**“Ways to Follow Jesus”  
(Ages 4 - Grade 5), p. X**

This piece should be sung with bell accompaniment. A simple piano/organ accompaniment is also provided.

- ◆ Ages 4 - Grade 5

Begin by speaking the text in an expressive manner. The underlined words indicate when to change pitch and vocal inflection.

Speak the piece again, adding bells and/or finger cymbals.

Finally, sing the piece retaining the expressive flow of the language.

- ◆ Ages 4 - 6

Have one child play G's on a glockenspiel or bell instrument while other children act out simple motions to the words:

**humility** = praying

**pride** = two fists out

**stubbornness** = stomp

**sorry for sins** = pat their back or shoulders

**meekness** = hide face with hands over eyes

**listener** = cup hands to ears

**generosity** = hands out

**eagerness** = lightly clap rhythm

**kindness** = hands on each others shoulders

**pure in heart** = hug self

**peacefulness** = hands open in front

**happiness** = touch hands to cheeks

**Joy in God's blessing** = hands up in air

- ◆ The instructor may sing the song as a solo until the children are comfortable with the mime motions. They can then join in when the song is more familiar. One may also perform the piece in mime only, with the bell ringing after each section. This would be a great introit or response after a lesson during worship. Older children may also enjoy performing the piece in this manner.

### **Additional Songs**

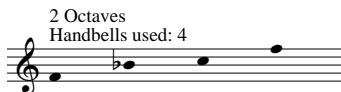
**“Blest Are They”  
Andrew Carter**

MorningStar Music Publishers MSM-50-9422  
(Three unison pieces for treble voices based on the Beatitudes)

# Sermon on the Mount

## Beatitudes

Unison Voices and Handbells



Play these 4 bells as a chord where desired in **Antiphon** and **Verses**.

Matthew 5:1-11, 12a

Tamara Makdad Albrecht

*When Jesus saw the crowds, he went up on the mountainside. And when he sat down, his disciples came to him. Then he began to teach them:*

### Antiphon

Re - joice and be glad, for great is your re - ward — in heav - en. —

### Verses

- |             |     |       |       |        |            |        |                 |                      |
|-------------|-----|-------|-------|--------|------------|--------|-----------------|----------------------|
| 1. Blessed  | are | those | who   | are    | poor       |        | in              | spir - it,           |
| 2. Blessed  | are |       |       |        |            |        | those           | who - mourn,         |
| 3. Blessed  | are | those | who   | are    |            |        | gen - tle,      | —                    |
| 4. Blessed  | are | those | who   | hunger | and        | thirst | for             | rich - teous - ness, |
| 5. Blessed  | are | those | who   | are    |            |        | mer - ci - ful, |                      |
| 6. Blessed  | are | those | whose |        |            |        | hearts          | are pure,            |
| 7. Blessed  | are | those | who   |        |            |        | make            | peace, —             |
| 8. Blessed  | are | those | who   | are    | persecuted | for    | do - ing        | right,               |
| *9. Blessed | are | you   | when  |        |            |        | peo - ple       | —                    |

- |           |      |           |      |        |       |                       |      |                                     |
|-----------|------|-----------|------|--------|-------|-----------------------|------|-------------------------------------|
| 1. for    | the  | Kingdom   | of   | heaven |       | be - longs            | to   | them.                               |
| 2. for    | they | will      |      |        |       | be - com - fort - ed. |      |                                     |
| 3. for    | they | will      |      |        |       | pos - sess            | the  | earth.                              |
| 4. for    | they | will      |      |        |       | be - sat - is - fied. |      | <b>[Antiphon]</b>                   |
| 5. for    | they |           |      |        |       | —                     | will | find mercy.                         |
| 6. for    | they |           |      |        |       | —                     | will | see God.                            |
| 7. for    | they | will      | be   | called | the   | chil - dren           | of   | God.                                |
| 8. for    | the  | Kingdom   | of   | heaven |       | be - longs            | to   | them. <b>[Antiphon]</b>             |
| 9. insult | you, | persecute | you, |        |       |                       |      |                                     |
| lie       | and  | speak     | only | evil   | about | you,                  | on   | ac - count of me. <b>[Antiphon]</b> |

\*Verse 9 is optional. Omit **Antiphon** after **Verse 8** if singing **Verse 9**.

## Ways to Follow Jesus

Unison Voices and Handbells

2 Octaves  
Handbells used: 2



Play these 2 bells as a chord at each \*.  
Children may also play Finger Cymbals along with the bells.

T. M. A.

Tamara Makdad Albrecht

*Everywhere Jesus went, people crowded around him. Jesus often taught from a high hill so that the people could see and hear him. Just as Jesus taught us, we now share ways we can be good followers of Jesus.*

Be humble, not proud and stubborn. Be sorry for your sins.

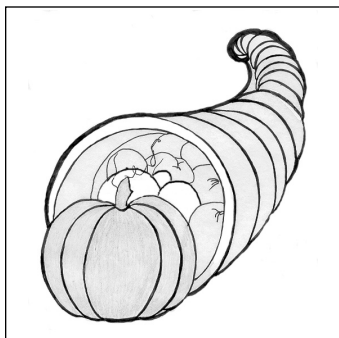
Be meek and listen to oth - er peo - ple. Be eager to do the right thing.

Be kind to everyone else. Be pure in your hearts, thinking only about good things.

Be peaceable and help others not to quarrel. Be happy and enjoy God's blessings.

*Optional Keyboard Accompaniment*

Text inspired by Matthew 5:1-11.



# THANKSGIVING

Fourth Thursday in November

## Season

Thanksgiving

## Date

Fourth Thursday in November

## Symbol

Turkey and Cornucopia

## Color

White

## Seasonal Background

Thanksgiving is not an official Liturgical season. However, many races, religions, and denominations in the United States recognize it. This makes the Thanksgiving season one of the most widely celebrated.

## Flashcard

- ◆ Many different kinds of people celebrate Thanksgiving.
- ◆ We give thanks for the many gifts, talents, and blessings God has bestowed on us along with the bounties of harvest.
- ◆ Thanksgiving is associated with the Pilgrims and Native Americans

## Scripture:

Psalm 100

A Psalm of Praise to God.

## Devotion Hymns

“We Gather Together” or  
“For the Fruit of All Creation”

First published in Dutch in 1626, the hymn *We Gather Together* is the hymn most closely associated with the season of Thanksgiving. *For the Fruit of All Creation* by Fred Pratt Green is a newer hymn that may also be of use during this season. Fred Pratt Green was a British hymn writer, who wrote many contemporary hymns in the 20th century.

The hymn *For the Fruit of All Creation* may be sung as an antiphon or responsorial anthem. Have an older choir or soloist sing the verse and have the younger children respond with “Thanks be to God.” If children grades two through adults are singing together, have them alternately sing the verse and refrain, then all sing the last stanza together.

A fun activity is to have the children take turns singing responsively. Then divide the choir into groups and antiphonally place them in different parts of the room.

## Songs and Teaching Suggestions

### “Tis the Gift to be Simple”

T.M. Albrecht (Grade 2 and up), p. X

In the Shaker tradition there was a time during the service when people sang songs from their heart, which were improvised on the spot. They called these pieces “gift-songs.” “Gift-songs” were sung a cappella. One person would sing a phrase and the group would answer (responsorial singing). When the congregation learned the piece, they would then sing the “gift-song” together.

- ◆ All ages can sing this piece, with very young children learning it only in unison.
- ◆ Be flexible with the accompaniment, especially the introduction and interludes between each section. The improvisational Orff style is fun to do with choirs because the end result is successful and always a surprise.

### “Praise the Lord, O My Soul”

T.M. Albrecht (Ages 4 and up), p. X

This responsorial piece was written in choir with the children. They sang it for an installation service accompanied by a string quartet.

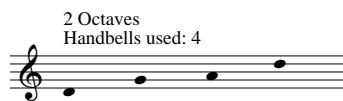
- ◆ Organ or piano doubles the four part harmony as accompaniment for both the children’s part and combined response.
- ◆ The first refrain uses Renaissance fauxbourdon style (played in parallel 6th chords) with a bass line accompaniment. The second refrain uses organum style (the melody doubled a fourth or fifth below) with a bass line accompaniment.
- ◆ Activity: Sing Praise the Lord verse 3. After singing have each child sing something for which they are thankful. Use this final phrase for their sung response: “For he gives us many gifts, I am thankful for \_\_\_\_\_.” Ring a bell after each response. Children may write their response on a small symbol card or on their flashcard picture. Director could help write responses for 4 – 6 year-olds.

## Additional Songs

“Praise God from Whom all Blessings Flow”  
from Canons for the Church Year, Set 2  
M. Burkhardt (Ages 4 and up)

# 'Tis the Gift to Be Simple

Unison Voices with opt. Ostinati (Tenor, Bass, and Handbells)



Either ring or use mallets on a bell rack.

Based on *SIMPLE GIFTS*  
a Shaker melody  
arr. Tamara Makdad Albrecht

an 18th cent. Shaker song

1. 'Tis the gift to be sim - ple, 2. 'tis the gift to be free, 3. 'tis the  
3 gift to come down where we ought to be, 4. and when we find our - selves in the  
6 place just right, 'twill be in the val - ley of love and de - light.  
9 **Chorus**  
13 When true sim - plic - i - ty is gained to bow and to bend we shan't be a - shamed, to  
turn, turn, will be our de - light till by turn - ing, turn - ing we come round right.

**Descant**

3 'Tis the gift to be sim - ple, 'tis the gift to be free, — 'tis the  
6 gift to be sim - ple, 'tis the gift to be free, — 'tis the gift to be sim - ple, 'tis the  
9 gift to be free, — 'tis the gift to be sim - ple, 'tis the gift to be free.

Optional ostinato patterns:

**Bass ostinato**

Turn, turn.

**Tenor ostinato**

Come round right.

**Optional Bell patterns**

1. 2. 3.



For Ascension Lutheran Church, Atlanta, Georgia

## Praise the Lord, O My Soul

SATB and Children

Tamara Makdad Albrecht

Tamara Makdad Albrecht

### Verses: Children



1. Praise the Lord, O my soul, sing his prais - es ev - 'ry day.  
 2. Serve the Lord, O my soul, sing his prais - es ev - 'ry day.  
 3. Thank you God for this day, for the bless - ings that you bring.

### Verses: All Choirs (Organ *ad lib.*)

1. Praise the Lord, O my soul, sing his prais - es ev - 'ry day. **Refrain 1**  
 2. Serve the Lord, O my soul, sing his prais - es ev - 'ry day. **Refrain 2**  
 3. Thank you God for this day, for the bless - ings that you bring. **Refrain 1**

### Refrain 1: Children



For he gives us man - y gifts, we will serve him glad - ly.

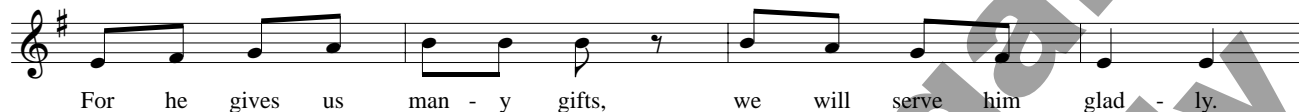
### Refrain 1: All Choirs (Fauxbourdon style) (Organ *ad lib.*)

For he gives us man - y gifts, we will serve him glad - ly.

For he gives, \_\_\_\_\_ man - y gifts. \_\_\_\_\_

*1st time to Verse 2*

**Refrain 2: Children**



For he gives us man - y gifts, we will serve him glad - ly.

**Refrain 2: All Choirs (Organum style)**



S A For he gives us man - y gifts, we will serve him glad - ly. *To Verse 3*

T B For he gives, \_\_\_\_\_ man - y gifts. \_\_\_\_\_

**Ostinato Patterns:**

