

STRIKE UP THE BAND

by Pamela A. Marx



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Strike Up the Band

Percussion band stories
from the New Testament

by Pamela A. Marx

INTRODUCTION

Percussion band stories, did you say? Just what exactly are they? A percussion band story combines storytelling with performance and group musical and instrumental playing concepts. The stories are teaching and performance vehicles for children from pre-K through third grade. Very simple lines of story narration are followed by the children's creation of sounds with various rhythm instruments. These sounds serve to illustrate in some way each line of story narration. For example, if the narration speaks of someone walking, one or more children might rub sandpaper blocks or beat claves rhythmically to emulate a stepping sound. If the person in the story is walking slowly, the instrument is played slowly. If the story character speeds up, the child plays faster. In addition to providing percussion ideas for standard rhythm instruments, the stories here also include ideas for incorporating tone chime playing for those classrooms and programs that have tone chimes available for use by young children.

This book contains eight stories from the New Testament. The stories were chosen because they are important New Testament stories that teach young children about Jesus' life and his teachings, as well as how those teachings were interpreted by those who followed him and nurtured the early church. As such, the stories may be used to reinforce classroom and Sunday school lessons on the life of Jesus and the New Testament. The stories also lend themselves well to interpretation using rhythm instruments.

Also important from a learning perspective is that these stories and their percussive elements may be used to teach beginning principles of both music and performance. When used in a classroom teaching setting, the teacher becomes the narrator and the class performs the stories for themselves and the teacher in an informal, unrehearsed way. Students watch the teacher for playing signals, count, and become familiar with different instruments and their sounds. The interactivity of the storytelling method reinforces the simple stories. When used as a performance vehicle for a larger audience, an older student or adult serves as narrator while the children play their instruments as any young musician would — by watching the director for cues and by counting. In this way, children are introduced to beginning music performance principles of counting, rhythm, and coordinated playing. If tone chimes are used, children are also introduced to other principles of music, such as how notes go together to make up chords, the differences between major and minor chords, and how to create dissonance.

The stories are set up in a simple, uniform way. Lines of narration appear in bold type. These are spoken and followed by percussion sounds made by following the italicized directions. Usually students are able to perform these stories for others after only two to three run-throughs of the material. For example, if you wanted to use one of the stories as a children's sermon or other liturgical interlude in a church service, a story could be performed at the ten o'clock hour after being practiced at the nine o'clock hour. This is the case because children do not need to play multiple instruments during the performance. If they begin playing claves, they generally play claves throughout the story. They do not need to worry about changing instruments. The child plays when the teacher points at her and stops when the teacher makes the stopping motion. As a result, these stories are simple to prepare and to perform.

The instruments needed to perform these stories are those generally available for student classroom rhythm play. These include student versions of claves, guiro tone block, rasp, tambourine, finger cymbals, hand cymbals, drum, xylophone, bell bracelets, jingle sticks, clackers or castanet sticks, rain stick, maracas, and triangle. Any of the suggested instruments to be used for a particular narration line should be considered as a suggestion only. If you do not have that instrument, choose another that makes a similar sound. For example, if you do not have a rain stick, shake maracas gently to sound like falling rain. The same is true for the use of tone chimes. What chimes you have available to play will depend upon how complete a set you have and how the number of chimes you have relates to available children. Tone chimes are available from Malmark, Inc., P.O. Box 1200, Plumsteadville, PA 18949 (called "Choirchimes") and Suzuki Corporation, P.O. Box 261030, San Diego, CA 92196 (called "Chimettes"). The general tone chime instructions are for use of major and minor chords played in unison or in arpeggio form and use of three half-step tones to create a strong dissonant sound. Regardless of what the suggestion for chord use in the text is, you can choose to use only a single major and/or minor chord each time one is called for, thereby simplifying the performance demands for the students. Consider the suggestions a jumping-off point from which you can make adjustments that meet your needs.

How to Introduce a Percussion Band Story

To help children get the most out of their experiences with percussion band stories, you want to emphasize both the story and the instruments

they will be playing. Before introducing any individual story, show and demonstrate the percussion instruments that will be used with the stories. Let the children know the name of each instrument and how it is played. Do you shake it? Do you strike it? Do you ring it? Once they know how it sounds, ask them if the instrument as played reminds them of anything. Is the sound happy or sad? Does it sound threatening? Can it be made to sound like steps, e.g., clip-clop?

Once the children are familiar with the instruments, introduce a story. For each story you choose to use, introduce the story line first. Read the simple story to the children without the interruption of explaining how the percussive elements will work. Then, when children are familiar with the story, read each line and stop to introduce the instrument that will be played with each line. Demonstrate the manner in which the instrument will be played (strike, rub, ring, or shake) and the rhythm in which it will be played. Hand out instruments to the children. You may want to have students sit in a row or circle and hand out the instruments in the order they are initially played in the story. This helps you direct more easily since you will be able to simply point to players seriatim as the story progresses. As the story develops, you may need to point to players out of order, but this will not be difficult since you have become familiar with where they are in the first few lines of the story. Go through the story two or three times. At this point, they will probably be ready to perform. If you are not planning to perform the story, let the children change places and try different instruments.

When children perform the stories, there are several important rules to stress to enhance the performance:

- Everyone wears the “uniform” you have identified so that the students’ clothing does not distract from the performance. A good choice is always a white top or shirt and dark-colored pants or skirt.
- Children stand straight with a little elbow space between each child.
- Children hold their own instruments and **do not strike them or make noise with them except as instructed by the teacher**. Any unintended noise from instruments distracts from the performance.
- When the narration begins, all eyes are on the teacher. This helps children learn how they will respond later in choral and instrumental settings in which they participate in later grades.
- Instruments are played only when the teacher instructs the child by pointing to him or her.
- All unison playing is to begin at the same point and end abruptly as

the teacher signals the players. Clean endings significantly improve the crispness of a performance.

Percussion band stories offer a unique teaching tool and a low-stress performance vehicle that is ideal for introducing beginning principles of music performance to young children. They are ideal for the demands of a church performance setting where attendance from week to week can be variable since they can be learned and performed quickly. These stories also work well in a school setting for informal get-togethers and meetings where a simple performance would be nice, but preparation time is limited. In addition, they offer an exciting, hands-on way to reinforce story content.

Now that you know what a percussion band story is, it's time to strike up the band!

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1. The Love Chapter

(The NARRATOR is in place at the pulpit or a podium. The CHILDREN enter with their instruments.)

NARRATOR: Paul taught the early Christians about God's way. In one of his letters to the Corinthians, he wrote, "I will show you the most wondrous way. It is the way of God's love." *(CHILD runs mallet up xylophone scale. Three to six CHILDREN use two octaves of tone chimes to make a major chord. Ring them in an arpeggio [one note at a time] manner.)*

Paul taught us that you can speak in the tongues of men ... *(CHILDREN play a long tambourine shake.)*

And of angels ... *(CHILDREN ring finger cymbals, triangles, or bell bracelets.)*

But if you do not have love ... *(CHILD runs mallet up xylophone scale. Three to six CHILDREN use two octaves of tone chimes to make a major chord. Ring them in an arpeggio.)*

You are like a banging gong ... *(CHILD hits cymbal with mallet.)*

Or a clanging cymbal. *(CHILD crashes two cymbals together.)*

You must have love. *(CHILD runs mallet up xylophone scale. Three to six CHILDREN use two octaves of tone chimes to make a major chord. Ring them in an arpeggio.)*

Love is patient and can wait no matter how long the clock ticks. *(CHILDREN use claves or guiro tone block to create ticking clock sound. One CHILD may work alone, or CHILDREN can coordinate working in sync with each other.)*

Love is kind as the gentle rain shower that helps the flowers grow. *(CHILDREN rub sand blocks to sound like the rain, turn rain sticks, or gently shake maracas.)*

Love is not boastful or proud, like the sound of a beating drum. *(CHILDREN beat drums aggressively and*

quickly.)

Love is not angry or jealous or given to gossip.
(CHILDREN use many instruments to make cacophony of sound like talking, angry people. Make sure the sounds begin and end abruptly for best effect.)

Love protects ... *(CHILD rings triangle. Other CHILDREN use tone chimes — one three-tone major chord arpeggio such as C/E/G or F/A/C, or use four tones to ring the chord and ending octave note.)*

Love trusts ... *(CHILDREN ring jingle sticks or bells. Other CHILDREN ring in arpeggio form a three-tone major chord with tone chimes, or use four tones to ring an octave.)*

Love hopes ... *(CHILD rings a triangle or runs a mallet up a xylophone. Other CHILDREN ring in arpeggio form a three-tone major chord with tone chimes, or use four tones to ring an octave.)*

Love perseveres ... *(CHILDREN ring finger cymbals. Other CHILDREN ring in arpeggio form a three-tone major chord with tone chimes, or use four tones to ring an octave.)*

Love never fails. *(CHILD rings a triangle, then other CHILDREN add jingle sticks or bells, finger cymbals, and a mallet run up a xylophone. Other CHILDREN use two octaves of tone chimes in a major chord, rung in an arpeggio. Or, CHILDREN may ring in arpeggio form a major chord using four chimes, e.g., D/F sharp/A/D, so that the full octave is represented. Close with a cymbal crash or sharp drum beat and stop sounds abruptly.)*

2. The Good Samaritan

(The NARRATOR is in place at the pulpit or a podium. The CHILDREN enter with their instruments.)

NARRATOR: One day on the road leading from Jerusalem to Jericho, a man walked. *(CHILDREN hit claves or guiro tone block to make “clip-clop” walking sound or rub*

1 *sandpaper blocks in a walking rhythm. A double drumbeat*
 2 *may also be used, e.g., da-dum, da-dum, da-dum.)*

3 **He listened to the birds ...** (*A CHILD blows a bird*
 4 *whistle, rings a triangle by tapping it three or four times, or*
 5 *rings a jingle stick.)*

6 **He heard the insects calling to each other ...**
 7 (*CHILDREN shake clackers for two counts, rest for a half*
 8 *count, and shake again.)*

9 **And watched the clouds lazily drift by.** (*CHILDREN*
 10 *use finger cymbals, tinkling randomly.)*

11 **Suddenly ...** (*CHILD bangs one strong, loud drumbeat.*
 12 *Other CHILDREN ring three dissonant chimes in unison,*
 13 *e.g., C/D flat/D.)*

14 **A robber jumped out at the man from behind a rock.**
 15 **He beat the man ...** (*CHILDREN strike quick, repetitious*
 16 *beats on a percussion instrument such as claves or tone block.*
 17 *Other CHILDREN ring three dissonant chimes one after the*
 18 *other. Repeat. Use different chimes than those used before.)*

19 **The robber took all his money and his cloak.** (*CHILD*
 20 *produces quick, angry sounds by dragging up and down a*
 21 *rasp. Other CHILDREN ring three dissonant chimes in*
 22 *unison, e.g., F/F sharp/G. Use different dissonant chimes*
 23 *than those used before.)*

24 **And left the man bleeding on the road.** (*CHILD strikes*
 25 *one loud drumbeat. Other CHILDREN ring three dissonant*
 26 *chimes in unison, e.g., C/D flat/D.)*

27 **Soon a priest came walking down the road.**
 28 (*CHILDREN use guiro tone blocks to make “clip-clop”*
 29 *walking sound.)*

30 **He saw the bleeding man and had a thought.** (*CHILD*
 31 *rings triangle or chimes a single finger cymbal. Other*
 32 *CHILDREN ring in unison any two tone chimes that make*
 33 *an octave.)*

34 **He thought, “I am too busy to stop and help this**
 35 **man.” And he hurried on his way.** (*CHILDREN use guiro*

tone blocks to make a “clip-clop” walking sound. This is done very quickly to show that the priest is hurrying.)

A little while later, a Levite came walking down the road. (*CHILDREN use guiro tone blocks to make “clip-clop” walking sound.*)

He saw the bleeding man and had a thought. (*CHILD rings triangle or chimes a single finger cymbal. Other CHILDREN ring in unison any two tone chimes that make an octave.*)

He thought, “I am too busy to stop and help this man.” And he hurried on his way. (*CHILDREN use guiro tone blocks to make a “clip-clop” walking sound. This is done very quickly to show that the Levite is hurrying.*)

Meanwhile, the beaten man lay bleeding and in pain. (*CHILD uses a single heavy drumbeat. Other CHILDREN ring three dissonant chimes in unison, e.g., C/D flat/D.*)

Time passed. (*CHILD strikes a tone block in a steady “tick-tock” manner to indicate the ticking away of seconds and minutes.*)

Finally, a Samaritan came walking down the road. (*CHILDREN rub sandpaper blocks to signify a walking sound.*)

Quickly, he rushed to the side of the injured man. (*CHILDREN rub sandpaper blocks quickly to signify a fast walking sound.*)

He poured oil ... (*CHILD drags a mallet down a xylophone.*)

And wine ... (*CHILD drags a mallet down a xylophone.*)

On the man’s wounds to clean them. He helped the man to an inn and told the innkeeper to care for him and that he would pay whatever was necessary until the man was well enough to travel. The injured man’s heart beat for joy at the kindness of the stranger from Samaria. (*CHILDREN ring bell bracelets. Other CHILDREN ring in unison three chimes that make a major*

chord, e.g., C/E/G or F/A/C.)

Jesus told this story to remind us that every person is our neighbor. Sharing and caring for all our neighbors of the world is the greatest way to show God's love for us. (*CHILDREN ring several instruments — bell bracelets, bell, cowbell, jingle sticks, finger cymbals, and tambourine — adding one after another. Start one instrument and keep it going. A few counts later add another and repeat with each instrument until you have a cacophony of bells. Sound should stop abruptly. Other CHILDREN ring in arpeggio form [one note at a time] three chimes that make a major chord, e.g., C/E/G or F/A/C. Repeat, then ring the three chimes in unison.*)

3. The Wise and Foolish Builders

(*The NARRATOR is in place at the pulpit or a podium. The CHILDREN enter with their instruments.*)

NARRATOR: Jesus told a story about two people ... (*Two CHILDREN strike two different percussion instruments one after the other [e.g., strike the claves once, pause, and then strike the guiro tone block once.] Other CHILDREN ring two chimes at a third interval [e.g., C/E. Ring the C, pause, and then the E.]*)

Who built two houses. (*Two children strike two different percussion instruments one after the other, [e.g., strike the claves once, pause, and then strike the guiro tone block once.] Other CHILDREN ring two chimes at a third interval [e.g., C/E. Ring the C, pause, and then the E.]*)

The first person hammered ... (*CHILDREN strike claves four times.*)

And sawed ... (*CHILDREN rub sandpaper blocks four times.*)

And hammered ... (*CHILDREN strike claves four times.*)

And nailed ... (*CHILDREN strike guiro tone block four*

- 1 *times.)*
- 2 **And built his house upon solid rock.** (*CHILD strikes*
3 *one heavy drumbeat.)*
- 4 **The second person hammered ...** (*CHILDREN strike*
5 *claves four times.)*
- 6 **And sawed ...** (*CHILDREN rub sandpaper blocks four*
7 *times.)*
- 8 **And hammered ...** (*CHILDREN strike claves four times.)*
- 9 **And nailed ...** (*CHILDREN strike guiro tone block four*
10 *times.)*
- 11 **And built his house upon the sand.** (*CHILDREN rub*
12 *stick up and down rasps quickly or shake maracas.)*
- 13 **The first man was enjoying his house ...** (*CHILD*
14 *strikes the triangle on the inside for a count of four. Other*
15 *CHILDREN ring tone chimes in an F chord or any other*
16 *major chord in arpeggio [one note at a time] form.)*
- 17 **And the second man was enjoying his house ...**
18 (*CHILDREN ring bell bracelets for a count of four. Other*
19 *CHILDREN ring tone chimes in a G chord or any other*
20 *major chord in arpeggio form.)*
- 21 **When all at once a great storm began to build.**
22 (*CHILD strikes one heavy drumbeat. Other CHILDREN ring*
23 *three dissonant chimes in unison, e.g., C/D flat/D or F/G*
24 *flat/G.)*
- 25 **The thunder boomed across the skies.** (*CHILD strikes*
26 *quick repeated drumbeats for a count of four. Other*
27 *CHILDREN ring three dissonant chimes in arpeggio form,*
28 *e.g., C/D flat/D or F/G flat/G.)*
- 29 **The lightning crackled in the air.** (*CHILD crashes*
30 *cymbals.)*
- 31 **The winds rushed across the lands.** (*CHILDREN rub*
32 *sandpaper blocks quickly back and forth or shake tambourine*
33 *for a count of four.)*
- 34 **And the rains beat upon the earth.** (*CHILDREN turn*
35 *rain sticks, shake maracas, or shake clackers for a count of*

1 *four.)*

2 **The house built upon the sand washed away to the**
 3 **sea ...** (*CHILDREN shake maracas for a count of four while*
 4 *other CHILDREN turn rain sticks, if available. Fade the*
 5 *sound at the end of playing.)*

6 **While the house built upon the rock stood strong and**
 7 **firm.** (*CHILD strikes one strong drumbeat.)*

8 **Jesus told this story to remind us to build our lives**
 9 **on the solid foundation of God's love.** (*CHILDREN ring*
 10 *bell bracelets and finger cymbals. Other CHILDREN ring a*
 11 *major chord such as C in unison.)*

12 **And that is what we will do.** (*CHILDREN ring bell*
 13 *bracelets and finger cymbals. Other CHILDREN with tone*
 14 *chimes ring a major chord such as C in arpeggio form twice*
 15 *and close by ringing all three chimes in unison.)*

16 17 **4. The Prodigal Son**

18
19 (*The NARRATOR is in place at the pulpit or a podium. The*
 20 *CHILDREN enter with their instruments.)*

21 **NARRATOR: Once there was a man who had two sons. One**
 22 **son was loyal and patient and worked very hard.**
 23 (*CHILD makes four quick beats with claves. Other*
 24 *CHILDREN with tone chimes play a C/E in unison.)*

25 **The other son was fun-loving and lazy and selfish.**
 26 (*CHILD rings a tambourine. In the same octave as the prior*
 27 *third, other CHILDREN chime an E/G in unison.)*

28 **One day, the lazy son came to his father. "I cannot**
 29 **live on this farm any longer," he said. "I want my share**
 30 **of your fortune now."** The father was sad. (*CHILD runs*
 31 *a mallet down the keys of a xylophone. Other CHILDREN*
 32 *chime the chord G/B flat/D.)*

33 **What could the father do, though? If his son wanted**
 34 **to go, he would go. So the father gave half of his**
 35 **fortune to the son who left, running down the road.**

1 (*CHILD rings a tambourine. Other CHILDREN chime an E/G*
 2 *in unison.*)

3 **The hardworking son watched him go and frowned.**
 4 (*CHILD makes four quick beats with claves. In the same*
 5 *octave as the prior third, other CHILDREN chime a C/E in*
 6 *unison.*)

7 **The father watched him go and was sad.** (*CHILD runs*
 8 *a mallet down the keys of a xylophone. Other CHILDREN*
 9 *chime the chord G/B flat/D.*)

10 **The son was on his adventure now. He walked to**
 11 **small cities.** (*CHILDREN use sandpaper blocks to make*
 12 *walking sounds.*)

13 **He walked to big cities.** (*CHILDREN use sandpaper*
 14 *blocks to make walking sounds.*)

15 **On his journeys, he went to parties ...** (*CHILDREN*
 16 *ring bell bracelets.*)

17 **And saw dancers ...** (*CHILDREN ring finger cymbals.*)

18 **And feasted the days away.** (*CHILDREN shake*
 19 *maracas, rattles, and jingle sticks.*)

20 **At last, his money was gone.** (*CHILD strikes one strong*
 21 *drumbeat. Other CHILDREN use three tone chimes to strike*
 22 *a minor chord.*)

23 **His stomach growled from hunger.** (*CHILD runs a*
 24 *stick up and down a rasp. Other CHILDREN use three tone*
 25 *chimes to strike a minor chord.*)

26 **Weak from hunger, he took a job slopping pigs and**
 27 **cleaning up after them. "My father's servants are treated**
 28 **better than this," he said. "I will journey home and seek**
 29 **my father's forgiveness. I will ask to be one of his**
 30 **servants, because that is all I deserve." He began his**
 31 **journey home with a light heart ...** (*CHILD drags the*
 32 *mallet up a xylophone or rings bell bracelets. Other*
 33 *CHILDREN use three chimes to play a major chord in*
 34 *arpeggio [one note at a time] form.*)

35 **And a quick step.** (*CHILDREN use claves, drum, or a*

1 *guiro tone block to make a quick “clip-clop” stepping sound.*
 2 *Other CHILDREN use three chimes to play a major chord in*
 3 *arpeggio form.)*

4 **After miles of walking, the son approached his**
 5 **father’s house. His step was slow and tired.** (*CHILDREN*
 6 *use sandpaper blocks to make slow, shuffling stepping*
 7 *sounds, e.g., 1–2, pause, 1–2, pause. Other CHILDREN use*
 8 *two chimes [half steps, if possible such as D flat/C] and ring*
 9 *them in a slow “1–2, pause, 1–2, pause” manner.)*

10 **His father saw a figure walking toward him. The**
 11 **figure seemed familiar somehow. As he watched the**
 12 **man approaching, the father recognized his son and his**
 13 **heart jumped with joy.** (*CHILD rings a tambourine.*)

14 **The father and all the members of the household**
 15 **greeted the wayward son enthusiastically.** (*CHILDREN*
 16 *use all percussion instruments to make a cacophony of sound*
 17 *and stop it abruptly to continue narrative.)*

18 **Only the loyal, hardworking son did not smile.**
 19 (*CHILD strikes one solemn drumbeat. Other CHILDREN use*
 20 *three chimes to strike a minor chord.)*

21 **The father ordered the fatted calf to be slaughtered**
 22 **for dinner and called the musicians to play as everyone**
 23 **feasted in celebration of the wayward son’s return.**
 24 (*CHILDREN ring bells and finger cymbals and beat drums.*
 25 *Other CHILDREN play an F chord arpeggio three times—*
 26 *FAC/FAC/FAC.)*

27 **Only the loyal, hardworking son did not celebrate.**
 28 (*CHILD strikes one solemn drumbeat. Other CHILDREN*
 29 *chime the chord G/B flat/D, or another minor chord.)*

30 **“Father,” he said, “I did not go away and waste all**
 31 **your money. Yet you never killed the fatted calf for me.**
 32 **You never set a feast and called musicians for me. Why**
 33 **not?” he questioned.** (*CHILD drags mallet up the xylophone.*)

34 **The father smiled. “Your brother was lost, but now**
 35 **he is found. Is that not cause for joy?”** (*CHILD drags*

mallet up the xylophone.)

The father raised his arms to the crowd and cried, “Praise the Lord, for I have two sons.” (*CHILDREN begin playing all percussion instruments sharply, playing for a count of four and then stopping abruptly. Other CHILDREN play two octaves of major chord of choice as arpeggio. A final ring is played in unison.*)

5. Jesus’ Birth

(The NARRATOR is in place at the pulpit or a podium. The CHILDREN enter with their instruments.)

NARRATOR: One night long ago, the stars began to appear in the night sky. (*CHILDREN ring finger cymbals. Start with one pair and add until multiple cymbals are tinkling. Other CHILDREN ring three or four of the highest tone chimes you have. Ring them gently and randomly to signify stars appearing.*)

As the night sky filled with starlight, a great new star appeared in the sky. (*A CHILD gives a tambourine a long shake and taps it at the end. Other CHILDREN ring tone chimes in four tones of a chord to create an octave, e.g., F/A/D/F or D/F sharp/A/D. Ring them first as an arpeggio [one note after another] and then ring them in unison.*)

Shepherds tending their flocks on a hill near Bethlehem wondered at the star. (*A CHILD runs a mallet up a xylophone.*)

All at once, the night sky was filled with a choir of angels. (*CHILDREN ring bell bracelets, bells, and jingle sticks. Include finger cymbals if you choose. Additional CHILDREN play tone chimes. They ring two octaves of a major scale in arpeggio form, e.g., C/E/G/C/E/G. Ring this two-octave chord two times.*)

They cried out, “Glory to God! The Christ child is born!” (*CHILDREN ring bell bracelets, bells, and jingle*

sticks. Include finger cymbals if you choose. More CHILDREN ring the same tone chimes you used for the previous line of narration, but this time they ring them in unison.)

The shepherds were filled with wonder ... (A CHILD runs a mallet up a xylophone. Choose two tone chimes that make an octave. Two CHILDREN ring them in unison.)

And they ran off to find the child of which the angels spoke. (CHILDREN rub sandpaper blocks together and hit percussion instruments such as tone block and claves to indicate quick steps [e.g., clip-clip, clip-clop].)

The shepherds came to a small stable over which the great star shone. (A CHILD gives a tambourine a long shake and taps it at the end. Other CHILDREN with tone chimes ring four tones of a major chord to create an octave, e.g., F/A/C/F. They ring them first as an arpeggio and then ring them in unison.)

Inside, the chickens pecked and cackled. (A CHILD shakes clackers.)

(Optional line if you have a cowbell.) The cows swayed. (A CHILD rings a cowbell.)

The pigs and goats shuffled in the straw. (A CHILD rubs a rasp. Other CHILDREN shake maracas.)

In the center of it all, a tiny baby slept in his mother's arms and dreamed of a world of love. (A CHILD hits a triangle three or four times.)

And all around, there seemed to be the sound of angels singing: "Peace on earth to men of good will." (CHILDREN ring bell bracelets, finger cymbals, bells, and jingle sticks. Others with tone chimes ring four tones of a chord to create an octave, e.g., F/A/D/F or D/F sharp/A/D. Ring them first as an arpeggio and then ring them in unison.)

6. Jesus Calms the Sea

(The NARRATOR is in place at the pulpit or a podium. The CHILDREN enter with their instruments.)

NARRATOR: One day Jesus was teaching his disciples and a crowd of people who had gathered. As the sun set ...

(A CHILD hits a triangle three times slowly. Other CHILDREN ring a four-tone major chord in arpeggio [one note after another] form slowly, e.g., F/C/A/F.)

And the evening stars came out ... *(CHILDREN ring finger cymbals. Other CHILDREN ring randomly four high tone chimes of a single major chord, e.g., C/E/G/C.)*

Jesus got into a boat which the disciples rowed. *(CHILDREN rub sandpaper blocks back and forth rhythmically like the sound of oars in the water.)*

And Jesus fell asleep. *(CHILDREN run a mallet down a xylophone. Another CHILD rings a single low-pitched tone chime.)*

Suddenly, a terrible storm rose in the sky. *(CHILDREN beat upon a drum quickly with both hands. Other CHILDREN with tone chimes ring three half-step tones in unison.)*

The winds screamed ... *(CHILDREN rub a rasp repeatedly and quickly.)*

The thunder crashed ... *(A CHILD crashes a pair of hand cymbals.)*

And rain poured out of the sky. *(CHILDREN turn a rain stick or shake maracas.)*

Terrified, the disciples rushed to wake up Jesus, crying and yelling as they went. *(CHILDREN hit and shake a variety of percussive instruments, including bell bracelets, to create a cacophony of sound. Other CHILDREN ring three half-step tone chimes, e.g., G/G sharp/A, randomly to create dissonant sound. All then cut off abruptly.)*

“We will all drown,” they wailed. *(A CHILD runs a mallet down a xylophone or hits a single heavy drum beat.)*



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