

The Importance of Music in Different Religions



By Ruth Parrott
July 2009
Silverdale Community Primary School,
Newcastle-under-Lyme.

Key Words

Spirituality

Greetings

Calls to Worship

Blessings

Dance in Hindu Worship

Celebrations

Contents

Introduction	p4
The Teaching of RE in Staffordshire Primary Schools	p6
Music and Spirituality	p7
Assembly – ‘Coping with Fear’	p11
Suggestions for Listening and Response	p14
Responses to Music and Spirituality	p16
Worksheet – ‘Listening to Music’ KS2	p18
Worksheet – ‘Listening to Music’ KS1	p19
Judaism	p20
Christianity	p24
Islam	p26
Sikhism	p30
Hinduism	p34
Welcomes, Greetings and Calls to Prayer/Worship	p36
Lesson Plan – ‘Bell Ringing’	p38
Judaism – ‘The Shofar’	p42
Islam – ‘The Adhan’	p44
Lesson Plan – ‘The Islamic Call to Prayer’	p45
Celebrations	p47
Lesson Plan – Hindu Dance ‘Prahlad and the Demon’	p50
Lesson Plan – Hindu Dance ‘Rama and Sita’ (Diwali)	p53
Song: ‘At Harvest Time’	p55
Song: ‘Lights of Christmas’	p57
Blessings	p61
Blessings from different religions	p65
Lesson Plan – ‘Blessings’	p71
Conclusion	p74
Song: ‘The Silverdale Miners’	p75
Song: ‘The Window Song’	p78
Acknowledgements, Bibliography	p80
Websites	p81

Introduction

I teach a Y3 class at Silverdale Community Primary School, and am also the RE, Music and Art Co-ordinator. The school is situated in the ex-mining village of Silverdale in the borough of Newcastle-under-Lyme on the outskirts of Stoke-on-Trent and is recognised as a deprived area. The school is a one class entry school with a Nursery, wrap-around care and a breakfast and after school club. There are approximately 200 children in the school: 95% of pupils are white and 5% are a variety of mixed ethnic minorities.

The children have little experience of faiths other than Christianity and in the village there are several Christian places of worship: an Anglican, a Catholic, a Pentecostal and a Methodist Church and the school has built good relationships with the protestant churches and their incumbents. The vicar from St. Luke's Church is the Chair of Governors and involves the school in church projects.

As RE co-ordinator, I wanted to expand the children's knowledge and understanding of people from different faiths. In September 2007, a stained glass window, in memory of the late organist, Mr. Harrison, was commissioned for St. Luke's Parish Church, in Silverdale. The artistic responses of the children to music were incorporated in the window. I wrote a song for the children to sing at the service of dedication so the experience for the children became cross-curricular but at the same time, a spiritual experience. I became interested in how other faiths use music in their worship and how this knowledge could be used in the classroom to help the children to discover similarities between the faiths thus encouraging empathy and at the same time, creativity.

There are strong connections that exist between religion and music and these can be used to help pupils engage with religious themes. I have used my Farmington Fellowship to explore the links between religion and music to suggest practical ways in which music can be used in RE to promote quality learning experiences for the children which will provoke thought, sustain interest and enjoyment as well as providing them with opportunities to express their own reflections and responses in a variety of ways. Through musical encounters, pupils can experience learning about a religion and the way music is used in that tradition. They can also learn how to express themselves and apply what they have learnt to their own lives. The children will not be asked to worship in a faith which is not their own, but to gain understanding through the music of other faiths.

I decided to look at:

- Music and Spirituality
- Music of different faiths (It's importance or otherwise)
- Welcomes
- Celebrations
- Blessings

I found that most of them were interlinked. My aim was to take music from other faiths and use it in lessons as a starting point for children to compose their own music, write welcomes and blessings for one another or for celebrations and rites of passage but at the same time giving them space for thinking and self-expression as I introduced listening to music and spirituality.

The Teaching of RE in Staffordshire

Primary Schools

First it is important to look at how RE is taught in Staffordshire schools. When RE is taught children are given small pieces of information about different faiths, for example they may be taught about the celebrations of Eid, Hannukah, Easter and Diwali. This can be compared to giving them pieces of different jigsaws which, at sometime in the future, they may be able to fit together to form separate pictures of different faiths or these pieces may just become a pile of pieces and therefore become a distorted picture. At primary level children find difficulty in matching the pieces and need a cross-curricular approach to begin to put the pieces together to make pictures of the different faiths.

Staffordshire schools follow the Staffordshire Syllabus for RE. In the process of teaching RE children are engaged in discovery and self-understanding. For every topic 'Issues' and 'Questions' which arise from those issues are introduced. The 'Religion' is identified and the content examined for its 'Meaning' and the 'Impact' it has on believers. The issues are then looked at from the 'Lifestance' point of view and in 'Reflected' upon to enable pupils to understand them.

The lesson plans and music I have included link into the new framework of the Staffordshire Syllabus.

Music and Spirituality

Music plays an important part in all our lives. It is very difficult to imagine a world without music. We may choose which kind of music we listen to for our own personal enjoyment but we are also subject to music in all kinds of places. Background music is played in shops, restaurants, hotels, when we are waiting on the telephone for example, and it plays an important part in films and television programmes. Music communicates emotion, thoughts and inspiration transcending race, religion and culture, playing an integral role in the spiritual and emotional well being of our lives. Individuals do not always respond in the same way to a piece of music or a song; it depends on their experience of life, the environment and their personal beliefs and their personal preference.

‘From ancient times, music is something that has put people in touch with their innermost feelings. Different kinds of music works upon different emotions of an individual and releases the various incomplete emotions leading towards a total healing of body and mind’

Bhakthi Sankeertan: ‘Healing through Music’ (The Holistic Health Dictionary on Music Therapy)

Music is a constant companion on our journey through life. It is present in our celebrations, marking passages and milestones along the way, strengthening and encouraging us. Listening to music, composing and performing can help to answer the questions of who we are, what we stand for and what we value in life, both individually and collectively. It helps us to understand ourselves and others.

Steven Fischbacker in his paper entitled ‘Music and Spirituality’ states:

‘When you hear a certain piece of music your mind is often transported very vividly to a place or a memory that means something to you. Like the sense of smell, songs are highly evocative and can bring back memories of significant times, places and people.....

Research shows that when you join up words and music, information is moved from the left side of the brain over to the right where long time memories are stored.’

There are times when we find difficulty in expressing our thoughts and emotions in words. Music is always there to communicate the

inexpressible and free the mind from the boundaries of speech and transport us to an alternative place of emotion, rhythm and imagery, thus enabling us to come to accept and come to terms with our emotions and situations.

‘Religious education and music provide important opportunities for spiritual development. Ofsted suggests that different aspects of spiritual development can use creative responses such as music for pupils to express their innermost thoughts and feelings and exercise the imagination, inspiration, intuition and insight.’

‘Promoting and evaluating pupils, spiritual, moral and cultural development.’ (Ofsted 2004) HMSO

Spiritual development can be encouraged in school by using music in a calm environment to help children respond to the music they hear and to relate it to the world around them and their inner thoughts. These too can be expressed in their own music making and in their choice of music. It can be used as a stimulus for art and creative writing. Music also has an important part to play in collective worship to create an appropriate atmosphere and to enhance the theme.

Margaret Cooling in her book *‘Art and Music Toolkit: Creative ideas for using the Bible in the Classroom’* (1996) suggest three ‘E’ words to help focus an activity:

Explore the meaning and significance of a subject

Engage a pupil’s interest

Express understanding in the subject studied

These three words can be particularly helpful in all aspects of Music and Spirituality.

Taize

Taize is located in eastern France, in the hills of Burgundy near the town of Cluny. It is the home of an international, ecumenical community of Christian brothers. The community was founded by Brother Roger in 1940. The area was one of deep distress as it was wartime and Brother Roger’s house became a place of welcome for refugees, especially Jews, fleeing from Nazi occupation.

“Since my youth, I think that I have never lost the intuition that community life could be a sign that God is love, and love alone. Gradually the conviction took shape in me that it was essential to create a community with men determined to give their whole life and who would always try to understand one another and be reconciled, a community where kindness of heart and simplicity would be at the centre of everything”

Brother Roger: ‘God is love alone’

The community now has over a hundred brothers, some of whom are Catholics, and some from various Protestant backgrounds, coming from around thirty nations. The members of the community live solely by their work though some of the brothers live in some of the disadvantaged places in the world, to be witnesses of peace there alongside people who are suffering in Asia, Africa and South America and share the living conditions of the people around them. They endeavour to be a presence of love among the very poor, street children, prisoners, the dying and those who are wounded by broken relationships, or those who have been abandoned. These small groups of brothers are known as fraternities.

The ethos of the community is :

‘To strive for communion among all and to carry out reconciliation work among Christians and the whole of humanity.’

Young people are particularly attracted to Taize. International meetings are held throughout much of the year and it has become a place of pilgrimage.

Music of Taize

Taize music for worship consists of chorales, psalms, canons, cantors and responses, much of which is written in a minor key to reflect the suffering aspect of life, though the endings modulate to a major key to reflect hope. The words are written in Latin, which is an international language but can be translated into other languages. This ensures that all worshippers are on an equal footing with a language that does not belong to any particular group and the pronunciation is not difficult. Music and singing have played a very important role in the prayer life of Taize from the beginning.

The Taize community gathers for prayer three times each day. The style of prayer is highly meditative and both singing and silence play a large part in

the worship. The singing of much repeated prayer chants during candle-lit prayer services is one of its trademarks. The music highlights simple phrases, usually lines from the psalms or other pieces of scripture, repeated or sung in canon. The repetition is designed to help meditation and prayer.

I have written an Assembly on the theme of 'Coping with Fear' based on a Taize Chorale, which will create a sense of 'spirituality' and can be used when children are feeling unsettled.

Assembly



'Coping with Fear'

Nothing can harm you

Nothing can harm you, nothing can frighten .
God's love is always there.
Nothing can harm you, nothing can frighten.
Trust in Him always.

Sung to Taize Chant: 'Nada te turbe' From '*Songs and Prayers from Taize*' Publishers: Geoffrey Chapman Mobray

(You will need to modify the tune to fit the words!)

Music: Pachelbel's Canon

- Begin with the room as dark as you can make it.
- Light candles around the room
- Discuss how the children felt as they came into the room and how they felt when the candles were lit - relate to night time and bedtime
- Ask how many children have a small light on in their bedroom and how they would feel if it wasn't there.
- Discuss other aspects of 'fear' giving personal examples then ask the children how they cope with their fears - hide, take deep breaths, tell yourself that you can do it, asking someone to be with you to hold your hand.

- Discuss the concept that God is always with us and that we can always talk to him and ask him to be with us and to give us courage.
- Lighting a candle reminds us that God is always near and he is our friend.
- Talk about children in other lands and how some of their fears are the same as ours but that some children have other fears as well i.e. hunger, drought, war, illness etc. and that we should ask God to be with those children too.

Prayer time

Sing: 'Nothing can harm you ' at the beginning, then between each prayer and once at the end

Light a candle at the beginning of each prayer and ask the children to look at the flame and remember that God is always with us.



'Nothing can harm you'



Dear God, sometimes we are afraid of the dark and imagine all kinds of things which make us frightened. Help us to remember that when we are frightened, we can take a deep breath and ask you to be with us. Amen

'Nothing can harm you'



Please be with us when we see something which frightens us, such as spiders or snakes. Help us to remember that when we are frightened, we can take a deep breath and ask you to be with us. Amen

'Nothing can harm you'



Please be with us when we have to do something which scares us or is difficult. Help us to tell ourselves that we can do it with your help. Amen

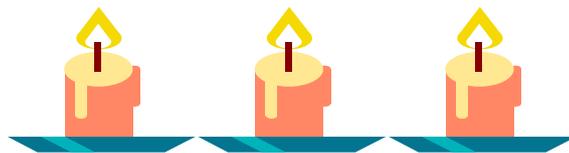
'Nothing can harm you'



Please be with children all over the world. Be with those who are frightened of war, or being hungry or thirsty. Be with all children who are frightened because they are ill and help them to trust in you. Amen

'Nothing can harm you'

Children go out humming the tune.



Suggestions for Listening and Response

Calm, reflective music

Mahler's 5th Symphony – Adagio

Pavane by Faure

Variations on a theme of Thomas Tallis

Pachelbel's Canon

'Ladies in Lavender' theme tune by Nigel Hess

'Gabriel's Oboe' from 'The Mission' by Morricone

'Pokare Kare Ana' Traditional Maori Love Song, Hayley Westenra

'Adiemus' by Carl Jenkins

'Morning' from the 'Peer Gynt Suite' by Grieg

'The Swan' and 'The Aquarium' from 'Carnival of the Animals' by Saint Saens

'Nimrod' from the 'Enigma Variations' by Elgar

'Chi Mai' by Morricone

Awe and Wonder

'The Swan' and 'The Aquarium' from 'Carnival of the Animals' by Saint Saens

'Uranus' from 'The Planet Suite' by Holst

'What a wonderful World', Louis Armstrong

Beethoven's 9th Symphony – final movement (Ode to Joy)

'Chariots of Fire' theme tune

'The Mission' theme tune

'The Lord's Prayer' from 'African Sanctus' by David Fanshawe

Majesty

'Zadok the Priest' by Handel

'Halleluia Chorus' 'The Messiah' by Handel

'Fingal's Cave' by Mendelssohn

Meaning and Purpose of Life

'You Raise me Up' by Brian Kennedy

'Saltwater' by Julian Lennon

'From a Distance' by Nanci Griffith

'Variations on a Theme by Thomas Tallis', Vaughan Williams

'The Circle of Life' from 'The Lion King' (Disney)

Conflict

'The Montagues and Capulets' from the 'Romeo and Juliet Suite' by Prokofiev

'Mars' from the 'Planet Suite' by Holst

Theme tune from 'Schindler's List' by John Williams

Responses to Music and Spirituality

I have created two worksheets: one for KS1 and the other for KS2.

These will help the children to focus on the music if they are given to them before they listen to the music for the first time. I suggest that they begin to complete the worksheet on the second hearing.

KS1

- Listen to the piece of music and then draw a face to show how the music makes you feel e.g. happy, sad, angry, sleepy etc.
- Draw a picture of the place the music takes you to e.g. seaside, spooky castle etc.
- Discuss different responses.
- Explain that we are all different so our pictures and feelings will all be different. Music helps us to think about ourselves and other people and places and what is really important to us.

KS2

- Listen to the piece of music and think about the questions on the worksheet.
- On subsequent hearings begin to complete the questions and picture.
- Discuss reactions and responses to the music.
- Explain that music helps to us to express ourselves, whether we are listening, performing or composing. It is a way of communicating without words.

- **Ask the children to think of a question they would like to ask the composer - work with a talking partner, and make a list of the questions**
- **In what ways could music help to communicate with those people who speak a different language?**

Listening to Music (KS2)

Name: _____

Title of
music: _____

<p>What does the music make you think of?</p>	<p>How does the music make you feel?</p>
<p>Why do you think the composer wrote the music?</p>	<p>When would you like to hear this music again?</p> <p>Why?</p>

Draw the pictures you see in your mind when you listen to this music.

Listening to Music (KS1)

Name: _____

Title of music: _____

Composer: _____

Draw a face to show how the music makes you feel.

Draw a picture of the place the music takes you to.

Judaism

Jewish music is quite diverse and dates back thousands of years. Sometimes it is religious in nature and other times it is secular. The rhythm and sound of the music varies greatly depending on the origins of the Jewish composers.

The earliest music used in Synagogues was based on a system used in the Temple in Jerusalem. The orchestra consisted of twelve instruments, including a harp, drums and cymbals, and a choir of twelve male singers. There are many references to music in the Bible – David playing the lyre, the Psalms, the Song of Solomon, Joshua’s trumpet. After the destruction of the temple, music was initially banned though later, restrictions were relaxed and liturgical poems named *piyyutim* were introduced. The Cantor sang them to melodies selected by the writer or by himself. Some of the music was based on phrases from the bible which recalled songs from the Temple itself, but generally echoed the tones in the country and age in which the Jews lived, not merely in the actual borrowing of tunes, but more in the tonality on which the local music was based.

Today music remains a fundamental part of Jewish worship. In a traditional Synagogue, the majority of the service is chanted or sung out loud, and the Torah reading is also chanted. Different melodies are used for the prayers and Torah readings on weekdays, Shabbat and holidays – these form a calendar in song; someone who knows the melodies well can tell exactly what time of year it is by hearing the melodies of the prayers and the songs of specific festivals. Some Jewish music is used for services and large gatherings, some is sung in the home around Shabbat. Some Jewish music uses instruments, but in traditional communities songs for Shabbat and holidays are for voices alone as it is forbidden to play instruments at those times.

Different Jewish communities also bring songs reflecting their own heritage i.e. Sephardic Synagogue: much of Moroccan and Iraqi origin, Ashkenazi Synagogue: German or Russian melodies. Some congregations prefer traditional music whilst some use popular, new melodies. The service is led by a Cantor, who has undergone formal training in ‘Chazznut’, the art of the Cantor, and will decorate the melody of the

prayers with embellishments and ornaments in order to bring out the meaning of the words. Other religious music includes melodies utilised to heighten devotional fervour, especially melodies of *Hassidim*, followers of a traditional branch of Judaism which emphasises simplicity and sincerity rather than intellectual achievement, and religious poetry.



‘Music is the pulse of Jewish spirituality – song charts the biorhythms of the Jewish Soul.’

Chief Rabbi Sir Jonathan Sacks

Klezmer Music

*‘Klezmer’ is a Yiddish term, combining the Hebrew words ‘kley’ (vehicle, instrument) and ‘zemer’ (song), thus meaning instrument of the song.
(A. Z. Idelsohn)*

“ ‘Klezmer: it’s not just music – it’s a way of life!’” (Hankus Netsky)

The Bible contains many descriptions of ritualised instrumental music played in Jerusalem but not much is known about how the music sounded as there was no system of writing or recording. In 70 C.E. after the destruction of the second Temple of Jerusalem, the Jews were plunged into mourning and forbidden by ‘halakhic’ (rabbinical) orders from rejoicing and using instruments, except for the shofar (ram’s horn) on Rosh Hashanah and Yom Kippur.

In the middle ages, instruments started to be used again for important events and some religious feasts. Jewish musicians used to wander through Eastern Europe from village to ghetto to perform at various joyful occasions (‘simkhes’) such as birthdays, new rabbis or the arrival of new Torah rolls, a celebrity’s visit, a synagogues inauguration, circumcisions and especially weddings (‘khasene’). These musicians were often poor and were considered to be only a little better than beggars or criminals. However, they developed a good reputation as musicians and were in great demand.

In the early nineteenth century more than five million Eastern Jews were confined in a ‘pale of settlement’ around Kiev. Jews were not allowed freely to live or visit the most important towns and so developed their own culture within the settlement, sharing their music. Most musicians learned to play strictly by ear whilst performing and the profession was passed from father to son (women were not allowed to give public performances).

The term ‘Klezmerische Musik’ (Klezmer music) was first introduced in 1938 by Moshe Beregovski in his book ‘Yiddishe Instrumentalishe Folkmuzik’. He described ‘klezmer’ as an illiterate musician, unable to read notes and playing traditional music by ear. Nowadays it has become a laudatory term for the musicians and qualifies also the traditional Jewish music of Eastern Europe. Over the last thousand years it has spread from Eastern Europe to Spain and America. It has been influenced by gypsy music, Russian music and Hungarian music.

Jewish Wedding Music

The traditional music of Jewish weddings is Klezmer music. A typical Jewish Wedding would include a procession to welcome the bride and the singing of religious songs. After the ceremony there would be entertainment when there would be dancing to “tunes for the table” which gave the musicians time to show off. These tunes and dances are:

Freylikhs - a lively dance in 4/4 time

Sher - a lively dance similar to an American Square dance

Khusidl – a slow stately dance in 2/4 time

Finally there would be folk dances from Poland, Russia and Hungary. The music is played by a Klezmer Band which could include accordion, violin, bass, trombone, clarinet and percussion. The violin is referred to as a ‘fiddle’. The Klezmer musicians are known as Klezmerim.



Most of the music is written in a harmonic minor key .

Examples of ‘Klezmer’ music:

Music from the Musical ‘Fiddler on the Roof

“If I were a Rich man”

“Sunrise, Sunset” (Wedding Scene)

Music from the Musical ‘Oliver’

“ I’m Reviewing the Situation”

Christianity

Music is an important part of Christian worship, thanksgiving and celebration showing how worshippers feel towards God. Music unites the congregation so that God is worshipped with one voice. A wide variety of music is used in Christian worship including hymns, psalms, choral music, gospel songs, contemporary music and instrumental music, played for meditation and reflection.

Christian music is music that has been written to express personal or communal belief regarding Christian life and faith. Common themes include praise, worship, celebration, penitence and lament, its forms varying widely across the world.

Most Christian worship involves singing accompanied by instruments. The Bible has many references to music: dancing, singing and playing instruments. Psalms are songs of praise to God and in them are many references to music and the playing of instruments to the glory of God.

Throughout the history of Christianity music has played an important role in worship. Psalms were first sung in Syrian Monasteries and churches as 'verse and response' led by Levite leaders. Hymns followed psalms, adapting melodies of early chants. The Catholic Church developed the 'Canticle' where passages of the Bible were sung at specified times in worship and these are still part of the Roman Catholic liturgy today. The first chants were associated with Pope Gregory and are known as 'Gregorian' chants.

In the middle ages, the Mass was deemed the most important form of worship service in the Catholic Church and music depended on the particular feast that was celebrated. The ordinary mass was the same for each service with five music sections. Composers added to or altered the Gregorian chant and they became too difficult to sing. The organist then played the music or improvised on the theme and thus liturgical organ music was introduced.

It was decided at the 'Council of Trent' that music for worship should be of such a nature that members of the congregation should participate. Palestrina was asked to simplify church music but retain the beauty of the melody. He also magnified the text so the words became the most important part of the music. In the 1600s and 1700s some of the world's greatest composers contributed to the Mass and the Cantata and the

Oratorio were introduced by composers such as Scarlatti, Bach, Handel, Haydn and Mozart.

Religious music expanded. Composers borrowed melodies from secular and popular songs, writing religious words to them so that hymns, anthems and the chorus for both protestant and catholic churches were 'born'. Charles Wesley wrote over 2 000 hymns many of which are still in use today.

In the nineteenth and twentieth centuries religious music underwent a transformation to suit a changing and evolving congregation. Liturgies were simplified and often translated into a country's own language instead of Latin. They preserved the history of liturgical music but at the same time sort to design a style of music to suit the needs of a more modern member of the congregation. Music was simplified and composers set religious texts to folk melodies to encourage congregations to join in the singing. In the latter half of the twentieth century contemporary Christian music was born. From the folk rock of the seventies with its guitars and drums to the Christian rap group of the twenty-first century, music continues to evolve, preserving the message of the Church while meeting the needs of an ever-changing world.

Islam

Music Art Sciences

Music Art Sciences is an exact science of sound, rhythm, tone, form and beat. Muslims believe it is the Divine created melody and harmony of life itself. They believe that Allah created the universe, the earth and all its inhabitants, for Allah's own pleasure! In the beginning there was nothing until Allah spoke and commanded that all things should come into existence.

They see the whole universe as a symphonic orchestra full of sound, rhythm, tones, beats and form synchronised for perfect melodious harmony in unison, precisely and perfectly composed, directed and conducted by its Creator, Allah, with many sounds, movements, rhythms and beats in specific arrangements in the various forms of nature. It is the most magnificent of any musical composition and is composed as a gift of Allah's great love for mankind.

During the prophet Mohammad's (sws) time and after his death, there developed new Islamic art of musical styles in the holy cities of Mecca and Medina, which were the centres of Islamic religious and political power. They began to celebrate life and its religious and spiritual mystical dimensions in activities of rich art and musical foundation. The necessity of explaining and reciting the Quran resulted in the birth of the art of music science of grammar, musical modes, styles and lexicology and the best material was found in Islamic poetry. Rules of solemn recitation – cantillation were made based on poetic musical language and its renditions. These became the model for both experts in Quranic recitation and for composers of poetic songs (gazels). Thus they underlined the expressive, artistic manner of rhythmic speech in many ways as a chant (combined recitation-cantillation) and emotional expression of song, sacred music and rhetoric.

There are two main schools of thought in Islam, concerning the use of music.

The first most sacred source for those who are opposed to music and those who are not, is the Quran, although there is nothing specific in the Quran concerning music explicitly. The prophet Mohammed (sws) enjoyed listening to the singing and playing of his young wife and her

friends though he was known to have rebuked the reactions of his wife's father in two incidences. The prophet (sws) then declared that art, music, singing and the playing of some specific instruments were permissible on occasions of birth, marriages, cultural folk festivities, funerals and most of all for religious, spiritual occasions.

The prophet Mohammed did not approve of three things:

1. The clapping of hands in public performances (artistic hand clappers were allowed).
2. "Sensual singing which was combined with "sensual" dancing in public taverns by males and females)
3. The selling, buying or teaching of performing girls

In ancient Arabia music was practised in religious ceremonies by believers who encircled the Ka'ba (House of Worship) which contains the Black Stone (Seat of Mankind), who chanted a musical cantillation (talhin). These were chanted during Hajj (pilgrimage) and accompanied by fife/flute (shanin) and drum (bandir/tablah).

'Music is an issue that has been hotly debated amongst Islamic scholars of the past and present. While many of them have been generally inclined to condemn all forms of music, with the singular exception of ad-duff (tambourine) at weddings, quite a few have taken a more positive approach of considering music containing sensual, pagan or unethical themes or subliminal messages as being categorically forbidden. The latter view seems to be more consistent with the general nature of Islam, which is undoubtedly a complete way of life that caters to all of the genuine human instincts and needs within permissible limits. Thus, it is to say that all music in Islam does not seem to agree with the balanced approach of Islam to issues of human life and experience.

Tradition often cited by the first group of scholars to justify condemnation of all musical instruments and music, according to some scholars, are considered either as spurious, or phrased in such a way solely because of their associations with drinking, dancing and sensuality.

Whilst everyone agrees that all forms of music that contain pagan, sensual themes or subliminal messages are clearly forbidden, the latter group of scholars considers all forms of music free of such themes and messages as permissible.'

Sheikh Ahmad Kutty, Senior Lecturer at the Islamic Institute of Toronto, Ontario, Canada.

Abu Hamid al-Ghazali (1058-1111), an exceptional religious reformer, defined the seven purposes for which music is allowed (halal) and the five cases that are not allowed (haram):

Music Allowed:

- To evoke and invoke the love of Allah
- To elicit love and longing for Allah in circumstances that permit singing, playing of permitted instruments
- To evoke lamentation and sorrow – the latter being of two kinds:
 - a) blameworthy
 - b) praiseworthy
- To arouse joy
- To encourage pilgrimage, and only for those it is permissible
- To incite for battle
- To inspire courage on the day of battle

Music Forbidden:

- When music is produced by singing and dancing of men and women in taverns and in other public places
- If certain instruments are used for only ‘secular’ purposes, they are strictly forbidden for use for only ‘religious purposes’
- When the song’s contents are not compatible with spiritual concepts and
Precepts of religion
- When the listener is ruled by thoughts of lust and lustful actions
- When a person listens to music for inviting sensuality for sexual reasons only.

Music and religious doctrine consider the fact of concept of art and music are integrated into a relevant system of thought. The inference being that music does not act independently of its own fundamentals, nor is art and music to pursue the dictates of imagination. Religious art and music are subordinate too and interact with legitimate mankind’s orientation to the universe of The Creator and to various worldly goals in life.

Music in Worship

Both the Islamic call to prayer and the art of reciting the Quran have influenced artistic expression in Muslim culture. Islamic worship incorporates ‘music’ into worship, but not in the same sense as Christian choral or organ music, for example. The call is an art form that utilises tonal

variation and rhythm in the human voice. Recitation of the Quran beautifies the words through tone, rhythm and the shaping of words. The living Quran is not only or primarily the written word – it is first of all the recited word of Allah, sounded with perfection and beauty. Numerous styles of recitation trace their origins to the teaching of Mohammed and have been passed down through the ages.

Contemporary Islamic Music

Some contemporary Islamic artists dispute the views of the traditionalists and produce music about Islamic beliefs. Yusuf (previously known as Cat Stevens and Yusuf Islam), Kain Bhikha and Dawud Wharnsby Ali have recorded Islamic devotional songs for both adults and children. Many can be found on 'Youtube'. As well as CD (See *Resources*).

Sufism

Sufism is a very small minority movement within Islam. It incorporates the 'Whirling Dervishes' dances and worship as well as devotional songs.



The 'Whirling Dance' or 'Sufi Whirling' is the practice of the Mevlevi order in Turkey and is one of the physical methods used to try to reach religious ecstasy. The music that accompanies the whirling from beginning to end ranges from sombre to rhapsodic and its effect is intended to be mesmerising. Chanting poetry, rhythmic rotation and incessant music, induces a feeling of soaring, ecstasy and mystical flight.

Sikhism

Music plays an important part in Sikh Worship in the gudwara (Sikh Temple). The holy book of Sikhism is called the Guru Granth Sahib which contains the teachings of the five gurus and of Hindu and Muslim teachers, which Sikhs should follow. The last Guru, Gobind Singh, declared that the book would take the place of the human Gurus for all time. Sikhs believe that God's truth is revealed through the Guru Granth Sahib, which they treat with as much respect as they would a human Guru. Each morning the holy book is brought out from the small room where it is kept overnight. Placed on cushions on a platform and covered with an embroidered cloth, called a romalla. The whole of the Guru Granth Sahib is written in poetry, arranged in stanzas named *shabads*. The opening words are Guru Nanak's description of what God is.

The Guru Granth Sahib contains hymns that praise God, reveal his nature and give guidance on how to live a good life. They are written mainly in Punjabi and each copy of the book has 1,430 pages. Each hymn is found on the same page in every copy and there are no spaces between the words so that nothing can be added to them. As it is very difficult to read, people have to be taught to read it and not everyone has that skill. Many people memorise the hymns and recite them daily in their own devotions at home. Each hymn has its own traditional tune. The singing is called *kirtan* and is very important. It is done by musicians named *ragis*, who usually play tabla drums and harmoniums.



Tabla Drums



Harmonium

Indian Harmoniums are small reed organs which are played with one hand whilst the player pumps air into the instrument by squeezing the bellows at the back with their other hand. The singing is accompanied by cymbals and at times other instruments can be added such as the sitar or the violin. Children can be involved in playing the percussion instruments. The music notation is named *Raag*. Both men and women play the instruments and sing simultaneously, though the other worshippers do not usually join in the singing. The music notation is called *Raag* and it takes many years of practise to become an accomplished player and singer. The musicians sit to the right of the Guru Granth Sahib facing the worshippers. The singer sits in the middle, playing the harmonium as he or she sings.

The aim of Sikh worship is to give praise to God. The singing or *kirtan* is very important and plays a major part in the worship. Only sounds which are made by the voice-box are allowed therefore clapping and whistling are not allowed. The service usually includes a talk, which helps to explain the *shabads* or it may be about the things which affect the lives of Sikhs. A second type of music is 'man-made' poems set to music. These can be sung in services but do not command the same respect as the *shabads* from the Guru Granth Sahib and is regarded as 'weak music'.

All services end with the *Ardas*, a special prayer which lasts about 15 minutes. The people stand with their hands folded, facing the Guru Granth Sahib while the leader faces them. The first part reminds everyone to remember God and the ten Gurus, and to pass on the teachings of the Guru Granth Sahib. Prayers are then said for Sikhs and all people everywhere and their needs. Whilst the prayer is being said, the *karah prashad* (holy sweet) is stirred with a *kirpan* (a short sword which is one of the five *Ks*). The sweet is then distributed to everyone who attends the service, as a symbol that everyone is equal. It is made of equal quantities of flour, sugar, semolina and ghee, which is a specially prepared butter, and then mixed in an iron bowl.

At the end of the service everyone who has attended the service shares the *langar* which is a free vegetarian meal prepared by volunteers. This shows that all people are God's children and should eat together like one family. Sikhs are taught to give their time, money and skills freely to help others.

Rites of Passage

Family life is very important to Sikhs so special events are marked by ceremonies to seek God's blessing. These always take place in the presence of the Guru Granth Sahib to show the importance of the Sikh teachings for the whole of a Sikh's life, during good or difficult times. Hymns are sung, prayers said and food is provided for the guests.

The Naming Ceremony

The naming ceremony, *nam karan*, is part of a normal service at the gurdwara. The baby's parents and other relations go to the gurdwara to give thanks for the baby and to choose its name. At the end of the service the *granthi*, who is the person who reads and looks after the Guru Granth Sahib, opens the book at random, reads the first new verse on the left-hand page, then tells the parents which letter of the alphabet began the first word of the verse. The parents then choose a name which begins with that letter. The parents are congratulated and everyone shares the *karah parshad* which is a meal paid for by the parents.

Marriage

Men and women are introduced to one another by their families but the couples themselves decide whether to marry. Marriages take place in the morning at the gurdwara. The bride wears pink or red, which are the colours of happiness, and the bridegroom wears a red or pink turban and a special scarf, called a pala. The bride's father places one end of the pala in the bride's hand as a symbol that they are joined as husband and wife. They hold on to the pala for the rest of the ceremony. The Guru Granth is opened and the marriage hymn, the Lavan, specially written for

weddings by Guru Ram Das, is read. It has four verses each explaining a different aspect of marriage. They are read one at a time and then sung whilst the bride and groom walk in a clockwise direction round the Guru Granth Sahib, with the groom leading. When they have done this for the fourth time, they are married. The ceremony ends with the *Ardas prayer* while everyone stands. Speeches are made then everyone shares the *karah parshad (holy sweet)*. The ceremony is followed by a meal.

Hinduism

Worship in the home, *Puja*, may be as important as worship in the temple to Hindus. Although communal worship plays a central role in temple worship, there is no strong tradition of congregational rite or ceremony. Worship may be through words, music, dance or silence. *Yagna* (sacrifice) is an important aspect of worship.

Indian classical music is part of worship as in the Sikh tradition. They use *Kirtan* (call and response, chanting of the mantras with instruments and dance) and *Bajan* (devotional song) during worship in the temple. They use *Raga*, which is a seven note scale, and *Tala*, which is a rhythmic pattern of beats accompanied by tabla drums, harmoniums and percussion instruments. An important element of Hindu worship is *Bhajari*, which means adoration and indicates worship with love. This often refers to devotional singing or the hymns themselves.

In the Hindu tradition, the world was created by Shiva, whose aspects include Lord of the Dance, therefore dance often forms part of the worship in a temple, along with music and songs of praise (bhajan and kirtan). Worshippers dance spontaneously or it is danced by classical dance troupes. Their dances recount stories from the spiritual epics. Each hand gesture (mudra), movement or facial expression will have a special meaning known to the audience. This sort of dance is a form of worship in its own right, to recount stories about the gods.

The Bharata Natayam is a narrative form of dance. Before the dance begins, the earth on which it is performed has to be sanctified. As dance is akin to trampling on the earth, the dancer seeks permission of mother earth to trample on her. The dancers touch the ground and bow to it at the beginning and at the end of the dance in order to make connections between spirituality, the environment and the dance they perform. By doing this they learn to respect the earth. The dancers dance bare foot using hands and body gestures, put to music, to tell a story. The traditional stories, which are based on nature and human emotion are drawn from Mahabharata and the Ramayana.



Mahabharata

Mahabharata is the story of two fighting cousins in which Lord Krishna brings about the resolution. The Gita is a special chapter in the Mahabharata representing the ‘Song of the Lord’; this is an elaborate moral code which shows the ‘how and why’ of doing good deeds containing numerous love poems narrated through the dance. ‘Sringara’ (love) is the dominant theme – love for people and the environment. The costumes of the dancers are made in colours to represent the earth; red, brown yellow and green.



Welcomes, Greetings and Calls to Prayer/ Worship

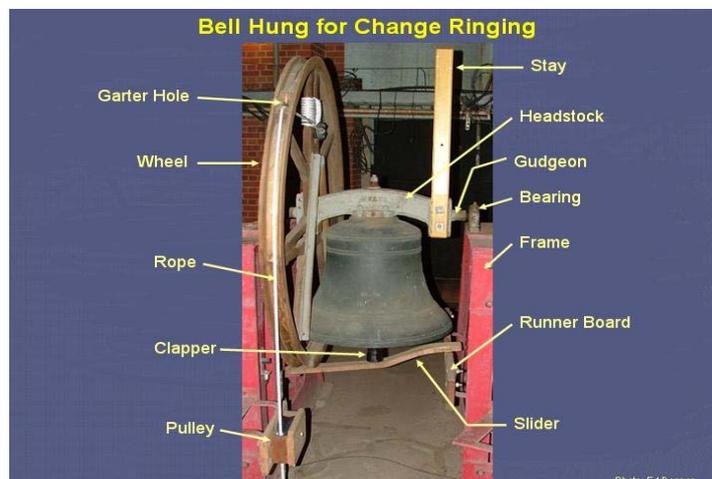
Christianity

Paulinus, the Bishop of Nola, a town in Campania, in Italy supposedly introduced the ringing of bells in a Christian church as early as the fifth century. In 604, the use of bells in churches was sanctioned by Pope Sabinian . The first church tower erected expressly for bells was supposedly erected by Pope Stephen II (752-757) in Rome.

(www.adoremus.org/1001bells.html)

The most common use for church bells was to call people to worship. Bells are now most commonly rung before a service or mass, marking a funeral or wedding and for marking times of prayer. In medieval times services were far more frequent than in the present day, therefore people relied on the bells to schedule their day.

Bells are measured in hundredweights and come in many different sizes. Small bells are about two hundredweight and are about two feet in height. The larger bells can be large enough for a person to stand inside and these have to be measured in tons. Inside the bell there is a long lump of metal called a clapper which is attached to the top of the bell and hangs down inside. The bell is attached to a wheel to which a rope is affixed. When the rope is pulled the wheel moves taking the bell with it. The clapper swings backwards and forwards so that it strikes the side of the bell, making the ringing sound as it strikes the metal.



A group of bells is known as a 'peal'. This is also the term for a long period of extended ringing which can last as long as three hour.

Bells are housed in a special tower which is usually attached to the church. The number of bells may vary from one, in a small village church, to up to sixteen, in a large cathedral. The usual number to have in a tower is six or eight, the number usually being even. The bells are arranged in size from low sounding bells to high.

Bells are played in rounds. Each bell is numbered and a bell ringer is assigned a bell. A conductor may call the numbers of bells to be rung or they are written on paper and memorised:

123456

213456

123456

213456

Each round is given a name such as 'Plain Hunt', 'Plain Bob' or 'Grandsire'. There are names for different numbers of bells that are rung in a sequence. Four are known as a minimus, five as doubles, six as minor, seven as triples, eight as major, nine as caters, ten as royal and twelve as maximus. Each bell takes it in turn to ring. It takes two seconds for all of them to ring. Each set of bells will ring at a slightly different speed , due to the weight of the bells.



One bell is usually rung to announce a funeral, whilst the whole peal of bells will be rung for a wedding. Bells are often to commemorate special occasions such as the coronation of a new monarch, to welcome a new vicar of the parish or to welcome a new baby.

Welcomes and Calls to Worship(Lesson Plan)

Bell Ringing



L.O. I can compose a welcome and call to Christian worship

Resources:

Hand bells/hand-chimes or glockenspiels/chime-bars (Use C to C' and remove the other bars) with beaters

Pictures of bells, bellringers and church towers.

Sound clips of Church bells - www.bbc.radio4 Bells on Sunday

Children to work in groups of 4 for glockenspiels and up to 8 for bells, handchimes or chime-bars.

Sticky labels numbered 1 - 8.

'Rounds' printed on cards

Whiteboards and pens

Introduction:

Show the children a picture of a Church tower. Ask what they can tell you about it and what might be inside.

Main Part of Lesson

Why do we have church bells?

When people did not have any clocks they did not know when there was a service at the church so in the fifth century,

Paulinus, who was the Bishop of Nola in a town called Campania, in Italy, decided that the best way to let people know when a service was about to begin would be to ring a loud bell. When they heard the bell, everyone stopped what they were doing and went to the church.

Ringling the bell was also a good way of telling people news because there was no television, radio, newspaper or computer so news came by messenger. When the bell rang the people would gather at the church and the messenger would tell them his message. Sometimes the news would be good news and the bell was rung quickly but if the news was not good then the bell was rung slowly.

In the eighth century, Pope Stephen decided that it would be good to have more than one bell, so he built the first bell tower. Bells began to be used for other occasions, such as weddings and funerals, and special music, called rounds, was composed for them.

The bells are attached to ropes which are pulled by people below, in turn. The bell ringers have to practise, with a conductor, until they can play the rounds by themselves.

Listen to sound bite of bells.

Explain that the rounds are written down in rows according to how many bells are being played e.g.

1 2 3 4 5 6
1 2 3 4 5 6
1 2 3 4 5 6
1 2 3 4 5 6

or

1 2 3 4 5 6
2 1 3 4 5 6
1 2 3 4 5 6
2 1 3 4 5 6

The bells can be played in any order but the last line is nearly always the same as the first. That is why it is called a 'Round'. The highest sounding bell is number 1 and the lowest is number 6. Each round has a name such as : *Plain Bob, Grandsire, Cambridge* etc.

Activity

Divide children into groups according to the instruments available.

Give a 'Round' card to each group explaining that each bell, handchime, chime-bar or note on the glockenspiel has a number. Give each child a number according to the number of bells being used.

They will be responsible for playing that number of bell or bar. Demonstrate a round on a glockenspiel and tell the children that they are going to play a 'Round' to welcome people to worship.

Children play the round in groups, then, perform for the rest of the class.

Children to compose their own round, record it on a whiteboard and give it a name.

Children then give their round to another group to play.

Groups can give themselves a name e.g. The Silverdale Ringers.

Extension:

Can children write a special round for:

- A wedding of someone they know
- A coronation
- The birth of a baby

Plenary:

Groups perform for one another. Ask how they would change the 'round' for a sad occasion (tempo, dynamics, number of bells).



Judaism

The sound of the 'shofar', a ram's horn, is greatly symbolic to the Jews. It is blown at synagogue services particularly at 'Rosh Hashanah', marking the beginning of the New Year signifying the need to wake up and repent. It is considered to be a commandment to hear the shofar blown. It is also blown at Yom Kippur, the Day of Atonement. This is the time when Jews think about life and seek forgiveness for wrong doing so that the New Year is a new beginning.



A Shofar

The shofar is the bent horn of a ram or another kosher animal. It was used in ancient Israel to announce the New Moon (Rosh Chodesh) and call people together. The purpose of the shofar is to rouse the Divine in the listener. It must be an instrument in its natural form and be naturally hollow to remind people to be honest to God and the sound produced by human breath which is breathed into human beings by God. The sound it produces symbolises the lives it calls Jews to lead. The curve in the horn symbolises the different directions human lives take and mirrors the contrition of the people repenting as they bend before the Lord. It is blown on the left side of the body symbolising that the message comes from the heart.

The three basic notes convey different messages:

- The first long blast is the call to solemn prayer
- Three short notes symbolise grief
- Short, fast notes express worry and fear

The long final sounds mark the end of Yom Kippur and God's forgiveness to start the New Year afresh.

The shofar is blown one hundred times. Before each sounding of the shofar, a special prayer is recited, blessing God for commanding the Jewish people to hear the call of the shofar. The congregation stands in complete silence during the blowing of the shofar. It is an appropriate symbol as it reminds Jews of the willingness of Abraham to sacrifice his son, Issaac, to fulfil God's command. At the last moment God ordered Abraham to exchange his son with a sacrificial sheep.

In Biblical times the shofar was blown to announce an important event, such as the alarm of war or the coming of peace. The 'Great Shofar' is said to have been sounded during the greatest event in Jewish history, the giving of the ten commandments to Moses at Mount Sinai.



Islam

Call to Prayer (Adhan)

The 'Adhan' is the Islamic call to prayer, recited by the 'muezzin' from a minaret, which is a traditional part of a mosque, five times a day. The purpose is to make an easily intelligible summary of Islamic belief available to everyone. It is intended to bring to the mind of every believer and non-believer, the substance of Islamic beliefs or its spiritual ideology.

The adhan sums up the teaching of Islam:

1. Belief in the oneness of Allah and the fact that there is no power greater than Him.
2. He alone is the Creator and Master of the Universe and no-one can share His Godhood and sovereignty.
3. Muhammad is the final dispenser of the Will of Allah and it is His words and deeds that will find His expression.
4. It is not the material utility that determines the value of things or acts in Islam but their spiritual significance – thus salvation in Islam lies in the purification of the soul which can only be achieved by willing and conscious obedience to the commands of Allah and prayer is the most important of that obedience
5. the highest aim of the life of a Muslim is to live a life of eternal bliss.

Often a recorded 'Adhan' is used today. In some mosques, the minaret is not used as it would disturb the neighbours, so the call to prayer is given inside the mosque. The top of the minaret supports the crescent moon and star, commonly used as a symbol for Islam.



Lesson Plan

Islamic Call to Prayer (Adhan)

L.O. I can understand that Muslims are called to worship in much the same way as Christians.

Introduction:

Listen to sound bite of church bells www.bbc.radio4 Bells on Sunday

Explain how church bells have been used over the centuries to call people to Christian worship (see section on 'Bell Ringing').

Show pictures of a bell tower.

Discuss why they are used for different occasions i.e. weddings and funerals, and what message the bells are conveying (Call to Christian worship, an invitation)

Main part :

Explain that Muslims also have a call to worship but they use the human voice instead of bells and they also make their call to worship from a tower, called a minaret (show pictures of a minaret - available on the internet).

Discuss similarities and differences between a bell tower and a minaret.

Play a video clip of an Islamic call to worship (www.youtube.com)

Children to discuss their reactions with their talking partners. (3 mins)

What is the same ?

What is different?

Translation: (Sunni version)

God is the greatest x4

I bear witness that there is no deity except God x2

I bear witness that Muhammad is the Messenger of God x2
Make haste towards worship x2
Come to the true success x2
Prayer is better than sleep x2 (Only used at dawn)
God is the greatest x2
There is no deity except God x1

Discuss

Explain that the person who recites the adhan is called the 'muezzin' and he recites it 5 times a day to call people to prayer in the mosque (Islamic place of worship). There is usually a loudspeaker attached to the minaret or mosque.

Activity:

Children to work in pairs.

How would you call people to worship?

How would you attract their attention?

Which instrument would you use?

What words would you use?

Perform



Extension:

- Research:
- 1) What is a 'shofar'?
 - 2) How was it used by the Jews in the past?
 - 3) How is it used now?

Celebrations

Music is used in most faiths in festivals, acts of celebration and rites of passage to express worship, thanksgiving and joy. Many songs have been written for children in the Christian and Jewish traditions which can be used in worship or have been written to explain the reasons for particular celebrations. There are also songs that have been written to explain Islamic celebrations, though these are not used in worship. It is important to look at the similarities in the ways in which we celebrate festivals and empathise with those that are different. For example the celebrations of the Christian Harvest Festival and the Jewish Succot have many similarities, the main one being that God is being thanked for food grown but the differences are in how the festivals are celebrated.

The following is a list of sources of music for specific festivals.

Judaism

Two main sources are 'Two Candles Burn' by Stephen Melzack CD and www.totshabbat.com

Rosh Hashanah:

'Apples and Honey' - Traditional Jewish (Sing Up programme)
'We blow the Shofar' – 'Two Candles Burn'

Yom Kippur:

'On This Day' – 'Two Candles Burn'

Hannukah:

'We Know a Man' – 'Two Candles Burn'

Passover: 'Seder Prayer' – 'Two Candles Burn'

'O Chanukah, O Chanukah' - www.totshabbat.com

'Light One Candle' - www.totshabbat.com

'I have a little dreidel' - www.totshabbat.com

'In the Window' - www.totshabbat.com

'These Lights' - www.totshabbat.com

Passover:

‘Dayeinu’ - - www.totshabbat.com

‘Seder Prayer’ – ‘Two Candles Burn’

Succot:

‘Let’s build a Succot’ – ‘Two Candles Burn

Shabbat:

‘Shabbat is Here’ – - www.totshabbat.com

Islam

There are a number of Islamic children’s songs on www.youtube.com and two CDs by Zain Bhikka : ‘Children of Heaven’ and ‘Towards the Light’.

Ramadan

‘Welcome o Ramadaan’ – ‘Towards the Light’

Eid

‘Eid-un-Sa-Eid-un’ – ‘Towards the Light’

‘The Days of Eid’ – Songs of Celebration of Eid-ul-Fitur and Eid-ul-Adha CD by Dawud Wharnsby

Christianity

Resources for Christian festivals are more readily available in British schools. Many hymn books such as ‘Come and Praise’ (BBC), ‘Big Blue Planet’ (Methodist Publishing House), ‘Junior Praise’, ‘Mission Praise’ and ‘Out of the Ark Music’ have a variety of hymns, songs and carols for all the main festivals – Christmas, Easter and Harvest.

Christmas:

‘Carol, Gaily Carol’ – A & C Black

‘Merrily to Bethlehem’ – A & C Black

'Tapestry of Carols', 'Ringing the Changes', 'Carols and Capers', 'Sing Lustily and with good courage' – CDs by Maddy Prior.

Nativity plays with music are available from a variety of publishers including: 'Out of the Ark' and 'Starshine Music'

See 'Lights of Christmas' at end of section

Harvest: See 'At Harvest Time' at end of section.

Hinduism

Diwali:

www.hindunet.com

Hindus celebrate their festivals in dances which tell the stories associated with the festivals.

Hindu Dance

Traditional Hindu stories can be taught through dance, movement and mime as they can express emotions, feelings and characters.

'Dance allows children to interpret and reflect the stories they have read and gives them an opportunity to think how they could translate what they have read into a mime or dance sequence.'

June Bower- Religion through Dance (Junior Education November 2006)

Almost any Indian music can be used for the following dances as it will act as a background rather than necessarily matching the movements.

Lesson Plan

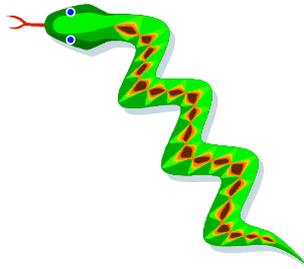
Prahlad and the Demon

From 'Hindu Festivals' by Kerena Marchant (Hodder Wayland, 0750225947)

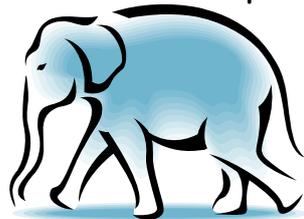


- Read the story to the children. Explain that they are going to re-tell the story in dance, using body movements and facial expressions. Hindus use dance as a part of their worship so it is important that the dance should be done with respect and facial expressions should not be exaggerated.
- Discuss the different emotions of the characters.
- Ask the children to show different emotions using facial expressions and their hands.
- Decide how to represent the evil demon who rules the world. This could be four children who push their backs together and wave their arms menacingly.
- The rest of the class become the people surrounding the demon in the circle and in slow motion mime, show how they are:
 - a) in terror and despair
 - b) trying to kill the demon - reaching out, pushing fists forward
 - c) praying to Vishnu, all kneeling, all rising together, all raising hands and faces - the children can suggest their own ideas

- Choose a child to be Prahlad (the demon's son who worships Vishnu). He steps forward quietly. The demon mimes pushing him down in the centre of the circle, where he sits cross-legged, hands pressed together in prayer. The children playing the demon then merge into the surrounding circle. (This is to allow the demon to take part in the dance rather than just watching.)
- The children in the circle slowly sink to the ground and become the snakes in the pit (sent by the demon to kill Prahlad. The snakes may touch and crawl over each other but must never touch Prahlad. He raises his arms in prayer, closes his eyes and the snakes recoil and move out of the circle again.



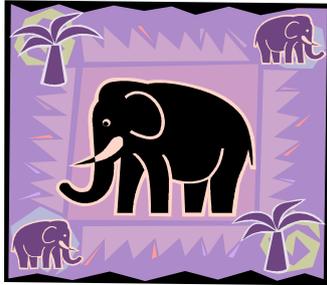
- The snakes gradually become elephants, sent by the demon to trample Prahlad. They move slowly in, leaning forward, one arm a swinging trunk. Prahlad raises his arms, closes his eyes and the elephants back away.



- The elephants now become dancing, flickering flames, which dart around Prahlad but never touch him. Again, he prays to Vishnu and the flames die away and form a pillar (all standing very straight and close to each other) at one side.



- The demon now comes forward in a rage, Prahlad mimes 'Vishnu is everywhere' by spreading his arms and looking left and right. The demon mimes 'Is he in that pillar?' pointing to it furiously. Prahlad mimes 'Yes' and the demon charges at it.
- The whole class now mimes in slow motion, tearing the demon apart. They must find a way to do this without ever touching the demon and with no noise from mouths or feet. The demon merges into the rest of the class.
- The class rejoice and celebrate, gradually dancing away. Prahlad is left alone, saying a prayer of thanks as the music fades.



Lesson Plan

Rama and Sita (Diwali)

'Festivals' by Carole Court (Scholastic) ISBN 0-590-53055-0

- Read the story and discuss the different emotions of the characters throughout the story. Explain that they are going to tell the story by dancing using their facial expressions and their hands.

Characters:

King Dasratha

Queen Kaikeyi

Bharat

Rama

Sita

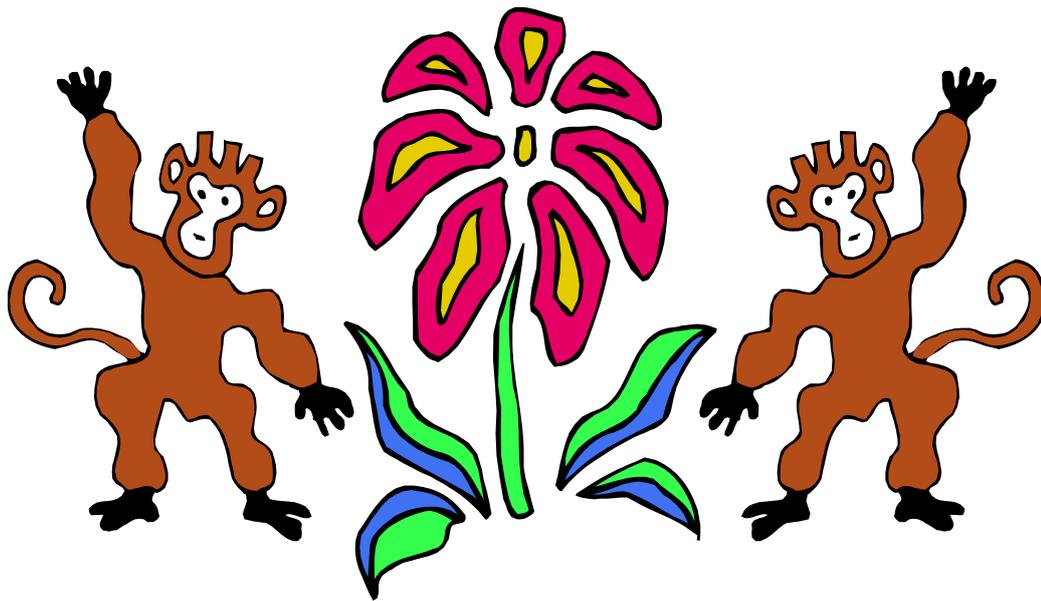
Lakshman, Rama's brother

Hanuman, the monkey leader

Ravana, the ten-headed monster

- Begin with Queen Kaikeyi and Bharat in the centre and Rama and King Dasratha to the side. Queen Kaikeyi mimes to Bharat that she wants Bharat to become King instead of Rama by pretending to crown him. The Queen then goes to King Dasratha and mimes lies about Rama to him, pointing at Rama .
- The King goes over to Rama and banishes him from his kingdom. Bharat shaking his head puts Ramas sandals on the throne.
- The rest of the children form a circle then peel off to form two paths of lamps in parallel rows down the room. Sita follows Rama and Lakshman through the path at a distance and Rama moves into the dance space where they mime building a house.

- Ravana enters the path but Sita turns and Ravana captures her. The children who form the path jump up and become the monkey army.
- Hanuman and his army dance in a monkey-like way and fetch Rama, who is very upset, and leads him to Sita.
- The monkey army then form a pathway. Rama and Sita are taken down the pathway to an island, by Hanuman. The monkeys surround Rama and Sita to protect them.
- Hanuman and Rama stalk Ravana and then Rama mimes shooting Ravana with a bow and arrow. Ravana dies a theatrical death.
- The monkeys once again form a pathway for Rama and Sita to dance back to the Palace. Bharat takes Rama's sandals from the throne and Rama sits on it with Sita by his side. The children dance in celebration and dance away as the music fades.



At Harvest Time

At Harvest time I think of pineapples, bananas and grapes.
Every fruit God gives us has a different shape,
A texture and a smell as I taste and eat;
Strawberries and cream are a special treat!

At Harvest time I think of cauliflowers, carrots and peas
Gathered very carefully to store or freeze.
Crisp and crunchy vegetables - green and white
Fresh from the garden are a glorious sight.

At Harvest time I think of halibut and salmon and cod;
Every kind of fish is a gift from God.
Prawns and crabs and lobsters which are caught in the sea
Are brought to port by fishermen for you and me.

At Harvest time I think of all the gifts that God has given me;
All the things around me which I touch and see.
Thank you God for growing things. Help me to care
For this lovely world you've given us to share.

Ruth Parrott

At Harvest Time

Ruth Parrott

Lively ♩ = 130

Piano

At Har-vest time I think of pine-ap-, ba-na-nas and grapes - ,

6

Ev-ry fruit God gives me has a diff-er-ent shape - , A tex-ture and a

6

Pno.

11

smell as I taste and eat - . Straw-ber-ries and cream are a spe-cial

11

Pno.

Lights of Christmas

Lights of Christmas,
Lighting streets in Bethlehem
Lead us to a manger
Where Jesus was born.
Softly glowing lanterns
Show a place most holy,
Light the face of Mary
And her newborn child.

Lights of Christmas.
Angels dazzle shepherds,
Tell the world the message,
'Jesus is born!'
Heaven is ringing,
Echoing the message,
Hurry to the manger
This Christmas morn.

Lights of Christmas.
Star shines so brightly,
Guides Wise men to Bethlehem
O'er deserts and plains.
Leads to a stable,
Softly they enter
And kneel before the manger.
Jesus Christ is born.

So we light our candles,
Flickering in the darkness
Tell the world the message
Of the Saviour's birth.

Lanterns in the stable,
Angels in the heavens,
Star above the stable
Celebrate His birth.

Ruth Parrott

Lights of Christmas

Ruth Parrott

Gently ♩ = 90

p Lights of Christ - mas - - ,

Gently ♩ = 90

p

5

Light ing streets in Beth - le - hem , Lead us to a man ger

5

8

where Christ is born - - - . soft - ly glow - ing lan - terns

8

— show a place most ho - ly, — Light the face of Ma - ry

12

16 and her new - born child.

16

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of a vocal line and a piano accompaniment. The piano accompaniment is divided into two systems, each with a treble and bass clef. The lyrics are placed below the vocal line. The first system of the piano accompaniment starts at measure 12, and the second system starts at measure 16. The lyrics 'and her new - born child.' are spread across measures 16, 17, and 18. The piano accompaniment features a steady bass line and chords in the treble clef.

Blessings

Blessings are used in many religions to bless people, their homes, their families, places of worship and events and connect them with the Creator, asking for his approval and protection. Blessings are also used in ceremonies marking rites of passage.

There seem to be many definitions of the word 'blessing'. Here are just a few:

'A blessing is the infusion of something with holiness, divine will, or one's hopes.' (*Wikipedia*)

- '1) The act of provoking divine protection or aid.
- 2) Approval: good wishes
- 3) A happy event'

Collins Essential Dictionary' 2nd edition (2006) Harper and Collins

In his book, 'The Gentle Art of Blessing', Pierre Pradervand (2005), gives this definition of *Blessings*:

'To bless means to wish, unconditionally and from the deepest chamber of your heart, unrestricted good for others and events: it means to hallow, to hold in reverence [...]

To bless is to invoke divine care upon, to speak or think gratefully for, to confer happiness upon, although we ourselves are never the bestower, but simply the joyful witness of life's abundance.

To bless all without distinction is the ultimate form of giving because those you bless will never know from whence came the sudden ray that burst through the cloud of their skies, and you will rarely be a witness to the sunlight in their lives.'

There are phrases we use daily which refer to blessings:

We say "Bless You!" when someone sneezes.

"Count your blessings!"

"Bless!"

These could be a starting point for looking at blessings used in different religions.

Blessings are used at various times in our lives:

- In prayers during and at the end of worship particularly in Christianity and Judaism.
- Food is blessed by saying a grace.
- **Peace be upon him**, is a phrase of blessing used by practising Muslims after saying or hearing the name of the prophet Mohammad.
- Hindus seek a blessing when they move into a house
- Children are blessed at naming/baptismal ceremonies
- Couples are blessed at weddings
- Special days of Celebration and Festival
- Festivals

In the Christian and Jewish traditions, some blessings are set to music.

Christian Tradition

The Biblical meaning of blessing is primarily ‘The active outgoing of the divine goodwill or grace which results in prosperity and happiness among men. In the Old Testament this prosperity or blessedness is usually measured in material things – longer life, increase of family, crops and herds, peace and wealth; but in the Wisdom writers wisdom itself is the chief result of the divine blessing.’ In the New Testament Jesus gives a much more profound and spiritual connotation to the idea of blessedness in the Beatitudes for when the blessing is offered by a person it is to be understood that it is a divine blessing because such people are very close to God. ‘The laying on of hands’ which was used by Jesus himself is a symbolic action of blessing and the circle becomes complete when people bless God.

Many ancient blessings are still in use today.

*‘The Lord bless you and keep you.
The Lord make His face to shine upon you
And be gracious to you.
The Lord lift up His countenance upon you
And give you peace.’
Amen*

Numbers 6: 24 – 26

This blessing is also used in the Jewish tradition.

There are many musical settings of this blessing: One of the most popular being by John Rutter (*Gloria, the sacred music of John Rutter* , *Collegian Records CD*).

The Gaelic or Celtic Blessing ‘Deep Peace of the Running Wave to you’ is also on the same CD and there is a children’s version printed in ‘Come and Praise Beginning’ by *Douglas Coombes (BBC Education 1996)*

‘Song of Blessing’ by Helen and Mark Johnson (*Songs for Every Assembly – Out of the Ark*) is a children’s blessing for their school and could be used as a starting point for writing a different blessing to the same tune.

There are many hymns of blessing in various hymn books for Christenings, Weddings, festivals and the beginning and ending of the day.

Graces such as ‘Thank you for the world so sweet’ and ‘All good gifts around us’ (chorus from ‘All things bright and beautiful’ by *Cecil Frances Alexander* can be sung and used as a starting point for work on Harvest/Sukkot.

Other blessings could be recited and appropriate background music composed. There are many blessings on the internet:

<http://www.mybabycelebration.co.uk/Readings-TraditionalBlessings.html>

<http://www.visitdunkeld.com/celtic-blessing-prayers.htm>

<http://www.geocities.com/Heartland/Fields/8616/stpat/blessings.html>

<http://www.islandireland.com/Pages/folk/sets/bless.html>

Jewish Tradition

The Hebrew for ‘blessing’ is *berachot* or *barukh*.

Blessings are an essential part of daily Jewish existence. There are thousands of Jewish blessings which are short prayers uttered directly to God that are used to thank God for daily events e.g. eating and drinking. These can be said as part of a synagogue service or as a thankful response

to special events in one's life. The 'Siddur is the Jewish prayer book which contains a set order of daily prayers which range from blessings for waking up in the morning, putting on a new garment, washing hands, seeing a rainbow to eating various foods. The Talmudic Rabbis said that it was forbidden to enjoy such things without saying a blessing.

'If you enjoy something in this world without saying a blessing,
it is as if you stole it.'
Talmud Berachot 35A

Each blessing begins with "Blessed art Thou.....". The thinking behind this is that if God is blessed, the person giving the blessing will then be blessed.

B"H (or BH) is an acronym for the Hebrew words "Baruch Hashem" which means "Blessed be God". Traditionally, Jewish people begin letters and correspondence with these letters. It is a means of reminding about what is most important in life.

There are a number of Jewish blessings on the internet some of which are set to music:

www.youtube.com/jewishblessings
www.hebrew4christians.com/blessings
www.chabad.org/blessings
www.5min.com/video/more-jewishblessings

Blessings from Different Religions

Jewish Blessings

Baruch Habbah, Blessed is he....

This prayer welcomes all important people into the synagogue. Principal in importance is the bride on her wedding day and this setting of the song is sung as the bride processes down the synagogue, led by her father. It is also sung when notable scholars, such as the Chief Rabbi, or civic dignitaries, such as the Lord Mayor, enter the synagogue for services.

The words mean:

Blessed is he (she) who has come.

He who is powerful all above all.

May he bless those who enter.

(For full version with music, see the end of the section)

Shema Koleinu, Hear our voice

This prayer comes from the Yom Kippur, or Day of Atonement service, when Jews spend all day fasting in synagogue, reflecting on how they can be better Jews and asking God to bless them with life and seal them in the book of life for the coming year. The musical setting is for cantor and choir and the words of the first verse mean:

Hear our voice our God

Pity and be compassionate to us and accept, with compassion and favour, our prayer

Bring us back to You

Renew our days as of old.

(For full version with music see the end of the section)

Jewish Home Blessing

Upon this house a blessing
May trees rise upon the grass
May water flow plentiful throughout the land
May happiness and joy follow throughout the years
May we have prosperity Retain good health
Succeed all attempts

God bless this house always
Through this gate shall not pass trouble
In this dwelling shall not come suffering
Through this door shall not pass fear
In this quarter shall not come quarrelling
In this place there shall be blessing and peace.

Master of the universe,
Please place on our house ,light, happiness, peace and
friendship,
And shower a continual flow of blessing and holiness in all our
rooms
And in every corner,
And may the light of your Torah and mitzvot
Continuously blossom here.

Hindu Blessings

Hindu Blessing on a Home

1. May this couple be blessed with an abundance of resources and comforts, and be helpful to one another in all ways.
2. May this couple be string and complement one another.
3. May this couple be blessed with prosperity and riches on all levels.
4. May this couple be eternally happy.
5. May this couple be blessed with a happy family life.
6. May this couple live in perfect harmony..... true to their personal values and their joint promises.
7. May this couple always be the best of friends.

Hindu Blessing on a House

.....From the eastern direction I summon a blessing to the glory of the House. Praise to the Gods, the praiseworthy, forever and ever!

From the southern direction, the western direction, from the northern direction, from the depths below, the heights above, I summon a blessing to the glory of this House. Praise to the Gods, the praiseworthy, for ever and ever.

Artharva Veda 1X, 3

Sikh Blessing

'Poota Mata Kee Asees' - A mother's blessing for her child.

Raag Goojree, 5th Gurus House

http://sikhism.about.com/od/sikhbabynamesaz/a/Poota_Mata.htm.

(Click on the link for the video)

Remembering Him, all sins are erased, and ones generations are saved.

So meditate continually on the Lord, God who has no end to limitation

O son (child), this is your mother's blessing, hope and prayer,
May you never forget for even an instant the Lord God and
ever remember the Universal Lord

May the true Guru be kind to you, and may you love the society
of saints.

May the preservation of your humour by the Transcendent
Lord be your clothing, and may the singing of his praises be as
food to you.

Drink the immortalising Nectar, that you may ever have long
life, and contemplation of the Lord, give you infinite delight.
May joy and playful pleasure be yours, may your hopes be
fulfilled. And worries never trouble you.

Let your mind be the bumble bee, and the Lord's feet be the
lotus flower.

Says servant Nanak, attach your mind to them, and blossom
forth like the song-bird, upon finding the raindrop.

Christian Blessings

Celtic Blessing for a Journey

May the road rise to meet you,
May the wind always be at your back.
May the sun shine warm upon your face,
The rain fall soft upon your field.
And until we meet again,
May God hold you in the palm of his hand.

Celtic Blessing for a child

May the strength of the wind and the light of the sun,
The softness of the rain and the mystery of the moon
Reach you and fill you.
May beauty delight you and happiness uplift you,
May wonder fulfil you and love surround you.
May your step be steady and your arm be strong,
May your heart be peaceful and your word be true.
May you seek to learn, may you learn to live,
May you live to love, and may you love- always.

Celtic Blessing (*from the Iona Community*)

Deep peace of the running wave to you
Deep peace of the flowing air to you
Deep peace of the quiet earth to you
Deep peace of the shining stars to you
Deep peace of the Son of Peace to you.

(Children's version can be found in 'Come and Praise Beginning'
set to music by Douglas Coombes- *BBC Education* and John
Rutter's setting on the 'Gloria' CD (Collegian Records)

An Old Wedding Blessing

May God be with you and bless you.
May you see your children's children.
May you be poor in misfortune, rich in blessings,
May you know nothing but happiness
From this day forward.

Lesson Plan

Blessings



L.O. I can write and compose a 'Blessing'

There is enough material here for two lessons.

Resources:

'Song of Blessing' by Mark and Helen Johnson from 'Songs for Every Assembly' (*Out of the Ark*)

'Celtic Blessing' By John Rutter from 'Gloria' (Collegian Records)

Jewish Blessing for Bread' *You Tube* (Download on to a memory stick at home ready to play in the lesson)

A variety of different blessings from different faiths

Percussion instruments

Tuned instruments (if any children are able to play them)

Tissue

Labels with the names of special occasions e.g. Baptism/Naming Ceremony, Wedding, Barmitzvah, Blessing of a House, Blessing for someone going on a special journey, Blessing for a meal, etc.

Introduction

As soon as the class are settled pretend to sneeze. Hopefully, someone will say "Bless You!" Ask the children if they know why we say "Bless You" and explain that there are a number of theories:

- It is a legend that in the eighth century it was thought that if you sneezed your heart stopped, so people said "Bless You!" in the hope that it would start to beat again.

- In the days of the Plague, one of the first signs of the plague was sneezing and so people said "Bless You" because they thought they were going to be very ill and possibly die.

Tell the children that when people bless one another it is called 'Giving a Blessing'. When we give a blessing we are asking God/Allah to look after the people or object that we are blessing. The good things that happen to us are sometimes called 'Blessings'.

We say "Count your blessings," when we are grumbling about something, to make us realise how much we have to be thankful for.

Main Part:

Explain that 'blessings' are used in almost every religion as a way of asking God/Allah to protect a person/people/building etc.

Blessings are used at the end of services, at baptisms/naming ceremonies, barmitzvahs, batmitzvahs, weddings and many other special occasions. We are still using some of the very ancient blessings from the Bible and from the Celtic/Gaelic tradition today. Many have been set to music and are sung. Others are said while music is playing. Some are just recited. Listen to the 'Celtic Blessing' by John Rutter and the 'Jewish Blessing for Bread'

Discuss the children's reactions.

Display and read a few blessings from other faiths e.g.

'Blessings of a Hindu Wedding', 'Hindu Blessing on a house', 'An old Celtic Wedding Blessing', 'A Jewish House Blessing', the 'Zuni Indian Prayer for a child', etc.

Listen to 'Song of Blessing'

Discuss

Activity:

Divide the children into groups and ask them to write blessing for a special occasion (give them a label with the occasion already written on).

In groups brainstorm what kinds of things they would ask for. Write the blessing, thinking about the language in the blessings they have read. One could be used as a model.

What kind of music would they put to the blessing?

Compose.

Would they say it or sing it?

Plenary

Perform the Blessings for each other.

Have the children ever received a blessing? How did it make them feel?

Conclusion

Music is an essential and powerful element in most faiths, though the part played by music in the different faiths varies greatly. It enables worshippers to express their beliefs, their inner-most thoughts and emotions by either composing, taking part in the performance or simply by listening and reflecting, thus evoking a sense of spirituality. Music, when used sensitively, can create an atmosphere of worship, though if it is used insensitively the atmosphere can be destroyed. We can learn about the different faiths through their music and help children to empathise and respect the different points of view in the communities in which they live and in those they will live in the future.

In December 2008, Silverdale village commemorated the tenth anniversary of the closing of the coalmine. It was a golden opportunity to help the children understand the impact which the mine had and is still having on the lives of the people in Silverdale. There was a service in St. Luke's Church in which a new stained-glass window, in memory of the miners (some of whom lost their lives in the mining disaster), was dedicated. The school was invited to take part in the service and the children were asked to sing. I wrote 'The Silverdale Miners' for the children which is a song of thanksgiving and celebration but at the same time speaks of the miners' faith and of the sacrifice made by them so that others could live in comfort. In taking part the children were able to:

Explore – the meaning and significance of the 'Miners' window'

Engage – their interest through the lives of the miners

Express – their understanding of the miners' sacrifice through RE and Music

The music and lesson plans I have produced will, hopefully, help children to see the similarities between the faiths and help them to fit the pieces in to the right 'jigsaw' thus enabling them to see the 'bigger' picture whilst, at the same time, helping them to develop their own spirituality.

Ruth Parrott
July 2009

Silverdale C.P. School
Newcastle-under-Lyme

The Silverdale Miners

Deep down underground
There are secrets to be found
Where seams of coal lay hidden there for years;
It took men of strength to find
The coal down in the mine
So others could be warm and live in light.

Chorus:

*We thank you, Lord, for the miners
And for the price they paid.
As the coal came up, up, up, up, up
Our future here was made.*

Deep down underground
There were dangers to be found.
Risking lives so other folk could live,
Bringing energy
To make things for you and me
So we could have a country run on coal.

Chorus:

Deep down underground
There were treasures to be found
Where sunshine never reached inside the earth.
With lungs full of dust,
In their hands we put our trust;
They risked danger so that we might live.

Chorus: Ruth Parrott

Copyright: Ruth Parrott/ Silverdale Primary School

The Silverdale Miners

Ruth Parrott

Andante

Voice

Deep, down un - der ground there are dan - gers to be found Where

Piano

pp

5

Moderato

seams of coal lay hid - den there for years, It took men of strength to find the

Pno.

mf

9

coal down in the mine so oth - ers could be warm and live in light.

Pno.

Copyright: Ruth Parrott/Silverdale C.P. School

14 *f* We thank you, Lord, for the min-ers and for the price they paid. As the

This system contains measures 14 through 18. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. A dynamic marking of *f* (forte) is present at the beginning of measure 14. The piano accompaniment consists of chords and single notes.

19 coal came up, up, up, up, up Our fu - ture here was made.

This system contains measures 19 through 23. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The piano accompaniment continues with chords and single notes.

Copyright: Ruth Parrott/ Silverdale C.P.School

The Window Song

As music shines through the window
In a rainbow of brilliant rays,
The colours dance together
In a wonderful hymn of praise.

The butterflies dance to the rhythm
Of creation all around;
The birds join in the chorus
To make a joyful sound.

When people come into this church
To kneel and sing and pray,
They'll thank God for the music
Pictured in the glass today.

For our skills in art and music,
For ideas that we share,
For sound and light reflected,
We thank you, Lord, in prayer.

As music shines through the window
In a rainbow of brilliant rays,
The colours dance together
In a wonderful hymn of
Wonderful hymn of
Wonderful hymn of praise.

Ruth Parrott

Copyright: Ruth Parrott/ Silverdale C.P. School

The Window Song

Ruth Parrott
[Arranger]

Lively

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system is labeled 'Piano' and includes a vocal line and a piano accompaniment. The second system is labeled 'Pno.' and also includes a vocal line and a piano accompaniment. The third system is labeled 'Pno.' and includes a piano accompaniment. The lyrics are: 'The mu-sic shines through the win-dow - , In a rain-bow of brill i-ant rays. The col - ours da-nce to - ge - ther In a won - der-ful hymn - of praise. Won-der-ful hymn - of won-der-ful hymn of praise.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is a simple melody with lyrics underneath. The score includes fingerings (1, 2, 3, 4, 5) and a repeat sign with first and second endings.

Piano

5

5

Pno.

9

9

Pno.

1, 2, 3, 4, 5

The mu-sic shines through the win-dow - , In a rain-bow of brill i-ant rays. The col - ours da-nce to - ge - ther In a won - der-ful hymn - of praise. Won-der-ful hymn - of won-der-ful hymn of praise.

Copyright: Ruth Parrott/Silverdale C.P. School

Acknowledgements

Cooling M. (1996) '*Art and Music Toolkit: Creative Ideas for using the Bible in the classroom*' (Now out of print).

Fischbacher S. Paper on '*Music and Spirituality*' Learning and Teaching Scotland.

OFSTED (2004) '*Promoting and Evaluating Pupils' Spiritual, Moral, Social and Cultural Development*' HMSO.

Sankeertan B. '*Healing through Music*' The Holistic Health Dictionary on Music Therapy'.

Pradervand P. (2005) '*The Gentle Art of Blessings*' Cygnus Books

Silverdale CP School (2009) '*The Silverdale Miners*' and '*The Window Song*'

Bibliography

BBC '*Come and Praise Beginning*' and '*Come and Praise*' BBC Education

Bower J. (November 2005) '*Religion Through Dance*' Junior Education, Scholastic

Court C. (1993) '*Festivals*' Scholastic

Ganeri A. '*Hindu Stories*' Evans Brothers Ltd.

Ganeri A. (1998) '*Wedding Days*' Evans Brothers Ltd.

Hollander P. and Houston R. (2009) '*RE and Music Education – Singing from the Same Song Sheet?*' The Stapleford Centre

Kaur-Singh K. (2006) '*Sikhism*' QED World of Faiths

Dr. Knapp B. and Magloff L. (2005) '*Jewish Faith and Practice*' Curriculum Visions, Atlantic Europe Publishing

Marchant K. (2000) '*Hindu Festival Tales*' Hodder Children's Books

Palmer S. and Breuilly (1993) '*A Tapestry of Tales*' Collins Educational

QCA (2004) '*The Non-Statutory Framework for Religious Education*'

QCA (2007) '*Units of Work for Religious Education*'
Staffordshire Syllabus for RE (2009)

Stone M.K. (1995) '*Don't Just Do Something Sit There*' RMEP

Taize (1991) '*Songs and Prayers from Taize*' Geoffrey Chapman Mowbray

Websites

www.adoremus.org/1001bells.htm

www.alsunna.org

www.bbc.radio4/bellsonSunday

www.chabad.org/blessings

www.cleo.net.uk

www.geocities.com/Heartland/Fields/8616/stpat/blessings.html

www.hebrew4christians.com/blessings

www.holidays.net/highholydays/shofar.htm

www.islamonline.net

www.iskon.com

www.islandireland.com/pages/folk/sets/bless.html

www.reonline.org.uk

www.request.org.uk

www.retoday.org.uk

www.sikhism.about.com/od/sikhhabynamesaz/a/Poota_Mata.htm

www.totshabbat.com

www.visitdunkeld.com/celtic-blessing-prayers.htm

www.youtube.com

www.5min.com/video/more-jewishblessings

Copyright: 'Farmington Trust'