

Buy Your Copy Now!

Rejoice with the Drum & Voice

Church Music for Children



Kerri Lynn Nichols

Table of Contents

INTRODUCTION

BrainDance Patterns and Sequence	viii
Spiritual Connections to the BrainDance	ix
Sample Lesson Plans	x
Instrument Abbreviation Key	xiii
Come to the Choir	xiv

REPERTOIRE

All I Ever Wanted (from <i>The Three Trees</i>)	16
Chatterbones Medley	18
Communion Canon	24
Do Unto Others (from <i>Parables</i>)	26
For God So Loved	30
God Is Love	32
God Is the Potter	34
He Made the Day	37
(Make Ye a) Joyful Noyz! (from <i>PsalmSongs</i>)	40
The Rainbow Song	44
All God's Children Got Shoes	47
In Each Heart Lives a Song	50
Jesus, Jesus	52
King of Kings	54
Somebody's Knockin' at Your Door	57
Kum Bah Yah / Amazing Grace	60
Little Tree Prayer (from <i>The Three Trees</i>)	62
Mama's Song	66
Rejoice with the Drum and Voice	68
Such a Love	70
The Sower Sows the Seed (from <i>Parables</i>)	72
Each of Us Is Different (from <i>If Only I Had A Green Nose</i>)	77
Teaching Suggestions	80

SAMPLE LESSON 1

Musical Concepts: pulse and pattern

- IMITATE Introduce the concepts: Hear, see, say and do “pulse” and “pattern”
BrainDance: *Music for Dancers* #17, *Ching, Clop, Boom*
Children’s Vocal Warm-Ups: *Music for Dancers*
- EXPLORE Name Game: Say your first name and the group echoes it back; then, chant the names while patting the pulse on laps. Chant the names while clapping the pattern (syllables) of each name. Transfer the name patterns to simple unpitched percussion instruments. Half play the pulse and half play the patterns.
- Shape Garden: *Music for Dancers* #19, *Mango Walk*. Start out with a partner; one person is the seed and the other is the gardener. When the music starts, the gardener “waters” (by tapping lightly on the seed’s shoulders) the “seed” and the “seed” grows into a shape. The gardener copies the shape and the seed dances away to become a gardener to a new seed. The original gardener melts down into a new seed. Continue the game, changing partners, until the music stops.
- Clay Play: Hand out modeling clay to each student. Have the students mold their clay into something while you sing *God Is the Potter* to them. At the end of the song, have each child share what they created. Discuss what the words of the song mean and how God “molds” our lives.
- DEVELOP SKILLS Teach the song *God Is the Potter* using the echo process. If time is short, just teach one section of the song. Add the movement sequences and body percussion. Play the pulse against the patterns of the song.
- Extensions: Transfer the body percussion (claps) to unpitched percussion. Teach the students to play the melody on barred instruments. Add other parts of the orchestration.
- CREATE Students can make up their own choreography to go with the piece.
Students may improvise on unpitched or pitched instruments. The piece is written in *la*-based G pentatonic (no F’s or C’s). Have students use pulses and patterns in their improvisations.
- REFLECT Final informance of *God Is the Potter* (or any portion you covered).
Sit in a circle and share favorite parts of the lesson.
Review the concepts of pulse and pattern and check for understanding.
Together, clean up the space and put any equipment away.
Stand in a circle and pass the final squeeze.
Share a prayer or final thoughts for the group.

Repertoire

Beatin' Path
Publications



All I Ever Wanted

Kerri Lynn Nichols

Introduction

Voice 1
Oh Lord, hear my prayer.

Voice 2
Oh Lord, hear my prayer.

Piano

A

V.1
All I ev-er want-ed was to lift up Your name,
(Oh Lord, hear my prayer.)

V.2
Lord, hear my prayer.

Pno.

B

V.1
All I ev-er want-ed was to lift up Your name,
(Oh Lord, hear my prayer.)

V.2
Lord, hear my prayer.

Pno.

Chatterbones Medley

Traditional
arr. Kerri Lynn Nichols

A

Score for Chatterbones Medley, section A. The score includes staves for Voice, SG/AG, AX, Tamb., WB, and DBB. The lyrics are: "Chat-ter with de an-gels, soon in de mor-nin', chat-ter with de an-gels in dat land! I want to join dat band and chat-ter with de an-gels in dat land! in dat land! Dem". The score features a large watermark for "Beetle's Path Publications".

(Make Ye A) Joyful Noyz!

Kerri Lynn Nichols

Intro

Musical score for the Intro section. It features four staves: Cymbal, Crash Tamb. WB, BX, and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The Cymbal part consists of a series of rhythmic patterns marked with 'x' and accents. The Crash Tamb. WB part has a similar rhythmic pattern. The BX part is a melodic line in the treble clef. The Piano part is a two-staff arrangement with a bass line in the left hand and a treble line in the right hand.

Musical score for the vocal and instrumental parts. It features five staves: V, Cym., Crash Tamb. WB, BX, and Pno. The key signature is one sharp (F#) and the time signature is common time (C). The V staff contains the vocal line with lyrics: "Shout! Make ye a joy-ful noyz, let it be heard to the". The Cym. part has a rhythmic pattern marked with 'x' and accents. The Crash Tamb. WB part has a similar rhythmic pattern. The BX part is a melodic line in the treble clef. The Pno. part is a two-staff arrangement with a bass line in the left hand and a treble line in the right hand. A large watermark "Beatin' Path Publications" is visible across the score.

Teaching Suggestions

Come to Choir - page xiv

Notes: When recruiting voices for your church or school choir, emphasize no experience is required. Encourage anyone who has a love for music and a desire to sing to join the group. Let them know that will learn many techniques to improve their singing voice and learn to read music in the process.

This round welcomes members to the first rehearsal. Teach the tune and use it as a warm-up each week. *A cappella* singing helps with listening skills, tuning and blending. Instrumentation is optional.

Extension: Use this round as an A Section. For contrasting sections, members from the choir could speak or sing their reason for coming to the choir or give a positive testimony about being a part of the choir.

Chatterbones Medley - page 18

Form: Intro A B A Coda (Students may create their own intro and coda using chattering sounds and WB/AX improvisation.)

Suggestions: Begin by reading the passage from Ezekiel 37:1-10 to set *Dem Bones*. Several great children's books have the titles *Dem Bones* and *Chatter with the Angels*.

Discuss the African-American spiritual and the style of the words and music. Honor the tradition behind these great pieces of our musical heritage.

Add movement ideas suggested by the children. Have half the group walk around the space while the other play the accompaniment for "Dem bones, dem bones gonna walk around..."

Add movement when you sing the different bones of the body to help the children memorize the sequence. Instead of the woodblock part, you might choose a different unpitched percussion part for each bone. The students can create a skeleton dance of their bones while the unpitched percussion instruments improvise for added fun.

Add a guitar accompaniment to give the piece a full, rich texture. The chords follow the Contrabass Xylophone Part: G, D and C.

Communion Canon - page 24

Form: Intro A (Unison) A (Canon) Coda (Repeat and fade out)

Note: For younger voices, change the low A (on Amen) to D.

Movement: Allow students to create a movement phrase for each phrase of the music. Perform first in unison and then in canon. Add an instrumental section by playing the melody on the soprano recorder to accompany the movement.

For God So Loved - page 30

Suggestion: Perform this piece in the following order:

Unison voices (at the octave) on Voice 1

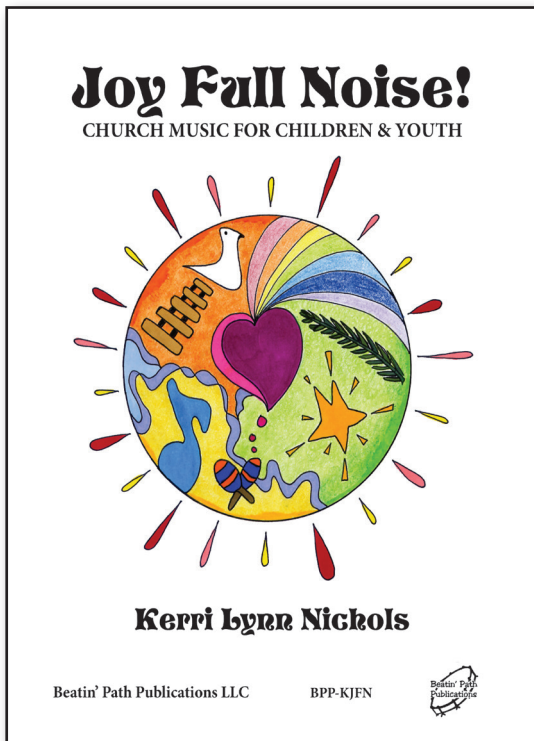
Voice 1 and Voice 3 together

All three parts plus percussion

Add simple movement to the final repeat: R side step, L touch, hold (repeat other side).

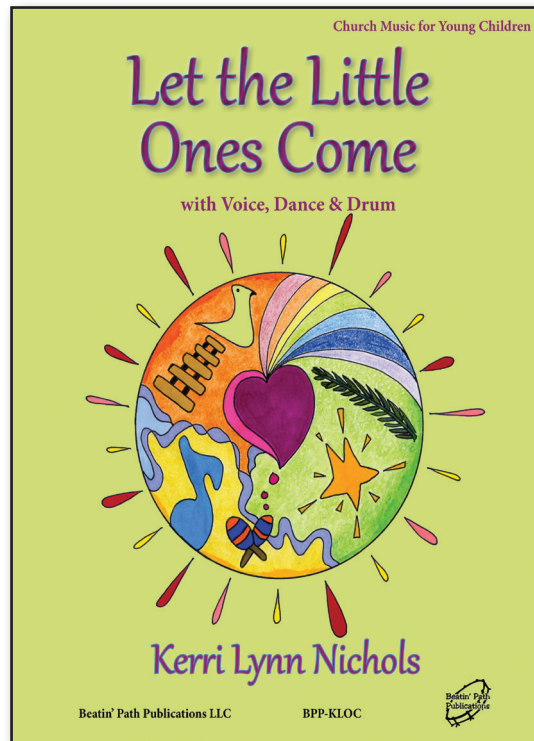
Buy Your Copy Now!

More Church Music for Children
from *Kerri Lynn Nichols*
for
Piano and Orff Instruments



Joy Full Noise (Book) \$34.95
MP3 Accompaniment Tracks - \$16.95

Twenty-seven original songs and arrangements with Orff settings and piano accompaniments. Pieces have been written to celebrate the events of the church calendar and illuminate well-known scriptures.



Let the Little Ones Come
(Book) \$34.95

Twenty original pieces and arrangements exploring the events of the church year through memorable texts, beautiful melodies and fun drumming and movement experiences. Set for piano accompaniments and simple Orff orchestrations.