

MOTHER'S DAY MASH-UP

I owe any piano-playing ability that I have to my mother. Thank you mom! She forced me to play the piano as we did the Suzuki method together (learning by ear). She tolerated me when I dove into the couch and yelled, "If you clap your hands one more time, I'll never play the piano again!" According to her, I was her last hope to have one of her six children really learn to play the piano well, and with my closest sibling eight years older than me, she was able to double her efforts and focus on me. And I couldn't be more grateful.

So, I've always wanted to create a Mother's Day Primary arrangement that would capture the mother-child relationship of teaching and receiving, seeing and emulating, and sacrificing and loving. It is powerful to hear the children sing of seeing and listening to their mother pray while the mother tells the child to "Come . . . and together we'll learn."

"When the real history of mankind is fully disclosed, will it feature the echoes of gunfire or the shaping sound of lullabies? The great armistices made by military men or the peacemaking of women in homes and in neighborhoods? Will what happened in cradles and kitchens prove to be more controlling than what happened in congresses?" -Neal A. Maxwell (Neal A. Maxwell, "The Women of God," Ensign, May 1978)

Tips

- There are a lot of triplets and syncopated rhythms in the mash-up section because "Teach Me to Walk in the Light" is 3/4, but the mother's portion of "Love Is Spoken Here" is 4/4. You may want to have the children practice just talking out the rhythm, so they can get the feel of the triplets with the first verse of "Teach Me to Walk in the Light."

Performance Suggestions

- I had the children sing both "Love Is Spoken Here" and the first verse of "Teach Me to Walk in the Light." Then I had a strong female voice sing the "Come, little child . . ." verse over the top of the children in the final mash-up. It creates a very moving final, combined-verse moment like in "A Child's Prayer."