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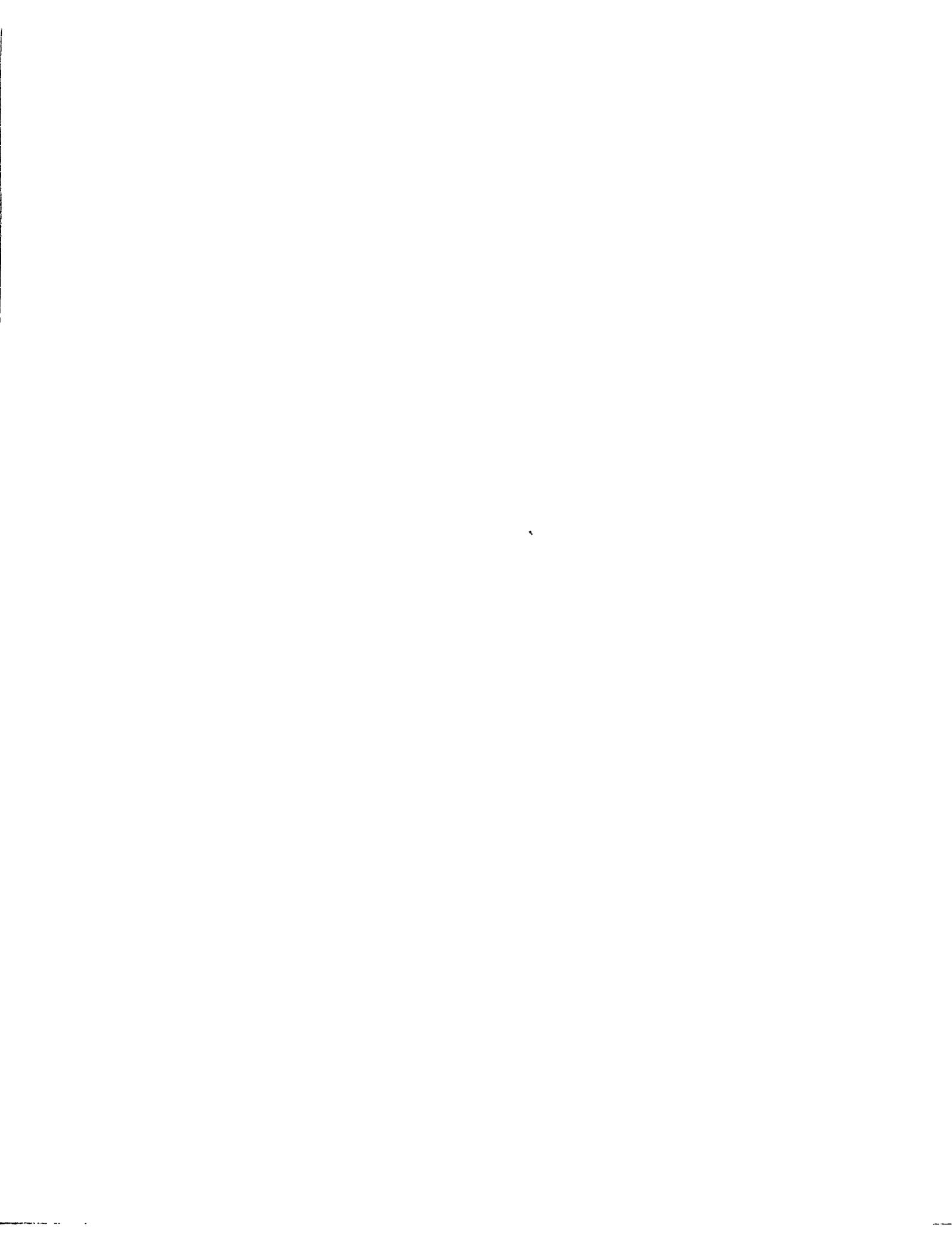
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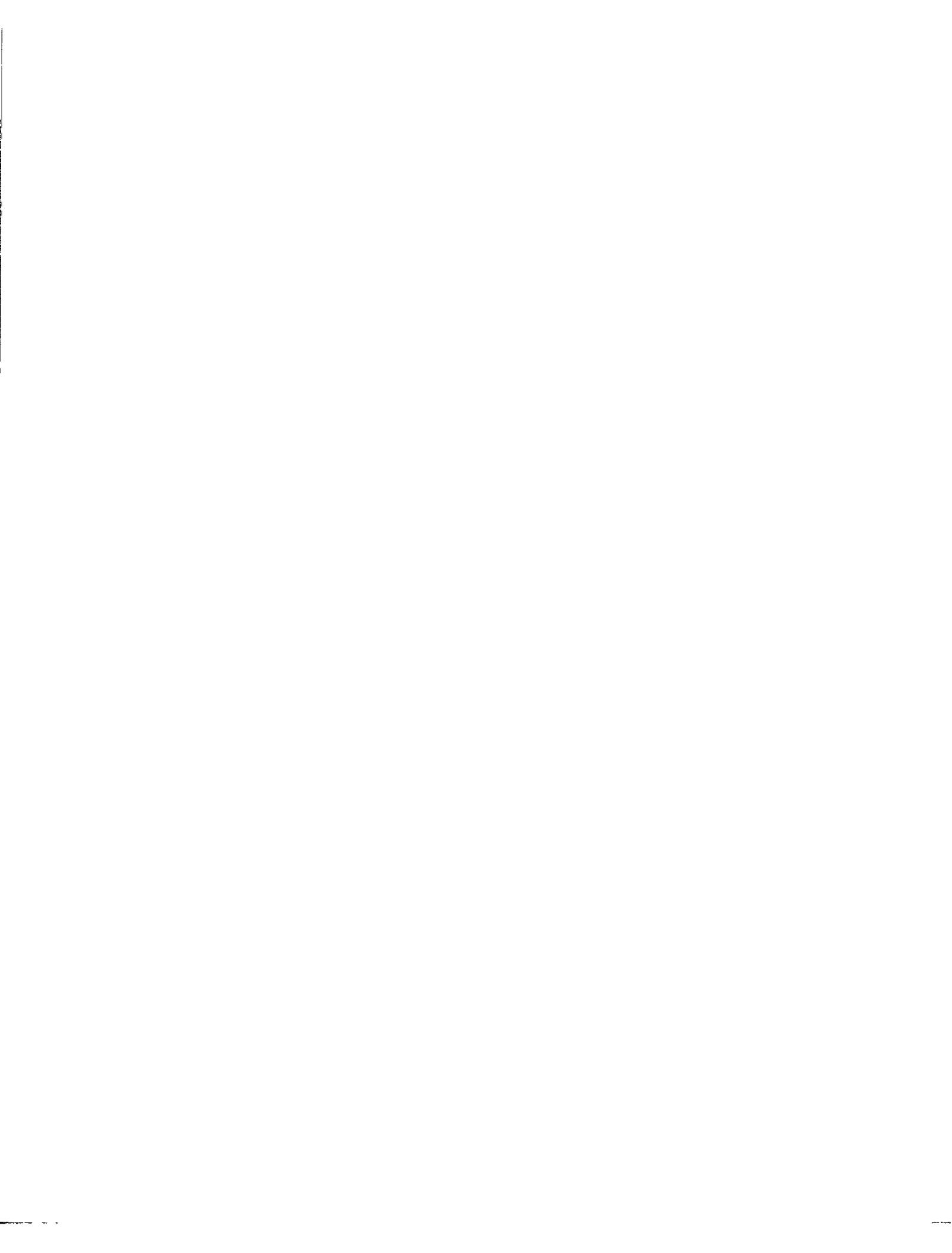
**Body, mind, spirit, voice: Helen Kemp and the development of
the children's choir movement**

Farrior, Christine Bordeaux, Ed.D.

The University of North Carolina at Greensboro, 1993

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BODY, MIND, SPIRIT, VOICE: HELEN KEMP AND THE
DEVELOPMENT OF THE CHILDREN'S CHOIR MOVEMENT

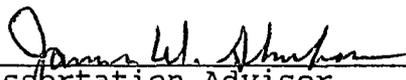
by

Christine Bordeaux Farrior

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
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of the Requirements for the Degree
Doctor of Education

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Approved by


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APPROVAL PAGE

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FARRIOR, CHRISTINE BORDEAUX, ED.D. *Body, Mind, Spirit, Voice: Helen Kemp and the Development of the Children's Choir Movement* (1992). Directed by Dr. James Sherbon. 364 pp.

The purpose of this research was to document the contributions of Helen Kemp to the development of the children's choir movement. As a result of her professional contributions, Kemp became an internationally recognized specialist in the area of children's choirs and the child's voice. A brief overview of the children's choir movement in the United States is included to provide a context from which Helen Kemp's role in the children's choir movement can be more clearly understood.

Helen Kemp (1918-) received vocal and church music training at Westminster Choir College. As a result of early experiences as a vocalist, children's choir director, and mother, Kemp developed an interest in child vocal development and children's choirs. After moving to Oklahoma with her husband in 1949, Kemp established many of her children's choir philosophies and techniques while serving as children's choir director at First Presbyterian Church in Oklahoma City.

Leaders of national music organizations became aware of Kemp's success with younger choirs at First Presbyterian, and they asked her to share her ideas with other musicians, providing her with opportunities to lead children's choir workshops and festivals, as well as opportunities to publish articles and books. Kemp's role as the national Choristers Guild Director of Workshops and Festivals further expanded her national influence, as did her return to Westminster Choir College as a faculty member in 1972.

Some specific areas of Kemp's influence in the children's choir movement include: (1) developing the child's voice, (2) the "whole child" concept of singing, (3) the concept that singing is for every child, (4) rehearsal techniques, (5) the positive attitude of the choir director, (5) the importance of the individual child, (6) the use of quality children's repertoire, (7) the concept of children as young artists, and (8) the use of music in Christian Education. This study documents Kemp's influence in each of these areas, as well as specific rehearsal techniques developed by Kemp, including her pioneering use of visual and mental imagery. Some of the conclusions drawn from the research include the following:

1. Helen Kemp became a most influential leader in the children's choir movement in the United States during the latter half of the twentieth century as a result of her prolific contributions as a conductor, clinician, teacher, and author.
2. Kemp exerted a pioneering influence upon the children's choir movement during the mid and late twentieth century, setting high standards in the areas of healthy child vocal development, the development of musical artistry in children's choirs, the use of quality choral literature with children, and the musical development of the uncertain singer.
3. Inspired by the foundational efforts of Ruth Kriebel Jacobs and the Choristers Guild, Helen Kemp perpetuated the concept of "Christian Character Through Children's Choirs" to church musicians in the United States during the latter half of the twentieth century.
4. Through publications, conducting, and teaching, Helen Kemp equipped thousands of children's choir directors with pedagogical techniques valuable in their work with young singers.

ACKNOWLEDGMENTS

At the time of this writing Helen Kemp is actively contributing to the children's choir movement, although she formerly retired in 1983. As a result of Kemp's willingness to assist in the research process, this author benefitted from several interviews with Kemp, and also interviews with members of her immediate family. In addition, Helen graciously provided many documents from her personal collections that were necessary for this study. Deepest gratitude is extended to Helen and John Kemp, and to other family members for their invaluable assistance. It was a special privilege to become personally acquainted with Helen Kemp, and the positive impact she had upon my life cannot be overestimated.

To the graduate committee; Dr. James Sherbon, Dr. Barbara Bair, Dr. Patricia Sink, and Dr. Randy Kohlenberg, who offered enthusiastic support and valuable guidance throughout this study, deepest gratitude is extended. Special appreciation is extended to Dr. Sherbon, the committee chair. Without the many hours of supervision Dr. Sherbon provided, as well as his constant support and encouragement, the completion of this study would have been impossible.

To the many musicians who contributed information about Helen Kemp deepest gratitude is extended. These responses were essential to the fulfillment of the purposes of this study, and their prompt and positive responses are a tribute to Helen Kemp. Special appreciation is extended to the staff and associates of the Choristers Guild, Concordia Publishing House, the Lorenz Corporation, Westminster Choir College, and First Presbyterian Church, Oklahoma City, for providing information necessary for this study. Special gratitude is expressed also to Jan Albrecht for patiently providing word processing assistance during the many months of this research, and to Keith Bumgarner for his assistance with the final dissertation copy.

To my parents, William Henry Farrior, Jr. and Christine Bordeaux Farrior, deepest appreciation is extended for their constant support, assistance, and guidance throughout the many stages of the study. Their commitment to education and their faith in their daughter were essential factors in the completion of this document. Special gratitude is also extended to Bill Owens for providing advice and support, and to Charley Ann Hopkins, who introduced me to the wonder and work of Helen Kemp.

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PREFACE

Through Helen Hubbert Kemp's national influence as a teacher, musician, clinician, conductor, author, and composer, high standards of musicianship for both children's choir directors and young singers were established in the United States during the latter half of the twentieth century. Primarily involved in the church children's choir movement in her earlier years of national prominence, Kemp later expanded her work to school and community choirs, and to other countries in the 1970s, 1980s, and 1990s.

A principal standard by which researchers are bound is a commitment to present information in an unbiased manner by including both positive and negative findings. To ensure a comprehensive representation of Kemp's contributions to the children's choir movement, national leaders in the movement were identified from a survey of professional music education journals such as The Choral Journal and the Music Educators Journal, and from interviews with national officers of professional musical organizations, including the American Choral Directors Association, the Hymn Society of America, the American Orff Schulwerk Association, the Kodaly Association, and the Choristers Guild. Information was obtained from interviews and correspondence with representative leaders from these and other organizations.

An important factor that emerged from the study is the highly positive nature of the information received from the respondents. The results of the research revealed a consistently positive attitude toward Helen Kemp as a person and as a preeminent influence in the children's choir movement. All respondents involved with children's choir work expressed indebtedness and appreciation to Kemp for her pioneering efforts in the movement, and all individuals personally acquainted with Kemp described her loving nature that caused others, including themselves, to love her. These factors lend insight to the statement made by a colleague of Kemp, "She was one of the genuinely 'good' people of the world."¹ The lack of negative or controversial findings is interpreted as a direct reflection of Kemp's positive attitude and work as a professional musician.

Chapter I includes introductory information about the children's choir movement, a brief biographical sketch about Kemp, and a detailed description of the purposes, delimitations, and sources for this research. Chapter II contains a more detailed biographical account of the life of Helen Kemp, including a description of individuals and circumstances that influenced her work with children's

¹Sue Ellen Page, 15 May 1992.

choirs. Chapter III contains an overview of the children's choir movement in the United States, and documentation of Helen Kemp's contributions to the children's choir movement as an educational and mentoring influence. A description of selected instructional techniques use by Kemp in working with young singers is presented in Chapter IV, with particular emphasis upon Kemp's use of mental and visual imagery as an instructional tool. Chapter V provides a summary and conclusions about the contributions of Helen Kemp to the children's choir movement.

CHAPTER I
INTRODUCTION

The children's choir movement in the United States has evolved during the past 150 years primarily as a result of the efforts of individuals who believed in the musical and, in church situations, the spiritual value of children's choir experiences. This movement has occurred in three areas: church children's choirs, school children's choirs, and community children's choirs. One individual who served as a catalyst in the children's choir movement during the latter half of the twentieth century is Helen Hubbert Kemp. Kemp was a pioneering influence in the movement in the areas of child vocal development, the whole child concept of singing--body, mind, spirit, voice, musical artistry and the young singer, teaching the uncertain singer, developing the individual singer, a positive approach to choir rehearsals and singing, children's choir literature, music in Christian education, and use of visual and mental imagery in music education.

The Current Study

Purpose

The purpose of this study was to document the professional contributions of Helen Kemp to the children's

choir movement in the United States, and to validate how her work has influenced the children's choir movement worldwide since 1942. Another purpose of the study was to present selected philosophies and techniques Helen Kemp incorporated in her work with children's choirs, since they were important factors in her success. The study will also include information about Kemp's family background, musical background and training.

This chapter contains a biographical sketch of Helen Kemp and statements regarding the significance of the study, delimitations of the study, and sources for the study. Prior to the presentation of this information, an introductory overview about the children's choir movement in the United States is presented to provide a contextual foundation from which the role of Helen Kemp in the movement can be more clearly understood.

Overview of the Children's Choir Movement

Prior to the 18th century, children's choirs as they are known today in churches, schools, and communities did not exist, with the exception of select boy choirs. In the early churches only young boys were permitted to sing, and usually only talented boys were trained in choir schools to provide liturgical chants, choirs, and treble voices for the

adult choirs. Young girls were not used in choral groups, and only boys and men were permitted to sing in worship.¹

This practice did not significantly change until the sixteenth century. During the Reformation period, Martin Luther insisted that every child receive musical instruction in schools. His purpose was a moral one:

to wean [the young] from love ballads and carnal songs and teach them something of value in their place, thus combining the good with the pleasing, as is proper for youth.²

Luther also believed that all children should be trained musically so they could help to lead congregational worship.

As stated previously, the development of church, school, and community children's choirs in the United States has occurred primarily within the past 150 years. In the early 1800s, Lowell Mason, an educator and musician from Georgia, encouraged the teaching of singing and believed that children must be taught music as they are taught to read.³ His primary motive was to provide adequate singers for churches, and his first goal was to initiate systematic music instruction for children through church denominational Sunday School programs. Subsequently, Mason organized experimental singing classes for children at the Boston

¹Mabel Sample, Leading Children's Choirs (Nashville: Broadman Press, 1966), 6.

²Sample 1966, 7.

³Michael Mark, A History of American Education (New York: Schirmer Books, 1992), 145.

Academy of Music, and through the success of this program, he convinced the populace that public school music curricula should be instituted. As a result, public school music classes were introduced in Boston in 1838. Through this event, the potential for public school children's choirs was first realized.⁴

Elizabeth Van Fleet Vosseller felt, as Mason did, that children needed more exposure to music than was offered in Sunday School programs. After working several years with children's choirs, Vosseller wrote The Use of A Children's Choir in the Church in 1907. Her purpose was to present a rationale and impetus for instituting children's choirs in the church and to offer practical suggestions for children's choir leaders.⁵ Vosseller stated:

For centuries, boys have sung the most elaborate music of the strictest ecclesiastical style. This has been in conjunction with men's voices and they have formed the main, if not the only choir of the church. The Children's Choir of which these pages treat is nothing of the kind, but a Junior Choir, made up of boys and girls from the Sunday-School, who are trained musically and artistically a certain number of years, until they are formally graduated into the Senior Choir of the church.⁶

⁴Sample 1966, 8.

⁵Ibid., 8.

⁶Elizabeth Van Fleet Vosseller, The Use of A Children's Choir In the Church (New York: H. W. Gray Co., 1907): Preface.

Through her musical activities with children's choirs and her book, Vosseller became an important catalyst in the children's choir movement in America.⁷

Vosseller's philosophies about the value of children's choirs in the church greatly influenced Ruth Kriehbel Jacobs, who became involved with children's choirs in Worcester, Massachusetts during the 1920s and 1930s.⁸ After several years of children's choir work, Jacobs wrote The Successful Children's Choir in 1938 to provide a clear philosophy for developing children's choirs in the church and to provide practical ideas for children's choir leaders. She stated:

Throughout the country, there are scores of sincere choir masters, straddled with a children's choir which they did not know how to train, and for which they have no purposeful objective. It is for such as they that I take the liberty to glean these thoughts from my own years of struggle and experiment.⁹

After moving to Los Angeles with her husband in 1939, Jacobs continued to experience great success as a children's choir

⁷For a more detailed account of the development of children's choirs in the non-liturgical church in America before 1965, see Sample, I. (1965). A Guild for Directors of Children's Choirs in Protestant Non-Liturgical Churches. Doctoral Dissertation, Columbia University. In addition, liturgical boy choirs were instituted in certain areas of the United States during the nineteenth and twentieth centuries, and many community boy choirs and boy choir schools have been established.

⁸Larry Ball, "The Founding and Early Development of Choristers Guild," Choristers Guild Letters 35 (February 1984): 17-23.

⁹Ruth Kriehbel Jacobs, The Successful Children's Choir (Chicago: H. F. Fitzsimmons Co. Inc., 1948), 7.

director and became nationally known as an authority in children's choir work.¹⁰ Ball describes circumstances that prompted her interest in starting an organization and publication for children's choir directors in the following statement:

The requests for answers to "How do you do it?" became finally too numerous to answer individually. Questions and answers seemed to fall into specific categories. Mimeographed letters solved the immediate problem.¹¹

Out of a desire to assist other struggling directors, Ruth Jacobs, her husband, Leslie and a few interested friends founded the Choristers Guild in 1949. She originated the Guild motto: "Christian Character Through Children's Choirs," and initiated a monthly publication sent to Choristers Guild members entitled Choristers Guild Letters. Through the letters she was able to address the many questions of choir directors and thus provided a forum through which directors could share successful ideas. She believed the Choristers Guild could offer guidance and motivation to children's choir directors, and her belief in the need for such an organization was well-founded as the organization's membership grew rapidly. Jacobs also initiated children's choir workshops sponsored by the Guild, and since 1949 Choristers Guild Workshop and Festival clinicians have provided in-service training for children's

¹⁰Ball 1984, 119.

¹¹Ibid., 119.

choir directors in all fifty states. As an interdenominational organization, the Choristers Guild sponsors local and national workshops in a variety of denominational and institutional settings.¹²

The vision and inspiration of Ruth K. Jacobs as founder of the Choristers Guild places her significantly in the children's choir movement in the United States, and the Choristers Guild is still an important and unique organization dedicated exclusively to the needs of the church children's choir director.¹³ According to Ball,

The Choristers Guild's existence has paralleled and contributed significantly to an era that has witnessed the greatest growth in the church of children's choral music in the history of the United States.¹⁴

During Jacobs' years of service, she became familiar with the extraordinary talents of Helen Kemp in her work with children's choirs at First Presbyterian Church in Oklahoma City during the 1950s and 1960s, and she encouraged Kemp to become involved with the Choristers Guild as a writer and clinician.¹⁵ Ball states:

Kemp's articles firmly established her as a fine teacher, musician, communicator and children's choir director. Kemp emerged as the preeminent figure in the

¹²Larry Ball, "Choristers Guild 1949-1980" (D.M.A. diss., University of Southern California, 1981), 150.

¹³Ball 1981, 210.

¹⁴Ibid., 210.

¹⁵Ibid., 52.

children's choir movement after the death of Ruth Jacobs.¹⁶

Through the efforts of Elizabeth Vosseller, Ruth Jacobs, Helen Kemp and others, the church has been an important vehicle in the children's choir movement during the past one hundred years.¹⁷

Although outstanding boy choirs and community children's choirs have existed for many years in the United States, professional organizational efforts to encourage school and community children's choirs have increased primarily since 1980. During the 1970s, many members of the American Choral Directors Association (ACDA) felt a need to encourage and nurture school and community children's choir development.¹⁸ Members of the ACDA decided that although an ACDA boy choir committee existed, another committee devoted to the unique needs of the children's chorus also was necessary. As a result, Russell Mathis, the National ACDA Vice-President, in 1979 appointed Doreen Rao, director of the Gwen Ellyn Children's Chorus, to form an ACDA National

¹⁶Ibid., 74.

¹⁷Ball 1981, 33, 36, 74, 150, 211. For more detailed information about Ruth Jacobs and the history of the Choristers Guild, see Ball, L. K. (1981). Choristers Guild 1949-1980. Doctoral Dissertation, University of Southern California.

¹⁸Doreen Rao, "Children and Choral Music in ACDA: The Past, the Present; The Challenge and the Future," The Choral Journal 29 (March 1989): 6.

Committee on Children's Choirs.¹⁹ This pivotal event began a series of important developments in the ACDA. In 1980 The Choral Journal published an article by Rao entitled, "The Children's Chorus: Instrument of Artistic Excellence."²⁰ Rao emphasized the artistic value of children's choirs and the need for more emphasis upon the pedagogy of child voice training in colleges and professional organizations. She stated that the recent "back to basics" education movement had often excluded aesthetic subjects and placed an additional need for the provision of community musical opportunities for children. Rao issued the following challenge:

If singing and quality ensemble are to become a reality in elementary school and community, the colleges must assume responsibility. . . . It is time to analyze carefully the potential force of the children's chorus in American music. Both in in public schools and especially at the community level, opportunities for singing should be abundant. Moreover, the most gifted conductors and musicians should stop assuming that the job be left for someone else 'good with kids.'²¹

In her article entitled, "Children and Choral Music in ACDA: The Past and Present; The Challenge and the Future," Rao presented the results of the work of the committee since its inception in 1981. She included the following activities: more performances of outstanding children's

¹⁹Rao 1989, 6.

²⁰Doreen Rao, "The Children's Chorus: An Instrument of Artistic Excellence," The Choral Journal 20 (March 1980): 5-9.

²¹Rao 1980, 7.

choirs at ACDA conventions, more interest sessions related to the children's choir, the institution of the first Elementary Honors Chorus in 1983, more children's choirs sponsored by major American universities, more published articles pertaining to children's choirs, and increased funding for children's choirs by Arts Councils and government councils such as the National Endowment for the Arts.²² Since 1980, Rao has provided leadership training for many school and community children's choir directors through her activities as an international festival and workshop clinician and her publications.

Child Vocal Training in the United States

In a dissertation entitled "The Effects of Group Breath Control Training on Selected Vocal Measures Related to the Singing Ability of Elementary Students in Grades Two, Three, and Four," Phillips presented an exhaustive survey of the history of child vocal training in the United States. According to Phillips, child vocal training in the United States has a history that began during the "singing school" movement of the eighteenth century.²³

²²For more detailed information about the activities of the ACDA Committee on Children's Choirs between 1981 and 1989, see Rao, D. (1989, March). "Children and Choral Music in ACDA: The Past, the Present, the Challenge and the Future." The Choral Journal, 29(8), 6-12.

²³Kenneth Phillips, "The Effects of Group Breath Control Training on Selected Vocal Measure Related to the Singing Ability of Elementary Students in Grades Two, Three, and Four," (Ph.D. diss., Kent State University, 1983). Phillips

Child Vocal Training Before 1930.

Lowell Mason was responsible not only for the first formal inclusion of music in public schools in 1838 but also provided one of the earliest music methods books addressing child vocal training, Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi. The book was designed to "cultivate music literacy and proper vocal production among children."²⁴ During the late nineteenth and early twentieth centuries, many music educators were also influenced by the English tradition of choirboy training which emphasizes the systematic training of the child voice. This tradition influenced such publications as The Child Voice (1885) by Emil Behnke and Lennox Browne, The Voice of the Boy (1902) by John Dawson, and Voice Culture for Children (1907), by Jerome Bates.²⁵

Other school music educators also emphasized systematic child vocal training in the public schools during the early twentieth century. As public school music education expanded, several publications became influential, including The Child Voice in Singing (1895) by Francis Howard, Children's Voices (1895) by E. H. Curtis, A Manual of School

is Professor of Music Education at the University of Iowa, and a division officer for the ACDA.

²⁴Kenneth Phillips, Teaching Kids to Sing (New York: Schirmer Books, 1992), 6.

²⁵Ibid., 7-8.

Music in Elementary Grades for Supervisors and Class Teachers (1909) and Voice Training for School Children (1910) by Frank Rix, and Grade School Music Teaching (1919) by Thaddeus Giddings.²⁶ These early music texts emphasized the importance of developing good singing habits primarily through systematic vocal and breathing exercises. Phillips states that prior to 1930, "the thrust of teaching in the elementary music class consisted of developing vocal confidence through a dual program of vocal technique in instruction and sight-reading."²⁷ However, during the next decade this emphasis began to change.

Child vocal training between 1930-1980.

As emphasis upon the "aesthetic experience" became predominant in the 1930s, music educators embraced the "song approach" in an attempt to offer children aesthetic experiences through the singing of beautiful songs.

Phillips describes the song approach:

Music educators became concerned about aesthetics and the need for children to experience more "real" music--more songs with beauty and charm. Thus, the pendulum swung from a drill-oriented approach to a more creative one in which music instruction centered around song for art's sake. Unfortunately, child vocal instruction ceased to be an important part of formal music teaching; children learned to sing by singing songs.²⁸

²⁶Ibid., 1983, 21, 23, 31, 32.

²⁷Ibid., 1992, 9.

²⁸Phillips 1992, 10.

Phillips states that while the song approach continued to prevail through several decades, the tradition of child vocal training through systematic vocal and breathing exercises was "lost to a generation of vocal music educators and children in the second half of the twentieth century."²⁹
Child vocal training advocates between 1930 and 1980.

In spite of the prevailing de-emphasis upon child vocal training during the period between 1930 and 1980, certain musicians continued to advocate the importance of vocal instruction. In the public schools, Claude Johnson (1935), Hollis Dann (1936), William Ross (1948), P. W. Dykema and H. M. Cundiff (1955), and Frederick J. Swanson (1977) continued to insist upon combinations of vocal and artistic development and authored books advocating this philosophy.³⁰ Three church music leaders who were proponents of child voice training include Mabel Sample, author of Leading Children's Choirs (1966), Ruth Jacobs, author of The Children's Choir, Vol. 1 (1958) and The Successful Children's Choir (1948), and Helen Kemp, author of Helen Kemp on Junior Choirs (1965).

Child Vocal Training Since 1980

Since 1980, there has been a widespread emphasis upon child vocal training, a phenomenon reflected in the number

²⁹Phillips 1992, 12.

³⁰Ibid., 1983, 34, 35, 37, 41, 44.

of publications supporting elementary vocal instruction. Among the leading authorities of the period are Doreen Rao (1987), Jean Ashworth Bartle (1988), Mary Goetze (1988), and Kenneth Phillips (1992). The Choral Journal began a "Children's Choir Corner" in 1980 featuring articles written by specialists in the child's voice, and since that time articles about child vocal development have been published with increasing frequency. In church music education, Connie Fortunato (1981), Shirley McCrae (1991), and Helen Kemp (1989, 1991) published books designed to assist church choir directors, emphasizing the importance of child vocal training. In addition, there has been a proliferation of research focusing upon the child singer since 1970 including the following topics: children's singing ranges, the maturational stages of the child's voice, the preschool child, the uncertain singer, the changing voice, effects of environment on singing, factors affecting accuracy in children's singing, the use of auxiliary equipment in teaching children to sing, and child vocal training literature.³¹

Summary

During the past 150 years, the development of children's choirs has occurred through the cumulative efforts of outstanding church, school, and community music educators who believed in the value of promoting high

³¹Phillips 1983.

standards of artistry and professionalism in children's choral activities. In addition, child vocal training has been promoted by individuals who believed in the importance of combining artistic development with vocal training. While philosophies of children's choirs have varied from "choirs for the talented," as Vosseller advocated, to "music for every child," as Mason and Jacobs insisted, the development of children's choirs in the church, community, and school settings has continued to the present with many prominent teachers and pedagogues assuming leadership roles. Through her national and international influence as a children's choir clinician, composer and writer since 1948, Helen Hubbert Kemp has been an important leader in the children's choir movement.

Biographical Sketch of Helen Kemp

Helen Hubbert Kemp was born in Perkasio, Pennsylvania, on March 31, 1918. Early high school musical experiences during the 1930s led Kemp to pursue a music degree at Westminster Choir College in Princeton, New Jersey where, during her sophomore year, she conducted her first children's choir. Upon graduation she accepted a church music position in Gastonia, North Carolina, but soon returned to Westminster to become a member of the voice faculty. An unusually gifted singer, Kemp focused her professional career on singing and teaching. While experiencing success in these two areas, Kemp continued to

direct children's choirs and pursue her interest in the development of children's voices. Following three years of service at Westminster (1947-1949), Kemp worked with her husband, John Kemp, who accepted a position at First Presbyterian Church in Oklahoma City in order to obtain practical experience in the church music ministry. During their 18-year tenure at First Presbyterian, Helen Kemp developed many of the philosophies and techniques that have been influential in the development of children's choirs across the United States.

As director of several children's choirs at First Presbyterian, Kemp crystallized and implemented her strong emphasis on child vocal development, the use of visual and mental imagery in vocal training, the use of choral musical selections possessing artistic and spiritual merit, the importance of the children's choir in the total worship experience, and the importance of recognizing the value of the individual child. As a result of Kemp's outstanding success in developing children's choirs at First Presbyterian, she was asked to be a resource instructor at surrounding colleges. She also accepted an invitation to teach a pilot television music series funded by the Ford Foundation in the 1960s, and began to hold children's choir workshops and festivals during her tenure at First Presbyterian. During this period Ruth Jacobs became aware of Kemp's success with children's choirs and asked her to

write a series of articles for the Choristers Guild Letters, the monthly newsletter of the Choristers Guild.

John and Helen Kemp left First Presbyterian Church in 1968 to lead the Choristers Guild, a national organization for directors of children's choirs. Moving with their five children to the Choristers Guild home office in Dallas, Texas, John became the Executive Director, and Helen served as the Director of Workshops and Festivals. Helen continued to contribute articles regularly to the Choristers Guild Letters, and she conducted workshops and festivals across the country and abroad. The Kemps returned to Westminster Choir College in 1972 as faculty members, and Helen continued as a children's choir workshop and festival clinician, composer and writer.

During her career, Kemp guest conducted in all fifty states and in five provinces of Canada, and led festivals and directed seminars on training children's choirs in England, Holland, Canada, Finland, Germany and Sweden. She presented lectures and workshops about the child's voice and children's choirs to many national musical organizations. Upon retirement from Westminster Choir College, Kemp was appointed Professor Emeritus and was granted an Honorary Doctorate in 1987 in recognition of her contributions to church music and music education. In 1992 she continues to actively conduct, teach, compose and write for children's choirs. Professional directors of church, school, and

community choirs document Helen Kemp's importance in shaping the philosophies, methods, and styles of children's choir directors through her professional activities.³² Although proven to be an outstanding singer and vocal pedagogue of college students and adults, Kemp has devoted the majority of her professional career to the development of the young singer. Bringing spirit, artistry and practicality to her work, Kemp continues to provide a standard by which excellence in children's choir leadership is measured.³³

Significance of the Study

Several historical accounts about aspects of the children's choir movement exist, including those by Sample (1966), Kemp (1973), Ball (1980), Fortunato (1981), Rotermund (1985), Phillips (1985, 1992), Rao (1989), and McCrae (1991). Although brief articles and references about Helen Kemp's professional career have been published, a comprehensive study focusing singularly on the contributions of Kemp to the children's choir movement does not exist. Winslow (1986) presents a general overview of Helen Kemp's professional contributions in an article entitled, "Body, Mind, Spirit, Voice: A Portrait of Helen Kemp." Ball

³²Barbara Tagg and Dennis Shrock, "An Interview with Helen Kemp," The Choral Journal 30 (November 1989): 5. Also: Rao 1989, 6.

³³Kenneth Phillips, Written Response to Author, 8 August 1992, Iowa City, Iowa. Also: Jane Marshall, Personal Interview by author, 18 June 1992; Patricia Evans, Personal Interview by author, 18 June 1992.

(1981) describes Kemp's extensive contributions to the Choristers Guild in his dissertation entitled, Choristers Guild, 1949-1980. Documentation of Kemp's influence on other musicians is found in numerous articles, including those written by Robinson (1973), Krehbiel (1982), Miller (1983), Armstrong (1988), Rao (1989), and Jensen (1990). Tagg and Shrock published an interview with Helen Kemp in The Choral Journal in 1989.

A comprehensive study of Helen Kemp's career confirms her significance in the children's choir movement and her successful philosophies and techniques in working with children's choirs. Such a study fulfills the criteria established by Heller and Wilson (1992), specifically, to provide a complete and accurate record of the past, to establish a basis for understanding the past and present with implications for the future, and to narrate deeds worth of emulation. The primary research questions for the study are:

1. What are the contributions of Helen Kemp to the children's choir movement in church, school, and community?
2. What are some of the specific philosophies and techniques incorporated by Helen Kemp that have been influential in her success with children's choirs and the development of the child's voice, and have consequently been emulated by others?

Delimitations of the Study

Helen Kemp contributed to the music profession extensively as a singer, college professor, choir director, composer, and children's choir specialist. While Kemp's international influence is validated in this research, the study is primarily limited to her work with children's choirs in the United States. While recognizing Kemp's success with junior high singer, this study focuses upon her work with singers who have not undergone voice mutation--the changing voice. The study documents Kemp's pioneering influence upon the children's choir movement. Although a brief overview of the children's choir movement in the United States is provided as helpful background information, an exhaustive history of the movement is beyond the scope of this study.

Sources

The following sources were used in the present study: personal interviews and correspondence with Helen Kemp and her professional associates, students and family members, newspaper articles, professional journals and newsletters, videocassette recordings, course syllabi, workshop and festival programs, audio-taped recordings of children's choral workshops, college newsletters and alumni file information, church documents, and other personal documents obtained from Helen Kemp and family members.

The researcher followed the historical method outlined by Heller and Wilson (1992) in verifying the authenticity of the sources used in the study. To ensure external validity of sources, the following guidelines cited by Heller and Wilson were used:

1. Is the handwriting consistent with other identifying marks?
2. Are there autographs or other identifying marks?
3. Does the estimated age of the item match the record?
4. Where was the item originally located?
5. Is this document a variant version or a copy?
6. Does an original or earlier document exist?
7. Is there any reason to suspect that this item may not be genuine?

Books and dissertations were also included as secondary sources.

Individuals contacted for substantiation of Kemp's major role in the children's choir movement are nationally recognized authorities in children's choirs. To insure an unbiased representation of Kemp's contributions to the children's choir movement, national leaders in the movement were identified from a survey of professional music education journals such as The Choral Journal and The Music Educators Journal, and from interviews with national officers of professional music organizations, including the American Choral Directors Association, the Hymn Society of America, the American Orff Schulwerk Association, the Kodaly

Association, and the Choristers Guild. Information was obtained from interviews and correspondence with representative leaders from these and other organizations, and leaders in church children's choirs, school children's choirs, and community children's choirs were contacted.

Verification of internal validity of information was assured through an analysis of all sources using the following guidelines:

1. Does the document or interview convey hearsay or direct observation of an event?
2. Could physical or emotional health factors have affected the accuracy of the observation?
3. Could memory loss have diminished reliability?
4. Was the document or interview response created merely to record or report, or was there another purpose or intention?
5. Did the writer or speaker have any known biases that might affect the observation?
6. Does the item or response have any purpose such as apology, propaganda, promotion, malice, vanity, diplomacy, or good will that might affect its credibility?
7. Is there a reason why the writer or speaker might have ignored certain facts?
8. What was the intended audience for the document?
9. Would the observer have been more or less candid in relation to another audience?
10. Is there any style or mode of address in the document or response that might obscure the writer's true meaning?
11. Were the writer's training, experience, and knowledge sufficient to support the reliability of the observation?

12. Do other accounts of equally qualified observers agree with this one?³⁴

All sources were carefully scrutinized using the guidelines for external and internal validity listed above. Credibility of information collected was examined by cross-referencing verbal and written responses.

³⁴The guideline questions for external and internal validity presented in this section are adapted from the guideline questions outlined in the following article: Heller, G., and Wilson, B. (1992). Historical Research. In Richard Colwell (Ed.), Handbook of Research on Music Teaching and Learning. (pp. 106-107). New York: Schirmer.

CHAPTER II
BIOGRAPHICAL OVERVIEW AND EARLY INFLUENCES

The purpose of Chapter II is to present a biographical overview of the Helen Kemp's life and musical career. The chapter includes a description of Kemp's early family life and musical training, an overview of Kemp's career at Westminster Choir College and First Presbyterian Church of Oklahoma City, her professional association with the Choristers Guild, and an introduction to her activities as an international children's choir workshop and festival director, writer, and composer of children's choir literature. Chapter II also includes descriptions of individuals and circumstances affecting both Kemp's musical career and her philosophies and techniques working with children's choirs.

Kemp's Family and Musical Training

Helen Hubbert Kemp was born in Perkasio, Pennsylvania on March 31, 1918. Her father, Edward Benjamin Hubbert, and her mother, Frieda Shafer Hubbert, lived in Philadelphia; but believing that a rural community would provide a better environment for raising children, they moved to the 18 acre family farm near Perkasio. Kemp's father owned and managed

a baseball factory, Edward Hubbert and Sons, Inc.¹ Kemp's mother was a homemaker and raised four children: Frieda Julia (1912-), Edward Julius (1914-1947), Helen Julia (1918-) and Gustina Julia (1920-).² Figure 2.1. contains a picture of Helen Kemp's parents.

The Hubbert family, including a grandmother and uncle who also resided in the Hubbert home, provided Kemp an early environment filled with musical experiences. Her father, a gifted tenor and violinist, and her mother, a pianist and singer, developed a family orchestra, including father, mother, children, and the extended family. The Kemp children sang, played the piano, violin, and cello. Making music in the home was a regular family pasttime, and the Hubberts often entertained for the community. According to Edward Moyer, Music Supervisor of the Perkasio-Sellersville Schools during that time, the Hubberts were the community's best-known musical family, and Kemp's father and uncle were

¹The company stitched American and National League baseballs for the A. J. Reach Company, later known as Spalding. The family firm of Edward Hubbert & Son, Inc., was featured in The Saturday Evening Post in an article written by Arthur W. Baum entitled, "The Great Cover-up," 31 (May 1947): 12. In the article Baum describes the "very delicate" job of covering the baseballs. At that time stitching was done by hand, and 108 stitches were needed in each baseball. Each stitcher completed six baseballs in one hour, and "one horse provides four dozen baseball covers." The accuracy of the workers' stitching determined the distance a ball would travel. Hubbert's factory employed 200 workers.

²Helen Kemp, personal interview by author, 15 May 1992, Princeton, New Jersey, tape recording.

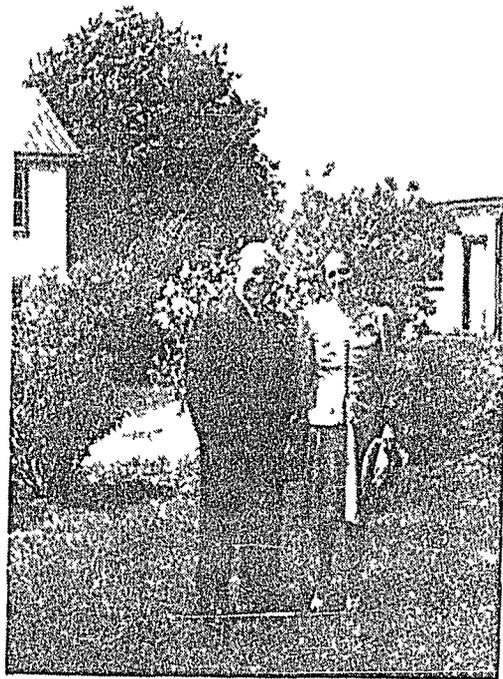


Figure 2.1. Helen Kemp's parents, Edward Benjamin Hubbert and Frieda Shafer Hubbert.

well-known singers in the surrounding area. Moyer states, "They and other family members constituted an instrumental group that entertained widely in church functions and other social events."³ Kemp credits her communicative and creative skills in working with people partly to her father's influence. Of her father, Kemp states:

My father was a very personable man who loved people and who was gifted musically. He was a great communicator and encourager. To give you an idea of his personality: James Hackett, the editor of our local newspaper wrote a feature article about my father entitled, "Yes, There is a Santa Claus!" referring to my father.⁴

Kemp also acknowledges her mother's consistent encouragement and insistence upon musical training, including piano lessons, violin lessons, and voice lessons. Her parents provided a loving home atmosphere, and served as exemplary role models for their children. Rather than motivating their children through fear tactics, the Hubberts influenced them to achieve through loving support and their own example.⁵

Kemp's High School Years

Kemp entered Perkasio Junior High School in 1931, but the school music instructor discouraged her from singing due to a speech defect; she pronounced guttural "r's" resulting

³Edward Moyer, correspondence with author, 11 September 1992.

⁴Kemp, 15 May 1992.

⁵Ibid.

from the influence of her German grandmother. When she entered the Perkasio/Sellersville High School in 1933, Edward Moyer, the high school music teacher,⁶ encouraged her to audition for the high school operetta, and she was cast in the lead role. Moyer, who did not consider her guttural "r" an obstacle, was responsible for her participation in his high school a cappella choir, as well as the North Penn A Cappella Choir, a community choir Moyer founded in 1932. As a result of his consistent encouragement, Moyer became a very positive influence in Kemp's life.

He discovered that I could sing, and I discovered my love for music through singing. I became the choir soloist, had the lead in several operettas--a 'big deal' for the girl with the 'speech defect!' That experience turned my life around, and defined for me what it is to be a teacher.⁷

Kemp was affected profoundly by the two opposing reactions to her speech impediment. Through Moyer's approach however, she experienced the tremendous impact of his positive attitude on her own ability to overcome a potential obstacle. As a result, Kemp credits Moyer as an important influence in her tendency always to look for the positive qualities in individuals as a teacher and strive to develop those attributes in her students. According to Kemp, "Every child has positive qualities, and those, however small, must

⁶Moyer is presently Professor Emeritus of Church Music and Speech at Wesley Theological Seminary.

⁷Kemp, 15 May 1992.

be encouraged." Kemp's positive, encouraging teaching approach eventually became a hallmark of her work with children and adults.⁸

Francis Apple, Kemp's high school tennis and basketball coach, was also an accomplished pianist and musician. Apple, like Moyer, was aware that Kemp was unusually gifted, and together these teachers provided many opportunities for Kemp to develop her musical talent throughout her high school years. Moyer describes Kemp's vocal talent:

Helen's vocal talent blossomed during her Junior year in high school. . . . Toward the close of the 1934-1935 term, we staged the operetta The Bells of Capistrano, which offered Helen her first opportunity in a dramatic singing role. One year later, the light opera Daniel Boone was presented as the major part of the Commencement program, and again Helen starred as the female lead singer. That same spring, 1936, our high school chorus won the State Championship for schools of our size. It is unlikely that we could have won this honor without the unusual talent Helen brought to the group.⁹ [See Figure 2.2 for a program bulletin of the Sellersville/Perkasie performance of The Bells of Capistrano on May 10 and 11, 1935.]

Coincidental to a mutual interest in Kemp, Apple and Moyer were married in 1937, and together they continued to encourage Kemp's musical development. Through their joint

⁸John Feierabend, telephone interview by author, 14 September 1992, Hartford, Connecticut. Also Anton Armstrong, telephone interview by author, 28 August 1992, Northfield, Minnesota; Hilary Apfelstadt, personal interview by author, Greensboro, NC, tape recording; 8 September 1992; Sue Ellen Page, personal interview by author, 16 May 1992, Princeton, New Jersey, tape recording.

⁹Moyer, 11 September 1992.

Sellersville - Perkasie
High School

PRESENTS

The
"BELLS OF CAPISTRANO"

S. P. H. S. AUDITORIUM
Friday and Saturday Evenings

May 10 and 11
1935
8:15 O'CLOCK

STRANG BROS.	W. I. WILKINSON
—General Store—	Funeral Director
Main & Clymer Avenue	140 Walnut St.
Sellersville, Pa.	Sellersville, Pa.

CAST OF CHARACTERS

Ramon Ortego, last male descendant of an old Spanish Family Hubert Reichley
 Ramon's Sisters:—
 Marie—Emma Fiey; Chiquita—Martha Pade;
 Carmelita—Roberta High
Manan Alden, their college friend Helen Hubbert
 James Alden, her father Ralph Denner
 Professor Anderson, an eastern Scientist Weldon Hendricks
 Laura Anderson, his sister Dorothy Shelly
 Members of Professors' Class:—
 William—Earl Gehman; James, Earl Cressman;
 Wallace—Walton Horn
 Jake Kraft, owner of adjoining ranch Richard Moyer
 Pose, an Indian Medicine Man Charles Sine
 Noneeta, an Indian girl Lois Selp
 Lone Eagle, an Educated Indian Josef Schall
 Billy Burns, Cowboy foreman of Rancho Ortego .. James Hackett

TIME—Present
 PLACE—Rancho Ortego, near Capistrano Mission, Southern California.

SYNOPSIS OF SCENE

ACT I, SCENE 1—A Roadside near the Mission. Night.
 SCENE 2—Patio of the Rancho. Next Morning.
 ACT II—Patio of the Rancho. Three Weeks Later.
 ACT III—Same as Act I, Scene 1—Late afternoon and evening.

Bring Your Generator and Starter Troubles To HEINRICKS' GARAGE Sellersville, Pa. Also—Let us tune up your car for summer driving	Compliments of FIRST NATIONAL BANK Perkasie, Pa.
---	--

Figure 2.2. Program bulletin of the Sellersville/Perkasie High School performance of The Bells of Capistrano on May 10 and 11, 1935.

efforts, arrangements were made for Kemp to study voice with Lorean Hodapp Powell, a voice professor at Westminster Choir College.¹⁰

Following Kemp's high school graduation in 1936, she began voice lessons with Powell. Her father provided her with financial assistance in support of her study by providing her employment as a leather examiner at his factory. However, college was a financial struggle for the Hubbert family. During Kemp's last year, her brother Edward arranged for her college tuition. Kemp regrets she never had the chance to repay him before he died at the age of 33.

Moyer, who was studying voice with John Gaius Baumgartner of the college faculty at the time, provided transportation for Kemp. Along with Moyer, Powell became another important musical influence in Kemp's life.

After several lessons [Powell] encouraged me to sing for Dr. John Finley Williamson, who was the founder and president of Westminster Choir College. He strongly encouraged me to enroll at Westminster. That was my next musical and educational leap.¹¹

Kemp's Westminster Choir College Student Years: 1937-1940

After one year of private voice, Kemp entered Westminster Choir College in 1937, continuing her student/teacher relationship with Powell. The educational and spiritual leadership Kemp received at Westminster

¹⁰Ibid.

¹¹Kemp, 15 May 1992.

influenced her greatly. Williamson described the school philosophy:

We founded Westminster Choir College because we felt that the church should inspire youth, children and young people; they can only find God through their own experiences. We felt that if the Church could take beauty, art, drama, and music and give young people the opportunity to create through these tools beautiful worship experiences for themselves, that these young people would, in turn, come to know God. Because of this strong conviction, Westminster Choir School was founded in September, 1926.¹²

As a result of Williamson's interest and the influence of other faculty members, Kemp was guided in a manner that eventually would be reflected in her work with children's choirs. In addition to Lorean Hodapp Powell, another faculty member at Westminster, Paul Boepple, also had a significant influence upon Kemp during her years at Westminster.

Lorean Hodapp Powell and her influence upon Kemp. Kemp studied voice with Lorean Hodapp Powell throughout her four years at Westminster Choir College. Hodapp was a charter faculty member of the school serving the institution for 48 years, 1926-1974. In a dissertation on the history of Westminster Choir College, Schisler describes Powell.

With regal bearing and posture, possessing a lyric soprano voice of rare beauty and with Williamson as her sole mentor, [Powell] contributed greatly to the fame of the early Westminster choirs She was soloist in the 1934 performances of the Bach Mass in B Minor under Leopold Stokowski and the Philadelphia

¹²Charles Schisler, "The History of Westminster Choir College" (Ph.D. diss., Indiana University, 1976), 55.

orchestra, the cornerstone of Westminster's eventual hundreds of major symphonic collaborations.¹³

Schisler describes the "positive and outgoing spirit" Powell brought to her search for the bright side of all dealings. Undoubtedly Powell's positive attitude reinforced Kemp's commitment to use a positive teaching approach in her own work with children and adults throughout her teaching career.

Powell was aware the first time she heard Kemp sing that the young girl was unusually gifted, and she cites Kemp as probably the most talented and outstanding student among the hundreds she taught in her lifetime. Powell felt a kindred spirit with Kemp throughout the eight years she instructed her and the subsequent years as a colleague and friend.¹⁴

[Kemp] has a great enthusiasm for life. Her understanding of people is one of her greatest assets; and her charisma. I have never known anyone to possess that kind of charisma. They tell me I had it in early years, and she had it too!¹⁵

As Powell's student, Kemp personally experienced and observed Powell's teaching philosophy, to treat each singer as an individual. Powell's method was very flexible, which she described, "Of course rules are important, but they must

¹³Ibid., 73.

¹⁴Lorean Hodapp Powell, telephone interview by author, 7 August 1992, Cocoa Beach, FL.

¹⁵Powell, 7 August 1992.

relate to the individual."¹⁶ Kemp asserts that her own philosophies and techniques in working with children and adults reflect the influence of Powell, and that Powell was a major influence in her life. Powell's emphasis upon the uniqueness of the individual voice, methods of vocal instruction, and positive teaching approach strengthened Kemp's belief in the value of the whole person, her own approach to vocal training, and her belief in the importance of a positive, encouraging pedagogical approach. In addition, Kemp's experiences studying and performing art song repertoire with Powell at Westminster Choir college formed a strong base for Kemp's emphasis on beautiful unison singing for children, "an essential vocal experience."¹⁷ In Figure 2.3. Lorean Hodapp Powell is seen with Helen Kemp in 1949. The picture of Kemp, Joseph Flumerfelt, another Westminster Choir College faculty member, and Powell shown in Figure 2.4. was taken in 1987, the day Kemp received an Honorary Doctorate from Westminster Choir College.

Paul Boepple and his influence upon Kemp. During her second year at Westminster (1938), Kemp enrolled in a musicology course at Westminster Choir College taught by Paul Boepple. Kemp describes Boepple's ability to teach

¹⁶Ibid.

¹⁷Kemp, 15 May 1992.



Figure 2.3. Helen Hubbert Kemp and Lorean Hodapp Powell,
Summer 1949.



Figure 2.4. Powell, Joseph Flumerfelt, and Kemp;
Westminster Choir College, 1987.

"dry facts" in a captivating, creative manner through the use of visual reinforcement.

When teaching form and analysis, Dr. Boepple would use architecture; he would draw structures of large buildings to represent musical sections I became aware that the use of visual images, pictures, and so forth is a vivid way to capture the attention of the student and to communicate ideas effectively. I have carried these ideas into my work.¹⁸

Kemp credits her experience in Boepple's class as a factor that motivated her to seek creative ways to teach musical ideas, including the use of visual reinforcement and body movement. She also states that his emphasis upon musicianship motivated her to strive for musical development even in the youngest singers.¹⁹

Kemp's Student Singing Activities. Throughout her student years at Westminster Choir College, Kemp performed many of the great works of choral literature as a member of the famed Westminster Choir. See Fig. 2.5. for a photograph of the 1939-1940 Westminster Choir College Touring Choir. The Choir performed with such prestigious orchestras as the New York Philharmonic, the NBC Orchestra, and the Philadelphia Orchestra under the direction of some of the world's greatest conductors of that time: Rodzinsky, Stokowski, Toscanini, and Barbaroli. Kemp sang with the first Westminster Choir College Transcontinental Tour in

¹⁸Helen Kemp, telephone interview by author, 19 August 1992, Bethany, Oklahoma.

¹⁹Ibid.



Figure 2.5. Westminster Choir College Touring Choir, 1939-1940; (Kemp is standing in the second row from bottom, fourth from right).

1939, consisting of 56 concerts in 54 days.²⁰ In addition, Kemp often performed for school and community events around Princeton and throughout the Northeast.²¹

In addition to her new singing opportunities at Westminster, Kemp continued to sing in the North Penn A Cappella Choir during her college years. Moyer, the director of the choir, described her contributions to the group:

Helen was my finest soprano in the 50-voice North Penn A Cappella Choir. . . . As its name implies, the North Penn A Cappella Choir performed mainly unaccompanied music, much of the repertoire consisting of great choral works to which I was introduced in my studies at Westminster. It never ceased to be a delight for me to direct the A Cappella Choir during those years, especially so as our soprano section was led by Helen with her beautiful vocal texture, her impeccable diction, her perfect intonation, and her complete choral artistry. Still in her teens, Helen beautified our adult sopranos, just as, in previous years, she had beautified the less mature voices of our high school chorus.²²

To exemplify Kemp's contributions as a soloist, Moyer cites the Sixth Annual Summer Concert of The North Penn Male Chorus and A Cappella Choir on August 27, 1939, in which

²⁰During the tour the choir provided the choral music for the "new" Walt Disney film entitled "Fantasia," under the direction of Leopold Stokowski. The choir also performed during the first "live" television broadcast from New York City in 1939. Kemp recalls the discomfort of wearing red velvet robes under the television lights; the heat was almost overwhelming to the singers.

²¹Helen Kemp, personal correspondence with author, 1 September 1992.

²²Moyer, 11 September 1992.

Helen Hubbert Kemp was the featured soloist. At the time of the concert Kemp was Senior at Westminster Choir College. A program cover of the concert, provided by Moyer, is shown in Figure 2.6. The program selections are presented in Figure 2.7.

Kemp's Early Experiences As A Children's Choir Director

In addition to her Westminster Choir College singing activities and course work, Kemp accepted her first children's choir position at Clinton Presbyterian Church, Clinton, New Jersey during her junior year in 1939. Working with the choir was a significant experience in her life.

Kemp recalls:

I had never directed children before, and although I knew a lot about music and was always well-prepared, I realized after several rehearsals I was not reaching the kids at all!²³

Disheartened that her efforts were not being well received by the children, Kemp confided in her father, Edward Hubbert, about her problems with the choir. Her father suggested a motivational approach; he promised to give a free factory baseball to each child with perfect attendance and good behavior. Kemp states:

My father had a wonderful ability to think through the mind of a child. He knew that children could relate to a Major League baseball! He told me to think about where they are, and to relate things to what they like and can understand. Of course, I don't habitually use "bribery" in my work with children, but I have learned

²³Kemp, 15 May 1992.

that it is important to be in the mind of the child and to work with the human being.²⁴

According to Kemp, the children's response to her father's offer was overwhelming. Not only did her children respond with more enthusiasm and excellent attendance but also the baseball incentive also drew additional choir members, especially boys. Kemp states: "I had more boys in choir than I could handle!" Within weeks the choir had increased from 15 to approximately 35 members.²⁵

The experience at Clinton affected Kemp tremendously. By observing the impact her father's baseball approach had upon her choir members, Kemp learned the value of relating musical experiences to the child's world as a teacher. As a result, Kemp continually sought effective ways to "think through the mind of the child" using images from the child's world to communicate musical ideas and concepts.²⁶ As a result, Kemp incorporated the use of visual and mental imagery, using such devices as the rubber band, the tennis ball, and the bulls-eye to relate musical concepts to young singers. Chapter IV presented a detailed description of Kemp's use of these and many other visual devices. Kemp's use of creative motivational techniques has subsequently

²⁴Ibid.

²⁵Ibid.

²⁶For example, Kemp often compares the importance of correct singing posture to a baseball player's correct batting posture, "up to bat!"

Sixth Annual
Summer Concert

Sponsored by
**The North Penn Male Chorus
 and A Cappella Choir**
 J. Edward Moyer, Director

Assisted by
The Pottstown Band
 William Lamb, Jr., Conductor
and
Helen Hubbert, Soprano



Perkasie Park, Perkasie, Pa.
Sunday, August 27, 1939
 Afternoon, 2.30 Evening, 7.45

Male Chorus Organized December, 1932
 A Cappella Choir Organized December, 1936

Walter Hedrick, President	Jean Bowen, Treasurer
Millard Detweiler, Vice-President	Albert Ziegenfuss, Fin. Sec.
Lawrence Brozonske, Secretary	Joseph Sine, Librarian
Frances Moyer, Accompanist	

Figure 2.6. Concert Program cover of the North Penn Male Chorus and A Cappella Choir, August 27, 1939.

Afternoon Program

Hymn—"America"	
Invocation	Rev. W. F. Furman
Band—"Atlantis Suite"	Safranek
"Tramp, Tramp, Tramp"	Herbert
"Swing Along"	Cook
	Male Chorus
"Ave Maria"	Bach-Gounod
"Ah Love, But a Day"	Beach
	Miss Hubbert
Band—"Deep Purple"	De Rose
"Old Black Joe"	Foster-Jones
"Ole Ark's A-Moverin'"	Cain
	A Cappella Choir
Trumpet Trio—"Bolero"	Smith
	Messrs. Sullivan, LaFerty and Lamb
"Italian Street Song"	Herbert
	Miss Hubbert and Male Chorus
Band—"Victor Herbert Favorites"	Herbert
"Still, Still, With Thee"	Chant
	Male Quartet
"When I Survey the Wondrous Cross"	Mason
"Now Thank We all our God"	Cruger-Mueller
"Echo Song"	Di Lusso
	A Cappella Choir
Remarks	Mr. O. C. Beacraft
Offering	
Marimba Duet—Selected	Lamb and Strouse
"The Lost Chord"	Sullivan
	Male Chorus and Band

Evening Program

Hymn—"All Hail the Power of Jesus' Name"	
Invocation	Rev. J. R. Shrepely
Band—"Orpheus Overture"	Offenbach
"Creation Hymn"	Rachmaninoff
"The Sleigh"	Kountz
	Male Chorus
Cornet Solo—"Du, Du Liegst Mir Im Herzen"	Clark
	Wm. Lamb, Jr.
"Sing a While Longer"	O'Hara
"Take Joy Homo"	Bassett
	Miss Hubbert
"Some Blessed Day"	Nevin
	Male Quartet
"Beautiful Savior"	Christiansen
"Send Forth Thy Spirit"	Schuetzky
	A Cappella Choir
Band—"Firefly"	Herbert
"If With All Your Hearts"	Mendelssohn
	Miss Hubbert and Male Chorus
Trombone Solo—"May Blossoms"	Pryor
	Mr. Ralph Dower
"Praise to the Lord"	Christiansen
"When Day is Done"	Kautscher
	A Cappella Choir
Remarks	Mr. O. C. Beacraft
Offering	
Band—"Mardi Gras" from "Mississippi Suite"	Grofé
"The Bells of St. Mary's"	Adams
	Male Chorus and Band

Figure 2.7. Concert Program contents of North Penn Male Chorus and A Cappella Choir, August 27, 1939.

become an important component in her work with children's choirs.²⁷

First Presbyterian Church, Gastonia, North Carolina

Immediately after graduating from Westminster Choir College in June 1941, Kemp accepted a full-time position as music director and director of education at First Presbyterian Church in Gastonia, North Carolina. During her one year at Gastonia, Kemp directed an adult choir for the first time, and was responsible for establishing a children's choir. In addition to her church responsibilities, Kemp voluntarily instituted two mission choirs for children who attended two small mission churches sponsored by First Presbyterian. She described a children's choir event during that time.

My children's choirs from First Presbyterian and my two mission children's choirs were scheduled to sing a Christmas Festival on Dec. 7, 1941, Pearl Harbor Day. In spite of the unsettling news about the war, we chose not to cancel the festival, and the children were wonderful. Also very important to me was the fact that no one could tell the poorer mission children from the First Church children, thanks to choir robes. This was a victory for that time.²⁸

Kemp obtained additional practical experience during her year at First Presbyterian as a result of her

²⁷Jean Ashworth Bartle, personal correspondence with author, 27 July 1992, Toronto. Also Armstrong, 28 August 1992.

²⁸Helen Kemp, telephone interview by author, 18 June 1992, Bethany, Oklahoma.

responsibilities as both adult and children's choir director.²⁹

The Marriage of Helen Hubbert and John Kemp

During Helen's senior year at Westminster Choir College (1940), John Kemp enrolled at Westminster to pursue a Master's Degree in Composition. During the year John and Helen met and became closely acquainted. After Helen's graduation in 1941, she continued correspondence with John during her year of employment at First Presbyterian Church in Gastonia. Realizing they shared similar life goals, and also impressed by his personality and "persistence," Helen returned to Princeton to marry John on May 29, 1942 at the Westminster Choir College Chapel.³⁰ Figure 2.8. shows Helen and John on their wedding day. The photograph of the Kemps in Figure 2.9. was taken on the date of their fiftieth anniversary, May 29, 1992, in Princeton, New Jersey.

Immediately after their marriage, John postponed his graduate studies to work as the Minister of Music at Market Square Presbyterian Church in Harrisburg, Pennsylvania (1942). At the time, his decision was primarily a financial one, as John needed to work to support his new family. Helen voluntarily assisted John with the musical program at

²⁹Ibid.

³⁰John Kemp, personal interview by author, 17 June 1992, Dallas, Texas, tape recording. Also Helen Kemp, personal interview by author, 18 June 1992, Dallas, Texas, tape recording.



Figure 2.8. John and Helen Kemp on their wedding day, May 29, 1941.



Figure 2.9. The Kems on their fiftieth anniversary, May 29, 1992.

Market Square Presbyterian during his first year at Harrisburg.³¹

The Princeton Years: 1942-1949

During the earliest years of Helen's married life, she encountered new family and professional responsibilities. After helping John one year at Harrisburg, Helen became the adult choir director at the Mechanicsburg Presbyterian Church in Mechanicsburg, Pennsylvania (1944). The following year John returned to Westminster to complete his Masters Degree. During that time John served as a private voice instructor in Harrisburg, Pennsylvania, and also as music director of Tioga Baptist Church in Philadelphia, Pennsylvania.

Two children were born during the Kemp's first three years of marriage: Helen Julia, May 15, 1943; and John Matthew, Dec. 1, 1944. Along with her new domestic responsibilities, Helen continued a singing career serving as soprano soloist for many major oratorios presented in the northeast. Combining a singing career and homemaking was a pattern that Helen continued throughout her childrearing years. Kemp's husband and children were her first priority, and professional decisions were made according to the impact they would have upon her family. Kemp describes a situation

³¹Ibid.

that illustrates her efforts to combine her two great loves, family and music.

Our first baby arrived several weeks late, which made my solo performance of the Verdi Requiem [at Market Street Presbyterian Church] a challenge! I only had five weeks to get three high "C's" back in shape!³²

Kemp's husband and children were her first priority, however, and professional decisions were made according to the impact they would have upon her family.

The Kemps Join the Westminster Choir College Faculty

After graduating from Westminster Choir College in 1945, John Kemp was invited to join the Westminster Choir College faculty. He accepted the offer and began teaching at the college in 1946. Helen also joined the Westminster faculty in September 1946 after giving birth on Feb. 28, 1946 to Michael Edward, their third child. For three years, Helen taught private voice as well as a voice class for freshman sopranos at the college. Kemp also performed as soloist with the Westminster Faculty Solo Quartet³³. John describes her other singing activities:

It is hard to explain how much she sang. There's not a major oratorio she has not sung. During the years she was in Princeton she was singing all over--all the time. When they did the Verdi Requiem at Macey's in New York she was the soprano soloist.³⁴

³²Kemp, 18 June 1992.

³³Other members included Nina Williams, alto; Jack Sealy, tenor, and James Beary, bass.

³⁴Kemp, J., 17 June 1992.

Helen regularly performed classical programs and oratorios for college, church, and community events. Lorean Hodapp Powell, Helen's college voice instructor, cites Kemp's popularity not just in the local Princeton area, but in the northeast region of the United States. Kemp was a preeminent singer, in constant demand as a soprano soloist for major musical presentations. Figure 2.10. shows a program of a faculty concert presented by Kemp at Westminster Choir College on February 25, 1948.³⁵

During the Princeton years, Kemp combined a busy singing career with her responsibilities as a wife, mother, and faculty member at Westminster. Through her singing and teaching experiences, Kemp continued to develop her teaching skills and teaching philosophies. Although grateful for her professional growth opportunities during that time as a singer and teacher, Kemp focused upon her homemaking responsibilities, deriving great fulfillment from her young children. Kemp also emphasizes the musical education she received from her children as she observed their vocal development in the home.³⁶

Oklahoma City

As stated previously, prior to his return to Westminster Choir College in 1944, John Kemp was music

³⁵Powell, 7 August 1992.

³⁶Kemp, H., 18 June 1992.

WESTMINSTER CHOIR COLLEGE

PRESENTS

HELEN KEMP, *Soprano*

Assisted by

FREDERICK BRISTOL, *Pianist*ALMA JEAN WORK, *Violinist*

WEDNESDAY, FEBRUARY 25, 1948 AT 8:30 P. M.

WESTMINSTER CHOIR COLLEGE CHAPEL



P R O G R A M

Sighing, Weeping	Bach
Laudamus Te	Bach
Wir Wandelten	Brahms
O Liebliche Wangen	Brahms
Über Nacht	Wolf
Mein Auge	Strauss
Das Hemd	Trunk
So Thou Art My Lord	Caldwell
To One Who Comes Whistling In The Night	Gibbs
Ah, Twine No Blossoms	Gliere
Hey Nonny No!	Benjamin
I Hear An Army	Barbar

Figure 2.10. Helen Kemp Concert Program, Westminster Choir College, February 25, 1948.

director at Market Square Presbyterian Church in Harrisburg, and in 1943 was assisted voluntarily by Helen. C. Ralston Smith was minister of the Pine Street Presbyterian Church in Harrisburg during the time the Kemps led the music program at Market Square Presbyterian. Thus, Smith was aware of the choir work the Kemps had accomplished and he was impressed with Helen's singing. Several years later in 1949, after Smith had moved to serve First Presbyterian Church in Oklahoma City, the music director staff position was vacated. Remembering Helen's voice and the Kemps' work at Harrisburg, Smith recruited John to be the Minister of Music. He was also aware that if John accepted, the church would benefit from Helen's voluntary musical contributions as well.

She had a community reputation as an outstanding singer and a very memorable voice. After moving to First Presbyterian in Oklahoma City, I was on a trip interviewing for the music director position. I went to Princeton and asked the Westminster Choir College Alumni Office for a list of alumni and I recognized the Kemp name on the list. The office worker said they were not available; they were on the Westminster Choir College faculty by then. I said I'd just use the phone book and call them! They gave me the phone number.³⁷

Smith visited the Kemps and asked them to consider working at First Presbyterian in Oklahoma City. John described the events that followed.

³⁷C. Ralston Smith, personal correspondence with author, 11 August 1992, Oklahoma City.

We certainly had no reason to leave. We'd just received raises, bought a house, and this situation came along in the middle of the summer. I was tired and had gone to sleep in the afternoon, and a minister from Oklahoma came to the door. Helen answered the door and the minister, Ralston Smith, expressed his desire that we join the staff at First Presbyterian Church in Oklahoma City. Intrigued by the suggestion, Helen located me upstairs and said, "John, I think we'd better talk," and told me about Smith's proposal. At first I was not interested at all--why should I be interested? But after he left I grasped the impact of the conversation and I said to myself, "Hey, I missed it!" . . . so we located him in Philadelphia, drove down, and we talked with him there. Within a week we had flown to Oklahoma and accepted the job. It happened that fast.³⁸

Helen and John had not expected to leave Westminster as soon as they did. They enjoyed teaching at Westminster, and the school administration wanted them to stay at Westminster permanently. However, John and Helen believed in the importance of practical experience. Although they were happy and successful at Westminster Choir College, they wanted to "gain experience in the real world, to see what was going on and to find out what works in actual church situations."³⁹ In addition, Helen and John strongly believed in the value of church music ministry, and they were interested in focusing their professional efforts exclusively in a local church. Since First Presbyterian Church in Oklahoma offered them an opportunity to gain practical experience and to serve in a church environment,

³⁸Kemp, J., 18 June 1992.

³⁹Kemp, H., 18 June 1992; Kemp, J., 18 June 1992.

the Kemps decided to accept the position in Oklahoma. This decision became significant in the career of Helen Kemp; the experience and exposure she gained as a children's choir director at First Presbyterian eventually led her into national prominence as a children's choir specialist.

The Oklahoma Years: 1949-1968

Helen Kemp served with her husband at First Presbyterian Church in Oklahoma City for eighteen years, from 1949 until 1968.⁴⁰ During this time a series of events and circumstances brought her to the forefront of the children's choir movement in the United States.

First Presbyterian "School of Choirs"

When the Kemps came to First Presbyterian in 1949 the church had an adult choir of about thirty voices and a small youth choir of about fifteen. C. Ralston Smith, minister of First Presbyterian during the Kemp years, states, "After a few years, under the imaginative and diligent work of the Kemps, the church had a "school of choirs," a graduated system of about eight choirs involving as many as 500 voices on a regular basis." Although John Kemp was technically the

⁴⁰Kemp, 18 June 1992. John and Helen Kemp returned to First Presbyterian Church in 1983 and served the church three more years, until 1986.

Minister of Music, the Kemps combined efforts to institute the music program of which Helen was an integral part.⁴¹

The school of choirs included the following groups:

Crier Choir:	infants presented with certificates for membership; to become active at age 3 in the Cherub Choir
Cherub Choir:	ages 3,4,5
Carol Choir:	ages 6,7,8
Chapel Choir:	ages 9,10,11,12
Descantors:	13,14 year old girls
Chanticleers:	13,14 year old boys
Youth Choir:	9-12 grades
Sanctuary Singers:	Adult
Vesper Chorale:	a community chorus consisting primarily of choir directors ⁴²

Figure 2.11. contains a photograph of the First Presbyterian School of Choirs taken in 1954. A First Presbyterian bulletin insert describing John and Helen Kemp's graded choir program is shown in Figure 2.12.

Helen Kemp primarily directed the younger choirs, Cherub Choir, Carol Choir, and Chapel Choir, while John directed the youth and adult choirs, but the Kemps occasionally alternated responsibilities during their 18 years at the church. As a result, Helen gained experience working with a variety of age and ability levels. Kemp's years at First Presbyterian were pivotal in her development as a master children's choir director. Through much experimentation with the choirs and personal study, Kemp

⁴¹Smith, 11 August 1992.

⁴²Kemp, H., personal correspondence with author, 1 September 1992.

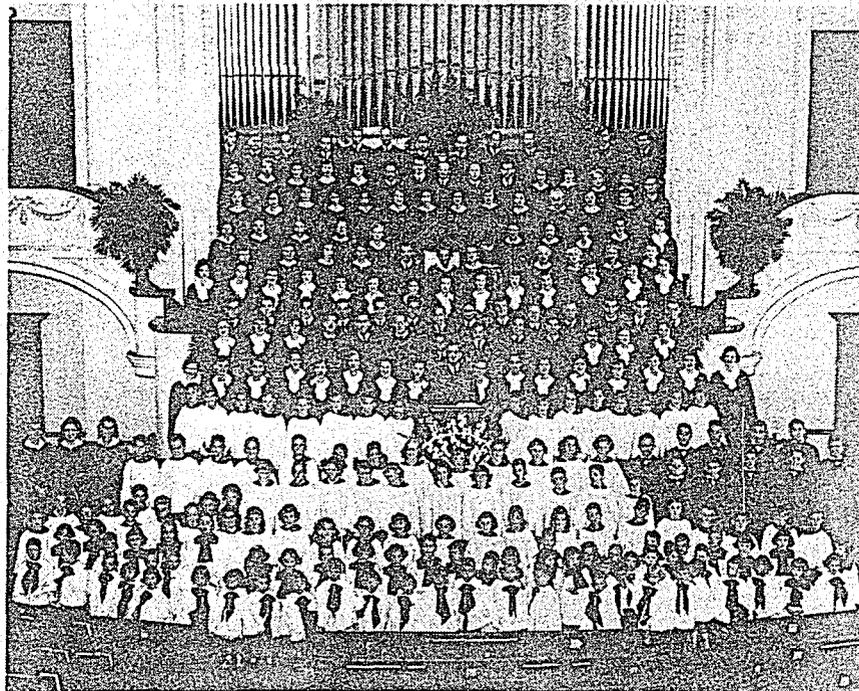


Figure 2.11. First Presbyterian Church School of Choirs, Oklahoma City, 1954.

The School of Choirs A Group for Every Age and Interest

THE CRIER CHOIR

(Babies from 1 day to 3 years)

Each baby of a church family is automatically enrolled as a "Crier." The group does have occasional special parties, but no regular rehearsals. The purpose is to enroll all children in the interest of the church and music program. They learn that music is fun; it is a way of saying things; and it starts the choir habit for children and parents.

THE CHERUB CHOIR (3 and 4 year olds)

These pre-school children have 2½ hour sessions on Tuesdays (during Women's Association and circle meetings). They bring their lunch, learn group response in singing games, singing graces, play church, etc.

THE CAROL CHOIR

(Kindergarten and 1st grade children)

This is a trainer choir and perhaps the most important of all the children's groups. They sing once a month in Junior Church and for special occasions in adult church. They rehearse Mondays at 4 o'clock.

THE CHAPEL CHOIR—Primary Division (2nd and 3rd graders)

THE CHAPEL CHOIR—Junior Division (4th and 6th graders)

These two groups usually perform together but rehearse separately. They sing every month in adult church on children's baptism Sunday and for special seasonal services. Chapel choirs rehearse Wednesday afternoon in conjunction with the youth club program.

THE CHAPEL SINGERS

This is the Junior Church choir. It is a small group picked from the Chapel Choirs. They are responsible for Junior Church as the Sanctuary Singers are for adult church. Members of this group are changed periodically.

THE DESCANTERS

(7th and 8th grade girls)

This choir is so called because they frequently sing descants to the hymns in adult worship. They also appear as a solo group for many meetings and services. The Descanters rehearse Wednesday afternoon in the youth club.

THE CHANTICLEERS

(7th and 8th grade boys)

This group does choral reading with great effectiveness. They occasionally read the Sunday morning scripture and perform at other meetings. The Chanticleers also sing in combined groups. They rehearse Wednesday afternoon in the youth club.

THE HIGH SCHOOL CHOIR

(9th through 12th grades)

This group of 60 young people is one of the fine performing choirs of the church. They often give special concerts at neighboring churches and occasionally replace the Sanctuary Singers in the morning worship; they sing for most of the vesper services. This choir rehearses on Wednesday from 8:00 to 9:00 p.m.

THE COLLEGIATE CHOIR

(Young people of college age who for various reasons are not able to participate in the other choirs)

This group performs during the summer months, June, July and August, in the morning worship services. They rehearse on Thursday nights (during the summer) at 7:45.

THE SANCTUARY SINGERS (Adult choir)

This is our finest choir with an active enrollment of over 80. They lead in each Sunday morning worship service and make it a high Christian experience through music. This choir does many special programs including oratorios and a cappella concerts. All members are volunteers and serve God through the giving of their talent. The choir rehearses on Thursday nights at 7:45.

THE MEN'S CLUB CHORUS

This is a new choir for all male voices. It gives opportunity for men who can't participate in the regular choirs to join in stimulating choral work. This group makes possible the rousing singing in the Men's Club. They occasionally will appear in the regular services.

THE INSTRUMENTAL CHOIR

(Or the Church School Orchestra)

During the summer and at special occasions during the winter, general Church School assemblies are held. At these times those who play instruments form an orchestra for the occasion. Future plans call for a greatly expanding group and expanded activities. The orchestra rehearses at 9 o'clock Sunday mornings.

Figure 2.12. Excerpt of a First Presbyterian Church, Oklahoma City, Bulletin Insert.

matured tremendously as a children's choir specialist. During this time, Helen developed many of her successful philosophies and techniques in developing the child's voice that would subsequently be emulated by children's choir directors around the world. In her words, "First Presbyterian is where [her approach] all came together."⁴³

Helen Kemp and The Choristers Guild Letters

During the 1950s John Kemp asked Ruth Kriehbel Jacobs, founder of the national Choristers Guild and a nationally known children's choir specialist, to conduct a regional music workshop at Westminster Presbyterian Church in Oklahoma City. Jacobs had heard about Helen's children's choir work, and she was also impressed with the artistry and musicianship of Kemp's singing.⁴⁴ Ruth and Helen met during the workshop and discovered immediately that they shared similar philosophies about children's choir work. At a later meeting, Jacobs read Kemp's children's choir lesson plans, and was impressed with the content of the plans. Jacobs believed that Kemp had extraordinary ideas to share with other children's choir directors, and she encouraged Kemp to write a series of articles for "The Younger Choir," a monthly publication of the Lorenz Publishing Company. She

⁴³Kemp, 18 June 1992.

⁴⁴During the week, Jacobs heard Kemp perform Buxtehude's "My Jesus is My Lasting Joy" and was profoundly impressed by the performance.

also requested that Kemp write a series of articles for the Choristers Guild Letters, a monthly newsletter sent to Choristers Guild members. Kemp fulfilled both of Jacobs' requests; she contributed articles to "The Younger Choir" for two years, 1960-1961, and she contributed to the Choristers Guild Letters monthly from 1958 until 1972.⁴⁵ In the Choristers Guild Letters articles, Kemp addressed a variety of topics relevant to church children's choirs with humor, creativity, practical wisdom, and artistic flair. In his dissertation on the history of the Choristers Guild, Larry Ball states:

Kemp's articles firmly established her as a fine teacher, musician, and communicator and also affirmed Ruth Jacobs' great admiration for her as a gifted children's choir director. . . . Kemp continued her prolific output of articles on primary and junior choirs. In Volumes 12 and 13 she expanded her articles and revealed even more of her unique talents by writing insightful articles to aid guild readers in the areas of discipline, practical psychology, and philosophy.⁴⁶

Nancy Poore Tufts, a church musician and writer for the Choristers Guild, compiled several of the most popular and useful Choristers Guild Letters articles to form a book published in 1965 entitled, The Children's Choir, Vol. II.⁴⁷

⁴⁵The Lorenz Publishing Company compiled Kemp's articles from "The Younger Choir" and published them in book form, entitled Helen Kemp on Junior Choirs, in 1962.

⁴⁶Larry Ball, "Choristers Guild 1949-1980" (D.M.A. diss., University of Southern California, 1981), 74.

⁴⁷The book was published by Fortress Press, Philadelphia. Fortress Press published a book in 1958 entitled, The Children's Choir, a compilation of Ruth Jacobs

Many of the articles Tufts included in the book were contributed by Kemp, including several focusing upon the Primary and Junior Choir. Since 1972, Kemp has contributed articles to the Letters on an intermittent basis.⁴⁸

Kemp also wrote articles for the Music Ministry magazine, published by the Fellowship of United Methodist Musicians, from 1965 until 1968. Helen describes the task:

I wrote a curriculum for the Music Ministry for several years. I worked out a complete series of lesson plans and chose materials that would follow the church school curriculum. I was very involved with acquainting the children with hymnody as well.⁴⁹

Kemp's stature and reputation as a children's choir specialist grew as musicians across the United States became aware of her ideas through her Choristers Guild Letters articles and her writings for other denominational periodicals.⁵⁰

Kemp's Children's Choir Workshop Career Begins

In July of 1948, Kemp received her first formal invitation to lead a children's choir workshop. Cecil Lapo, national director of the Methodist Music Ministry

articles taken from the earliest Choristers Guild Letters. Thus, the Tufts book was a second installment, entitled, The Children's Choir, Vol. II."

⁴⁸See Appendix A for a list of Helen Kemp's Choristers Guild Letters articles.

⁴⁹Helen Kemp, telephone interview by author, 19 August 1992, Bethany, Oklahoma.

⁵⁰Ball, 1981, " 74.

headquarters in Nashville Tennessee, asked Kemp to lead the sessions at a music workshop for Methodist church school teachers held at Lafayette College in Easton, Pennsylvania in July of 1948. This event marked the beginning of her most important contribution to the children's choir movement: her influence as a children's choir clinician and festival director. As Kemp's name spread rapidly during the 1950s, 1960s and 1970s, she received an increasing number of workshop invitations from the Choristers Guild, Westminster Choir College, American Guild of Organists, schools, religious denominations, and other denominations. Kemp's career as a workshop clinician flourished, and it was not unusual for Kemp to be involved in over 20 workshops during a summer season, typically averaging two per week.⁵¹ Smith, the minister of First Presbyterian at the time, recalls the "increasing frequency with which she was invited to conduct seminars, week-long conferences, and performances of community choirs."⁵²

Westminster Choir College Summer Sessions. During 1946, Dr. John Finley Williamson instituted Westminster Choir College Summer Schools that were designed to provide vocal and leadership training for choral directors. To reach as many choir directors as possible, Williamson held the

⁵¹Ball 1981, 88.

⁵²Smith, 11 August 1992.

workshops in other colleges and churches throughout the United States. After John and Helen Kemp left the faculty of Westminster Choir College in 1949, Williamson regularly invited Helen and John to participate in the Summer Schools as voice, adult choir, youth choir, and children's choir specialists. They contributed regularly to the program until the Summer Schools were suspended following Williamson's death in 1964.⁵³

Choristers Guild and other organizational workshops.

Along with her involvement in the Westminster Summer Sessions, Kemp led workshops for the Choristers Guild and other organizations during the 1950s and 1960s. Kemp regularly listed her workshop schedule in her Choristers Guild Letters articles and encouraged choir directors to attend.

Kemp's workshop activities were not limited to a particular organization at any one time. She continually offered leadership training for a variety of organizations and college music departments.⁵⁴ The workshops provided the most effective vehicle for Kemp to demonstrate to local directors the successful techniques she developed in her own work at First Presbyterian. By the end of 1969, largely as

⁵³Kemp, H., 18 June 1992. In 1970 Dr. Ray Robinson instituted summer workshops entitled "Westminster Choir College Summer Sessions," held at the College. Helen and John taught selected courses offered during the sessions.

⁵⁴Ball 1981, 88.

a result of her extensive workshop activities across the country, Kemp was firmly established as the premier authority on children's choir work in the United States.⁵⁵

Kemp's Educational Television Experience
and College Guest Lectures

As a result of Kemp's success in her work with children's choirs at First Presbyterian, she was asked to teach a weekly music education course for the Oklahoma City Schools via Educational Television during the 1961 and 1962. The program reached over 7,000 children daily.⁵⁶ Kemp described the endeavor:

It was a pilot program, funded by a Ford Foundation grant. It was a live program plugged into the Oklahoma City Schools, then we would follow up by going into the schools. It was very successful when the teachers would stay in the classroom and follow up on it. I did it for two years. They wanted me to be full-time, but that was not my mission in life.⁵⁷

Kemp used the Silver Burdett music series as a basal text but developed her own curriculum. A creative and energetic teacher, Kemp employed a variety of visual and kinesthetic reinforcements--charts, props, and body movement, but she was limited by the television cameras.

Because of my teaching style, I found the television studio very confining. I was unable to use many of my visual reinforcers, and it was very unnatural for me to

⁵⁵Ball 1981, 74.

⁵⁶Pat Borden, "Guest Artists Will Have Home--Mrs. Dickson's," The Charlotte Observer, 4 December 1970, 1(E).

⁵⁷Kemp, 18 June 1992.

have to stay in one place! I much prefer the freedom of the classroom and choir room.⁵⁸

After two years of successful television instruction, Kemp stated that although she supported the project wholeheartedly, she did not wish to continue as the program instructor. Kemp requested that the school administration find a replacement for her.

As news of Kemp's success as a children's choir director at First Presbyterian spread to surrounding colleges, music faculty at such institutions as Oklahoma City University, Southern Methodist University, and the University of Oklahoma invited her to speak to college music classes about her philosophies and techniques. Kemp served both as guest lecturer and course instructor on children's choirs.⁵⁹

In summary, Kemp's national recognition as a children's choir authority began during the 1950s at First Presbyterian. Kemp's writings, lectures, and particularly her workshop activities brought her eventually to the forefront of the children's choir movement in America during the 1960s and 1970s.

Kemp's Solo Singing Activities

During the Oklahoma years, Kemp did not abandon her singing career. Her vocal skill and performance abilities

⁵⁸Ibid.

⁵⁹Kemp, 18 June 1992.

brought her much acclaim as a premier soloist in the midwest as had been the case in the northeast. Smith, the individual responsible for bringing the Kemps to First Presbyterian and subsequently a close friend, states:

For all the years that we were associated in Oklahoma City Helen was a premier soprano soloist. Her voice was clear, her enunciation was exceptionally distinct, her manner modest, and her range seemed limitless. The congregation listened with delight and sincere appreciation, and Helen's part contributed greatly to the effectiveness of the worship services. This appreciation was also felt in our whole community and Helen responded with grace and competence to the many requests for her services in the secular area.⁶⁰

Kemp sang regularly as a concert, quartet, and oratorio soloist in Oklahoma City and the surrounding area. An example is found in the Oklahoma City Times describing a performance of Bizet's "Carmen" in which Helen performed the part of Frasquita. Kemp is described in the article as "in demand as an oratorio singer, heard frequently through the southwest."⁶¹ Documentation is also found in the Wichita Falls News. The article contains a description of Kemp's vocal concert for the Wichita Falls, Texas, Woman's Forum.

The charming artist held her audience spellbound with her beautiful presentation of songs and her poise and graceful manners.⁶²

Kemp served as guest soprano soloist for many other events, documented by newspaper articles and concert programs.

⁶⁰Smith, 11 August 1992.

⁶¹Oklahoma City Times (Oklahoma City), 27 October 1960.

⁶²Wichita Falls News (Wichita Falls), 27 September 1950.

Examples include Handel's "Messiah," at Southwestern Baptist Theological Seminary in 1953; Bach's "The Passion According to St. Matthew," presented by the Oklahoma City Symphony Orchestra in 1961; the Mozart and Verdi Requiems in 1950 and Mendelssohn's "Elijah," in 1953 presented at First Presbyterian Church of Oklahoma City, and Menotti's "Amahl and the Night Visitors," presented at St. Luke's Methodist Church of Oklahoma City.⁶³ After performing the Verdi "Requiem" in 1958, Kemp received a letter in which a member of the audience expressed appreciation for her contribution as a soloist.

I wonder if you realize what you do to people when you soar up into the blue with that voice of yours--I sat there during the Requiem and thought that surely you must have had a deep personal spiritual experience to be able to express such emotion. I do know that I would gladly tie all my little talents together in a bundle and trade them for the ability to sing like that--and sound like that!
(Dorothy Whyte to Helen Kemp)⁶⁴

Fred Haley, minister of music and organist at Central Presbyterian of Oklahoma City, cites Kemp's lyric soprano quality and extreme vocal agility, as well as the beauty and purity of the sound.⁶⁵ Individuals also recall Kemp's extraordinary ability to capture audiences through her

⁶³Helen Kemp, personal documents, including newspaper articles and concert programs.

⁶⁴Dorothy Whyte, Oklahoma City, to Helen Kemp, Oklahoma City, 22 October 1958.

⁶⁵Fred Haley, telephone interview by author, 19 August 1992, Oklahoma City.

presence, her expressiveness, and her artistry and musicianship.⁶⁶

Kemp's extraordinary qualities as a singer influenced her work with children. By providing an excellent vocal model for her children and relating musical ideas from her own experience as a singer, Kemp elevated her children's choirs to a high level of artistic excellence.⁶⁷ An early 1960s publicity photograph of Helen Kemp is shown in Figure 2.13.

The Kemp Carolers and Operation Windmill

The Kemp Carolers: Family Foundations

During the Oklahoma Years, 1949-1968, while Kemp's involvement with children's choir work grew to national proportions, the fourth and fifth of the Kemp children were born: Margaret Elizabeth, Feb. 24, 1952, and Kathleen Hubbert, Jan. 7, 1956. The emphasis Helen Kemp placed upon her family is reflected by her selection by the Oklahoma City Times as "Homemaker of the Week," in 1957.

I would never have fitted completely into a career away from homemaking. I couldn't do one without the other. Each activity gives the other a wonderful balance.⁶⁸

⁶⁶Sue Ellen Page, interview by author, 15 May 1992, Princeton, New Jersey. Also Smith, 11 August 1992.

⁶⁷Feierabend, 14 September 1992.

⁶⁸Kemp made this statement when interviewed by Elvira Walker for her article entitled, "Mrs. John S. C. Kemp Combines Musical Talents With Home Tasks," Oklahoma City Times 31 (January 1957): 12.



Figure 2.13. Publicity photograph of Helen Kemp taken during the early 1960s.

As stated earlier, Kemp gained much of her knowledge about the child's voice from her five children:

When you see a child's vocal development from birth and the uniqueness of each personality--you can't study that in books! The years I wasn't teaching a lot, I had the best teaching available [the children]. That is one reason why I became [interested in children's choir work]."⁶⁹

During Kemp's child rearing years in Oklahoma City she continued the Hubbert family tradition described previously; providing family musical experiences within the home. From their earliest years, the Kemp children were encouraged to sing and play musical instruments, and they often combined their talents to form family ensembles. Making music in the home was important to John and Helen--Michael remembers even at mealtime, "We always sang the blessings around the table."⁷⁰ Michael describes the role of music in the Kemp household.

Music was not a hobby. It was our lives--like breathing! We all learned to play instruments, and we found our sense of worth through music; in school we could do it all. There was no brow beating, and we were never forced into musical careers. We just did it; it was a natural thing to do. Now our children are doing the same. Our perception about music came more from a subconscious understanding of its importance. It was through the "flavor" of experience! Even now, when the family gets together, we all agree on what we will sing, what rounds and canons, for example, and we learn them before we get together. When we do meet, singing is the first thing we do; and everybody cannot

⁶⁹Kemp, 15 May 1992.

⁷⁰Michael Kemp, telephone interview by author, 23 September 1992, Abingdon, New Jersey.

wait for it--the kids too! It is a wonderful way for the family to get reacquainted.⁷¹

As adults, all five Kemp children have pursued music as a career or avocation. Julia, the oldest, graduated from Westminster Choir College and also attended the Academy of Vocal Arts in Philadelphia. At this writing (1992) Julia is a successful opera singer in Germany, as is her husband, Guy Rothfuss. Also an accomplished violist, Julia directs children's choirs in addition to her solo work in Germany.⁷² John attended Westminster for two years and graduated from Princeton University. He studied opera and opera set design and earned a degree in architecture, his subsequent vocation. Mary Poynter Kemp, John's wife, is a vocalist and is a private school music teacher in Princeton. A singer and a cellist, John serves regularly as a paid church choir soloist, and he also sings for community concerts and productions. He teaches music at the Sacred Heart School in Princeton, New Jersey.⁷³

Michael earned a music degree from Westminster Choir College. A violinist and violist, Michael is Minister of Music at Abingdon Presbyterian Church in Abingdon, Pennsylvania, and a nationally known music workshop

⁷¹Ibid.

⁷²Carlette Mueller Winslow, "Body, Mind, Spirit, Voice: A Portrait of Helen Kemp," Choristers Guild Letters 36 (January 1986), 98; J. Kemp, 17 June 1992.

⁷³Winslow 1986, 88; J. Kemp, 17 June 1992.

clinician in the areas of youth and adult choirs. On several occasions Michael and Helen Kemp have been surprised to learn they were both serving as clinicians for the same music workshops, Helen as a children's choir specialist, and Michael as a youth and adult choir clinician. Janice, his wife, is also a musician.⁷⁴

Peggy also attended Westminster Choir College. She sings professionally in California, directs a children's choir, and also is an accomplished cellist. Kathy Kemp Ridl, the youngest, received a Bachelor of Science Degree in Music and Media from the University of Colorado at Denver, and she also attended Westminster Choir College for a period of time. She is studying computer art and animation, and works as a full-time picture framer in 1992. Kathy plays the viola and jazz bass, and on occasions participates in her brother Michael's orchestra at Abingdon Presbyterian. Her husband, Jim, is an accomplished jazz pianist.⁷⁵

Undoubtedly the musical environment provided by John and Helen influenced the Kemp children to pursue musical careers and activities, and Helen and John's love and pride in their children is evident in their conversation. One significant musical experience in the lives of the Kemp

⁷⁴Winslow 1986, 88; J. Kemp, 17 June 1992.

⁷⁵Kathleen Kemp Ridl, correspondence with author, 7 December 1992.

children during their early years was their participation in their family singing group, the Kemp Carolers.

The Kemp Carolers

As described previously, the Kemp family regularly enjoyed performing together, singing and playing instruments. Due to an unexpected series of events which occurred on two consecutive Christmas Eves, the Kemp Carolers tradition was born. Helen describes the events that occurred in 1955:

John and I had prepared a musical Christmas Eve service for First Presbyterian in 1955, and we could not get babysitters for our children. As a result, we brought them to the service and sang several carols as a family; my youngest child in my arms.⁷⁶

On Christmas Eve the following year the Kemp family sang again, this time to alleviate a programming crisis. John describes the situation:

We had invited a group to provide part of the music program for our Christmas Eve service at First Presbyterian, but at the last minute we learned they were unable to follow through with their commitment. --We found out the group had partaken of "holiday spirits," the evening before, and as a result, they were not in any condition to provide music for a Christmas Eve service! We decided to bridge their twenty minute segment with carols; that was the real beginning of the large family singing. The next year we did the whole program, and it became an annual thing. We began using costumes and so forth.⁷⁷

Each of the five Kemp children, spanning a twelve year age range, became a part of the Kemp Carolers as soon as

⁷⁶Kemp 18 June 1992.

⁷⁷Kemp, 17 June 1992.

they were old enough. Although they were often asked to sing in the Oklahoma City area, their fame spread across the Atlantic Ocean as a result of their decision to travel to Holland for a year. Circumstances surrounding their decision to take a sabbatical in Holland for one year as well as the resulting Kemp Carolers' unexpected fame are described below.

Operation Windmill

After thirteen years of service at First Presbyterian and in the midst of Helen's ever-increasing activities as a children's choir specialist, the Kemps requested a year's sabbatical to take an educational trip to Holland in 1962. Naming their endeavor "Operation Windmill," the Kemps expressed their goals for the trip in two letters printed in the First Presbyterian, 1962.

For some years John and I have dreamed about the possibility of taking a year's leave to study and do research in the field of sacred music in Europe. Because it was our desire to do this as a family project, we realized that if our dreams were ever to materialize, the time would have to be now . . . This will be no grand vacation. Our purpose is not to have a "ball" for a year! It will mean an investment on our part of time and savings. It will mean a sizeable amount of sacrifice. But there comes a time in the mid-stream of life when one settles down to a kind of mediocrity as far as creative leadership is concerned, when one ceases to dream dreams and make them realities. With prayerful concern we have laid these plans and God has opened doors and encouraged our endeavors. . . . Now, we feel it is time to "re-fuel," to study and to look ahead to greater service.⁷⁸

⁷⁸Helen and John Kemp, Letter to congregation, First Presbyterian, 1962.

Their primary objective was to research materials on European choirs, orchestras, choral works, conductors, organists, schools, and churches, and to meet individuals associated with all of these. The three older Kemp children, Julie, John, and Mike, attended the Royal Conservatory of the Hague, studying Dutch, theory, viola, and cello. Julie auditioned and was accepted into the Conservatory Orchestra becoming the first chair violist. Peggy and Kathy, the younger Kemp children, attended a local Dutch elementary school near their house in Voorburg, a suburb of the Hague.⁷⁹

The Kemp Carolers perform in Holland. To help pay for their transportation to Holland, the Kemps had offered to provide family entertainment for the Holland America liner, the Maasdam. After hearing an audition tape, the ship officials signed the Kemp Carolers to perform two concerts on the voyage from New York to Europe. Kemp recalls, "I guess we could be called a 'hit,' because they asked us to do another concert before the ship docked." Once in Holland, they also discovered that wherever they went, word of their entertainment ability preceded them. As a result, the Kemp family received invitations to perform throughout

⁷⁹Helen Kemp, "Operation Windmill Number 4: A State of the (Kemp) Union Report to Catch Up with Events and Conditions," Choristers Guild Letters 14 (December 1962): 89-92.

Holland.⁸⁰ To become better acquainted with Dutch church musicians they presented their first concert performance at the Vaste Burchtkerk in Voorburg. Wilda Scheirman, who attended the concert, wrote the following:

There was an audible expression of interest when the Kemps began their program singing the "Star Spangled Banner"--very emotional for me. Their series of four canons in which the whole family participated with precision and expression warmed the people immediately. After the highlight of this series, "Hark, the Vesper Hymn," all were smiling. . . . Helen sang "I Know That My Redeemer Liveth" (great as always). Julia's solo from Laudate Dominum by Mozart was beautiful. This series was climaxed by their duet together from Stabat Mater by Rossini. The ears of the Europeans whose great appreciation of the classics were ringing. . . . The five older Kemps then sang four Negro spirituals. John and Mike showed off a low bass voice in "Religion is a Fortune" and Julia wowed them with her solo in "Ride the Chariot." Everyone likes these great folk songs of ours over here, and the Kemps transmitted the true spirit and rhythm of them perfectly. . . . The departing Dutch people had nothing but good to say for the group. I loved being an eavesdropper hearing them speak about OUR American family. They felt how dynamically the Kemps had portrayed the words of Paul to the Ephesians, ". . . be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart."⁸¹

The Kemps sang in old churches, in concert halls, including the world famous Concertgebouw in Amsterdam, for radio and television, at the American Embassy in The Hague, and for

⁸⁰"Family Singers Do a Reverse on Trapp Group," National Fellowship of Methodist Musicians Notes 2 (August 1965): 1.

⁸¹Wilda Scheirman, letter to congregation, First Presbyterian, 12 (October 1962).

private groups.⁸² Helen described amazement that their first concert was reviewed by six newspapers.

Five of the critiques surprised us with enthusiastic praise and their good wishes for the remainder of our "European concert tour"! This has become a big family joke, since we were so firm in all our newspaper interviews to say that we are not on a singing tour-- that we are here primarily to do study and research on European choral music--and that family singing is only a hobby.⁸³

The Kemps received many invitations to perform throughout Holland, and although their original plans had not included concertizing, they graciously accepted the invitations. By the end of their sabbatical year, they had performed 80 concerts, more than one per week. Combining study, travel, social, and concert responsibilities, the Kemps were constantly busy. Several Dutch newspapers and magazines, including Nieuwsblad van her Noorden, and Prinses, featured the Kemp featured the Kemp Carolers.⁸⁴ Kemp describes their last concert in Holland.

Our last concert in the Voorburg Community was in the Vaste Burcht Kerk where we had sung our first concert. They had two large flags, one Dutch and one American, on standards in the chancel area. We were presented with bouquets of red roses and other gifts of

⁸²Robbie Mantooh, "Musical Kemp Family Finds Friends in the Netherlands," The Daily Oklahoman 12 (August 1963): 10.

⁸¹Kemp 1962, 91.

⁸⁴Nieuwsblad van her Noorden, 18 May 1963; Prinses, 16 February 1963.

remembrances and a reception was held afterwards for us to say good-bye to our Dutch friends.⁸⁵

During the Holland trip, Helen Kemp wrote a monthly letter to Choristers Guild members in the Choristers Guild Letters vividly describing the family's experiences. She discussed a variety of subjects in the monthly installments, including: the trip to Holland on the Maasdam and their concerts on the ship, first impressions of Holland and Voorburg, Dutch culture, Dutch musical concerts, the Kemp concerts, children in Holland, musical instruction in Holland, their travels to surrounding countries, Dutch bicycles--fiets, and Dutch worship experiences.⁸⁶

After returning to Oklahoma City in 1963, John and Helen Kemp resumed their work at First Presbyterian. The whole family acquired an even wider reputation in the United States as a family entertainment group as a result of their Holland concert experiences. Over the next decade they were featured in several local and national periodicals and newspapers, including the National Fellowship of Methodist Musicians Newsletter in 1965, Presbyterian Life in 1967, and The Dallas Morning News in 1968. Labeled the American version of the Trapp Family Singers, the Kemp family has

⁸⁵Helen Kemp, "Operation Windmill: Finale and Postlude," private collection.

⁸⁶The "Operation Windmill" letters appeared in Vol. 14 (September-May issues) of Choristers Guild Letters during 1962 and 1963. They are available from the Choristers Guild, 2834 W. Kingsley Road, Garland, Texas 75041-2498.

continued to sing since the first trip. Since that trip and the fact that the Kemp children have moved and married, the core of singers has changed. The complete family, however, has reunited on special occasions, including a time when the Kemp Carolers performed in 1983 at Princeton to mark the 20th anniversary of their trip to Holland. Figure 2.14. is a photograph of the Kemp Carolers taken in 1956. The photograph of the Kemp Carolers in Figure 2.15. was taken in 1962. Figure 2.16. contains a list of their November/December concert schedule.⁸⁷

"The Family Choir." In 1967 Warren Martin composed a comic opera entitled, "The Family Choir," in honor of the Kemp Carolers, to be performed specifically by them. After completing a conceptual outline for the work, Martin described his concept in a letter to the Kemps, shown in Figure 2.17.

Martin did not abandon the project, and the Kemp Carolers performed the light operetta many times during the next several decades. For example, the family performed "The Family Choir" at Westminster Choir College during the 1983 Alumni Week, and again at First Presbyterian Church in Oklahoma City as part of the Kemp Carolers reunion concert

⁸⁷Kemp 1962, 92.



Figure 2.14. Photograph of the Kemp Carolers taken in 1956.



Figure 2.15. Photograph of the Kemp Carolers taken in Holland in 1962.

More Singing Adventures Sometimes when we are sitting around our long dining room table and are working and practicing with a great fury on the next program we are to sing, some one of us will say, "Now how did we get into this one?" We have all agreed that during the month of December our family singing has all but engulfed us! Work it is -- fun and excitement also, and a real financial contribution toward our European travel and study. The Netherlands has honored us in ways we never dreamed possible. Perhaps the briefest way for us to share some of these things with you is to look back into our family diary and forward to the coming events.

November 11th Sang for a beautiful banquet at the Old Castle Wassenaar. Surprise?

It was in our honor with gifts, flowers, speeches and American flags. Our old-world host? Mr. Repelear, from whose balcony we viewed the opening of Parliament.

November 16th All day T.V. film session at Tollenskade 8. Surprise? We thought the 10 a.m. appointment was for a casual discussion about the program. (Language barrier!) They descended on us with 4 cameramen and all equipment! Result? A really spontaneous film on our family life! P.M. Concert at beautiful old Dutch Reformed Church in the village of Bodegraven.

November 20th Went to Baroness Von Lynden's villa, "La Pastorella" to plan her birthday concert for Dec. 27th. It is customary for persons of nobility on the occasion of their birth to honor their invited guests with some special entertainment.

November 22nd Sang for Leiden Thanksgiving Service.

November 23rd Went to Bussom (Netherlands T.V. center) to video-tape and record program of Christmas music for use on Dec. 23rd -- all day! (at the relaxed Dutch tempo!)

November 24th Went to Amsterdam Old Concert Hall (where Brahms and Haydn once played!) made first recording for Telefunken. Small hall with near-perfect acoustics.

November 26th Sang concert at Delier, small village with large, very beautiful old church and organ. (Those gorgeous hanging brass chandeliers seem to be typical of the Dutch churches. They are absolutely glimmering from hand polishings. Also typical - the high arched wooden ceilings, painted a beautiful blue.)

December 7th Sang for live T.V. program, for which "at home" (surprise) film was previously made. Julie and Peggy were interviewed in Dutch for this Netherlands version of New York's "Tonight" show.

(In the future, as of this writing)

December 11th Advent Concert at Lutheran Kerk of The Hague

December 12th Sing for American Embassy Official Christmas Reception (first experience with international protocol.)

December 14th Advent Concert at Lutheran Kerk, Haarlam.

December 16th Christmas Concert at American Protestant Church of The Hague.

December 17th Amsterdam Concertgebouw - represent America on a Christmas Around the World Program. Two groups of carols and anthems to be taped in this world famous concert hall -- for re-broadcast Dec. 24th.

December 18th Rotterdam: Sing for American Woman's Club - inued on page 124

December 19th Family has earned a vacation! One week to be spent in London, England!

A Dutch friend is going with us as our guide. Our visit is planned to culminate with the Midnight Christmas Eve Service at Westminster Abbey.

Happy New Year!

P.S. Family quote of the month:

Helen

Figure 2.16. November/December Holland concert schedule of Kemp Carolers. Copyright 1993, Choristers Guild. Used by permission.

Kemps

1967

Here is a sketchy outline of what I'd like to call The Family Choir, plus the voice parts for the first two & last two numbers, & the piano part for the rhythmically tricky final Coda.

There's no story line, & only a nonsensical idea to hang the musical numbers on — that John Sr. has always dreamed of a family choir, but everybody turns out to be a soloist.

When I send you the rest of the material (Kemps Sr.) you can make any changes in dialog or voice distribution that you wish — & you can abandon the whole project if it's too wild.

The chief danger is that the thing may run well over half an hour unless all of you flamboyant individualists stick to a concise script & jerk up your cues promptly!

Merry Christmas

Warren Martin

Figure 2.17. Letter from Warren Martin to Kemp family about his concept for the operetta entitled, "The Family Choir."

program in 1985.⁸⁸ A Kemp Carolers Reunion Concert program is shown in Figure 2.18.

The Choristers Guild Years: 1968-1972

After returning to the United States in 1963, Helen and John Kemp resumed their music activities at First Presbyterian and Helen continued her work with the Choristers Guild as a writer and clinician. Ruth Jacobs, the founder of Choristers Guild, died in 1960. Leslie Jacobs, Ruth's husband, being aware of Kemp's outstanding leadership qualities and contributions to the Choristers Guild in the past, believed she was the logical person to assume the primary leadership role as mentor to children's choir directors and singers through her work for the Choristers Guild. Leslie believed the "mantle" of Choristers Guild leadership had been passed to Kemp.⁸⁹ Kemp became Associate Editor of the Choristers Guild Letters and Director of Guild Workshops and Festivals. In many ways the two careers were complementary; the articles Kemp wrote for the Letters contained information she obtained in her work with the choirs at First Presbyterian. Through her Choristers Guild articles and workshops, Kemp expanded contacts to children's choir directors throughout the country. Ball describes her contributions to the Guild:

⁸⁸Kemp, Personal documents, December 1992.

⁸⁹Ball 1981, 74.

A REUNION CONCERT OF THE
kemp carolers

SAMUEL HUTCHISON, ACCOMPANIST

I. THE CAROLERS -- the extended family

Mesters in this Hall
 Christmas is Coming
 Dear Baby Jesus
 Good King Wenceslas
 The Friendly Beasts
 Chime Music
 Rejoice and Be Merry

II. O Magnify the Lord -- Bay State Collection

Gloria -- Antonio Vivaldi
 Gloria
 Laudamus Te
 Gratias Agimus Tibi
 Propter Magnam Gloriam

III. Selections to be announced

IV. HAUSMUSIK

Praise and Thanksgiving
 Alleluia
 Vesper Hymn
 Soli Deo
 The Metronome
 The Orchestra Song

- Intermission -

V. "THE FAMILY CHOIR" (Opéra Comique) -- Warren Martin

When I was young
 Family choir
 C'est la nuit
 Put on the breastplate
 Don't kiss me, Kate
 Wotan, rette mich
 How wonderful it is to be a soprano
 Now I am old
 Family choir

As Joseph was A-Walking -- Eric Thiman
 Carol of the New Year -- Don McAfee

Saturday, December 28, 1985 -- 7:30 P.M. -- Watchorn Hall

FIRST PRESBYTERIAN CHURCH • OKLAHOMA CITY

Figure 2.18. Program of Kemp Carolers Reunion Concert presented at First Presbyterian Church, Oklahoma City, December 28, 1985.

Kemp's work was never disappointing to the Guild. Her activities on behalf of the Guild promoted the Guild purposes not only educationally and musically, but increased its membership and business activity by exposing directors to the ever increasing catalog of Guild supplements, books, hymn studies, and new anthems.⁹⁰

After eighteen happy and successful years serving First Presbyterian, the Kemps "expressed their vital concern for the Choristers Guild's work and their interest in the opportunity to serve in capacities beyond the local church."⁹¹ Helen already was involved with the Choristers Guild as a writer and clinician. John, a charter member of the Guild since 1949, had also served as a clinician for the Guild workshops, and had contributed to the Letters. As a Board of Directors member, John had provided the Guild with musical and administrative leadership for several years. When he was asked by the Guild Board of Directors to serve as Executive Director of the Guild in 1968 he accepted. The Kemps resigned from First Presbyterian and moved to Dallas, the location of the national Choristers Guild office. Helen continued as Associate Editor and clinician as well as Director of Workshops and Festivals.⁹²

Under Helen and John's leadership the Guild progressed more rapidly in the areas of membership, finance, and

⁹⁰Ibid., 88.

⁹¹Ibid., 98.

⁹²Ibid., 98.

publications than during any other comparable period of its history. Helen, now free from church responsibilities, was able to concentrate totally upon the Choristers Guild activities. As workshop and festival director and clinician, she was able to reach many choir directors at the local level, thus strengthening the mission outreach of the organization. No other Guild activities were as effective as the workshops in offering valuable personal contact with the local directors.⁹³ As executive director, John

brought a sense of order and procedure to the rapidly expanding guild . . . editing the Letters, being headquarters manager, business administrator, music editor, and much more.⁹⁴

He implemented a new accounting system, new invoicing procedure, and a new addressing system. John remembers the sometimes overwhelming workshop schedule:

It was an awful schedule; both coasts twice that first summer, including Canada and Texas. Since we had a family involved, we had to do it all by car. Part of the time we had to travel 900 miles a day. It was crazy--but workshops became very important during that period. . . . It became very scary at times, doing a five day workshop in four days; a four day weekend in three days. It was very difficult to know how to limit. We've always had more than we can do.⁹⁵

In addition to their regular Guild responsibilities, the Kemps coordinated several educational Choristers Guild tours to Japan, Holland, England, and Germany. They also

⁹³Ibid., 150.

⁹⁴Ibid., 113.

⁹⁵Kemp, 17 June, 1992.

continued to teach courses for the Westminster Choir College Summer Schools held across the United States during this time.

The Return to Westminster Choir College

The Choristers Guild had grown tremendously by 1970 largely as a result of Helen and John Kemp's work. Although John successfully had reorganized and expanded the Guild, the task had become much too large for one individual. He also missed working regularly as a church music minister; the responsibilities at Choristers Guild did not leave time for a church position.

In a letter to the Board of Directors in 1970, Kemp expressed his need for assistance and the

persistent feeling that my particular ability is in another area, whether I manage well or not in this position. . . . For Helen and me our few changes of positions have been with God's guidance. We believe He has nudged us now and while we have no definite plans, we believe they will unfold for the benefit of Choristers Guild and us.⁹⁶

Although the Kemps derived pleasure and personal reward serving Choristers Guild, they did not believe it was their permanent mission in life.⁹⁷

Helen and John's assurance in Providential direction was rewarded. Guidance came through a visit from Ray Robinson, President of Westminster Choir College, in the

⁹⁶Ball 1981, 118.

⁹⁷Kemp, 18 May 1992.

Spring of 1972. As president of the college, Robinson wanted to restore Westminster Choir College to its original mission: to provide excellent training for church musicians. Robinson believed the Kemps were excellent examples of that concept.

At my inauguration address, part of my platform was to restore Westminster to its original mission to the church, to restore the Master's Degree program, and to restore the world as a platform for Westminster's activities. This was not always the most popular view, because performance has more appeal. I wanted Westminster to become a place where musicians would come worldwide for church music training. I believed that making it strictly a performance school would be a tragedy. . . . At that time there were only two faculty members in church music; James Litton and Virginia Cheesman.

I saw this terrible contradiction; excellent graded music programs at churches, involving up to 700 individuals led by Westminster Choir College graduates. Yet by 1970 the emphasis on church training as envisioned and implemented by Williamson in the early years was virtually gone. Knowing that Helen and John are "exemplars par excellence" of the concept of "church music in Christian education," we asked them to return. I also knew they would also provide wholesome role models for the students.⁹⁸

Charles Schisler, former dean of Westminster Choir College, supported Robinson in his desire to bring the Kemps back to the college. As Associate Professor and Head of the Music Education Department at that time (1972), Schisler was aware of Helen Kemp's work with children's choirs through the Choristers Guild. He invited Kemp to speak to his class

⁹⁸Ray Robinson, telephone interview by author, 21 September 1992 West Palm Beach, Florida.

entitled, "Introduction to Teaching," in the Spring of 1972 and was impressed by Kemp's teaching gifts.

It did not take me five minutes to know I was in the presence of a born teacher and someone who was indeed extraordinary. After the class, I said, 'Let's go to see Ray Robinson.' . . . So we went over to Ray's office and I told Ray how fabulous she had been. Ray and I decided we needed to arrange a way to get the Kemps back to Westminster. From there, Ray went to Dallas, talked to John, and everything was put in motion to bring them back.⁹⁹

Robinson met with the Kemps in Dallas during the Spring of 1972 to discuss the possibility of their return to Westminster as faculty members. He presented several proposals to them, including a plan to restore the Master's Degree in Church Music.

The Kemps expressed concern about how they would fit in with the philosophical direction of the school at that time. Robinson assured them that the school would support them as they restructured the church music program. Robinson's plea was successful, and the Kemps resigned from Choristers Guild to accept positions at Westminster Choir College in Princeton in 1972. John became the Head of the Church Music Department, and Helen joined the voice faculty and the Church Music Department.¹⁰⁰

Largely through Helen and John's contributions, the Masters Program in Church Music at Westminster grew to

⁹⁹Schisler, 31 October 1992.

¹⁰⁰Ibid.

represent two thirds of the number of students in the entire graduate program, and the department recaptured an outstanding reputation for excellence in church music leadership training.¹⁰¹

The Westminster Choir College Years: 1972-1983

By the time Kemp returned to Westminster Choir College as a faculty member, she had become established as a national authority on children's choirs as a result of her work at First Presbyterian, Choristers Guild, and her publications. The expertise she acquired during the previous two decades enhanced her teaching activities and contributions at Westminster from 1972 until 1983. Kemp also continued to lead workshops on the week-ends and during the summers, instructing and encouraging hundreds of choir directors throughout the United States.¹⁰²

One of Kemp's first responsibilities after returning to Westminster Choir College in 1972 was to develop new courses to be offered through the Westminster Choir College Church Music Department. The courses were developed from her children's choir summer sessions, other children's choir workshops, and many years of experience with thousands of young singers across the United States. The courses, entitled "Training Young Voices," "Children's Choirs in the

¹⁰¹Ibid.

¹⁰²Schisler, 31 October 1992.

Church and School," and "Graded Vocal Methods," were so popular that in addition to church music majors, they drew substantial enrollments from music education and conducting majors who took the courses as electives. The classes were always overflowing and it was difficult for all interested students to be accommodated.¹⁰³

Voice Instruction. In addition to her work as a course instructor and festival director, Kemp became during the late 1970s the premier voice teacher at Westminster, following in the legacy of Lorean Hodapp Powell, Kemp's own voice instructor at Westminster many years before.¹⁰⁴

Robinson states, "Helen became the most prestigious female voice teacher during that time."¹⁰⁵

Robinson and Schisler also emphasize Helen's influence as a mother figure to the students, offering encouragement and advice to her many children at Westminster. Helen was highly respected as a master voice teacher, yet her students responded to her instructions out of love, not fear.¹⁰⁶ In Robinson's words, "She had the ability to love people

¹⁰³Page, 15 May 1992.

¹⁰⁴Kemp enjoyed serving at Westminster with Lorean Hodapp Powell for two years (1972-1973). After 46 years of service to Westminster, Powell retired in 1974. Kemp remembers, "For the next eight years, I taught in her studio; that was a special thing for me."

¹⁰⁵Robinson, 21 September 1992.

¹⁰⁶Robinson, 21 September 1992; Schisler, 31 October 1992.

through their lessons. Her sincerity and love permeated the whole Westminster campus."¹⁰⁷ As a result, Kemp earned the affectionate nickname "Mama Helen" from her students.

Kemp was granted the rank of Associate Professor by Westminster Choir College in 1977, and was promoted to Full Professor in 1979. In a letter shown in Figure 2.19. informing her of the promotion, Schisler recognized her outstanding achievements at Westminster and to the music profession in the United States.

Festival of Singing Children. For many years Kemp had directed children's choir festivals across the United States but she had long envisioned a festival in Princeton at the University Chapel to be sponsored by Westminster Choir College. In 1982 after teaching at Westminster for ten years, Kemp approached Schisler and Robinson with her idea. Kemp wanted Westminster Choir College to show support for the cause of children's choirs through their sponsorship of a large "Festival of Singing Children." Kemp described her rationale for the festival.

The purposes of the festival are to point up the importance of training all children, not just the talented few, in the church through music, and to show that Westminster, through sponsoring such a festival, enthusiastically supports the role of children's choirs in church music. We also want to honor the efforts of church musicians and parents who continue to guide and train our children in music, education, and worship through choir participation. The festival would bring together choirs of varying sizes and denominational

¹⁰⁷Robinson, 21 September 1992.



WESTMINSTER CHOIR COLLEGE

PRINCETON, NEW JERSEY 08540

23 February 1979

Mrs. Helen Kemp
Orchard Road
Skillman, NJ 08558

Dear Helen:

It gives me great pleasure to inform you that, at the February 14, 1979 meeting of the Board of Trustees, you were promoted from Associate Professor to Full Professor. Congratulations!

Your presence and work on this campus and throughout the country are appreciated by all with whom you come in contact. May your youthful energy and zest for life continue as long as you live. Bravo!

Warmly,

Charles Schisler
Dean of the College

CS:hth

Figure 2.19. Letter from Charles Schisler to Helen Kemp about her promotion to Full Professor at Westminster Choir College.

backgrounds in an event that would be the culmination of their year's work, and would also provide a great spiritual, musical and aesthetic experience for all persons that participate, particularly for the choristers.¹⁰⁸

The two administrators quickly absorbed Helen's enthusiasm and scheduled the event for Alumni Week in 1983 under the sponsorship of Westminster Choir College. Helen, who served as festival choir director, enlisted assistance from Glenn Miller as Chairperson, Registrar Jay Smith, and the festival committee. Hal Hopson, Sue Ellen Page, John Rutter, and Natalie Sleeth were commissioned to compose anthems for the event, and hymnologist Erik Routley organized the service liturgy. Due to his untimely death only months before the festival, Routley did not see the liturgy incorporated at the event. Over two thousand choristers from the area expressed a desire to participate, but due to the University Chapel space limitations, only seven hundred could participate. Many of the churches that could not be accommodated in the Westminster Festival organized their own in subsequent weeks. Miller describes the event:

The festival was a most beautiful and unforgettable event for all who experienced it. It not only caused stronger commitments to the children's choir movement and greater love of beauty and the Gospel, but "by example of a genius and by the presence of a host of young people, . . . the Lord, . . . in the network of

¹⁰⁸Glenn Miller, "A Festival of Singing Children," Choristers Guild Letters 35 (December 1983): 81-82.

His kindly providence, brought . . . for a brief hour heaven before our eyes."¹⁰⁹

The festival was an extraordinary undertaking, and the goals Kemp had originally set forth for the project were achieved. Robinson was profoundly affected by the event and by Helen's command of the 700 children.

The highlight of my observations of Helen was the two children's choir festivals [another was held in 1987] we held in the Princeton University Chapel in 1983 and 1987. She was absolutely fantastic in the way she taught, disciplined, and controlled 700+ children. The musical result was professional in every sense.¹¹⁰

Robinson asked Kemp to conduct a second festival at Princeton University to be sponsored by Westminster Choir College entitled, "Festival of Singing Children, II." The event was purposefully scheduled in 1987, the year Kemp was presented an Honorary Doctorate degree by Westminster in recognition of her contributions to children's choirs. Again, several composers were commissioned to write anthems for the occasion, and eight hundred children from surrounding areas participated. Composers enlisted were Allen Pote, Sue Ellen Page, Michael Bedford, and John Horman. Festival committee members included the Kemps, Glenn Miller, Jay Smith, and Ray Robinson. The committee used the liturgy written for the first festival in 1983 by Erik Routley.¹¹¹

¹⁰⁹Miller, *Ibid.*, 82. The quotation is taken from a narrative written for the occasion by Erik Routley.

¹¹⁰Robinson, 7 July 1992.

¹¹¹"Festival of Singing Children" bulletin, 15 May 1987.

Appendix B contains bulletin excerpts from the festivals held in 1983 and 1987.

Workshops and Festivals

Kemp's Westminster Choir College responsibilities did not prevent her from serving as a national children's choir clinician, and this aspect of her career expanded in another way during the 1980s. During the 1960s and 1970s, Kemp led workshops primarily for organizations promoting church music, including The Choristers Guild, The American Guild of Organists, and college church music departments. As the children's choir movement gained momentum in schools and communities across the country, Kemp accepted invitations to lead workshops for other music organizations such as the American Orff Schulwerk Association, the Kodaly Association, the Music Educators National Conference, the American Choral Directors Association, along with college and university workshops and festivals. Kemp's reputation as a children's choir specialist also spread to an international level in the 1980s. Kemp taught her first international workshop in Sweden in 1982, thus beginning a series of workshop activities in Germany, Canada, France, England, Finland, and Sweden.¹¹²

¹¹²Helen Kemp, personal documents, workshop and festival programs.

The Return to First Presbyterian: 1983-1986

During the early 1980s, members of the staff committee at First Presbyterian Church of Oklahoma City asked John Kemp to consider returning to the church as Minister of Music. Although Helen and John derived fulfillment from their involvement at Westminster, they knew that a departure from the responsibilities at Westminster would enable them to focus upon other projects. Helen was interested in writing books, compositions, and articles about children's choirs, and John was interested in returning to full-time church music ministry. The offer also came at an appropriate time in their lives; the Kemps were approaching retirement age.

John and Helen decided to accept the invitation from First Presbyterian, and retired from the faculty of Westminster Choir College in 1983. Helen subsequently was appointed Professor Emeritus of Church Music and Voice in 1983. The same year, she was asked to present the charge to the Senior Class at Commencement.¹¹³ Appendix C shows a transcript of the charge. Although formerly retired from professional responsibilities since 1983, Helen remained active as a children's choir clinician, writer, and composer.

¹¹³Robinson, Letter to Helen Kemp, 14 April 1983.

John and Helen Kemp returned to First Presbyterian Church in June 1983 and moved to Bethany, a small community near Oklahoma City. John again served as Minister of Music, and Helen volunteered as children's choir director. As in the past, the Kemps worked as a team to redevelop the multi-choir program. John developed a concert series featuring Bach and Handel music festivals at First Presbyterian, and also instituted a "Hymn Sing" series to improve congregational singing. Again Helen was able to implement her philosophies and techniques in practice as she worked weekly with a church children's choir, in this case, a choir very different from the ones she had left in 1972.

When I returned to First Presbyterian, the church was a completely different place. In many ways, it presented new challenges for me. The changing demographics of the area brought to the church an unusual mixture of children from a variety of home environments. Like most of today's "inner city churches," the needs of the congregation were not the same as they were in the 1950s and 1960s. I discovered that many of the ideas that had worked for me back then did not work any more, and I had to develop a whole new series of approaches and techniques to meet the needs of these children. It was a real "eye-opener!"¹¹⁴

Kemp was not discouraged with the new situation; rather, she diligently sought new ways to approach the children. She considered the circumstances at First Presbyterian a unique opportunity for personal growth, learning, and fulfillment. Her positive approach was never more valuable to her and her

¹¹⁴Kemp, 18 June 1992.

choirs than during her last years of service at First Presbyterian.

After three years of service, the Kemps left First Presbyterian in 1986. During their years at First Presbyterian during the 1950s, 1960s, and later in the 1980s, the Kemps were deeply loved not only by their congregation but also by the surrounding community. As word of their impending departure spread, the Kemp family received many invitations to perform farewell concerts. Helen states, "Everyone wanted a farewell something!" The Kemps directed or performed twenty-five programs during December 1986, their last month in Oklahoma City. This was an astounding feat, since these concerts were presented in addition to their Christmas responsibilities at First Presbyterian Church.¹¹⁵

In 1992 First Presbyterian instituted the "John and Helen Kemp Concert Series" in honor of their "tremendous contribution to this church and to music education in general."¹¹⁶ Appendix D contains the inaugural bulletin for the series.

¹¹⁵Mary Brinkerhoff, "Oh, What Beautiful Music: Kemp Family Harmonizes on International Scale," The Dallas Morning News 11 (February 1968): 1(E).

¹¹⁶The Church and You Oklahoma City, (7 August 1992).

Helen Kemp: 1986-1992

During the late 1970s, Kemp wrote articles and composed only occasionally, focusing primarily on workshop and teaching responsibilities. After her formal retirement in 1983, she became more active as a author and composer, while continuing her activities as a clinician. Kemp chose to use her "retirement" years as an opportunity to focus upon these three areas.¹¹⁷

Publications and Compositions

The Concordia Publishing Company designed in 1985 a handbook for children's choir directors entitled, Children Sing His Praise. Each of the six chapters was written by a music specialist, focusing upon an area of interest to the children's choir director.¹¹⁸ Kemp was asked to submit a chapter about child vocal development. Her chapter, "Understanding and Developing the Child's Voice," was Kemp's first major written work since 1968. Concordia also published two videocassette recordings of Helen Kemp working with young singers in 1985, Body, Mind, Spirit, Voice and

¹¹⁷Helen Kemp, telephone interview by author, 17 September 1992, Bethany, Oklahoma.

¹¹⁸Donald Rotermund, ed., Children Sing His Praise (St. Louis, Missouri: Concordia Publishing House, 1985). Other contributors include Carlo Messerli, Ronald Nelson, Paul Bouman, David S. Walker, and Donald Rotermund.

Sing and Rejoice, to accompany Kemp's chapter in Children Sing His Praise.¹¹⁹

Since 1980 Kemp wrote more compositions¹²⁰ and also published three song collections entitled, Where in the World, Let's Sing, and Hymns Plus.¹²¹ In addition, Helen and John Kemp collaborated to produce Canons, Songs and Blessings: A Kemp Family Collection.¹²² Helen has written two more books, Of Primary Importance and Of Primary Importance, Vol. II.¹²³ Kemp compiled the Hymns Plus song collection in response to encouragement from hymnologist Erik Routley.¹²⁴

Kathy Lowrie, editor of the Choristers Guild and also Kemp's editor for several projects, describes her

¹¹⁹See Appendix A for a more detailed description of the recordings.

¹²⁰See Appendix A for listing of compositions. More information about the anthems is presented in Chapter III.

¹²¹Helen Kemp, Where in the World (Minneapolis: Augsburg Fortress, 1989); Helen Kemp, Let's Sing (Minneapolis: Augsburg Fortress, 1988); Helen Kemp, Hymns Plus (Chapel Hill: Hinshaw Music, Inc., 1980).

¹²²Helen and John Kemp, Canons, Songs and Blessings: A Kemp Family Collection (Garland, Texas: Choristers Guild, 1990).

¹²³Helen Kemp, Of Primary Importance (Garland, Texas: Choristers Guild, 1989); Helen Kemp, Of Primary Importance, Vol. II (Garland, Texas: Choristers Guild, 1991).

¹²⁴See Appendix A for an annotated bibliography of Kemp's books, compositions, videocassettes, and articles.

association with Kemp and the birth of the two song collections published by Augsburg, entitled Let's Sing and Where in the World.

I had attended a number of workshops she had done, and from the very beginning was so impressed with the work that she did and the way that she did it with the children. I was so inspired by her. I really began to know her when I was a Choristers Guild Chapter President of Twin Cities Choristers Guild Children's Choir workshop and choral festival one weekend. . . . At that time I was in Minneapolis, and I was working for Augsburg publishing house as their music editor, in the early 1980s. Later on we became friends on a personal level. I had a chance to attend many workshops she did. Then one day she mentioned that she had a publication idea or two, and she was speaking to me as the editor of Augsburg. I was very enthusiastic about the idea, and we began to do some work together. We blocked out some time to concentrate just on this project. I basically was helping her to organize some ideas and to give some direction to the concept; we began to sketch some things out and made some tremendous progress. That was our work on a collection published by Augsburg called Let's Sing. Actually during those few days, we also began Where In the World.¹²⁵

Kemp was grateful for the organizational assistance and support Lowrie provided while working on the collections, and she enlisted Lowrie's help when she decided to pursue another project, a handbook for children's choir directors entitled Of Primary Importance.

Of Primary Importance (1989) was the culmination of a project Kemp had been considering for over ten years. Lowrie describes the circumstances.

¹²⁵Kathy Lowrie, personal interview by author, 18 June 1992, Dallas, tape recording.

I began working on my own time with Helen on this project while I was working at Augsburg. After Helen and I had worked together on these other two Augsburg collections, I think she felt like we were on the same wavelength, and she liked to have someone beside her. We asked composers to write octavos and she would write the plans. . . . We got that all pulled together, and when the second job came along [Of Primary Importance, II], I was on the staff at Choristers Guild and it was a part of my job. We felt that it was important to do that because there was such a need for it; for really practical and sound material for those who work with that age. Helen did not want directors just to take everything cut and dried, exactly the way she put it on the paper. It's a way of inspiring directors to come up with their own ideas; examples of ways of teaching a piece, of looking at a piece and deciding what you can bring out; a way you can approach the teaching of that piece.¹²⁶

Lowrie's assistance in the project was an important factor in its completion. Her dedication to the concept and her persistence in helping Kemp crystallize her ideas on paper were invaluable in making the project a reality.¹²⁷ Kemp and Lowrie collaborated again in 1991 to produce a second volume, Of Primary Importance, Vol. II. The two Of Primary Importance books are considered significant contributions by both volunteer and professional directors.¹²⁸ A more thorough description of the books is presented in Appendix A.

¹²⁶Ibid.

¹²⁷Pattie Evans, personal interview by author, 18 June 1992, Dallas, tape recording. Also, Kemp, 18 June 1992.

¹²⁸Hilary Apfelstadt, personal interview, 8 September 1992, Greensboro, tape recording. Also Kenneth Phillips, personal correspondence with author, 8 August 1992, Iowa City.

The Ruth Kriehbel Jacobs "Notebook" project. Ruth Kriehbel Jacobs, founder of the Choristers Guild, kept a notebook containing her creative ideas and outlines about children's choirs, written between 1949 and 1959. After her death in 1960, her husband, Leslie Jacobs, gave the notebook to Helen Kemp, a personal and professional gesture. Leslie and Ruth Jacobs had shared mutual admiration and appreciation with Helen for years, and Jacobs also was confident that Kemp would know how to use the notebook professionally in the most meaningful way.

After leaving First Presbyterian in 1986, Kemp began to focus upon editing Ruth Jacob's notes. The Choristers Guild published a series of articles taken from Jacobs' "Notebook" edited by Kemp during the early months of 1989, the Choristers Guild 40th anniversary year. Donald Jensen, editor of the Choristers Guild at that time, describes Helen Kemp's efforts.

These messages [the edited Jacobs notes] not only guide and inspire us today but remind us of the warm personal style of the "Jacobs' years." Helen Kemp's tribute summarizes the work of the Jacobs and points us to the future. How grateful we are to Helen Kemp for bringing to us the vision of our founders through the eyes and perceptions of a master teacher and leader.¹²⁹

¹²⁹Donald Jensen, forward to "The Time Is Near!" Choristers Guild Letters 41 (August 1989): 1. The Jacobs project has been rewarding both personally and professionally for Kemp, and she continues to work on the "Notebook" in 1992. (Kemp, 15 May 1992.)

Workshops and Festivals.

Kemp has continued to accept invitations to lead children's choir workshops and festivals in both the United States and around the world. Some of her leadership activities during the past ten years include: state and national music educators national conferences, state and national Orff Schulwerk conventions, all-state choruses, American Choral Directors Association regional, state, and national conventions, and national and regional church music conferences. Kemp also was a featured clinician at the Des Moines International Children's Choral Festival held in 1991, and she returned to Sweden to conduct a workshop for the Scandinavian Church Music Summer Session in July 1992.

Kemp Receives Honorary Doctorate

As stated previously, Helen Kemp was presented with an Honorary Doctor of Music Degree in Voice and Church Music at the 58th Westminster Choir College Commencement, May 16, 1987, in recognition of her outstanding national and international contributions to the field of music, particularly her work with children. Figure 2.20. shows a photograph of Helen Kemp taken the day she received the Honorary Doctorate. Ray Robinson, President of Westminster at that time, wrote an article honoring Kemp in the Westminster Choir College Newsletter.

Helen Hubbert Kemp

Doctor of Music, honoris causa

In the realm of junior choirs, she is world class. Few but the great masters could say they've touched the lives of so many young musicians. No wonder her schedule is booked years in advance with engagements all over the globe.

Many of our Westminster family remember her as a faculty member whose instincts as a teacher quickly brought her students closer to their full vocal potential. Certainly her own family of five children has benefitted as well.

Adults flock to see how she does it; how she communicates with hundreds of youngsters at a time; how she motivates them to perform their best; how she weaves profound educational messages into clear musical symbols; how she hears, amidst a multitude of young singers, something to fix and so much to affirm.

Her instructional enthusiasm is infectious. Anyone who has seen her in action comes away spellbound by her sparkling eyes, meaningful gestures, and encouraging words. Perhaps her most significant gift is finding something special in every child. And children respond gloriously to her positive approach, her faith in them.¹³⁰

Robinson cites Kemp as the finest Christian educator that he has ever known.¹³¹

On March 31, 1993, Helen Kemp celebrated her seventy-fifth birthday. Although formally retired since 1983, the past ten years have been no less busy than Kemp's earlier years. Her boundless energy and her desire to help others

¹³⁰Ray Robinson, Westminster Choir College Newsletter, 1987.

¹³¹Robinson, 20 July, 1992.

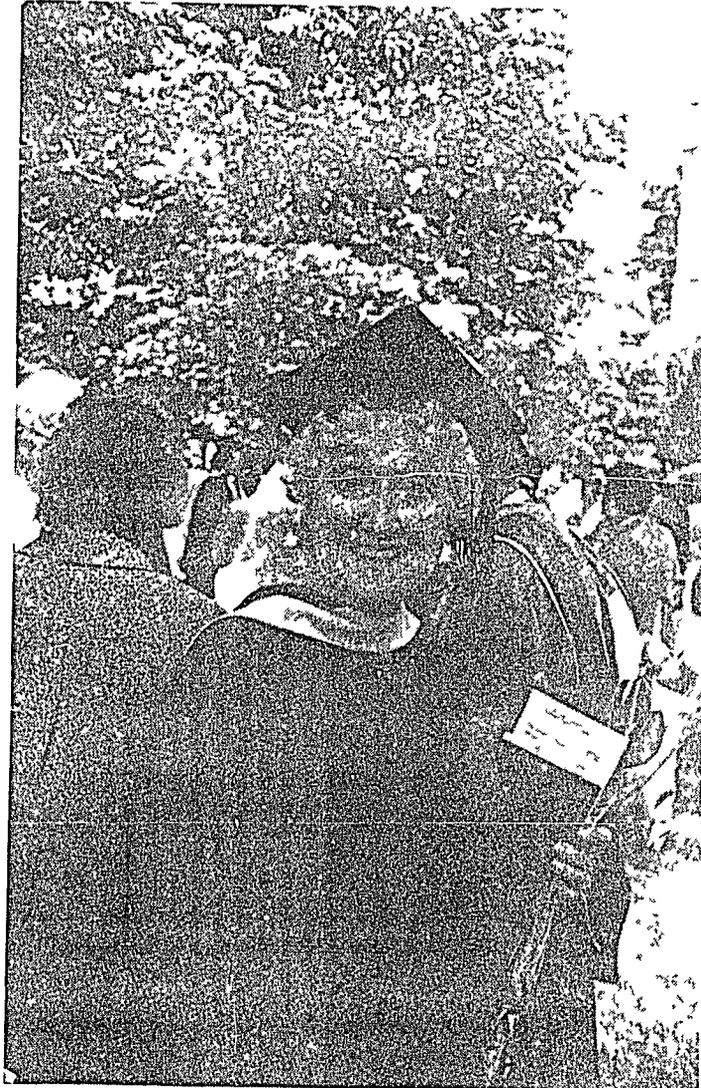


Figure 2.20. Helen Kemp after receiving the Honorary Doctorate Degree at Westminster Choir College, May 1987.

in their quest for excellence in children's choir work is as genuine today as it was decades ago.

Kemp continues to inspire directors and choristers with her positive approach, "rock-solid" instructional techniques, insistence upon artistry and musicianship, and the consistent application of her own philosophy of singing, summarized in her own words:

Body, Mind, Spirit, Voice,
It takes the whole person to sing and rejoice!¹³²

Summary

Helen Kemp was born on March 31, 1918, with natural musical potential that was nurtured by a loving and musical family. Her musical talent blossomed during her school years partially as a result of the encouragement of parents, teachers, and friends. Kemp discovered her love for music through singing, and as a singer, she developed a high level of musical artistry and musicianship that would eventually become a hallmark of her work with children and adults. Her marriage to John Kemp in 1941 was an important factor in her career. The Kemps consistently served as a professional team; they jointly made professional decisions and they have provided continued wisdom, support, and encouragement for one another.

¹³²Rotermund 1985, p. 75.

Kemp exercised her talents as a gifted performer and voice teacher during her first years as a faculty member at Westminster Choir College (1947-1949). Through a series of circumstances, including early experiences with children's choirs, the birth of five children, and a career move to First Presbyterian Church in Oklahoma City in 1949, her focus shifted to children's choir work. After much study and years of experience, Kemp became an internationally recognized specialist in the development of the young singer. Kemp's vibrant Christian faith made the church an appropriate medium for her work with children's choirs during her career. As the children's choir movement gained momentum in school and community arenas during recent years, Kemp accepted opportunities for leadership in those areas as well. Throughout her life, Kemp dedicated the majority of her professional energy to the cause of children's choirs: writing, composing, and leading hundreds of workshops and festivals. Figures 2.21., 2.22., and 2.23. show Kemp during three periods of her life, 1954, 1970, and 1985.

Through her work with children's choirs Kemp received national and international recognition. Chapter III contains a more detailed description of Kemp's role in the children's choir movement during the past 50 years.



Figure 2.21. Helen Kemp, 1954.



Figure 2.22. Helen Kemp, 1970.



Figure 2.23. Helen Kemp, 1985.

CHAPTER III

THE CONTRIBUTIONS OF HELEN KEMP TO THE
CHILDREN'S CHOIR MOVEMENT AS
MENTOR AND EDUCATOR

INTRODUCTION

The evolution of the children's choir movement in the United States can be attributed primarily to the leadership of individuals who believed in the value of choral experiences for children. While children's choirs have become an integral part of many church graded choir programs, they also have found a prominent place in schools and communities during the late twentieth century. Helen Kemp has emerged as a pivotal leader in the children's choir movement in the United States during the latter half of the twentieth century through her contributions as a workshop and festival clinician, author, conductor, and composer.

The purpose of Chapter III is to present a description of Helen Kemp's contributions to the children's choir movement since 1948. Her contributions in the following areas will be addressed: Kemp's role as a mentor of the movement, her advocacy for vocal training and music education, her high standards of artistry and musicianship, her insistence upon quality song literature, and her emphasis upon continued personal musical growth. In addition, Kemp's attention to worship, hymns, and spiritual

purpose in church children's choir leadership will be discussed. Research objectives preclude an in-depth analysis of Kemp's methodology and techniques; rather, verification of Kemp's influential philosophies in working with children's choirs will be addressed.¹ To provide a context from which Helen Kemp's role in the children's choir movement can be more clearly understood, a brief overview of the children's choir movement in church, school, and community is presented below.

The Children's Choir Movement in the United States

The children's choir movement in the United States was founded and perpetuated through the pioneering efforts of musical leaders in churches, schools, and communities. These choirs have developed through a series of unique events and contributions by musicians who provided leadership and inspiration.

Children's Choirs in the Church

Boy choirs. As stated in Chapter I, the earliest church children's choirs in the United States were liturgical boy choirs, and the first of these was instituted in 1709 at Trinity Church in New York by William Huddleston. According to Ellinwood, other boy choirs were

¹Specific examples of Kemp's techniques will be presented in Chapter IV. The reader is also directed to Kemp's publications for more detailed examples of her techniques. [See annotated bibliography in Appendix A.]

established during the 1800s in many Episcopal churches, largely as a result of the Oxford movement in England.² Boy choir parochial schools were instituted eventually, and by the late 1900s over 20 boy choirs existed in the United States. While the movement continued into the twentieth century, the tradition declined by the 1930s. Ellinwood suggests this decline occurred as a result of economic and demographic influences, and increased competition for students' attention from public schools. However, several boy choir directors during the late 1800s and early 1900s published books about child vocal training that have served as resources for leaders in all areas of the children's choir movement.³

Since 1970, a revival of interest in boy choirs has occurred, primarily community groups rather than church sponsored. In addition, boy choir schools have been

²This movement stressed a return to liturgical rites and ceremonies of the church, and focused anew the aims and ideals of worship through music. For more information about the American boy choir movement prior to 1960, see Ellinwood, A History of American Church Music (New York: Morehouse-Gorham Company, 1953).

³Examples include The Child Voice (1885) by Emil Behnke, The Voice of the Boy (1902) by John Dawson, and Voice Culture for Children (1907) by Jerome Bates. For more information about the contributions about boy choir leaders' influence upon child vocal training, see Kenneth Phillips, "The Effects of Group Breath Control Training on Selected Vocal Measure Related to the Singing Ability of Elementary Students in Grades Two, Three, and Four" (Ph.D. diss., Kent State University, 1983).

established in the tradition of the Vienna Boy Choir School.⁴ At these schools young boys, typically between the ages of 9 and 15, are taught academics, they receive musical training, and they perform with the school's boy choir (e.g., American Boy Choir School, director at present [1992], James Litton). Many boy choir directors of the late twentieth century continue to emphasize vocal training and to emphasize high standards of musicianship.

Lowell Mason and Elizabeth Van Fleet Vosseller. As stated in Chapter I, the pioneering contributions of Lowell Mason to public school music education in the early 1800s and Elizabeth Van Fleet Vosseller to youth choral work in the church during the early 1900s influenced the birth of many children's choirs for boys and girls in America, particularly in non-liturgical churches during the nineteenth and early twentieth century. During the years between 1940 and 1960, interest in the establishment and nurture of children's choirs increased in America. For example, the Choristers Guild, founded and directed by Ruth Jacobs in 1949, was organized to provide professional and non-professional children's choir directors with information useful in developing and implementing children's choirs.⁵ The American Guild of Organists has also provided regional

⁴Rotermund 1985, 23.

⁵Larry Ball, "Choristers Guild 1949-1980" (D.M.A. diss., University of Southern California, 1981), 34.

and national boy choir and children's choir training workshops and choral festivals in the middle and late twentieth century. In addition, during the 1940s and 1950s many church denominations founded organizations to promote the growth of children's choirs in their churches, including the Southern Baptist Church Music Department (1941) and the National Fellowship of Methodist Musicians (1956).⁶

In Leading Children's Choirs, Sample emphasized her belief in the use of children's music in Christian education and stated that many church musicians during that time followed Mason's philosophy that "both musical knowledge and religious principle and feeling are equally necessary for success in the well-ordering and conducting of the music of worship."⁷

Ruth Kriehbel Jacobs wrote The Successful Children's Choir in 1938 as a philosophical and practical resource for children's choir directors in the church. She stated:

There has always been, of course, the boy choir tradition of the Episcopal Church, but that knowledge has been practically inaccessible to the average Protestant choir master. Besides, the background and purpose of the children's choir is so different, that

⁶Irene W. Sample, "A Guide for Directors of Children's Choirs in Protestant and Non-Liturgical Churches" (Ed.D. diss., Columbia University, 1954), 33.

⁷Mabel Sample, Leading Children's Choirs (Nashville: Broadman Press, 1966), 33.

the little knowledge available has been difficult to adapt.⁸

Out of her concern for the needs of children's choir directors, Jacobs founded the Choristers Guild in 1949 to assist children's choir directors in their efforts to develop their choirs both musically and spiritually.⁹

The Choristers Guild became a vital force in the perpetuation of the children's choir movement, providing intelligent training for those entrusted with young singers.¹⁰ After her death in 1960, Ruth Jacobs' husband Leslie commissioned Helen Kemp to continue the children's choir mission his wife had begun. During the 1960s and 1970s, the church children's choir movement in the United States flourished; the impetus was provided largely by Helen Kemp as she encouraged, educated, and inspired hundreds of choir directors by means of workshops and published articles.¹¹ The pioneering efforts of Jacobs, Kemp, and others continue to perpetuate the expansion of children's

⁸Ruth Kriebel Jacobs, The Successful Children's Choir (Chicago: H. f. Fitzsimmons Co., Inc., 1948): 7.

⁹For an account of Ruth Jacobs' founding of the Choristers Guild, see Larry Ball, "The Founding and Early Development of Choristers Guild," Choristers Guild Letters 35 (February 1984): 117-123.

¹⁰Jacobs stated in 1938, "The children's choir is not in itself a new movement, but intelligent training for such a group is new." The Successful Children's Choir (Chicago: H. T. Fitzsimmons Co., Inc., 1938): 7.

¹¹Ball 1981, 88.

choirs in the churches as the twenty-first century approaches.

Children's choirs in schools

One of the earliest pioneers in music education was Reverend John Tufts. In 1721, Tufts wrote An Introduction to the Singing of Psalm-Tunes, an instructional text designed to improve musical literacy, and the first or second book published in America specifically for this purpose. According to Mark and Gary, the Tufts work also is significant because the text was intended to assist children, as well as adults in learning to sing. In the book's third edition, Tufts encouraged the use of boys and girls in musical worship and public assemblies:

What a great addition it would be to the pleasure of Singing, if we had more Female voices assisting in that Holy Exercise, and the sweet and sprightly Voices of our Children. . . . And as to our Children, how affecting the Sight how vast and charming the Pleasure to have them sweetly joining with us in our Family Worship and Public Assemblies . . . O that this time for the Singing of Birds were come!¹²

As a result of the efforts of Tufts and other ministers of that day, the singing school movement began, defined by Mark and Gary as "a movement in which music teachers, or singing masters, held classes in communities where people desired to

¹²Michael L. Mark and Charles L. Gary, A History of American Music Education (New York: Schirmer Books, 1992), 66-69.

learn to sing by note."¹³ While the singing schools were instituted primarily to improve church congregational singing, their existence served as a catalyst for the birth of public school music education in 1838. In fact, the eventual decline of the singing schools was partly caused by the growing belief that the public schools should take on the responsibility of musically educating the masses. Mark and Gary state:

Had it not been for the singing schools, it is unlikely that music would have been adopted by large numbers of public schools. The first teaching methods came from the singing schools, as did the first cadre of public school music teachers.¹⁴

Throughout the nineteenth century, many individuals pioneered the establishment of public music education, and Lowell Mason became the primary leader in this effort. Influenced by strong public music education proponents such as William Woodbridge and Elam Ives, Mason became the first public school music instructor supported by school funds on August 8, 1838 in Boston, Massachusetts. Mark and Gary state, "Music had been taught in schools before but never as an integral subject of the curriculum."¹⁵

Children's choirs were an important contribution to this important event. Woodbridge, Mason, and others

¹³Mark and Gary 1992, 71.

¹⁴Ibid., 75.

¹⁵Ibid., 145.

presented children's choir concerts to promote the idea that all children could be taught to sing. As stated in Chapter I, the children's choir concert performed by Mason's students from Hawes School in South Boston convinced the populace that music should be a part of school curriculum.¹⁶ Since that time, singing has been an important component of the public school music curriculum, and many elementary, junior high, and high school choirs have been established across the United States.

However, school children's choirs, like public school music programs, have been subject to administrative decisions concerning their place in school curricula. In addition, since the 1960s conceptual learning and aesthetic education in the classroom have been the pivotal focus of music instruction, and children's choirs have existed only when music specialists made special efforts to establish them.¹⁷ In many schools, curricular restrictions have precluded the presence of special choirs during school hours.

In response to the limitations often placed by school curricula, many professional organizations increasingly have

¹⁶Ibid., 116-117, 144.

¹⁷Doreen Rao, "Children and Choral Music in ACDA: The Past, the Present: the Challenge and the Future," The Choral Journal 29 (March 1989): 6.

focused more attention since 1980 upon child vocal training and children's choirs. For example, the American Choral Directors Association (ACDA), an affiliate organization of the Music Educators National Conference (MENC) instituted a Committee on Children's Choirs in 1980 to address the needs and issues of children's choir directors in schools and communities and to heighten professional awareness of the value of children's choirs.¹⁸ The Kodaly Association and Orff Schulwerk Association regularly include training sessions focusing upon the child singer at regional and national workshops.

While not abandoning her widespread involvement in the church children's choir movement, Helen Kemp has served as clinician since the mid-1970s for many regional and national workshops sponsored by local and national music education organizations. Recognizing Kemp's outstanding contributions in leadership training, leaders of school and community music education organizations regularly have asked Kemp to share her expertise at these events.

Community choirs

Children's community choirs are a more recent development in the history of American choral music, having become a widespread phenomenon primarily since the 1970s. As stated above, during the 1960s and 1970s many public

¹⁸Ibid., 6.

school music teachers encountered difficulties scheduling children's choirs during the school day. In response to these difficulties, many energetic musicians have instituted community choirs, thus providing children an opportunity to enjoy art through performance. Through these efforts these musicians have, as Rao states, "given children an opportunity to pursue musical excellence, a theme now celebrated as the democratic right of all children."¹⁹ Community choir opportunities also have provided vocal performance experiences for children as some schools have begun to exclude arts subjects from the curriculum altogether in response to the back-to-the-basics movement.²⁰ Children's choral organizations such as the Gwen Ellyn Chorus founded by Doreen Rao, the Toronto Children's Chorus founded by Jean Ashworth Bartle, and the Syracuse Children's Chorus founded by Barbara Tagg have set standards for excellence in community choruses, with many American communities following the pattern since 1980.

Helen Kemp has provided training for community choir directors through her church, school, and community workshop leadership. In addition, Kemp collaborated with John Feierabend in 1986 to institute the Oklahoma Children's

¹⁹Ibid., 6.

²⁰Ibid., 6.

Chorus; Kemp was the children's choir director and Feierabend was the musicianship course instructor.²¹

A resurgence of interest in children's choirs in schools and communities since 1980 has occurred primarily as a result of the efforts of music educators dedicated to the value of children's choirs. The phenomenon can aptly be identified as a "children's choir explosion." Hundreds of new school and community children's choirs have been instituted across the United States in the past two decades, and a proliferation of clinics and workshops have included offerings for children's choir directors. As the movement has gained momentum in schools and communities, Helen Kemp has expanded her traditional church music leadership role by extending her involvement to children's choir workshops and festivals throughout the United States for school and community organizations.

Helen Kemp's role as a pioneer in the children's choir movement has been confirmed by leaders of church, school, and community children's choirs. Doreen Rao, director of

²¹John Feierabend, telephone interview with author, 14 September 1992, Hartford, Connecticut. Feierabend is the Chair of Music Education at the Hartt School of Music. He hired Kemp to lead workshops and has co-directed regional and national children's choir workshops with Kemp as well as co-directed the Children's Chorus of Oklahoma City. He has also published articles related to children's choir leadership, and in 1990 he led the 1990 ACDA National Convention children's choir interest session entitled, "Vocal Development in Early Childhood; Intuitive Accuracy."

the famed Gwen Ellyn Children's Chorus, author, and preeminent leader in the resurgence of the school and community children's choir movement during the past decade states:

Helen has done amazing pioneering work with vocal development in children. In the beginning she was almost exclusively committed to the needs of the children's choir movement in the church, but as the movement developed in the schools and communities, she has contributed to these areas as well, thus offering a comprehensive influence in all areas of children's choirs. I cannot think of anyone who has contributed more to the children's choir movement.²²

Jean Ashworth Bartle, author and director of the renowned Toronto Children's Chorus, also affirms Kemp's important role in the children's choir movement:

She was a great pioneer in our field, long before it became fashionable and the thing to do. I admire her tremendously. Although I think her greatest legacy will be her influence in the church, she has had an influence in all areas. She has had a tremendous positive influence on all of us.²³

²²Doreen Rao, telephone interview by author, 25 October 1992, Toronto, Canada. Rao is an internationally known children's choir specialist, author, conductor, composer, and clinician of children's choirs. She was Chair of the first ACDA Committee on Children's Choirs, and is also a music professor at the University of Toronto. Rao has guest conducted the national ACDA Children's Honors Chorus. Her book series, entitled Choral Music Experience Education Through Artistry (1987) contains six volumes, several devoted to the needs of the choir director of young singers. She has also published several articles related to children's choirs.

²³Jean Ashworth Bartle, correspondence with author, 27 July 1992. Bartle is the founder and director of the Toronto Children's Chorus, author, and children's choir workshop and festival clinician for national ACDA conventions and other organizations. Bartle conducted the first ACDA National Honors Children's Chorus in 1982.

Marilyn Brandon, former Director of Elementary Education at North Arizona University, acknowledges Kemp's influence upon both school and church choir directors through her leadership at local, state, and national music workshops and festivals. Brandon states:

Helen's influence was certainly widespread. Through her leadership at local, state, and national clinics, she awakened an interest in child vocal development and children's choirs through her influence upon many general music teachers and administrators. As a result, more schools instituted children's choirs. Children who participate in these choirs are usually more motivated to participate in high school and adult choirs as they mature; thus her influence expands in this sense as well. To put it simply, when one thinks of children's choirs, one thinks of Helen Kemp.²⁴

Sue Ellen Page, also a children's choir specialist and national workshop clinician, affirms Kemp's pioneering influence in the resurgence of the children's choir in America.²⁵ Anton Armstrong, a children's choir clinician

Bartle's book entitled Lifeline for Children's Choirs (1988) was written to serve as a resource for children's choir directors. The focus is upon the needs of children's choir directors in three areas: school, community, and church.

²⁴Marilyn Brandon, telephone interview by author, 15 February 1993, Flagstaff, Arizona. Marilyn Brandon is former Director of Elementary Education and Professor of Music Education at North Arizona University. She is also past President of the General Music Society of Arizona.

²⁵Sue Ellen Page, personal interview by author, Princeton New Jersey, 15 May 1992, tape recording. Page was a graduate student of Kemp's at Westminster Choir College, and is a children's choir composer and clinician. She is presently director of music at Nassau Presbyterian Church in Princeton, and director of the Bach Choir (a community children's choir). She has published articles related to children's choir leadership. Also, Feierabend, 14 September 1992.

and author, states that while Doreen Rao has led the crusade for children's choirs in schools and communities through the ACDA since 1980, Kemp was the major force in the 1950s, 1960s and 1970s, working "in the trenches," serving as a strong model for church musicians through her association with the Choristers Guild.²⁶ Kemp is considered the leading pedagogue in the church and influential in the school and community as well. Mary Goetze, a research specialist in the child vocal development, states:

Helen Kemp is certainly the mother of us all. She really got the movement started, and in some way her ideas shine through the work of just about everybody out there. Most of us can trace what we do back to her. In many ways, she is the "mother" of the children's choir movement in America.²⁷

²⁶Anton Armstrong, telephone interview by author, 28 August 1992, Northfield, Minnesota. Armstrong is Associate Professor of Music and Director of Choral Activities at St. Olaf College. He is an officer of the ACDA Central Division of the Children's Choir Committee and past president of the Michigan ACDA. Armstrong was guest conductor for the 1992 eighth and ninth grade National ACDA Honors Choir. He has observed Kemp many times, and taught with her at Choristers Guild Conferences. Armstrong is a workshop clinician and has published articles related to children's choirs.

²⁷Mary Goetze, telephone interview by author, 28 July, 1992, Bloomington, Indiana. Goetze is Associate Professor of Music at Indiana University, a national officer of the ACDA, composer and arranger of children's choir literature, and a specialist in children's choir research. Goetze presented the first ACDA National Convention children's choir interest session, entitled, "Music Learning Through the Choral Experience" in 1983. Goetze also authored a dissertation entitled, "Factors Affecting Accuracy in Children's Singing," (1985). She first observed Kemp at a church music workshop at Indiana University in the 1970s.

Helen Kemp, Mentor

Choirs are for singing. Good singing happens in good choirs. Church musicians have the responsibility of teaching skills and enabling young singers to strive toward a standard of excellence. God, the Creator of the music of the spheres, must have perfect pitch, and I am sure He appreciates our efforts to honor His laws of sound and song.²⁸

--Helen Kemp

As stated previously, the children's choir movement in the church benefitted from the pioneering leadership of Elizabeth Vosseller in the early twentieth century and Ruth Jacobs in the mid-twentieth century. After Jacobs' death Helen Kemp became the mentor of the children's choir movement in the church, providing inspiration, instruction, serving as a consultant, and setting a standard for excellence through her example and leadership in children's choir work.²⁹ In fact, Kemp's mentorship is considered by many choral authorities as one of her most important contributions to the movement. Barbara Bair, former Chair of the Music Education Division at the University of North Carolina at Greensboro, explains:

We didn't have anybody in my generation [1960-1980] that really could train us. When Helen Kemp began doing workshops, we understood that there is a very special way to work with children, and here was

²⁸Helen Kemp, quoted from Donald Rotermund, ed., Children Sing His Praise (St. Louis: Concordia Publishing House, 1985), 67.

²⁹Webster defines the term "mentor" as "a trusted counselor or guide; a tutor." Results of the author's research confirm Kemp's contributions as a mentor to hundreds of children's choir directors as defined this way.

somebody who knows how to do it. She became the mentor of our generation.³⁰

Armstrong describes Kemp's influence as a groundbreaker in her attempt to make children's choir work accessible to all. Armstrong asserts that "while her shining star is in church work, the light of her star has fallen upon community and school choirs as well."³¹ He also cites Kemp as the primary mentor in his own career with children's choirs, providing support, encouragement, and practical advice when needed.

John Yarrington first observed Kemp at regional workshops and became familiar with her Choristers Guild writings when first starting his career as a young music director. He states that Kemp is recognized as the "mother superior" of the children's choir movement. He also affirms that many children's choir directors are indebted to Helen for her contribution to their development as teachers. In his words, "she continues to do this while remaining fresh, vital, energetic, and lively, so that her presentations continue to have high quality and excellent results."³²

³⁰Barbara Bair, personal interview by author, 7 October 1992, Greensboro, North Carolina. Bair is former Associate Professor of Music at the University of North Carolina at Greensboro, former Director of Teacher Education for the University of North Carolina at Greensboro, and former President of the North Carolina Music Educators Association.

³¹Armstrong, 28 August, 1992.

³²John Yarrington, correspondence with author, 18 October 1992. Yarrington is Minister of Music for Pulaski Heights United Methodist Church in Little Rock, Arkansas. He is a youth choir workshop clinician, and has co-taught

Yarrington believes there is no other single person who has made such a profound impact on a generation of children's choir directors, including Ruth Jacobs.

Although Rao was aware of Helen Kemp's work young choirs, she first heard about Kemp's techniques with children at a MENC workshop session during the 1970s led by John Yarrington. She was immediately impressed:

I was so thrilled, because as I heard about her work, I realized she was totally devoted to child vocal development, and that so many of her ideas and approaches were similar to mine. I knew she had been doing wonderful work in this area in the church. However, at that time child vocal development was not emphasized in schools, and at times I felt I was in a "lonely wilderness" focusing upon this area. The fact that she was doing so much work with child vocal development influenced me profoundly. It was such an encouragement to me in my efforts; such a thrill to realize I was not alone!³³

Shirley McCrae identifies two principle mentors in her early career, whose "work and writings have made enormous impact upon so many children and their directors."³⁴ She credits her philosophy and style in working with children's choirs to Kemp and Jacobs.³⁵ Helen also became a mentor for

at a national Choristers Guild seminar at Southern Methodist University. He has published articles related to children's choirs.

³³Rao, 25 October 1992.

³⁴Shirley McCrae, written response to author, 20 August 1992, Memphis, Tennessee.

³⁵ Shirley McCrae, correspondence with author, 20 August 1992. McCrae is Associate Professor of Music Education at Memphis State University, a specialist in Orff Schulwerk, and an author and clinician in children's choirs. McCrae

Page, encouraging her to exercise her gifts as a composer and director. Page asserts Kemp's tremendous influence the first time she observed Kemp leading a children's choir workshop:

I first saw Helen at the Colorado Women's College Choristers Guild workshop when I was a senior in high school. I was impressed with her right away. I have never been so viscerally involved in a learning experience as I was watching Helen teach.³⁶

Helen's mentorship became a tremendous factor in Page's professional development. Page explains, "Helen recognized immediately what I could do, and she helped me nurture my passion to do it; and along the way gave me rock-solid ways to do it."³⁷ Larry Ball became acquainted with Kemp's work during his association with the Choristers Guild as a board of directors member and President. Of Kemp Ball says:

The consummate professional person that she is; a superior musician, she is our "master mentor." She is a very gifted woman who is not only pragmatic, but is able to articulate the vision of church music and music education in such a way that it inspires all of us.

published Directing the Children's Choir (1991), a comprehensive resource for children's choir directors in the church.

³⁶Page, 15 May 1992.

³⁷Ibid. In Choristers Guild Letters 20 (September 1968), p. 5, Kemp describes her initial meeting with seventeen year old Sue Ellen Page at a Choristers Guild Workshop. She describes the circumstances surrounding the publication of Page's first two compositions for children (by the Choristers Guild) only months later, entitled "Wondrous Love," and "Sing Alleluia," both under the title of "Two Songs By Suzie." Kemp presents a teaching plan for "Sing Alleluia."

She helps and envisions us to be enablers; she makes the ordinary look extraordinary.³⁸

Hilary Apfelstadt first observed Kemp at a workshop for students and teachers held at the University of North Carolina at Greensboro in 1984. Like Page, her first experience attending a Helen Kemp workshop was life-changing:

It is one thing to read about what somebody does, but it's another thing to see him or her in action--the impression that they make on you in person, especially somebody who is as good a presenter as Helen Kemp. The impact will be greater, or at least it will be for me. I was working with children's choirs at the time, so naturally I started using some of the things that she was doing. In particular, her almost graphic way of making vocal technique come alive for kids . . . I've made a point to go see her, because I had seen her and I was so intrigued by what she did. . . I think Helen Kemp was doing many, many things and making tremendous contributions both directly and indirectly long before [others became well-known in association with the resurgence in the children's choir movement in schools and communities since 1980].³⁹

Apfelstadt also addresses Kemp's influence as a role model for professional women as a result of her dual accomplishments as a mother and professional musician:

³⁸Larry Ball, telephone interview by author, 22 September 1992, Orange, California. Ball is Director of Choral Ministries at First Presbyterian Church of Orange, California, Director of Choral Activities at Rancho-Santiago College, Past National President of the Choristers Guild, and President of the California Choral Conductors Guild.

³⁹Hilary Apfelstadt, personal interview by author, Greensboro, North Carolina, 8 September 1992. Apfelstadt is a choral specialist at the University of North Carolina at Greensboro, state officer for the ACDA, Co-ordinator for the North Carolina SSA All-State Chorus, and Co-Editor of the Journal of Music Teacher Education.

I think she's a terrific role model for women. When I think about what she has done . . . developed a career, raised a family, taught at Westminster, traveled, the books she's written, compositions, arrangements! Yet when she was here [University of North Carolina at Greensboro] I felt we had all of her at the time; what energy! Also, she is so committed to what she's doing. That is an exciting model.⁴⁰

Patty Moffett, an elementary school music teacher and co-chair of the West Virginia All-State Chorus, invited Kemp to direct the 1990 All-State Elementary Chorus of West Virginia. She was aware of Kemp's reputation and had observed her in workshops. Moffett states:

Helen Kemp was a leader and inspirer in the field of children's choirs even before the "children's choir explosion" that has occurred in the past decade. She has kept to the forefront the ideals of excellence in children's singing, and has served as a role model for so many of today's leaders in the field. But this is not to say that all this is in the past. Indeed, she still is a leader and more inspiring than ever.⁴¹

After the West Virginia All-State Chorus event, Moffett wrote a letter of gratitude to Kemp for her influence upon the music educators of West Virginia. Figure 3.1. contains the Moffett letter.

The statements above are representative examples of the impressions Kemp made upon individuals and her mentorship for many musicians in their work with children; other

⁴⁰Apfelstadt, 8 September 1992.

⁴¹Patty Moffett, personal correspondence with author, 20 September 1992.



1012 Stadium Drive
St. Marys, WV 26170
April 12, 1990

Dear Mrs. Kemp,

Thank you so very much for coming to West Virginia for our All-State Children's Chorus. It was a wonderful experience for our children and their teachers. We all learned so much from you. My own choir is already tuned in to the "north-south" idea, and it has helped their tone quality tremendously. A lot of your other teaching techniques are part of my choir's rehearsal now, and the children that I brought to Morgantown perk up whenever I count for posture, or have the choir do something that they heard first from you. Your coming here has benefited so many musicians in our state: not just the ones who were in Morgantown that day, but all the ones that they will touch for years to come. We are so grateful.

The comments from the other music educators who heard our concert, or sat in on rehearsals, or attended your sessions are most favorable. Everyone now seems convinced that children's choirs are important, and that an All-State Children's Chorus is a wonderful thing. You have really helped to open up minds and ears to the uniqueness and charm and loveliness of a children's choir.

It was indeed a pleasure for me to have the privilege of accompanying the chorus with you directing. I love to accompany, but to accompany children, and with such an expert conductor, is very, very special.

Thank you for what you gave to West Virginia. We are very proud to have had you, and so grateful for your sharing.

Sincerely,

Patty Moffett
Patty Moffett

Figure 3.1. Letter from Patty Moffett to Helen Kemp, 1990.

musicians throughout the United States and other countries have also documented Kemp's role as musical mentor. More examples of Kemp's influence upon individuals are presented in following sections of Chapter III.

Kemp's Vehicles for National Influence

Workshops and Festivals. Obviously, vehicles for influence were necessary for Kemp to become a national mentor in the movement. As noted in Chapter II, Kemp's platform was first provided by the Choristers Guild through her activities as a writer, workshop coordinator and workshop clinician for the organization. As her reputation spread, other opportunities became available to her, including leadership positions in many other professional organizations and college workshops, and a professorship at Westminster Choir College.⁴² The magnitude of Kemp's workshop participation since 1948 is extensive. Although a specific number is not available, Kemp has led approximately 1200 workshops in her lifetime. She has led children's

⁴²Examples of organizations include the American Guild of Organists, the Choristers Guild, the Hymn Society of America, the National Association of Teachers of Singing, the Music Educators National Conference, the National Orff Schulwerk in the United States and Canada, and the Kodaly Association. Examples of college and universities at which Kemp has led workshops and/or festivals include Eastman, Yale, Indiana, Southern Methodist, Oberlin, Wittenberg, Colby, University of Southern California, and the University of Alaska. Mueller 1986, 99.

choir workshops in all 50 states, Canada,⁴³ Germany, England, Finland, and Sweden.⁴⁴ Helenclair Lowe describes Kemp's contributions as a workshop clinician:

She has been most generous with her talents and shared her ideas and methods unselfishly with directors from all over the world. Church musicians who work with children, teachers and community leaders rush to her workshops to listen and observe, with a new enthusiasm to return to their work and improve their choirs.⁴⁵

⁴³For example, Kemp was the main speaker and clinician for the Canadian Music Educators National Convention in Winnipeg in 1981, she directed a seminar dealing with children's voices at Addington Palace, Croyten, England, in co-operation with the Royal School of Church Music in 1980, and she led workshop sessions for the British Columbia Music Educators' Association "Upbeat '82" in 1982.

⁴⁴Kemp's influence upon the children's choir movement in Sweden is reflected in Gunnel Fagius Och Eva-Katharina Larsson, Barn I Kor: Ideer och metoder for barnkorledare [Children in Choir: Ideas and methods for children's choir directors] (Redaktorer, 1990). In the Foreword of the book, the authors state that, "The American song and choir specialist Helen Kemp has contributed to the contents of this book . . . When Helen Kemp is cited and quoted in Chapters 6 and 7, it is mostly from her seminars in Sweden (p. 7)."

In correspondence with the author (Written Correspondence, 11 November 1992, Uppasla, Sweden), Fagius states that in Sweden Kemp "mostly met leaders for choirs in the churches, and our country has plenty of choirs and lots of contacts with European choir leaders. Those who have met her here in Sweden have, of course, been very inspired by her work, but the influence from our other choir leaders are more significant; not at least due to our long and strong choral tradition."

⁴⁵Helenclair Lowe, correspondence with author, 1 September 1992. Lowe is past state president of the Choral Conductors Guild, past president of Choristers Guild Board of Directors, Contributing editor for The Music Teacher and Worship and the Arts, past music director for several United Methodist Churches, and a national festival diector, adjudicator and workshop clinician for children's choirs.

Page confirms Kemp's unselfishness in sharing her ideas, and states that Kemp's primary concern is to "help directors help children learn how to sing well."⁴⁶ Many authorities in the children's choir movement believe Kemp's workshop and festival leadership has been her most influential vehicle for promoting children's choir philosophies and techniques. They cite the profound impact that Kemp's willingness to express and demonstrate her ideas to thousands of choir directors has had upon the expansion and musical growth of the children's choir movement.⁴⁷ See Appendix E for representative workshop and festival programs for which Kemp served as a conductor or clinician.

Publications. Kemp's publications were important vehicles for Kemp's influence in the children's choir movement. As stated in Chapter II, Kemp's prolific output of Choristers Guild Articles during the mid-twentieth century helped establish her as an authority in children's choirs. Throughout the years she has provided lesson plans for denominational church school curricula and published

⁴⁶Page, 15 May 1992.

⁴⁷John Burke, telephone interview with author, 31 October 1992, Berkeley, California. Burke is past executive director of the Choristers Guild (1978-1987). He is presently adjunct professor of organ at the University of California at Berkeley, and is a national workshop clinician and composer. Also Ball, 22 September 1992; Bartle, 27 July 1992; Goetze, 28 July 1992; Rao, 25 October 1992; Page, 15 May 1992.

articles in such professional periodicals as the Choral Journal and the Journal of Church Music. She has published several books and booklets to assist other choir directors in their work with young singers. Kemp's two books Of Primary Importance (1989) and Of Primary Importance, Vol. II, (1991), have become standard source material for children's choir directors.⁴⁸ Her instructional videocassettes, entitled Body, Mind, Spirit, Voice (1985) and Training Young Voices (1985) have also become valuable instructional resources.⁴⁹

College Instruction. While serving Westminster Choir College Kemp also influenced many school and community directors through her classroom teaching and her leadership in the Westminster Summer Sessions. Charles Schisler, former dean of Westminster Choir College, describes a characteristic that adds to Kemp's inspirational quality:

Helen has a passion for what she does! Whether it is in the studio, or teaching adults about working with children's choirs, or working with children, there's a passion about it . . . I think Helen creates magic

⁴⁸Apfelstadt, 8 September 1992; Bartle, 27 July 1992; Lowe, 1 September 1992; Jane Cain, 4 September 1992. Cain is Director of Music and Organist of Davidson College Presbyterian Church, Davidson, North Carolina. She was Helen Kemp's accompanist at the 1991 Montreat Music Conference and is a member of the Choristers Guild and AGO.

⁴⁹Armstrong, 28 August 1992; Batistini, 31 August 1992; Feierabend, 14 September 1992; Phillips, 8 August 1992. For example, Feierabend (Hartt School of Music) and Phillips (University of Iowa) state that they use Kemp's videocassettes as a resource in their music education course instruction.

when she's in front of people. One of her contributions is her ability to work with people through demonstration. She will never take a workshop without having children to work with. She's just not talking theory; she's very much a hands-on person. She has shown the world how to do it, which is more important than writing a book. And she has always been willing--I think this sets her apart from many other people--to put herself on the line, to take the children that are brought there that morning. She always is willing to demonstrate what she can do in a hands on way. I think that is an enormous contribution. She has made herself available across the nation for workshops.⁵⁰

Apfelstadt, Bair, Page, and Schisler also stated that rather than devote herself to the nurture of a specific children's choir, Kemp has chosen to share her gifts with the masses. To many directors, this fact is an endearing and inspiring one.⁵¹ Bair summarizes by stating, "although Helen has never cultivated a "Helen Kemp" choir, she has cultivated the musical abilities of thousands of children and directors serving as a "musical missionary," unselfishly sharing the good news of children's choirs through hundreds of workshops around the world."⁵²

An examination of Kemp's writings and workshop presentations reveal her constant focus upon vocal and

⁵⁰Charles Schisler, personal interview by author, 31 October 1992, Atlanta, Georgia, tape recording. Schisler is former Dean of Westminster Choir College. He is currently Professor of Music at Emory University.

⁵¹Apfelstadt, 8 September 1992; Bair, 7 October 1992; Page, 15 May 1992; Schisler, 3 October 1992.

⁵²Bair, 7 October 1992.

general music education, high standards of artistry and musicianship, and the value of the individual. These areas of Kemp's emphases have been substantiated by leading authorities in choral work and the children's choir movement. In her unassuming and humble manner Kemp has served as an exemplary role model in both sacred and secular professional endeavors by living out her philosophies. Components of Kemp's philosophies that have been most influential upon children's choir directors are presented in the following sections.

Helen Kemp, The Educator

Teaching, at its best, is a creative art, and each teacher an artist who is molding, shaping, observing, and studying the living material with which he works. Besides being an artist, he must be an artisan, a technician, using many devices and methods to achieve the desired results.⁵³

--Helen Kemp

Helen Kemp's earliest contributions as a music educator of young children were first received by those involved in the children's choir movement in the church. During the mid-twentieth century, although some church musicians were making denominational efforts to emphasize the importance of quality musical training of children's choirs in their

⁵³Helen Kemp, Helen Kemp on Junior Choirs (Dayton, OH: Lorenz Publishing Company, 1962), 4.

churches,⁵⁴ children's choirs often were not taken seriously. The goal of many directors was simple: teach the children some cute songs, have them sing for church occasionally, and use the children to provide seasonal pageants.⁵⁵

Through the efforts of such leaders as Mabel Sample, Madeleine Ingram and Ruth Jacobs, choir directors began to realize perhaps their vision for children's choirs was too narrow. The Choristers Guild, an interdenominational organization founded by Jacobs in 1949, offered a wide platform of influence for its contributors, and Helen Kemp emerged as its most influential leader after Jacobs' death.

Kemp believed that for a choir director to achieve the purposes of the Choristers Guild, he or she must include rehearsal strategies to: (1) develop musical skills, and (2) develop Christian character.⁵⁶ By communicating through 150 Choristers Guild Letters articles and hundreds of workshops, Kemp presented practical ways to achieve both

⁵⁴Other authors on children's choirs include Donald Kettering, Steps Toward a Singing Church (1948); Madeleine Ingram, Organizing and Directing Children's Choirs (1959); Irene Sample, Leading Children's Choirs (1966), and Ruth Kriehbel Jacobs, The Children's Choir, Vol. 1 (1958) and The Successful Children's Choir (1948).

⁵⁵The American boy choir tradition during the 1900s and early 20th century is an exception. Many boy choir directors have emphasized child vocal development, and some have written books about the subject.

⁵⁶Kemp 1965, 4.

goals. While her educational methods and techniques originated in the church environment, she eventually expanded them to secular workshops, and directors soon realized that her ideas were highly successful in school and community situations as well. Glenn Miller believes her methods and techniques are successful in all areas of children's choral work because they are "securely grounded in pedagogical truths."⁵⁷ In addition, Schisler states that Kemp "thrives on seeing others grow, a hallmark characteristic of a great teacher."⁵⁸

A presentation of Kemp's influential educational philosophies in working with children's choirs will be presented below, with evidence to substantiate their impact upon the children's choir movement in the church, school, and community. Kemp's role as a Christian educator will be addressed later in Chapter III, and a closer examination of selected teaching methods and techniques incorporated by Kemp will be presented in Chapter IV.

⁵⁷Glenn Miller, correspondence with author, 24 August 1992. Miller is Organist/Choirmaster for the Atonement Lutheran Church, Wyomissing, Pennsylvania, member of AGO, Choristers Guild, Royal School of Church Music in America, professional vocal soloist and member of Robert Shaw Festival Singers.

⁵⁸Schisler, 31 October 1992.

Developing the Child's Voice

Singing is a learned behavior.⁵⁹

--Helen Kemp

As stated previously, the emphases on church children's choirs during the early and mid-twentieth century were primarily recreational and spiritual. While the groups provided an opportunity for leaders to teach religious concepts through music, many children's choir directors did not focus upon child vocal training, leaving vocal instruction to directors of high school and adult choirs.

During this time when many musicians were not focusing upon child vocal training, Helen Kemp became a pioneer. Through her extensive influence via the Choristers Guild, workshops, festivals, class instruction, and publications, Kemp dramatically altered the prevailing de-emphasis upon child vocal training. By constantly offering practical ways to develop the child's voice, Kemp enlarged the vision of choir directors and they began to perceive the child's voice as a musical instrument with great potential for beauty and artistry.

Having established her musical career as a voice teacher and singer, Kemp understood vocal pedagogy and vocal technique. Bringing her knowledge and experience of vocal production to the child's voice, she developed a pedagogical

⁵⁹Rotermund 1985, 68.

approach that is accessible to the child. Page states, "Increasingly the good news is: more people know about the child's voice, and that is due in no small measure to Helen's work. She helped raise it to a level of honorable profession."⁶⁰ Rao affirms Kemp's pivotal influence in child vocal training, citing Kemp's "pioneering work with vocal development in children."⁶¹

Developing the child's voice continued to be a prominent topic of Kemp's writings throughout her career, and this area became a hallmark of her influence and work with children's choirs. Kemp became internationally known as a specialist in this area.⁶² Her primary contributions to the development of the child's voice are addressed below.

Singing is a "Whole Child" Process.

Body, mind, spirit, voice,
It takes the whole person to sing and rejoice!
--Helen Kemp

This chant, composed by Helen Kemp and sung by thousands of children and choir directors, encompasses the many important aspects of singing that Kemp believes must be addressed by children's choir directors. It is from this philosophical base that Kemp's influential contributions to child vocal development have evolved. In her writings,

⁶⁰Page, 15 May 1992.

⁶¹Rao, 25 October 1992.

⁶²Barbara Tagg and Dennis Shrock, "An Interview with Helen Kemp," The Choral Journal 30 (November 1989): 5.

lectures, and courses, Kemp consistently emphasized the importance of developing each element: body, mind, spirit, voice. Kemp described each element in a lecture at Southern Methodist University:

The "body" represents the physical aspect of singing, such as posture and breathing. The "mind" refers to the cognitive processes necessary for singing, including such elements as control, focus, pitch, memory, words, and the mathematics of music. The "spirit" is the emotional, or expressive aspect of singing. In the Christian context the word "Spirit" is capitalized, and expression should include a spiritual dimension. However, in secular situations the "spirit" can refer to the "inner core" of the child, those inner feelings he or she has that can be expressed so well through music. The "voice" refers to vocal production, and it also involves the culmination of all four areas.⁶³

Kemp believes directors should attend to body, mind, spirit, and voice by carefully planning rehearsals so that all four elements are emphasized. Apfelstadt considers Kemp's philosophy to be an important one when working with any age group, and she also believes it applies to both sacred and secular teaching situations:

Kemp's philosophy of singing with "the whole person," the body, mind, spirit, voice, really can transfer to the school arena as well. Even though spirit isn't a capital "s" there, we can talk about the joy of singing, expressing the text, and so on. So I think it crosses all boundaries.⁶⁴

Kemp's choral rehearsal approach reflects her philosophy of vocal training. Her emphasis on posture, breathing, mental

⁶³Helen Kemp, Lecture, 18 June 1992, Perkins School of Theology, Dallas, Texas.

⁶⁴Apfelstadt, 8 September 1992.

understanding, expression, and the joy of singing are evident every time she works with children, and every time she addresses a room filled with choir directors.⁶⁵

Singing Is For Every Child

Since singing is so good a thing,
I wish every child would learn to sing!⁶⁶

--William Byrd, adapted by Helen Kemp

Helen Kemp's approach to the child singer is not an elitist process.⁶⁷ Just as Lowell Mason insisted upon "music for every child" in his pursuit of public music education, Kemp believes every child should have the opportunity to experience the joy and art of singing.⁶⁸ Her adherence to this philosophy has permeated all areas of children's choirs. According to Phillips, this is one of Kemp's most significant contributions to the movement:

Helen has demonstrated that all children can be taught to sing; and that it is possible in a limited amount of

⁶⁵Kemp has developed this philosophy extensively in lectures and writings, and it is a hallmark of her career. Research objectives preclude a composite presentation of Kemp's thoughts in this area. For more information about her "whole child" concept, see Rotermund 1985, 75-86; or see her Concordia Videocassette entitled "Body, Mind, Spirit, Voice."

⁶⁶Helen Kemp, Of Primary Importance, etc.

⁶⁷Ball, 22 September 1992.

⁶⁸Ibid.; Helen Kemp, "The Art of Singing," Choristers Guild Letters 23 (February 1972), 112.

time, such as in the church setting. [Typically one rehearsal per week]⁶⁹

Feierabend was personally affected by Kemp's philosophy, as he explains, "She really fed and nurtured my philosophy: leading all children to better choral abilities; not a chosen few."⁷⁰ Page affirms Phillips' and Feierabends' statements, stating that Kemp's essential calling is to provide worthwhile, meaningful singing experiences for "even the least of these [children]." Page notes this philosophy also applies to Kemp's work with directors:

Helen has never thought anything less of the dedicated volunteer than she has of the highly trained musician. All will be working with children, and all must be equipped.⁷¹

Kemp has also emphasized the importance of teaching children to sing in order to produce "good musical audiences," as well as "good potential adult choir members" for the future.⁷²

Quality Vocal Production Through Quality Vocal Instruction.

Helen Kemp emphasizes the importance of incorporating solid pedagogical techniques when developing the child's voice. She also states that choir directors must have a

⁶⁹Kenneth Phillips, correspondence with author, 8 August 1992.

⁷⁰Feierabend, 14 September 1992.

⁷¹Page, 15 May 1992.

⁷²Kemp, 18 June 1992.

concept of the kind of sound they want to achieve. Although Kemp acknowledges that opinions vary about an acceptable singing sound for children, she offers the following criteria for superior vocal quality in Children Sing His Praise (1985):

1. The tones are clear and free, without harsh nasality or muffled throatiness.
2. Head tones are well developed but not forced.
3. Pitch is secure.
4. Full and free upper tones pass into the lower pitch range with brightness and lightness, and voices do not change gears abruptly or push out on lower tones with an obvious break.
5. Voices have carrying power (projection) because vowels are pure and well focused (centered).
6. Voices keep both "ring" and "roundness" in the singing volume spectrum from piano to forte.⁷³

Pattie Evans, present executive director of the Choristers Guild, observed Kemp at many workshops. She believes Kemp has earned the respect of music educators everywhere because she "knows the voice, and she understands the child's vocal production."⁷⁴ According to Evans, Kemp has demonstrated that children can be taught to sing with superior tone quality and musical artistry. Armstrong agrees:

She understands and practices a healthy methodology in vocal production and artistic strategies; she established that early on.⁷⁵

⁷³Rotermund, p. 67

⁷⁴Pattie Evans, personal interview by author, Dallas, Texas, 18 June 1992, tape recording.

⁷⁵Armstrong, 28 August 1992.

Kemp's insistence upon a healthy approach in developing good choral tone has been emulated by many choir directors who have attended her workshops. Ball believes this area of Kemp's influence is one of her most significant contributions to the children's choir movement in America. He observed her unique ability to communicate vocal techniques to the child, citing her careful and thorough exploration of vocal pathology, and her ability to find means--correctional ways to correct vocal problems; to define these, and to bring to the musical craft the methodology for vocal refinement.⁷⁶

Ball's statement describes an important contribution Kemp made to children's choirs as a vocal pedagogue: she developed practical methods and techniques to help directors achieve quality vocal production in the child singer. Doug Goodkin, a music teacher in the San Francisco Schools and an Orff Schulwerk clinician, is one of many individuals who was greatly influenced by Kemp's emphasis on vocal instruction:

She was one of the first people to help me improve my students' vocal experience with down-to-earth, useful, and enjoyable techniques.⁷⁷

⁷⁶Ball, 22 September 1992.

⁷⁷Doug Goodkin, personal correspondence with author, 30 August 1992. Goodkin first observed Kemp at the National Orff Schulwerk Conference held in 1977. He subsequently invited Kemp to lead a conference for the Northern California Orff Schulwerk Association in 1988.

During the past four decades, Kemp has been invited to share her expertise in child vocal training at workshops throughout North America and Europe. Figure 3.2. contains a letter received by Kemp after her participation the 1977 National Orff Schulwerk Association Conference. The Letter was written by Mary Stringham, conference chair.⁷⁸

The uncertain singer. One of the most important areas of Kemp's influence when presenting practical methods and techniques for choral directors is with the vocal development of the "uncertain singer." Kemp's concern for the uncertain singer reflects (1) her belief that every child should have the opportunity to learn to sing and (2) the emphasis she places upon the value upon the individual child.

Kemp has given much attention to the needs of the uncertain singer in workshops and writings throughout her career. For example, in Of Primary Importance (1985), Kemp devoted the first chapter to the out-of-tune singer, offering remedial suggestions for eleven types of

⁷⁸Mary Stringham to Helen Kemp, personal correspondence, 20 November, 1977.



AMERICAN ORFF-SCHULWERK ASSOCIATION

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November 20, 1977

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Dear Professor Kemp:

First of all, I hope your return trip from Washington was comfortable and that you reached home safe and sound. We were delighted that you could stay for the banquet and on into Sunday morning. Having heard nothing to the contrary, I'm assuming your departure was not accompanied by the comedy of errors which took place the evening of your arrival! Your husband must think we are a wacky group, to be sure.

On behalf of the AOSA may I extend to you most sincere thanks for your participation in the conference. I have been hearing nothing but highest compliments and accolades for your sessions; people were only disappointed that you weren't with us for a longer time. I hope that in one of our future conferences we can indeed arrange for that. Singing is one thing that very honestly needs some serious attention in Orff-Schulwerk contexts; people get so busy working with speech, movement and instruments that singing becomes a tack-on-when-you-have-time activity. (Orff's intent was quite the other way, I must say in his defense.) But teachers need and want direction on how to effectively develop singing, and your work speaks so potently to this.

I understand that you were to send in your travel expenses and any other miscellaneous items after your arrival at home; we shall reimburse you promptly. Your presentations were really a highlight of our conference, and we thank you.

Sincerely,

Mary Stringham
Mary Stringham

AOSA Conference Chairperson

Figure 3.2. Letter from Mary Stringham to Helen Kemp, 1977 [Personal statement deleted].

uncertain singers.⁷⁹ Figure 3.3. contains representative pages from the chapter. She continually has studied and experimented, seeking new ways to help the insecure singer improve.⁸⁰ Yarrington describes her influence in this area:

Her work with children who have trouble matching pitch is legendary. I still have very old Choristers Guild Letters articles relating to getting them into head voice and on pitch. Now the term current is "uncertain singer" but Helen was ahead of the game in this area as well. Many a child in many a choir has learned to sing beautifully in tune because that director read or heard Helen talk about it.⁸¹

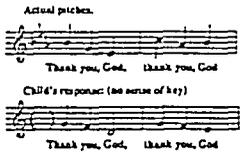
Many authorities confirm Kemp's outstanding contributions in this area.⁸² As a student at Westminster Choir College,

⁷⁹Helen Kemp, Of Primary Importance (Garland, Texas: Choristers Guild, 1989), 8-15. Kemp also addressed the needs of the uncertain singer in an article entitled "The Unsolved Problem of the Out-of-Tune Singer: The Constant Search for Answers," Choristers Guild Letters 22 (December 1970), 75-76.

⁸⁰Kenneth Phillips surveyed several research studies about the uncertain singer in his dissertation entitled, "The Effects of Group Breath Control Training on Selected Vocal Measures Related to the Singing Ability of Elementary Students in Grades Two, Three, and Four." (Ph.D. diss., Kent State University), 1983. See also Mary Goetze, "Factors Affecting Accuracy in Children's Singing," (Ph.D. diss., University of Colorado at Boulder), 1985.

⁸¹Yarrington, 15 October 1992.

⁸²Janeal Krehbiel, personal correspondence with author, 9 September 1992. Krehbiel is director of Lawrence Public Schools Junior High Choral Music, Lawrence Children's Choirs, and clinical professor of music education at the University of Kansas. She is past president of Kansas ACDA, and a festival/workshop clinician. She is a past board member of the Kansas MEA and the Choristers Guild, having served with Helen Kemp for six years. Also Lowe, 1 September 1992.

Description	Possible Causes	Remedial Suggestions
<p>1. The Too-Low Singer The child sings inaccurately below the given pitch of the song. Vocal quality may be loud and heavy or undefined and weak.</p> <p>Actual pitches:</p>  <p>Child's response (no sense of key):</p>	<p>1. Child may have a low speaking voice and be unable to switch to the lighter, thinner register. Child may not be aware of the thought process necessary to match a given pitch</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Your voice can make Different Sounds</p>  </div>	<p>1. For concept building, use the poster, "Your Voice Can Make Different Sounds," (Choristers Guild CGPH-21).</p> <p>"I talk like this" (speak) "I whisper like this" (whisper) "I yell like this" (shout) "I sing like this"</p>  <p>Relax producing different kinds of vocal sounds to switching channels on television. Help child discover the "feel" of singing in the head register by sirens, giggles, dramatizations (ghosts, wind, etc.), car horns, bird calls and cat meows.</p>
<p>2. The Organum Singer May be called a "transposing singer," since the child sings intervals correctly, but in a key chosen by the singer, often a fourth or fifth below the actual pitches of the melody.</p> <p>Actual pitches:</p>  <p>Organum pitches:</p> 	<p>2. Child is probably singing in the chest or heavy or speaking channel, and has not discerned the lighter sound and "feel" of the moderate upper voice. Child may not hear self in the sameness of unison singing. Child may feel uncomfortable if pitches are out of easy range. Child may be inexperienced. Child may rely on a singing range that does not require much physical or mental energy.</p>	<p>2. Same suggestions as above. Child needs to hear an accurate model. Needs unison experiences, and needs to be commended when unison is achieved. Being aware of success provides strong motivation. Do lots of a cappella singing of unison songs so child has fewer tonal distractions. Have child begin the song alone so others can enter on that pitch, and thus create a unison experience, even if temporary.</p>

Description	Possible Causes	Remedial Suggestions
<p>3. The Octave-Low Singer This singer is usually a boy, who sings a melody correctly, but in the lower regions of his vocal range, one octave below the treble melody.</p>	<p>3. Again, a low speaking voice, or trying to imitate a low-voiced model. Boys sometimes try to imitate a father's adult sound. Sometimes the boy has not heard good treble singing. Child may think louder is better. Often, child has a psychological block about singing high.</p>	<p>3. If a child sings accurately in the lower octave, the challenge is one of changing vocal production. It is also a challenge to convince the boy that treble singing is vital, energetic, disciplined and rewarding. These children need to hear boy choir recordings, or better still, attend a boy choir concert. Remember, the younger the child, the more easily the concept can be changed and the voice developed. Look for appealing song material in a range that is not extreme, so that success is possible in the correct octave. Rhythmic interest and light, supportive accompaniments are also motivators.</p>
<p>4. The Drone Singer Child attempts to sustain vocal sound, but gets "caught" in a very narrow range in the speaking channel. This is the closest to "monotone" singing. Rhythm and words are often inaccurate.</p> <p>Melody:</p>  <p>Drone (rhythm also inaccurate):</p> 	<p>4. Lack of interest, or sometimes resentment toward singing activity. Inability to read words and think pitches at the same time. Lack of singing experiences. Negative experiences with singing. Lack of awareness that the voice can move up and down. Self-image concerning singing ability is usually low. Inability to read words is often an underlying cause for concern.</p>	<p>4. Basic need to discover the "feel" of singing. An alert singing or standing posture should be taught and practiced to encourage active participation. Good posture, an active stance, will help child breathe more deeply, and help energize a singing attitude. Give opportunities to read the words of the song text so that child doesn't mumble. Uncertainty often affects pitch. Involve child individually in echo phrases. Have an in-tune classmate be a "singing partner" for one song. Help child discover the "sameness" of unison singing.</p>

Summary

The four variations above are often caused by similar circumstances and respond to the same remedial suggestions. Be aware that there are connecting links to the total process of pitch-matching and unison singing.

Aural →
Receiving the sound by active, alert listening, creating a tonal impression in the brain.

Mental →
Accepting and retaining the image of the pitch in the brain.

Physical
Producing the vocal sound. Breath and mental command activate brain image to create desired pitch.

Figure 3.3 Excerpt from *Of Primary Importance*, showing four of the eleven types of uncertain singers designated by Kemp, with her remedial suggestions included in the text. Copyright 1993, Choristers Guild. Used by permission.

Kathy Brumm observed Kemp's patience working with out-of-tune singers:

Once the inner beauty had a chance to take root, music was the flower that was sure to come. I think she believed it about everyone, even those who did not believe it themselves. For instance, watching her work with children who had trouble matching pitch was a lesson in patience and the power of persistence. She kept at it until there was at least one success that the child could claim. In a choir situation, Helen found which children were having the difficulty, urged them to sing by themselves, and matched their pitch rather than having them match hers. Once they got the feel of what unison was, she would challenge them with matching her pitch or that of another chorister. Failure at any exercise was not a big deal because she always gave a second, a third, a hundredth chance. And the successful attempt was the one that got the attention.⁸³

No aspect of Kemp's career more poignantly reflects her attention to the needs of the individual child than her patient, loving, and persistent work with the uncertain singer. A participant in a Westminster Choir College Summer Session in 1979 wrote the following letter thanking Kemp for the teaching techniques she learned during Kemp's sessions, shown in Figure 3.4.

In addition to Kemp's emphasis upon child vocal development, her belief in the importance of developing other musical skills also reflects her "body, mind, spirit, voice" philosophy. Kemp stresses the importance of teaching

⁸³Kathy Brumm, personal correspondence with author, 4 August 1992. Brumm was a voice student of Kemp, is past president of Central Jersey Chapter of Choristers Guild, and served on staff of 1992 Jersey Choristers Guild Summer Seminar. She is currently pastor at Grahamsville Reformed Church, Grahamsville, NY.

794 College Ave
 Haverford, Pa. 19041
 January 14, 1980

Dear Mrs. Kemp,

I have been so excited by improvements in my children's choirs this year (at school and church), that I wanted to take a moment for to thank you for your many suggestions this summer.

I have tried to remember two things:

- * 1. To concentrate on the individual child (his personal and vocal needs)
- * 2. Vocalizations to improve head tone.

(As tangible evidence of success I feel I know each child better (which has helped discipline), and have had 7 "uncertain singers" develop secure and accurate voices. This has been a great experience for me.

Thank you for so generously sharing of your knowledge and experience.

Sincerely,

Jane Woods
 (W.C.C., Summer, 1979)

Figure 3.4. Letter from Jane Woods to Helen Kemp, 1980.

the mental, or cognitive aspects of the musical discipline-- note recognition and sight-sightsinging, counting and performing rhythms, form, phrasing, texture, and so on.⁸⁴ For many years she has offered practical ways to achieve these goals within the children's choir format, sharing her belief that the key to success is consistent, detailed, and creative rehearsal planning.

Rehearsal Planning is Essential

Rehearsals are the lifeblood of any choir. They are more important than performance, because the desire to learn happens there. . . . Rehearsals are an end in themselves.⁸⁵

--Helen Kemp

Throughout Helen Kemp's career as a children's choir specialist, she consistently has emphasized the importance of carefully planned rehearsals. Her influence in this area has been profound. Ruth Jacobs' first request of Helen Kemp was that she submit her Primary Choir rehearsal lesson plans to the Choristers Guild Letters for publication.⁸⁶ As a result, from September 1958 until April 1959, Helen Kemp contributed monthly rehearsal plans for primary choir

⁸⁴Hartt, 18 June 1992.

⁸⁵Helen Kemp, Lecture, Perkins Theological Seminary, 18 June 1992.

⁸⁶As stated in Chapter II, Jacobs had seen Kemp's First Presbyterian Church primary lesson plans upon request, and was greatly impressed with the content of the plans. Jacobs was convinced others needed to have an opportunity to benefit from Kemp's creative ideas.

workshops. Of the many individuals she has influenced, one is Yarrington, who confirms her insistence upon a rehearsal plan:

"Plan your work-work your plan!" is a Kemp saying; years of Helen Kemp workshops and reading volumes of her writings about the importance of rehearsal planning and score study have sunk into all of us.⁹⁰

Miller observed Kemp during the past twenty years as a Westminster Choir College student, festival coordinator, and co-worker at First Presbyterian Church in Oklahoma City.

Miller cites several rehearsal guidelines he learned from Kemp.

1. Have a well-organized plan, but be ready to improvise and go with the flow.
2. Always be thinking at least a few steps ahead of your students.
3. Evaluate your successes and failures, and learn from them.
4. Everyone's time is precious, so make sure that what you have to offer is worth their time.⁹¹

Kemp emphasizes the importance of long-term planning, and encourages directors to think of a year's rehearsals as a pilgrimage. She believes that a director should set long-term musical (and spiritual, in church situations) goals at the beginning of each year, and plan weekly rehearsals using these goals as a foundation. According to Kemp, weekly

⁹⁰John Yarrington, correspondence with author, 1 October 1992. Yarrington is obviously referring to Kemp's article entitled "Plan Your Work; Work Your Plan; and Be a Conqueror!" in Helen Kemp on Younger Choirs (1965).

⁹¹Miller, 24 August 1992.

rehearsals become short-term adventures moving toward the long-term goals. In church situations, Kemp emphasizes the importance of communicating with church school leaders in order to coordinate choir and church school activities. In addition, she suggests meeting regularly with the church staff, including the pastor and/or director of education, to coordinate church activities. More of Kemp's suggestions in the area of rehearsal planning are presented in Chapter IV.

Classroom environment. Helen Kemp believes in the importance of a stimulating classroom atmosphere. She also believes atmosphere is created by the physical surroundings as well as the teacher's attitude. After reading Maria Montessori, Her Life and Work, Kemp was greatly impacted by Montessori's theory of "prepared environment" for the classroom. Kemp states:

One of the theories is that of the prepared environment of the classroom. Orderly, clean, attractive rooms, low shelves, eye level pictures, plants, flowers, are all part of this scheme. All of these may be directly applicable to the children's choir rehearsal room.⁹²

Kemp has effectively extended Montessori's prepared environment concept for the choir room. For example, in her workshops she stresses the importance of an attractive, stimulating work area. Kemp explains:

I decide in advance how I want the room to look--where the music will be, etc. because there is something in the attractiveness that adds to the children's

⁹²Helen Kemp, "Letter to Guilders," Choristers Guild Letters 14 (November 1962), 75.

expectations. They get the message that "Hey! There's someone ready for me!" I also like to use the walls, and I like to have things around so that they can wonder what it will be. I also use visual reminders, not complicated ones, as symbols of song texts. So many children are visual, it captures their minds.⁹³

As part of a prepared environment, Kemp also suggests a visible agenda; a poster on which the rehearsal procedure is written. She states that children like to know what their goals are, and they enjoy seeing what they have accomplished. In addition, Kemp advocates the use of seating charts to compliment the concept of the prepared environment.

The attitude of the choir director; a positive approach. The value of a positive teaching approach has been demonstrated by Helen Kemp perhaps more effectively than by any other leading authority in the children's choir movement. Indeed, according to other authorities, Helen Kemp personifies the positive approach.⁹⁴ Kemp has adhered faithfully to this approach as a director of children's choirs and as a mentor for children's choir directors. Through instruction and example, Kemp has tremendously

⁹³Kemp, Lecture, 18 June 1992.

⁹⁴As stated in Chapter II, Kemp personally experienced the dramatic effects of a positive approach during her childhood years; first, through the support of her parents, and later through the encouragement of her high school and college music instructors. She determined to apply a positive approach in her own teaching.

influenced others to incorporate this philosophy in their musical endeavors.

Characteristics that often accompany a positive approach include enthusiasm, encouragement, and the ability to inspire and motivate. Kemp encompasses all of these characteristics, and she has imparted these qualities to others, both children and directors. This philosophy is best stated by Kemp:

Think in terms of potential and development rather than problems and deficiencies. . . . Find that little kernel that you can say "good!" rather than always dwelling upon what is wrong.⁹⁵

--Helen Kemp

Kemp's positive approach reflects her love and concern for the individual child. She stated, "The important thing is to see the children as human beings. I always hang a heart in my rehearsal room to remind myself what the real thing is. If we don't have a feeling of love . . . ,"⁹⁶ implying that her primary focus is child-centered. Hartt affirms Kemp's loving, positive approach, citing her ability to say positive things while still correcting what needs to be improved. He describes her ability to generate a love for music through this approach:

She generates a love for music first of all, before any thing else. The skills are all there, but a love of music is generated that encourages [music] to become a

⁹⁵Kemp, Lecture, 19 June 1992.

⁹⁶Ibid.

"lifetime sport." That is extremely important to me-- that people feel better because they have been in a choir. Of course, under her tutelage, they sing well also!⁹⁷

Wilma Jensen served as Kemp's children's choir accompanist for several years during the 1960s at First Presbyterian Church in Oklahoma City. Of Kemp's positive approach to rehearsals Jensen recalls:

[Kemp] was always positive--always pleasant. If she was tired or sick, she never showed it. She was always in charge, and she always "kept her cool." She was positive about developing the individual person and that was an important part of her ministry.⁹⁸

Lowrie also observed Kemp's ability to positively inspire both children and directors. She describes Kemp's effective use of rehearsal time and recalls an occasion when Kemp took a potentially negative situation and made it a positive one:

She had a way of inspiring and making such wonderful use of the time; she had her rehearsals planned beautifully. There was never any wasted time, and she was able to keep the focus of the children. I have watched her in workshops when she was working with a demonstration choir from many places. They were not a select group by any means--a wide variety of levels of musical experiences and levels of interest also. She had such a good way of inspiring them as a group musically and personally, but then also such a good way of bringing them back on track--those who were not

⁹⁷Hartt, 18 June 1992.

⁹⁸Wilma Jensen, telephone interview by author, 16 August 1992, Nashville. Jensen was organist at First Presbyterian from 1963-1976, past professor of organ at Indiana University, past professor of organ and church music at Scarett College, currently organist/choirmaster at St. George's Episcopal Church in Nashville, and international recitalist and master class instructor of organ.

"with the program," so to speak! They never felt reprimanded.

For example, once a boy came to a rehearsal with two rocks in his hands. Ordinarily, a choir director would be threatened or annoyed by that. Instead, Helen just walked over to the boy, took the rocks, and said, "Can you play this rhythm on the rocks for us while we sing?" [She demonstrated.] Obviously, the boy responded with great enthusiasm, played the rhythm on the rocks, and from that time on Helen had his undivided attention!⁹⁹

Lowrie asserts that her observations of Kemp have been tremendous learning experiences, and have influenced her work with children in a positive way. Cora Scholz observed Kemp at several workshops, festivals, and clinics in 1990, and recalls Kemp's "ability to inspire, yet stretch the children to grow musically, and help them to have a good time while doing so."¹⁰⁰ Apfelstadt has transferred Kemp's positive approach to her own choirs as well. She remembers:

Helen is so positive and extremely enthusiastic. She treats children like mature people; never talks down to them. The things she asked them to do, I'm sure some teachers thought the children could not do. But she presented everything in such a positive way that the children just came right up to the level that she expected.¹⁰¹

Like Apfelstadt, Lee Gwozdz was impacted by Kemp's positive approach to children's choirs. As a member of a famed boy

⁹⁹Lowrie, 18 June 1992.

¹⁰⁰Cora Scholz, personal correspondence with author, 20 September 1992, Northfield, Minnesota. Scholz is an instructor at St. Olaf College, directors of Northfield Youth Choirs, and co-chair of the 1990 Minneapolis Honors Choir Committee.

¹⁰¹Apfelstadt, 8 September 1992.

choir during his childhood, Gwozdz was accustomed to an autocratic, rigid rehearsal approach. Although he benefitted greatly from participation in the boy choir, he began to lose interest in music and singing as a result of the military approach to choir. However, during the sixth grade Gwozdz sang under Kemp's direction at a Children's Choir Festival in Ft. Worth, and in later years as a choir director he took his own children's choirs to Kemp festivals. Gwozdz describes the impact:

After singing and working with Helen, I was enlightened that you can teach children the same things [singing, musicianship, artistry] with non-threatening techniques. The child can actually enjoy the process!¹⁰²

Schisler states that Kemp's positive approach does not imply a "Pollyanna" attitude. He asserts that her goals are grounded in reality, and when situations demand firmness and conviction, Kemp is prepared:

I have been with Helen in situations when there is a tough, iron side that emerges if a principle was involved in which she believed. I have seen her stand her ground in the midst of very difficult situations. She was willing to "go to bat" for the student, and I admired that very much.¹⁰³

¹⁰²Lee Gwozdz, telephone interview by author, 22 September 1992, Corpus Cristi, Texas. Gwozdz is director of music for the Diocese and the Cathedral of Corpus Cristi, a member of the Board of Directors of the Choristers Guild, committee chair of the 1990 National Association of Pastoral Musicians. He has served at workshops and festivals with Kemp.

¹⁰³Schisler, 31 October 1992.

The Importance of the Individual Child.

Helen Kemp's "body, mind, spirit, voice" philosophy also applies to her belief in the value of the each child as in individual. She emphasizes the importance of the whole child and the uniqueness of each individual. The instructional methods and techniques Kemp uses in her work are wrapped in love and concern for the individual child. Having observed Kemp in a variety of educational postures, Schisler states:

Helen Kemp cares about the person who's body carries the instrument [the voice]. She shows others how important it is to care about people--through her own example. In that sense she's quite extraordinary.¹⁰⁴

A component of Kemp's philosophy is her belief that children should be treated with respect. Musicians who have observed Kemp work with children believe that this component is a key factor in her musical success. Evans states, "Helen has ultimate respect for the children and what they can do."¹⁰⁵ Evans' assessment is confirmed by others who have observed Kemp.¹⁰⁶ Moyer believes that Kemp's musical success with children results from the love and respect she communicates to the children, combined with her expertise as a master teacher. He explains:

¹⁰⁴Schisler, 31 October 1992.

¹⁰⁵Evans, 18 June 1992.

¹⁰⁶Apfelstadt, 8 September 1992; Bair, 7 October 1992; 7 September 1992.

I have seen Helen when she directed children's choir workshops and festivals in Baltimore or Washington. How we have marveled at the way in which the children and their directors respond to her warmth and enthusiasm and imaginative teaching skills. Communicating a sincere love for the child with whom she is working, Helen is immediately given their love in return. This mutual respect and affection creates a relationship that, when combined with her vocal skills and her ability to interpret the ideas in the texts, makes possible the highest quality in children's choral singing. By the directors, Helen is not only loved, but is highly respected and appreciated for what she does to make them more effective in their work.¹⁰⁷

As Helen Kemp's husband and professional associate throughout the years, John Kemp has observed Helen's attentiveness to the needs of individual child many times. He states that she is not only interested in the musical development of her children, but she is also concerned about their development as well-rounded individuals, as indicated by the following example:

A lady brought in her little boy to Helen one day and explained that the boy was taking piano lessons, studying violin, singing in the choir, and doing very well. She asked Helen, "What do you think we should get him involved with next?" Helen replied, "Teach him how to play baseball!" That explains Helen!¹⁰⁸

John Romeri observed Kemp working with children during his graduate student years at Westminster Choir College in 1972-1973. He believes that many choir directors, including himself, have benefitted tremendously from the musical foundation she provided, and he also states that virtually

¹⁰⁷Moyer, 31 August 1992.

¹⁰⁸John Kemp, 19 June 1992.

all aspects of his work with children are founded upon some concept that she brought to his musical training. Like many others, he has been influenced by her understanding of the individual child.

As one of her students, as a former accompanist for her workshops, as an organizer of festivals and as her personal friend, I have seen her work. I know the vitality and perfection that she brings to her art. She is a master at it all. She is not just someone who is good with children, but someone who knows the child's voice, the child's mind, and the child's heart!¹⁰⁹

Brumm, also a former vocal student of Kemp at Westminster Choir College between 1980 and 1983, recalls the love and concern Kemp imparted to her students, and how often Kemp's personal involvement affected their lives. She relates an example:

I believe the core of her teaching is a genuine concern not only for the art that a person can produce, but for the person in his or her own right. For example, after having just learned that I was turned down from the auditioned Westminster Singers, I was quite upset. Before I even had both feet in the door, Helen took one look at me and asked what the trouble was (in German, no less) in her most understanding and sympathetic tone. We spent a bit of that lesson on why I might have failed, and what I could do next time to succeed. Once that was out of the way, we went on with the lesson. She took the initiative to be pastoral in a situation that could

¹⁰⁹Romeri, 22 September 1992. Romeri is President of the National Association of Pastoral Musicians, Director of Music of the Diocese of Pittsburgh, Director of Music at the St. Louis Cathedral, St. Louis, Missouri, and is an author and conductor. He served as guest speaker at the International Congress of Choirmasters in Rome, Italy in 1991.

have been plowed under in the quest for excellence. The lesson was one of compassion before business.¹¹⁰

Kemp's consistent willingness to assist students and teachers with musical and personal needs has been confirmed by professional colleagues from Kemp's workshop, church, and college experiences. Lindsay Christiansen, a former faculty colleague during Kemp's second tenure at Westminster Choir College, recalls Kemp's emphasis upon the personhood of her singing students:

Not only was Helen an outstanding singer and vocal instructor during her time at Westminster, but Helen's attention to the "whole person" as an instructor was incredible! For example, when students were required to sing for juries, Helen always attended to the needs of the individual in all areas; not just their vocal mechanism or diction. She was always concerned about each student as a human being. In this area and also in many others, Helen was an important mentor in my life.¹¹¹

Christiansen and Armstrong confirm that Kemp's gentle, yet firm approach invokes in children a desire to meet her high standards of musicianship, and her sensitivity to the feelings of the individual child is never lost in the musical process. Armstrong states:

Helen believes in developing the whole person. Ultimately Helen loves children and typifies the scripture "train up a child in the way he should go, and he will not depart from it." She plants a seed of excellence, value and worth in the child. She wants

¹¹⁰Brumm, 4 August 1992.

¹¹¹Lindsay Christiansen, 11 February 1993. Christiansen served on the voice faculty with Helen Kemp at Westminster Choir College during the 1970s and 1980s. She is currently Chair of the Voice Department at Westminster.

the whole child to experience this gift from God. While she strives for high standards, she is truly influencing as a "minister" as well.¹¹²

Kemp has an ability to make everyone associated with her feel like family; each child who sings in one of her choirs, whether in a workshop, festival, or local choir, becomes an extension of her own family. Kemp becomes a nurturer of the individual child in every sense of the word—musically, emotionally, and spiritually.¹¹³

Quality Children's Choir Repertoire

Throughout her musical career, Helen Kemp emphasized the importance of selecting quality repertoire for children's choirs. Kemp has demonstrated that children can sing great literature with musicianship and technical accuracy, provided the music is appropriate for the age and ability of the singing group. Phillips confirms this contribution:

Helen's commitment to fine literature for children, and her own compositions, attest to the fact that children can sing quality literature.¹¹⁴

Lowe affirms Kemp's valuable contribution to the children's choir movement in this area. She states, "Helen Kemp has been a notable leader in seeking out the finest music for children's choirs . . . music that is appropriate for age,

¹¹²Armstrong, 28 August 1992.

¹¹³Evans, 18 June 1992; Page, 15 May 1992.

¹¹⁴Phillips, 8 August 1992.

vocal ability, musical understanding."¹¹⁵ Messer expresses a similar thought: "Helen has a firm commitment to introducing children to the most excellent in choral literature."¹¹⁶ McCrae, Krehbiel, Bair, and Apfelstadt agree that this is one of Kemp's most important contributions to the movement.¹¹⁷ They believe that by promoting good literature for children, Kemp has set an example for other choir directors and equipped them with the confidence and tools to make good repertoire choices. While being interviewed by Barbara Tagg and Dennis Shrock, Kemp offered her perspective about the importance of using quality music:

Quality music is a must, but it often takes time both to learn to sing and to appreciate. Directors need to be careful of instant gratification. I go to a lot of reading sessions and hear too many songs that are insubstantial. Now, I'm not a kill-joy; I love a good jazzy piece. But too many pieces cater to immediate enjoyment without enough substance for lasting appreciation. . . . Entertainment is important, but it is not the only function of the teacher. I remember doing O Lord, Our Governor by Benedetto Marcello. It had some nice descending melodic passages. The children in the choir absolutely hated it at first. But by the end of the year, it was their favorite. . . . Sometimes we're in such a hurry we don't give lasting appreciation an opportunity to occur.

I encourage teachers to plan their repertoire as they do their menus. They need to plan a well-balanced

¹¹⁵Lowe, 1 September 1992.

¹¹⁶Susan K. Messer, 18 August 1992. Messer is Assistant Professor of church music education at New Orleans Baptist Theological Seminary, and a children's choir clinician. She hosted Kemp at a workshop at New Orleans in 1988.

¹¹⁷McCrae, 20 August, 1992; Krehbiel, 13 September 1992; Bair, 7 October 1992; 8 September 1992.

musical diet. They should serve certain pieces for musical protein and other pieces for musical desserts. Some pieces with immediate appeal stimulate the appetite, while others are important for long-term growth. Just as you shouldn't eat all foods of one type."¹¹⁸

Lowrie affirms that Kemp always promotes quality music in workshops and festivals, and she always chooses music she believes in. In Lowrie's words, "Helen doesn't promote things she doesn't feel good about for commercial kinds of reasons. She doesn't compromise her standards."¹¹⁹

Through her writings and lectures Kemp has provided guidelines for selecting quality music. In an article entitled "On Selecting Repertoire," (1965) Kemp suggested the following criteria for repertoire selection:

1. A melody that has distinction.
2. A text that is worthy of storage space in the brain.
3. An accompaniment that has independent interest.
4. General characteristics: (ex. adaptability, personality, variety, communicative ability, etc.).
5. Range.¹²⁰

Each criterion above is discussed at length in the article, as well as Kemp's suggestions for anthem presentation.

In a recent workshop, Kemp offered the following supplemental considerations for church musicians to use when selecting music for a worship service:

¹¹⁸Tagg and Shrock 1989, 9-10.

¹¹⁹Lowrie, 18 June 1992.

¹²⁰Helen Kemp, "On Selecting Repertoire," Choristers Guild Letters 16 (June 1965), 171.

In a recent workshop, Kemp offered the following supplemental considerations for church musicians to use when selecting music for a worship service:

1. Is the selection theologically correct and appropriate for the age of the singers?
2. Is it an effective choice liturgically?
3. Is the poetry beautiful, artistic, and appropriate for the age of the singers?
4. Is the song appropriate for the vocal potential of the group?
5. Does the selection suit the ability level of the choir director and accompanist?
6. Is there funding available to cover cost of the selection?¹²¹

Kemp has also quoted criteria for choosing literature for children's voices provided by Ann Bauer, music teacher of Roosevelt Elementary School in Manhattan, Kansas. They are:

1. Does the music have aesthetic value?
2. Is there a specific reason [educationally] for selecting this piece?
3. What skills are required to perform this music?
4. Are the voice parts interesting?
5. Are the phrases of such length as to be singable by young voices?
6. Is the text worthwhile and not too childish or mature for the singers?
7. Is there a convincing union of text and music?
8. Does the piece have good form?
9. Do the pieces selected represent a variety of tempi, meters, and tonalities?
10. Are the children exposed to literature of all types and style periods?
11. Are the voices ranges suitable? May the extremes of range be mastered?
12. What occasion is this music suitable for?
13. Does the music utilize optional instruments of interest [Orff-type, flute, recorder, finger cymbals, etc.]?

¹²¹Kemp, Lecture, 20 June 1992.

14. (In church) Is the selection suitable for a worship service? [Added by Kemp]¹²²

Repertoire has been a common topic of Kemp's Letters articles, and through the years she has published suggested repertoire lists, based on the criteria above.¹²³ Kemp also has written rehearsal suggestions for children's choir compositions published by the Choristers Guild.¹²⁴

Kemp also has promoted quality children's repertoire by choosing compositions she considers worthy for use with choirs in her workshops and festivals. Many composers of children's choir music have benefitted from Kemp's workshop endorsements of their musical work. Page describes her personal situation as an example:

After my first year at Westminster Choir College I took a year off and joined a prominent touring folk group to help earn money for college expenses. During the year I wrote my first composition, "Sing Alleluia." My mother gave the song to Helen at a Phoenix choir festival, and Helen put it in the package for the next Choristers Guild workshop! Needless to say, I was thrilled that she would take such an interest in my composition. As a result of the exposure at the Choristers Guild workshops, orders for the song came in at an overwhelming rate, and the royalties from the song furnished part of the much needed funds for my college education.¹²⁵

¹²²Kemp, 1979, course notes.

¹²³An example is Kemp, "25 Favorite General Anthems for Children," Choristers Guild Letters 15 (May 1964), 169-170.

¹²⁴An example is found in Kemp, "A Study of A-48 (I Sing A Song of the Saints of God, by Jane Marshall)," Choristers Guild Letters 18 (June 1967).

¹²⁵Page, 15 May 1992.

Through workshops and lectures, Kemp has also provided guidelines for composers of children's choir music. Kemp's guidelines are shown in Figure 3.5.

In addition to endorsing fine children's choir repertoire through workshops, festivals, and her writings, Kemp has commissioned new children's choir songs for special purposes. For example, Kemp enlisted the talents of several musicians to write new compositions for the "Festival of Singing Children," held in 1983 and 1987 at Princeton.¹²⁶ Kemp also commissioned new compositions when authoring two resource books for children's choir directors, entitled Of Primary Importance, and Of Primary Importance, Vol. II. By commissioning new children's choir compositions, Kemp has both nurtured the talents of others and helped provide literature for children's choirs. In addition, Kemp has published several song collections and composed for children's choirs. See Appendix A for an Annotated Bibliography of song collections and compositions.

¹²⁶Other examples are the compositions commissioned by Kemp for the "Sounds of Singing Children (1972)," the first national children's choral festival organized jointly by the American Guild of Organists and the national Choristers Guild. The choral festival served as the opening event for the American Guild of Organists National Convention held in Dallas, Texas on June 18, 1972. Commissioned songs for the event include: Of Singing (Jane Marshall), The Time That is Now (Austin Lovelace), The Chime of Easter Time (John Burke), and Thanks We Give (Dale Wood).

Suggestions from Helen Kemp for Composers of Anthems
(Of Primary Importance sequel)

Mostly unison, possible antiphonal (2 part echo effect) simple canonic treatment

Vocal range: D to D (with possible upper E)

Tessitura: G to C range (to encourage head voice singing). Consider starting melodies in upper range and descend (training voice from upper tones)

Form that includes some repetition (text and music) to aid in teaching/learning. Consider rondo ABACA, etc.

Intended primarily for grades 2-⁵4, but with the upward extension of grade ⁶5. Music should be interesting enough for grades 5 and 6. Younger children are greatly benefited by several secure older singers.

Appealing melody which encourages pleasing vocal quality. (Suggestion: Be careful of melodies that repeat consecutive upper notes, especially when each note is sung on a different syllable.)

Supportive, interesting accompaniment (may use optional inst. in addition to keyboard). Doubling of vocal line in accompaniment is not always necessary.

Text: Consider vowels used on upper notes (D, Eb, E, F)

Use of instrumental interludes to avoid continuous wordiness. (Accommodate need for inhalation.)

But, these suggestions are made to set up successful singing experiences for children, *not* to stifle your creative spirit.

Figure 3.5. Suggestions for Composers of Anthems by Helen Kemp.

In summary, Kemp's commitment to quality children's choir literature has been a consistent theme throughout her career. Through writings, workshops, and festivals, Kemp has provided choir directors with guidelines and resources for choosing quality children's choir repertoire. By commissioning new repertoire, publishing song collections for children, and composing songs for children, Kemp has made significant contributions to children's choir literature.

Helen Kemp, the Artist

One of Helen Kemp's most important contributions to the children's choir movement has been her pioneering influence in setting standards for excellence in children's choir leadership.¹²⁷ Kemp consistently requires high levels of artistry and musicianship from children. In Children Sing His Praise, she emphasized her belief that musicians "have the responsibility of teaching skills and enabling young singers to strive toward a standard of excellence."¹²⁸ As stated previously, this commitment is reflected in her constant attention to child vocal development and her

¹²⁷Rao, 25 October 1992; Robinson, 20 July 1992; Phillips, 8 August, 1992; Moyer, 31 August 1992; McCrae, 20 August 1992; Batistini, 31 August 1992; Armstrong, 28 August 1992; Apfelstadt, 8 September 1992; Bair, 7 October 1992; Lowrie, 18 June 1992.

¹²⁸Rotermund 1985, 67.

insistence upon quality children's repertoire.¹²⁹ In a broader sense, Kemp's own qualities as a consummate artist permeate all aspects of her children's choir work. Through exposure to Kemp's leadership at workshops and festivals during the past decades, other directors have been inspired to set higher standards of artistry and musicianship for their own children's choirs. Phillips states, "Helen sets high standards for children, and has shown that children will rise to meet the challenge."¹³⁰ Moffett describes Kemp's impact upon other directors:

She has kept to the forefront the ideals of excellence in children's singing, and has served as a role model in this area. The attention she gives to techniques in singing skills and artistry teaches us all how to be better guides for the young musicians in our care.¹³¹

Ball was influenced also by Kemp's approach to young singers as young artists.¹³² Ball remembers being impressed with Kemp's ability to communicate a shared approach between teacher and student. In his words:

It becomes a shared work between Helen and the children. She helps the children experience the gratification of challenges met. Together they experience that gratification.¹³³

¹²⁹Kemp's criteria in determining "quality" children's choir repertoire were presented on pp. 53-55.

¹³⁰Phillips, 8 August 1992.

¹³¹Moffett, 20 September 1992.

¹³²Ball, 22 September 1992.

¹³³Ibid.

Scholz and Lowrie recall Kemp's ability to inspire the children, to stretch them to grow, to work hard, to accomplish the high standards she has set for them, and all the while to enjoy the process.¹³⁴

Apfelstadt, Batistini, Funk, and Lowrie also acknowledge the enormous contribution Kemp has made in raising standards of artistry for children's choirs in the church. Lowrie describes Kemp's contribution to the children's choir movement as a standard bearer for quality and artistry, and as an inspiration to other directors:

I think we as conductors settle for less than what we might, and I think even more so in the church because we have so little time. But Helen has such a way of inspiring, and making such wonderful use of time. She has really helped directors to see what children are really capable of doing, so that they set their own sights high enough; so they will expect more. Because Helen so beautifully encourages artistry in all she does, she is highly respected in both sacred and secular realms. Yet her high standards do not mean "all work and no play." She has a way of bringing out the best and making it enjoyable. It is so wonderful to watch her and then be inspired to go home and work with your own children.¹³⁵

In summary, Helen Kemp's consistent emphasis upon excellence, artistry, and musicianship has been a hallmark of her entire career and influence in the children's choir movement. She has inspired children and directors from church, school, and community choirs to achieve their fullest musical potential both technically and artistically.

¹³⁴Scholz, 20 September 1992; Lowrie, 18 June 1992.

¹³⁵Lowrie, 18 June 1992.

Helen Kemp, the Student

Be a student your entire life.¹³⁶

--Glenn Miller, quoting Helen Kemp.

Helen Kemp has served as a role model in the children's choir movement as a teacher, conductor, and artist. In addition, she has emphasized the importance of "being a student your entire life."¹³⁷ She believes continued professional growth is an essential component in becoming a master teacher and artist. Documentation of Kemp's continued personal study has been offered by individuals closely associated with her throughout her career.¹³⁸ Evans states:

[Helen] is constantly revamping, re-evaluating, learning new things, doing things a different way--always. People ask, "Why do you want to go back and see her again? You've already seen her 25 times!" It is because she always does something that's new, something that's different.¹³⁹

Greg Frunfgeld, present director of the famed Bach Choir of Bethlehem, Pennsylvania, believes Kemp's commitment to

¹³⁶Miller, 24 August 1992.

¹³⁷Ibid.; Yarrington, 18 October 1992.

¹³⁸Schisler, 3 October 1992; Burke, 31 October 1992; Evans, 18 June 1992; Lowrie, 18 June 1992; Hartt, 17 June 1992; Page, 15 May 1992; Ball, 22 September 1992.

¹³⁹Evans, 17 June 1992.

continued personal growth is a primary reason she continues to be a vital force in the children's choir movement.¹⁴⁰

During Kemp's years as a monthly Choristers Guild Letters contributor from 1958 until 1972, she studied publications pertaining to children's choirs and vocal training, and she shared these resources with Choristers Guild Letters readers. She also emphasized the importance of attending Choristers Guild training seminars and other workshops available in their location, and regularly informed readers about upcoming workshops and festivals. In one of Kemp's earliest Choristers Guild Letters, she revealed her own commitment to study and growth:

One of my resolves for 1962 was to read at least one book or one article each week concerning work with children which might have some bearing on the endeavors of parents, choir directors, or friends of children. Though resolutions have a way of disintegrating through the year, this particular one has generated its own power of motivation so that it is no longer a grinding chore, but a stimulating challenge.¹⁴¹

Throughout Kemp's entire career she has emphasized the need for personal study, now referred to as continuing education by professional educators, to insure continued professional growth. For example, in another early Choristers Guild

¹⁴⁰Greg Frunfgeld, telephone interview with author, 31 October 1992. Greg Frunfgeld is the Director of Music at First Presbyterian Church of Bethlehem, Pennsylvania. Frunfgeld studied voice with Kemp in 1976 at Westminster Choir College.

¹⁴¹Helen Kemp, "Dear Guilders," Choristers Guild Letters 13 (March 1962), 129.

Letters article she suggested the following summer activities for choir directors:

The summer months can be a springboard to a successful church year. . . . There are several ways to initiate such a summer. First on the list is to attend the Choristers Guild Seminar where your association with others in your field is sure to fire your imagination, strengthen your abilities and fill you with practical ideas. If you cannot attend a school, outline a reading schedule for yourself. How about those books which were recommended during the year in the Letters?¹⁴²

Marshall believes Kemp's devotion to personal study and professional growth has been a factor in her continued effectiveness as a leader in the movement, as she explains, "Even at age 74 Helen has remained so current that she still is the measuring stick for excellence in children's choir leadership. She is not outdated."¹⁴³ In addition, Kemp has never hesitated to make adjustments in her teaching strategies after discovering a new or better way to approach a goal. More importantly, she has demonstrated a continued willingness to share her educational experiences with other choir directors through her writings and lectures, and she has encouraged choir directors to share their ideas with one another. Bair places emphasis on this approach being a

¹⁴²Helen Kemp, "Helen on Summer Plans," Choristers Guild Letters 13 (June 1962), 195.

¹⁴³Jane Marshall, personal interview by author, 17 June 1992, Dallas, Texas. Marshall is an internationally known composer of adult and childrens choral literature. She is a member of the Church Music Faculty of Southern Methodist University.

factor in Kemp's effectiveness when working with directors. She states:

Helen makes it clear that she, like the rest of us, is growing and learning all the time. Her attitude is never, "I have all the answers and now I'm going to train these children, and so forth." She always encourages an exchange of ideas.¹⁴⁴

An example of Kemp's commitment to professional growth is found in two of her 1969 Choristers Guild Letters articles. During the 1960's American music education saw a surge of interest in the Kodaly method and Orff Schulwerk approach, and many music educators began incorporating Kodaly and Orff techniques in their classrooms. Having graduated from college in 1941, Kemp was not trained in these approaches; however, through personal study she learned the techniques and philosophies of Kodaly and Orff, and she incorporated this knowledge into her leadership roles as a choir director and clinician. In 1968 she wrote:

When trail blazers such as Kodaly and Mrs. Richards [Mary Helen Richards, author of "Threshold to Music," based on Kodaly] have proven by highly successful work the validity of their approach, it certainly would benefit us in our related areas to find out all we can about their methods. As church musicians responsible for teaching primary and junior choirs, we should be constantly in search of new ideas to make our work keep tingling with an excitement which is stimulating to us as creative teachers, and to the children as well.¹⁴⁵

¹⁴⁴Bair, 7 October 1992.

¹⁴⁵Helen Kemp, "Ideas of Masters Can Help You Master Ideas," Choristers Guild Letters 19 (February 1968), 107. In the article Kemp discussed the merits of Kodaly. Kemp presented the history and philosophy of Orff Schulwerk in the Choristers Guild Letters 19 (March 1968), p. 131-132.

Another example of Kemp's willingness to embrace and incorporate new approaches is her frequent implementation of Orff instrumentation and philosophies in her own children's choir compositions and collections. Kemp has influenced other musicians to incorporate Orff, Kodaly, and other methods and approaches in their work with children.¹⁴⁶

Kemp has always supported and encouraged the outstanding contributions of other musicians and advocated their useful ideas and techniques. She has freely given credit to those from which she has learned, and has encouraged colleagues to seek out resource persons, books, and articles that may assist them in their own personal growth.¹⁴⁷

As a Westminster Choir College faculty member during the 1970s and early 1980s, Kemp continued to pursue personal study, and she thrived upon the new opportunities for obtaining knowledge during her association with the school. Schisler remembers Kemp's constant quest for more knowledge:

She was constantly studying on her own . . . she was always growing. She would always "bone up" in any area she felt deficient. Also, we had a lot of new people in the voice department-- vocal pedagogy, vocal science, and so on, so there were a lot of opportunities to learn from her colleagues. She really thrived on this, and thrived on the association with her colleagues.¹⁴⁸

¹⁴⁶Page, 15 May 1992.

¹⁴⁷Survey of Kemp's publications and lectures by author.

¹⁴⁸Schisler, 31 October 1992.

Robinson recalls her passionate involvement with international faculty exchange programs; Helen and John Kemp helped organize and lead faculty exchanges between Westminster Choir College and the Royal Conservatory of Music in England, as well as exchanges with schools in France and Germany. These exchange programs provided Helen more opportunities for professional growth. Another example of her quest for learning is the Holland experience described in Chapter II.

Although the passion for learning Kemp demonstrated throughout her career cannot be documented within the confines of these pages, it is clear that both choir directors and children have benefitted from her example and knowledge. Kemp wrote:

enthusiasm plus a constant endeavor to increase our knowledge and skill is a combination that is sure to culminate in purposeful activity and rewarding result.¹⁴⁹

As a teacher, conductor, clinician and student, Helen Kemp has effectively demonstrated the truth of this statement.

Helen Kemp, the Christian Educator

Music has a unique spiritual quality which can reach past the hard surface shell of personality and prepare the soil of the soul for the seed of the spoken word. When men's spirits swell with love or joy or sorrow so that words fail to express them, they turn to music--the most intangible of all the arts--to say what they

¹⁴⁹Helen Kemp, "Purposeful Activity," Choristers Guild Letters 13 (May 1962), 178.

otherwise can only feel. As we say in the children's choirs, "songs give wings to words."

Then how natural and proper it is to use music to praise and worship God, to bring wings to scriptural passages, and to teach the Christian truths. What a valuable assistant is music in accomplishing our chief end in life--"to glorify God and enjoy Him forever."¹⁵⁰
 --Helen Kemp

Helen Kemp was a pioneer for the establishment of high educational and artistic standards in the children's choir movement, and she has also demonstrated the importance of being a student one's entire life in order to become a master teacher. In addition to these contributions, Kemp has, perhaps more effectively than any other individual in this century, promoted the use of music in Christian education.

Kemp's roots in the children's choir movement:
Choristers Guild

Helen Kemp's leadership role as a children's choir specialist began in the church, and over four decades, from 1940 until 1980, she focused her attention primarily upon the use of children's choirs in worship and Christian education. As stated previously, Kemp's first platform for widespread influence upon church children's choir directors was the Choristers Guild, an organization founded by Ruth Kriehbel Jacobs in 1949 to provide quality leadership training for children's choir directors in the church. Through her writings and workshop activities Kemp advocated

¹⁵⁰Kemp 1965, 17.

Jacobs' Choristers Guild motto, "Christian Character Through Children's Choirs," offering practical and inspirational ways to achieve the goals of the Guild. Throughout Kemp's association with the Choristers Guild and as a church music educator in colleges and other professional organizations, she supported Jacobs' rationale for children's choirs in the church expressed by Jacobs in The Children's Choir:

1. to make the choir a religious, educational, artistic, and recreational factor in the lives of its members
2. to develop and foster a sense of worship
3. to train members in Christian ideals and churchmanship
4. to encourage a sense of personal responsibility
5. to develop a spirit of cooperation
5. to present worthy music, well prepared
6. to influence, with these high ideals, as many children as possible¹⁵¹

In the book's preface Jacobs also expressed her philosophies about the value of children's choirs in the church:

The more one works with children's choirs, the more one becomes convinced of the determining influence they can have on the church as well as on the children. In a good choir the child soon learns that each is responsible for the whole. The choir director is in a unique position to teach the meaning of worship; one cannot be responsible for the spirit of worship without oneself becoming responsive to that spirit. The children's choir provides the child with a wealth of religious expressed with dignity and beauty, and easily remembered because of music's great power of recall.

The children's choir is a character-forming agency; it affords an unparalleled opportunity for the experience of true worship; it can supplement and extend the curriculum of the church schools. The honest director accepts responsibility for good music, good habits,

¹⁵¹Ruth Kriehbel Jacobs, The Children's Choir (Philadelphia: Fortress Press, 1958).

sound religious education, and sincere worship--and to that end needs constant encouragement and renewal.¹⁵²

By practicing the purposes and philosophies Jacobs outlined for children's choirs in the church, Kemp provided the "constant encouragement and renewal" for choir directors through her writings, workshops, festivals, and college instruction. Throughout her work for the Guild, Kemp honored Jacobs' foundational efforts by enthusiastically and devotedly continuing the legacy of commitment to the goals Jacobs set forth for the Guild. Ball describes Kemp's contributions to the Choristers Guild:

In my dissertation on the history of the Choristers Guild, I stated that after Ruth Jacobs, the "mantle passed on to Helen Kemp." I believe that to be more true today than the day I wrote it. Helen was the logical and appropriate successor to Ruth. She demonstrated her ability as a leader to inspire other conductors in this movement. She is a very gifted woman who is not only pragmatic, but able to articulate the vision of church music and music education in such a way that inspires all of us. . . She's able to bring together a real sense of the supreme truth; that is, to spiritually impart the Gospel and to teach the nuts bolts of the musical craft through music.¹⁵³

Westminster Choir College: 1972-1983

While Kemp's contributions as a Christian music educator were widespread as a result of her Choristers Guild activities, her influence grew through her activities as a faculty member at Westminster Choir College, author, instructor at other colleges, and director of children's

¹⁵²Ibid, iii.

¹⁵³Ball, 22 September 1992.

choir workshops and festivals. Ray Robinson, former president of Westminster Choir College, recalls Kemp's contributions as a Christian educator:

Helen is the finest Christian educator I have ever known. She is an "exemplar par excellence" of church music training. She typifies the Biblical concept in I Corinthians 14:26, "Let all things be done for edification." Helen really believes music is an important tool for "building up" the church body.

I believe one of Helen's most important messages as a children's choir specialist is her belief in the importance of children's choirs in the church. She really believes in "Christian Education Through Children's Choirs," and her ability to educate through music is unique.¹⁵⁴

Both Robinson and Schisler consider Kemp to have been a pivotal influence in the Westminster's return to excellence in church music training during the 1970s and 1980s.¹⁵⁵ An important element in Kemp's influence were her children's choir courses.

"Children's Choirs in the Church," "Training Young Voices," and "Graded Vocal Methods." Kemp designed church music curriculum courses "Children's Choirs in the Church," and "Training Young Voices," and "Graded Vocal Methods," and taught them at Westminster Choir College from 1972 until 1983. See Appendix F for representative course syllabi. Schisler explains the impact of Helen's children's choir courses:

¹⁵⁴Robinson, 20 September 1992.

¹⁵⁵Robinson, 20 September 1992; Schisler, 3 October 1992.

Helen's children's choir courses were a part of the undergraduate and graduate program, and they were very important courses. As Helen's influence spread to our undergraduates and graduates, she immediately became a sought-after teacher in our summer sessions. . . Some were held in other locations in the United States, and so her influence continued to spread. I'm not saying that she wasn't influential before, but now she also had Westminster graduates and undergraduates, and all the continuing education crowd literally flocking to her.¹⁵⁶

According to Schisler, Kemp's contributions to Westminster Choir College as a children's choir specialist were profound and widespread. In his words:

For starters, in the field of children's choirs, she was the best. We wanted to be the leader in church music, and we needed people who were the best in the various fields of church music. She could cause people to meet the very highest standards, but she was also very supportive. As a human being she was enormously valuable; however, she was also the best in the children's choir area. That was an enormous contribution, and the thing that Westminster needed. She flourished in that leadership role.¹⁵⁷

Robinson and Schisler also contend that through Kemp's national and international workshop activities during that time she effectively spread the reputation of Westminster Choir College as the school to attend for excellence in church music training.¹⁵⁸ Robinson states, "Through her workshop activities every week-end, she made church music and Westminster synonymous. She helped spread the message

¹⁵⁶Schisler, 31 October 1992.

¹⁵⁷Ibid.

¹⁵⁸Robinson, 20 September 1992; Schisler, 30 September 1992.

we were trying to communicate, "If you want church music, you want Westminster."¹⁵⁹

During the 1980s, Kemp taught a course entitled "Children's Choirs in the Church" to graduate students at Southern Methodist University (SMU). According to Kenneth Hartt, dean of church music at SMU, Kemp changed the attitudes of many of their music majors toward children's choir work:

Our students had many different concepts of church music. Many took Helen's course just to pass requirements for graduation, entering with a neutral attitude at best. However, after completing the course, all students were glad they had taken it--even students not planning to direct children's choirs. They felt totally prepared to direct church children's choirs, and they began to appreciate the value of them.¹⁶⁰

Kemp's enthusiasm and commitment to children's choirs in the church have been transmitted to other directors. Funk articulates Kemp's motivational contributions, stating that "Helen Kemp has served as the lightning rod for those interested in developing children's choirs within a religious context."¹⁶¹ In addition, Lowe describes Kemp's

¹⁵⁹Robinson, 20 September 1992.

¹⁶⁰Kenneth Hartt, 15 June 1992. Hartt is director of the graduate program in Sacred Music at Perkins School of Theology at Southern Methodist University and professor of Sacred Music at Perkins School of Theology and Meadow School of the Arts at SMU.

¹⁶¹Virgil Funk, 31 July 1992. Funk is founder and Director of the National Association of Pastoral Musicians and the Pastoral Press. He is also an author and editor.

many contributions to the mission of Christian music

educators:

She has been an outstanding leader in showing the importance of children's and youth choirs to churches throughout the United States. She has taught music, poetry, drama, and spiritual values to them all. She has suggested patterns of administration, recruitment, budgeting, and maintenance. She has been a model for church musicians and earned the respect and support of the clergy. I believe her successful method is based on the development of technical skills, complete study and preparation, enthusiasm and loving commitment to God, children, and song!¹⁶²

As the leading children's choir pedagogue in the church since the 1960s, Kemp has influenced the philosophies of many choir directors about Christian education through music. Three primary areas of Kemp's influence are:

- 1) developing meaningful worship attitudes and experiences,
- 2) developing Christian character and ideals through appropriate song texts and 3) the use of hymns in worship and Christian education.

Worship

According to Marshall, Kemp's attention to the importance of worship is an important contribution to the children's choir movement in the church. Kemp's emphasis upon worship has been one of her recurring themes.¹⁶³ Kemp wrote in 1971:

Preparation to take an active part, to be really involved in the service of worship is the keystone on

¹⁶²Lowe, 1 September 1992.

¹⁶³Marshall, 17 June 1992.

which all the other aspects of a children's choir program should lean for support and fulfillment of its highest purpose.

The development of musical skills, the stress on vocal excellence, the inclusion of fun and games as interest catchers, all should serve as inroads to the central purpose--to enrich the vital act of worship. In our day of noise, confusion, and perpetual busyness, the spirit needs the opportunity to kneel in order to give strength to stand and function creatively in the world. This is the purpose of worship.

In working with children in our choirs, we must take on the challenging assignment of setting up opportunities for them to discover, think, create, experience, feel, express, and relate to life within the framework of great Christian truths. This underlying concept can be woven into every rehearsal, and into every service of worship in which the children participate.¹⁶⁴

Kemp has consistently encouraged choir directors to teach children's choir members about their responsibilities as worship leaders. The primary vehicles through which she promoted the importance of worship training are college course instruction, summer sessions, publications, and children's choir workshops.¹⁶⁵

Several of Kemp's Choristers Guild Letters articles focused upon worship, thus offering inspiration and practical ideas for the choir director. An excerpt from her article entitled "Help a Child To Worship" reflects the

¹⁶⁴Helen Kemp, "The Keystone of Your Children's Choir Program," Choristers Guild Letters 22 (March 1971), 137.

¹⁶⁵For example, in Kemp's music course entitled, "Children's Choirs in the Church," she addressed the role of children's choirs in worship, offering suggestions to foster meaningful worship experiences using children's choirs.

emphasis she placed upon the need for children to understand the spirit of worship:

The church sanctuary can so easily become a social hall, and the classroom or choir rehearsal room a rowdy free-for-all.

The church sanctuary should be the place where the spirit learns to kneel, a place set apart for communication beyond the human. It is well enough to teach our children to stand for the right, but it is when the spirit kneels that it gains strength to stand.

. . . .

Art is when the material is permeated by spirit. It is not to look at--but to look through. Worship is the sense of the presence of God, and the committment of one's will to His. There must be intelligent Christianity, historically informed, but without worship, it is only the faded portrait of reality.

A real responsibility rests on us who direct most of the corporate expressions of worship. If our children graduate from one choir to another without a consciousness that the church is a place for experiences, thoughts, and actions that transcend those of school and club; if they have not learned to expect quiet of themselves when they enter the sanctuary; if their participation does not reflect a sense of obligation to their own and the congregation's higher aspirations, then we have failed.¹⁶⁶

During her years as a Choristers Guild Letters contributor, Kemp often reminded readers to consider that the primary focus of children's choirs in the church is a spiritual one. However, she also maintained an emphasis on high musical standards by reminding directors that musicianship need not be sacrificed in the process:

¹⁶⁶Helen Kemp, "Help A Child to Worship," Choristers Guild Letters 20 (April 1969), 150.

I do not want to give the impression that the quality of the music we sing is not important. Children especially should be taught that an anthem presented in a Worship Service to the Glory of God should be the finest offering they can bring.¹⁶⁷

It is evident that Kemp's unique ability to instill both musicianship and spiritual values in children's choirs has inspired other directors to do the same. Kienzle states,

Helen has incorporated Christian ideals and educational techniques to build the adult choral singers of the future. Through her church related work, children's choir festivals, and work in the Westminster Choir College church music department, she has demonstrated how this is accomplished, and many have been influenced by her.¹⁶⁸

Participation in worship service liturgy. As an author, teacher, and clinician, Kemp has encouraged directors to involve their children's choirs in the total worship experience through participation in other components of the worship service, such as the call to worship and the responsive reading. Kemp has emphasized the importance of teaching children about the meaning and procedures of worship during the choir rehearsal, and she has developed liturgies (worship formats involving children's choir and laity participation) for use in worship services and children's choir festivals. Out of a desire to offer a hymn and worship resource for children's choir directors, Kemp

¹⁶⁷Helen Kemp, "More Than Music," Choristers Guild Letters 13 (February 1962), 115.

¹⁶⁸Kienzle, 7 August 1992.

compiled Sing and Speak of God's Glory (1991), a publication containing a series of songs and scripture texts for use when introducing hymns and scriptures to children in rehearsals, and also for use in worship services.¹⁶⁹

In her book Of Primary Importance (1989), Kemp focused upon worship participation in the section entitled "The Children's Choir Sings Today: Training Choristers for Involvement in Worship." In Of Primary Importance, Vol. II (1991), Kemp combined a monthly hymn and scripture passage from Sing and Speak of God's Glory with a monthly anthem, thus providing correlated resources for worship. Lowe states, "The instructional materials found in these books are invaluable and are becoming standard resource material."¹⁷⁰

In summary, Kemp's deep commitment to worship training is the foundation of her work with children's choirs in the church, and her influence in this area has been profound. Kemp demonstrated that children's choir members can be taught the meaning of worship and they can contribute in a meaningful and unique way to the worship service. Kemp summarized this commitment by quoting Ruth Jacobs' notes on worship and children's choirs:

¹⁶⁹Helen Kemp, Sing and Speak of God's Glory (Garland Texas: Choristers Guild, 1991).

¹⁷⁰Lowe, 1 September 1992.

Training the worship attitudes of our children is like tending a rare plant. The seed must first be planted, and the soil kept in a condition that encourages growth. Once the seed has been planted, it requires patient care until it reaches full flower. When it does put forth a bud, fragrant with the richness of true worship, we may be humbly grateful for the privilege of having been the gardener.¹⁷¹

The Importance of Text.

Helen Kemp believes the content of song texts are an essential criterion in the selection of choir repertoire. As a Christian music educator, Kemp emphasizes the power of music texts in shaping the thoughts and attitudes of young singers. She states,

Song texts used with a children's choir should be worthy of storage in the brain. As you read over texts, remember there is the distinct possibility that these words will stay with the children all their lives. Is the text understandable--explainable to the age group with whom you are working? There are some texts that are worth "growing into."¹⁷²

Kemp established the following song text criteria when selecting children's choir repertoire:

1. Is the text theologically correct, expressing Christian (Biblical) principles in a manner appropriate to the age level?

¹⁷¹Helen Kemp, "Help A Child to Worship," Choristers Guild Letters 20 (April 1969), 150. Also Ruth Jacobs, "Worship," Choristers Guild Letters 40 (January 1989), 165. At the present time (1992), Kemp continues to emphasize worship training in children's choirs, providing guidance to children's choir directors in their quest to offer meaningful worship experiences for young singers.

¹⁷²Kemp, " On Selecting Repertoire," 1965, 171.

2. Is the text understandable by the age level? (Kemp uses the Lenten season as an example: The children may not be ready for a text depicting explicitly gruesome aspects of the cross, but they may relate to the sadness of Jesus as He prayed in the Garden of Gethsemane and accepted the reality of His impending death.¹⁷³)
3. Does the text contain vocabulary appropriate to the age level? (For example, such words as incarnate, propitiation, and firmament are not appropriate for most children's choirs)
4. Is the text beautiful poetry when recited without the music; could the text "stand alone?" In other words, is the text well-written; does it express thoughts in a simple, beautiful, expressive, artistic manner?
5. Is the message of the text "worthy of storage space in the children's brains?"¹⁷⁴

Robinson affirms Kemp's use of song texts that meet the criteria listed above. In his words, "In Helen's work, text and music were equally emphasized."¹⁷⁵ Robinson affirms Kemp's use of appropriate, meaningful texts to instill Christian ideals and concepts in children, thus perpetuating the message and mission of the church.¹⁷⁶

¹⁷³Kemp, 18 June 1992. Kemp describes the text to her own composition "A Lenten Love Song," as a example. The text expresses the sorrow Jesus experienced during his moments in the Garden of Gethsemane in appropriate language for young children to understand.

¹⁷⁴List compiled by author from Kemp's writings and lectures.

¹⁷⁵Robinson, 20 September 1992.

¹⁷⁶Robinson, 20 September 1992. The author cites the following example: in the music curriculum plans Kemp developed to assist Methodist (1965, 1966, 1968, 1969) and Presbyterian (1970) church school teachers, she demonstrated the importance of textual consideration in song selection. By carefully choosing anthems and hymns containing texts that met her criteria and enhanced the meaning of the church school lessons, Kemp provided reinforcement of Christian

Kemp also emphasizes the importance of using creative techniques when helping children understand song texts. For example, by teaching children to dramatize the meaning or Biblical background of the song the director helps the text come alive for the children as its people come alive to them.¹⁷⁷

Kemp also believes that many directors underestimate what a young singer can absorb. In her words, "They don't like the 'baby' approach--they are capable of grasping big thoughts presented imaginatively and with a certain intensity of purpose."¹⁷⁸ Her conviction in this area was strengthened by a letter she received from a former chorister. Kemp included the correspondence in a Choristers Guild Letters article but did not reveal the author's name.

During the holidays one of the returning college students said to me, "Mrs. Kemp, I realized at school this year that most of the biblical passages I have retained from memory have come from texts of anthems and songs I learned in the Junior Choir or through the Youth Chorale." That did more to convince me of the power of recall in music than any speech I had heard concerning this. This is Christian Education through music.¹⁷⁹

principles.

¹⁷⁷Helen Kemp, Music in Church Education With Children (Dallas, Texas: Choristers Guild, 1970), 16. Also Choristers Guild Letters (May 1969), 175. Another example is her use of song charts; see Of Primary Importance (1989), p. 21.

¹⁷⁸Kemp 1965, 20.

¹⁷⁹Kemp, "More Than Music," 1962, 115.

Throughout her career, Kemp has continually emphasized the power of using appropriate song texts to instill Christian principles, offering creative and practical ways to help children understand and learn textual meanings.

The importance of hymns

Let the inspiration of Christ dwell in your midst with all its wealth of wisdom; teach and train one another with the music of psalms, with hymns, and songs of the spiritual life; praise God with thankful hearts."¹⁸⁰

--Paul to the Colossians
(Col. 3:16)

Helen Kemp has often quoted the scripture passage above to emphasize the importance of teaching children about the great hymns of the Christian faith. She has consistently communicated the value of hymns as vehicles for both worship and Christian education. In a resource book for the Presbyterian Board of Christian Education entitled "Music in Church Education With Children (1970)," Kemp declared:

Hymns [and church music] continue to have a significant place in worship and in Christian education today. The church hymnal ranks, perhaps next to the Bible itself, among the great books of the church. For many Christians, the hymnal serves not only as a book of worship but also as a textbook of Christian doctrine. Perhaps most important of all is the fact that hymns provide worshipers, young and old, with a language of devotion to help express their praise and thanksgiving to God. How naturally a ten-year-old child can express the joy of gratitude as he sings, "Lord of all, to Thee we raise this our hymn of grateful praise." At times when our own words fail us, we may turn to one of the great hymns of the church and find that its language of prayer, confession, adoration, and gratitude unlocks

¹⁸⁰Kemp 1970, 7.

our secret thoughts, and we are able to express what we need and want to say to God.¹⁸¹

Kemp has encouraged children's choir directors to include hymn singing in their choir experiences, and she has also suggested ways to do this.¹⁸² For example, in Of Primary Importance (1989), Kemp cites the use of hymns as an opportunity for children to become involved in the "drama of worship."¹⁸³ As mentioned previously, in Of Primary Importance, Vol. II (1991) Kemp included a monthly hymn and responsive reading resource to be taught in correlation with a monthly anthem.¹⁸⁴ In this book she also has included a suggestion box containing interesting ways to make the monthly hymn text more meaningful for the children.¹⁸⁵ In another publication entitled Hymns Plus (1980), Kemp compiled twenty-five arrangements of carols, songs, and

¹⁸¹Kemp 1970, 7-8.

¹⁸²For example, in Helen Kemp on Junior Choirs Kemp suggests teaching the history of the hymn; what inspired the composer and author to write the hymn.

¹⁸³Helen Kemp, Of Primary Importance (Garland, Texas: Choristers Guild, 1989), p. 25.

¹⁸⁴This hymn, scripture, and response resource is available in octavo form, entitled Sing and Speak of God's Glory (Garland, Texas: Choristers Guild, 1991); Octavo No. CGA-563.

¹⁸⁵Helen Kemp, Of Primary Importance, Vol. II (Garland, Texas: Choristers Guild, 1991).

hymns for children's choirs including suggestions for creatively teaching and performing each piece.¹⁸⁶

Kemp constantly has sought new and creative ways to teach hymns during choir rehearsals and to incorporate hymns meaningfully in worship. She has shared many of her methods and techniques in publications such as Helen Kemp on Junior Choirs, Choristers Guild Letters, Of Primary Importance, Vol. I and II, Hymns Plus, and through her many lectures and workshops across the United States.

In summary, many choir directors have been inspired by Kemp's enthusiasm and commitment to the effective use of hymns in Christian education, and many have benefitted from her suggestions. According to W. Thomas Smith, present Executive Secretary of the Hymn Society in the United States and Canada, Helen Kemp has been the most influential person in promoting the value and use of hymns in the children's choir movement in this century.¹⁸⁷

Christian role model. During the decades Helen Kemp has led the children's choir movement in the church, she has not only served as the preeminent Christian music educator

¹⁸⁶Helen Kemp, Hymns Plus (Chapel Hill: Hinshaw Music, 1980).

¹⁸⁷W. Thomas Smith, personal correspondence with author, 21 August, 1992. Smith observed Kemp when she conducted a workshop on hymns and children at the National Convocation of the Hymn Society at Princeton, New Jersey in 1980.

in the United States, but she has served as a Christian role model as well. Robinson states:

Helen was not only a guiding force for church musicians but she and her family were shining examples of family and Christian ideals. Helen's Christian faith was evident in her work at Westminster Choir College and with children. It permeated everything she did in every way.¹⁸⁸

Many musicians have been greatly influenced by Kemp's spiritual integrity, warmth, sincerity and kindness.¹⁸⁹

Brumm describes Helen's spiritual influence:

This influence is not fluff and bother, but the result of patient analysis and study, creative imagination, and a deep commitment to the belief that life is better, and Christian life deeper when enhanced by good music and sound theology. I believe these attributes are at the core of Helen's influence; the techniques are simply means to an end; that end is art for the glory of God.¹⁹⁰

Helen has shared her commitment as a Christian educator with her husband during their years of service, and together they have inspired others to combine musicality and spirituality in a meaningful and vibrant way. Smith recalls their influence:

I believe Helen and John have jointly and individually influenced hundreds of people with whom they have

¹⁸⁸Robinson, 20 September 1992.

¹⁸⁹Bartle, 27 July 1992; Brumm, 4 August 1992; Smith, 11 August 1992; Robinson, 20 July 1992; Phillips, 8 August 1992; Schisler, 31 October 1992; Smith, 14 August 1992; Plimpton, 23 September 1992; Lowe, 1 September 1992; Kienzle, 1 August 1992; Gwozdz, 22 September 1992; Ball, 22 September 1992; Marshall, 17 June 1992; Lowrie, 18 June 1992; Evans, 18 June 1992.

¹⁹⁰Brumm, 1 September 1992.

associated. This is due in part to their musical and leadership qualities, but the major reason for their blessing others is because of who they are! They are cheerful, unassuming, positive witnesses for Christ, and this is evidenced in all they do.¹⁹¹

Undoubtedly a primary factor in Helen's success as a Christian educator has been her consistent Christian witness, her sincerity, and her genuine love for others. As an exemplary Christian, outstanding educator, and master musician, she has demonstrated Christian education through children's choirs to the world in its highest form.

Summary

The evolution of the children's choir movement in the United States can be attributed to the efforts of many musicians who believed in the value of children's choirs. Mixed children's choirs appeared in churches and schools in the United States during the nineteenth century as a result of the efforts of many church and public school advocates, including William Woodbridge, Lowell Mason, and Elizabeth Vosseller.

During the twentieth century, the children's choir movement in the United States became recognized as a vital

¹⁹¹Smith, 11 August 1992. An example of the Kemps' reputation as exemplary Christian musicians was their participation as featured speakers in the 1990 King College Staley Distinguished Christian Scholar Lectureship Series, held at King College, Bristol, Tennessee. The Series is designed to "bring to the college and university campuses of America distinguished scholars who hold to the historic Christian faith and who can clearly communicate with students" [Quoted from Series brochure].

and valuable musical experience for children, worthy of a prominent role in churches, schools, and communities. Impetus for the children's choir movement was first provided through the church during the first half of the twentieth century as a result of the efforts of such leaders as Irene Sample, Madeleine Ingram, William Rice, and Ruth Kriebel Jacobs. Helen Kemp perpetuated the children's choir movement in the church since 1950 through her extensive contributions as an author, conductor, and clinician. Since 1960 other church musicians have become leaders in the children's choir movement in the church, including Sue Ellen Page, Shirley McCrae, Connie Fortunato, and many others. As the movement spread throughout schools and communities during the 1980s, musicians have offered leadership in these areas, including Doreen Rao, Mary Goetze, Kenneth Phillips, Barbara Tagg, and Jean Ashworth Bartle. These individuals, along with many others, have provided leadership and established standards of excellence in school and community children's choirs.

After the death in 1960 of Ruth Jacobs, the Choristers Guild founder, Helen Kemp emerged as the principal authority in the church children's choir movement. Kemp began a long and productive career offering inspirational and practical leadership to thousands of church choir directors and children through her Choristers Guild work, college instruction, hundreds of workshops and festivals, and

publications. As the movement expanded to the school and community during the 1980s, Helen accepted invitations to served as workshop clinician and conductor for other professional organizations, sharing her years of knowledge and experience with choir directors of school and community groups.

Through many years of national and international exposure, Helen Kemp served as a role model and mentor for the children's choir movement. Possessing a combination of enthusiasm, musical expertise, artistry, humor, and love, Kemp was a dynamic force in the expansion and musical maturity of the children's choirs in North America and Europe.¹⁹²

Kemp's pioneering influence permeated many aspects of the children's choir movement. Kemp championed the importance of child vocal development as well as confronting the needs and potential of the uncertain singer. Promoting a philosophy focusing upon the value of the "whole child," Kemp emphasized her philosophies that "singing is a learned

¹⁹²Armstrong, 28 August 1992; Bair, 7 October 1992; Ball, 22 September 1992; Bartle, 27 July 1992; Batistini, 31 August 1992; Burke, 31 October 1992; Fareri, 27 July 1992; Feierabend, 14 September 1992; Funk, 31 July 1992; Romeri, 22 September 1992; Goetze, 28 July 1992; McCrae, 20 August 1992; Miller, 24 August 1992; Phillips, 8 August 1992; Rankin, 6 September 1992; Rao, 26 October 1992; Robinson, 20 September 1992; Scholz, 20 September 1992; Schisler, 31 October 1992; Smith, 21 August 1992; Tagg, 8 September 1992.

behavior", "singing is for every child," and "singing is a process involving the whole child: body, mind, spirit, voice."¹⁹³

As a writer, teacher, and clinician, Kemp emphasized the importance of careful rehearsal planning for effective musical instruction in the classroom and the choir room, and she demonstrated the profound influence a leader's positive attitude can have upon the level of success achieved in a rehearsal. Kemp also established standards for selecting song repertoire for children's choirs.¹⁹⁴

A factor in Helen Kemp's success as a master mentor was her attention to artistry and musicianship in children's choir work.¹⁹⁵ She raised the standards of excellence in children's choir work, while retaining an emphasis on the joy of singing. While setting high vocal, artistic, and educational standards for others, Kemp set personal standards as well. As a proponent of the importance of

¹⁹³Apfelstadt, 8 September 1992; Armstrong, 28 August 1992; Bair, 7 October 1992; Ball, 22 September 1992; Phillips, 8 August 1992; Page, 15 May 1992; Brumm, 1 September 1992; Schisler, 31 October 1992; Plimpton, 23 September 1992; Lowrie, 18 June 1992; Evans, 18 June 1992; Romeri, 22 September 1992; Smith, 11 August 1992.

¹⁹⁴Bair, 7 October 1992; McCrae, 20 August 1992; Phillips, 8 August 1992; Robinson, 20 July 1992; Lowe, 1 September 1992; Lowrie, 18 June 1992.

¹⁹⁵Armstrong, 28 August 1992; Feierabend, 14 September 1992; McCrae, 20 August 1992; Hartt, 18 June 1992; Phillips, 8 August 1992; Batistini, 31 August 1992; Bair, 7 October 1992; Apfelstadt, 8 September 1992; Schisler, 31 October 1992; Robinson, 20 September 1992; Lowrie 18 June 1992.

continued professional growth, she was consistently devoted to her own study, growth, and professional development. She served as a role model for other choir directors in this area, and she encouraged directors to pursue their own personal study and professional growth by reading literature on subjects related to children's choirs, observing other successful choir directors, and attending music workshops whenever possible.

While Kemp has served as an exemplary music educator, conductor, artist, and clinician, her contributions as a Christian educator are unparalleled in stature and import. Kemp's children's choir work was rooted in the church and grounded in her leadership role for the Choristers Guild. Through many years at the Guild, Westminster Choir College and many more years of writing, workshop and festival leadership, and teaching, her influence has been profound. No other individual in this century has so effectively demonstrated the power of music in Christian education.¹⁹⁶ Her emphasis on worship, text, and hymns, her creative rehearsal techniques, and her consistent Christian witness have become a legacy of excellence in Christian education.

¹⁹⁶Bartle, 27 July 1992; Brumm 1 September 1992; Bair, 7 October 1992; R. Smith, 11 August 1992; Robinson, 20 July 1992; Burke, 31 October 1992; Ball, 22 September 1992; Schisler, 31 October 1992; Phillips, 8 August 1992; Krehbiel, 13 September 1992; Funk, 31 July 1992; Lowe 1 September 1992; Plimpton, 23 September 1992; Page, 15 May 1992; Marshall, 18 June 1992; Evans, 18 June 1992; Hartt, 18 June 1992.

Helen Kemp's pioneering leadership role in the children's choir movement is educational, motivational, and inspirational. As a result of much study and her own creativity, Kemp developed a variety of rehearsal techniques using visual and mental imagery to teach musical concepts to children. These techniques have become a hallmark of her work as a children's choir director and clinician, and selected examples are presented in Chapter IV.

CHAPTER IV

HELEN KEMP AND THE CHILDREN'S CHOIR:
SELECTED REHEARSAL TECHNIQUES

INTRODUCTION

As a children's choir specialist during the last half of the twentieth century, Helen Kemp addressed many topics of concern for children's choir directors. In Chapter III Kemp's pioneering role as a music educator in the children's choir movement was documented, and her influence in this area was verified by leading authorities in churches, schools, and communities. Kemp's emphasis upon child vocal development and musicianship evolved from her own vocal training and professional musical experiences, her study of a variety of pedagogical methods and approaches, and her own creativity.¹

Throughout Helen Kemp's career as a children's choir conductor, composer, author, and clinician, she developed and taught the philosophies and strategies that established her prominence and success as a national leader in children's choral work. According to Ball, "Kemp's ability to communicate her craft; her philosophy and methodology of

¹Kemp incorporates methods and philosophies of the Orff Schulwerk, the Kodaly Method, Suzuki Talent Education, and the Dalcroze Method. For a description of these methods and approaches, see Michael Mark, Contemporary Music Education (New York: Schirmer Books 1986), 107-195.

teaching," is one of her greatest contributions to the children's choir movement.² Other authorities affirm Ball's statement, stating that as a result of her inspiring and straightforward communicative skills, Kemp equipped both professional and non-professional children's choir directors with practical techniques to achieve musical goals.³

Within a firmly established philosophical framework Kemp taught her techniques, thus establishing high standards proven to be successful in the children's choir movement. She presented her ideas to thousands of directors and children as a conductor of workshop demonstration choirs and festival choirs, lecturer, an author of articles and books, and teacher of college and summer session classes.⁴ Although Kemp's primary goal was to equip other directors with practical pedagogical techniques, she continually encouraged directors to develop their own ideas, rather than limit themselves to her strategies.

One area of Kemp's influence in the children's choir movement is her use of visual and mental imagery to teach

²Ball, 22 September 1992.

³Apfelstadt, 8 September 1992; Armstrong, 28 August 1992; Bair, 7 October 1992; Bartle, 27 July 1992; Batistini, 31 August 1992; Feierabend, 14 September 1992; Goetze, 28 July 1992; Gwozdz, 22 September 1992; McCrae, 20 August 1992; Phillips, 8 August 1992; Plimpton, 23 September 1992; Romeri, 22 September 1992; Tagg, 8 September 1992; Yarrington, 18 October 1992.

⁴Kemp has codified many of her methods and techniques in the books and articles listed in Appendix A.

vocal and artistic concepts. In the area of pedagogical techniques, Kemp's creative use of imagery is perhaps her most distinctive contribution to the children's choir rehearsal; therefore, Kemp's use of imagery will be the primary focus of Chapter IV.⁵ This information will be preceded by an overview of Kemp's approach to organization and motivation in the choir rehearsal, two areas addressed by Kemp throughout her career. Purposes of this chapter preclude a discussion of Kemp's techniques for teaching rhythmic concepts, dynamics, part singing, or her techniques in working with the junior high voice. While Kemp developed strong philosophies and techniques extensively in these areas, this chapter focuses upon representative examples of Kemp's instructional strategies using visual and mental imagery, as well as examples of Kemp's organizational and motivational techniques. See the Annotated Bibliography of Helen Kemp's publications in Appendix A for sources containing information about other areas.

Organization

Throughout her career Helen Kemp advocated careful and thorough rehearsal planning and she lectured and wrote extensively on this topic. In Of Primary Importance Vol. II

⁵This conclusion is drawn from the data collected by the author from children's choir authorities in churches, schools, and communities across the United States; and from a survey of the literature on children's choirs.

(1991), Kemp wrote, "It has been said that discipline, not desire alone, determines destiny," implying that a choir director's good intentions must be supported by diligent and careful preparation in order to achieve success.⁶

Throughout her career, Kemp emphasized to choir directors and young singers the importance of establishing goals.

Referring to both directors and singers, Kemp stated:

Through challenge and disciplined work the choir can grow to sing more and more beautifully, musically, and expressively.⁷

In Of Primary Importance, Vol. II, Kemp reaffirmed this statement by contrasting two styles of leadership in the following formulas:

careless casualness = a chaotic choir
calm concern + consistent concentration =
a contributing choir⁸

As a clinician and teacher, Kemp emphasized the importance of rehearsal structure, and she developed many practical techniques to insure a secure, structured environment. Kemp's implementation of Maria Montessori's prepared environment concept includes her emphasis upon a neat and attractive room and her use of a variety of visual instructional aids (e.g., posters, charts). However, she

⁶Kemp 1991, 21.

⁷Helen Kemp, Of Primary Importance, Vol. II (Garland, TX: Choristers Guild): 21.

⁸Kemp 1991, 21.

does emphasize maintaining an atmosphere of simplicity, since too much visual stimuli often distracts certain children. Kemp advocates Montessori's belief that a prepared environment fosters a sense of structure and expectation in children.⁹

Many of Kemp's organizational strategies are standard procedure for choir directors. However, particularly during Kemp's early career as a children's choir clinician, she had a pioneering influence upon professional and non-professional church children's choir directors in this area, presenting the following guidelines for organized rehearsals through publications, course instruction, and workshops and festivals throughout the United States and Canada.¹⁰

Instill a Sense of Structure From the Beginning of Choir Rehearsal

Kemp believes the choir director should create a environment that will communicate a sense of structure to the children from the first moment they enter the rehearsal room. From her earliest years as a children's choir

⁹Montessori's influence upon Kemp was also discussed in Chapter III.

¹⁰Obviously there were many church choir directors who approached choir rehearsals in an organized manner during the 1950s, 1960s, and 1970s, particularly those who were trained musicians. However, there were many non-professional and professional musicians who were not trained in the practical aspects of choir organization, and Kemp's in-service training for choir directors and future choir directors throughout the United States and Canada provided hundreds of children's choir leaders much needed instruction in this area.

clinician Kemp maintained and enforced standards to insure an immediate sense of structure, including the following:¹¹

1. Utilize a choir helper to take roll as singers enter
2. Assign permanent seating; seat in semi-circles
3. Assign jobs to singers; hymnal distributor, etc.
4. Have lesson materials and "eye-catchers" (e. g., posters, props) in place when the singers arrive
5. Begin choir rehearsal on time
6. Start with a familiar signal (e. g., three rings of a bell, rhythm echoes)¹²

In addition, Kemp instructs directors to bring the choir rehearsal to a close in an orderly way. A distinctive Kemp technique is to have the children "hum" a unison pitch while she speaks the closing prayer.¹³

Incorporate Posture Cues

A specific example of a prominent Kemp technique to establish a structured rehearsal environment is the use of numbers as posture cues. Each number between 0 and 3 represents a specific posture, and the children are instructed to position their bodies to correspond with the

¹¹This list is compiled by the author from a survey of Kemp's lectures, notes, and rehearsals. It is not an all-inclusive list; rather, it is intended to represent exemplary characteristics of her approach to rehearsals.

¹²In church situations Kemp adds: Have group prayers at the beginning and end of rehearsals to encourage a sense of order and spiritual sensitivity. Kemp 1965, 4,5; Kemp, 17 June 1992.

¹³Helen Kemp, (1985). Body, Mind, Spirit, Voice (Video Cassette Recording No. 87-0236). St. Louis, MO: Concordia Publishing House.

numbered signals 0, 1, 2, 2½, and 3, indicating the postures listed below:

0. slouch position
1. awareness (sit back in chair)
2. alertness (sit forward on edge of seat (correct sitting position for singing)
- 2½. anticipation (inhalation)
3. standing position for singing¹⁴

During rehearsals, Kemp often commands various postures by speaking the numbered signals in rapid succession, as a mental and physical exercise for the children. She also uses the signals throughout a rehearsal to reinforce appropriate postures and encourage mental concentration from the singers. For example, between the rehearsal of specific songs Kemp may allow the children to "relax" by commanding posture "0" (slouch position) or posture "1" (sit back in chair). As the choir begins a new song, Kemp may command the children in the following manner: "Class, --position 1; position 2! Now you are in your correct sitting posture for singing!"¹⁵

Be Flexible Within the Rehearsal Structure

Although an organized structure is mandated by her philosophy, Kemp also encourages choir directors to be ready to improvise, to make changes when an idea or approach is not obtaining desired results. Kemp consistently urges

¹⁴Kemp, Lecture, Southern Methodist University, Dallas, TX, 19 June 1992.

¹⁵Kemp, Lecture, 17 June 1992.

choir directors to trust their instincts--to take chances to accomplish a pedagogical purpose.¹⁶ Page recalls a personal experience whereby Kemp improvised, thus providing a practical example of correct breathing for singing:

One day I was observing Helen during a children's choir workshop (with my sleeping baby in my arms), and she was teaching the directors about proper breathing for singing. All of a sudden she saw my sleeping baby and rushed to me, took the baby out of my arms, showed the baby to the class, and said triumphantly, "This is how you are supposed to breathe! A sleeping baby naturally breathes in a manner we should breathe to sing!" That kind of spontaneity is so characteristic of Helen, and she encourages spontaneity in others.¹⁷

Miller confirms Kemp's insistence upon flexibility within structure, stating that he was strongly influenced by Kemp's belief that certain techniques that work best for one individual may not necessarily work for another. Miller confirms that Kemp supported this belief by urging teachers to be willing to "shift gears" and try a different approach if one is not successful, in order to help children grasp a musical idea.¹⁸

¹⁶Miller, 24 August 1992.

¹⁷Page, 15 May 1992. Page also personally credits Kemp's influence in the following areas: pacing, regrouping, regenerating, organizing, and control of human dynamics.

¹⁸Miller, 24 August 1992. Kemp advocates the "learning through doing" concept. In course and workshop instruction she often refers to the research findings stated in a book by Arline J. Bass and Judson Press entitled Teaching and Learning With Older Elementary Children (1979), p. 26. The authors state that children remember 10 percent of things they hear, 60 per cent of things they see, and 90 per cent of things they do. In acceptance of the Bass and Press theory, Kemp maintains representative balances of visual

Organization and Flexibility can Co-exist

Kemp emphasizes the importance of using rehearsals as an opportunity to educate children musically, and she believes a clearly organized rehearsal structure promotes effective teaching and optimum learning. She also believes that organization per se does not imply a stifling or boring atmosphere, but conversely invites structured activities that stimulate children's thought processes and imaginations.¹⁹ In rehearsals, Kemp models her philosophies and methods by providing a stimulating musical learning experience combining established pedagogical methods with a plethora of creative techniques, thus providing opportunities for flexibility within structure.²⁰ Kemp's use of a variety of instructional techniques is an effective motivational aspect of her work with children as well. Many authorities in children's choir work document her abilities as a master motivator of both choir directors and children, and this aspect of her influence will be addressed in the next section of this chapter.²¹

stimulation, aural instruction, and physical experiences when planning children's choir rehearsals.

¹⁹Kemp, Course notes for "Training Young Voices," 1979.

²⁰Yarrington, 18 October 1992.

²¹Apfelstadt, 8 September 1992; Bair, 7 October 1992; Ball, 22 September 1992; Burke, 31 October 1992; Gwozdz, 22 September 1992; Lowe, 1 September 1992; Messer, 18 August 1992; Page 15 May 1992.

Motivation

Throughout Helen Kemp's career as a children's choir specialist, she motivated both children's choir directors and young singers, instilling in directors a desire to grow as musical leaders, and in children a love for singing and a desire to grow musically.²² Many musicians associated with Kemp attribute her motivational capacity to enthusiasm, positive attitude, and thorough knowledge of her craft.²³ Krehbiel states, "Helen loves what she does and communicates that love to others."²⁴

Jay Smith, Director of Music and Organist at The Presbyterian Church of Flemington, New Jersey and Assistant Concert Manager of Princeton University, remembers Kemp's effect upon his children's choir when working with them both at St. Paul's Lutheran Church in East Windsor, New Jersey, and at regional children's choir festivals. He states:

Each time Helen worked with my children they would be so excited about singing they would work even harder to improve the sound of the choir."²⁵

Patty Moffett, co-chair of the 1990 West Virginia All-State Chorus, observed Kemp working with the young singers

²²Ibid.

²³Rankin, 6 September 1992; Bair, 7 October 1992; Funk, 31 July 1992; Robinson, 20 September 1992; Schisler, 3 October 1992; Shearer, 26 July 1992.

²⁴Krehbiel, 13 September 1992.

²⁵Smith, 14 August 1992.

during Kemp's participation as the All-State Chorus director. She describes Kemp's motivational abilities fueled by her inspirational qualities and teaching techniques.

She was totally inspiring in so many ways. She was kind and warm; and so very musical! She expertly drew from the children the responses and sound that she was after. She conducted the rehearsal in the most interesting ways, using a variety of techniques and ideas to guide the children. . . .

Famous are her wide with wonder eyes, her pocket of hearts symbolic of the love she shares with the children,²⁶ and her imaginative ideas for helping children to achieve beautiful singing.²⁷

Primarily as a result of her personal experiences as a choir director Kemp developed a firm understanding of the importance of maintaining the interest of young singers during choir rehearsal. Therefore, motivation is an area Kemp often addresses in her writings and lectures. For example, in her Choristers Guild Letters article (1965) entitled "How Can I Keep Children Interested During Choir Rehearsal?" Kemp provided guidelines to achieve this goal:²⁸

1. Have an organized plan of action.
2. Work on something familiar--and something new.
3. Have a definite goal.
4. Add a touch of surprise or expectation.

²⁶Kemp often gives small cut-out hearts to each choir at the end of a rehearsal as (1) a symbol of her love for them and (2) a reminder to "pass the love on to others."

²⁷Moffett, 20 September 1992. Many of Kemp's "imaginative ideas" are presented in the next section, entitled, "Imagery."

²⁸Kemp, 1965, 25-26.

3. Have a definite goal.
4. Add a touch of surprise or expectation.
5. Add a dash of competition.
6. Do lots of singing!
7. Give praise and encouragement to the children.
8. Assign jobs to children to "make them feel important."
9. Catch the eye to reach the ear.²⁹

Kemp emphasizes the need for variety in the choir rehearsal to motivate children, including a variety of vocalizes, song repertoire, procedures to teach new songs, and techniques to teach musical concepts.³⁰ For example, Kemp taught "How Lovely and Green is the Earth" at a 1992 church music workshop in the following progression:

1. Read the text to the children; discussed the meaning of the text with animation.
2. Children echo-chanted the text (or read from music score) with appropriate expression.
3. Children echoed the opening phrase of song on a "la" syllable.
4. Children echoed the other phrases of first section of the song on a "la" syllable.
5. Children followed the music score as the pianist played a melody and suddenly stopped playing.
6. Children identified at what location within the melody the pianist stopped playing by telling the word in the text on which she stops.
7. Children sang the musical phrases with the text.³¹

²⁹Kemp, 1965, 26. Kemp is referring to the use of visual stimulation to draw the interest of the students. She also states that these same visual motivators can be effective educational devices.

³⁰Kemp, Lecture, 17 June 1992. For example, Kemp often compares the rehearsal material to a musical menu: "appetizers, meat and vegetables, and dessert." A common rehearsal order of song selections used by Kemp with church choirs is (1) a new song (2) the next performance piece (3) a song the children know well and love to sing (4) a hymn and (5) another familiar song.

³¹Kemp, Lecture, 17 June 1992.

In contrast, the following day Kemp reviewed "How Lovely and Green is the Earth" by using a different approach-- instructing the students to listen to a phrase of the song being played on the piano as they followed their music score, and began to sing when the pianist reached designated locations within the melody.³² Examples of other motivational and instructional song teaching/reviewing strategies used by Kemp include:

1. Teach or review a song backwards; last phrase first, then next to last phrase, and so on.
2. Have children alternate whispering and singing phrases-- e.g., children whisper phrases 1 and 3, children sing phrases 2 and 4.
3. Have children perform body movements to emphasize melodic movement of certain phrases.
4. Have a "soloist" or "small ensemble" occasionally sing a verse.
5. Intersperse interesting and appropriate vocalizes to help correct a vocal or melodic problem.
6. Divide the choir into two groups; have them sing alternating phrases to one another.
7. Say challenging statements like: "I dare you to sing through that whole phrase!"³³

Kemp also understands the relational aspects of motivation and discipline, realizing that a highly motivated child may be less likely to become a disciplinary problem. In another Choristers Guild Letters article entitled, "Discipline With the Junior Choir," (1969), Kemp provided

³²Kemp discourages choir directors from teaching a new song of considerable length in its entirety within one rehearsal, stating that the process may become too tedious. Kemp, 17 June 1992.

³³Kemp, 17, 18 June 1992.

suggestions for motivating children.³⁴ Figure 4.1. contains the principle themes listed in the article.)

Kemp states that if a choir director is having problems motivating children, he or she may need to examine the following aspects of the choir rehearsal by asking the following questions:

1. Was there enough variety?
2. Was there enough planning?
3. Was there enough structure?
4. Was there enough assistance by choir helpers?³⁵

³⁴Helen Kemp, "Discipline With the Junior Choir," 20 Choristers Guild Letters (June 1969): 199-200.

³⁵Kemp advocates recruiting "choir helpers" to assist in rehearsals. These can be parents or other interested church members.

1. Outlets for energy: Provide activities that will give students an opportunity to release energy. For example:
 - a. reinforce concepts with body movement (e.g., clap rhythms)
 - b. rehearse processionals and recessionals
 - c. practice standing and sitting uniformly
 - d. incorporate instructional musical games.
2. Spontaneous reactions: Use spontaneity as an asset. For example:
 - a. Know when to laugh with the children, but teach them to get back to work.
 - b. Allow children to express enthusiasm upon the accomplishment of goals.
 - c. Do not allow the children to treat each other with disrespect
3. Competition as a motivator: Let teams compete to instill motivation. For example:
 - a. best attendance record
 - b. most songs memorized
4. Visual aids: Use visual devices to capture the interest of the children. For example:
 - a. flash cards
 - b. word charts
 - c. pictures of facial expressions (e.g., humorous, jubilant, worshipful).
5. Stories: stimulate their imaginations by telling stories. For example:
 - a. a story that is interspersed with vocal sounds provided by the children
 - b. a story about a composer's life
 - c. a story about origin of a song they are learning
6. Spiritual sensitivity: Encourage the spiritual sensitivity of the children by discussing the meaning of song texts, and the relationship of musical expression to text expression; they are capable of more sensitivity than often credited.
7. Spiritual role models: Direct the children's attention to spiritual role models. For example:
 - a. Jesus
 - b. Martin Luther
 - c. King David
8. Pride in good work: Instill within the children pride in doing well and accomplishing goals. For example:
 - a. award children high attendance pins
 - b. give children verbal reinforcement
9. Challenging goals: challenge the children; we often underestimate what they can absorb!³⁶

Figure 4.1. Suggestions for motivating young singers. From "Discipline with the Junior Choir," by Helen Kemp--Choristers Guild Letters, 1970. Copyright 1993, Choristers Guild. Used by permission.

³⁶This is the author's paraphrase of the suggestions Kemp wrote for the article. Most of the suggestions apply to both sacred and secular choirs, but numbers 6 and 7 obviously apply to church choirs.

Throughout her career Kemp has encouraged choir directors to relate music to the "child's world," an approach she considers an important motivational technique.³⁷ For example, in communicating concepts of her philosophy of singing summarized in the phrase, "body, mind, spirit, voice; it takes the whole person to sing and rejoice," Kemp relates these components to activities or ideas that are of interest to children. Examples are listed below.

1. Body: relate posture to Olympic sports "Let's be Olympic singers!" Diving, pole vaulting, etc.
2. Mind: compare the mind to a computer
3. Spirit: encourage singers to discuss the meaning of the text; to be expressive
4. Voice: incorporate vocalizes that relate to ideas that interest them--(e.g., yippee!!" in upper register to develop head tone)³⁸

Kemp believes an important component in motivating students is to exhibit an encouraging attitude toward the students. Kemp identified five qualities of the "teacher who motivates students," listed below:

1. Genuine
2. Non-possessively caring
3. Accurately empathetic
4. Encouragingly confrontive
5. Constructively affirmative³⁹

³⁷Bair, 7 October 1992; McCrae, 20 August 1992; Phillips, 8 August 1992.

³⁸Kemp, Dallas Workshop 1992; Kienzle, 7 August 1992, Bair 7 October 1992, Smith, 14 August 1992; Gwozdz, 22 September 1992.

³⁹Kemp, Course Notes, "Training Young Voices," 1979.

Kemp consistently advocates positive verbal reinforcement as a motivational technique and she typically intersperses positive comments when directing a choir rehearsal.⁴⁰ While Kemp uses positive reinforcement, she does not sacrifice honesty, stating that,

Children know when you are pandering so be sure to be truthful. Find the smallest thing that is positive, if necessary, and praise them about it!"⁴¹

She continually stresses the importance of choosing motivational techniques appropriate to age levels.⁴²

In addition, Kemp believes in the value of choir mentors, enlisting older, more experienced singers to assist younger singers by serving as role models, vocal models, and helpers.

Kemp also emphasizes and demonstrates nonverbal motivational techniques through the use of the eyes and body gestures.⁴³ She instructs teachers to "become actors" in order to inspire their children, and she encourages teachers to develop an "aura" in rehearsals and performances through the use of their eyes, facial expressions, and body

⁴⁰Kemp, Dallas Workshop, 1992; Georgia Children's Choir Clinic, 1992. Examples include "That's good!" "Now that's great Olympic posture!" "Now you can tell you mother you sang a solo today in rehearsal!"

⁴¹Ibid.

⁴²Ibid.

⁴³Plimpton, 23 September 1992; Gwozdz, 22 September 1992; Marshall, 18 June 1992; Schisler, 3 October 1992; Bair, 7 October 1992.

movements.⁴¹ Schisler recalls Kemp's ability to communicate and motivate through her physical presence:

I have a feeling Helen understands the power of eyes in teaching. We have never touched this topic, but she can be in front of one hundred fifty people-- she can tell exactly what is going on in those minds and she can adjust to what she sees on faces. . . . Eyes are power; she can do a lot with her eyes and facial gestures. I believe very much personally, in the best sense of this, that teaching is acting, and Helen understands that perfectly! It is the way you walk in the room; the way you hold your body; the way you use your head, your face, your voice. As an educator, she does all those physical things before she does anything with her discipline.⁴⁵

Kemp's demeanor when working with children exemplifies her belief that one of the most important motivational factors in working with children's choirs is the enthusiastic attitude of the choir director. Kemp also believes that if a director genuinely loves and enjoys choir directing and children, it is likely these attitudes will be perceived by the children and instilled in them as well.⁴⁶

One of Kemp's most successful motivational techniques serves as an important instructional tool-- her use of imagery to teach vocal and artistic concepts. Kemp's innovative use of visual and mental imagery has pervaded not only her own work with children, but also the work of hundreds of children's choir directors who have been

⁴⁴Kemp 1979.

⁴⁵Schisler, 31 October 1992.

⁴⁶Kemp, 18 June 1992.

influenced by her through her publications, lectures, or conducting.

Imagery

A distinctive contribution Kemp made to choir directors in the music education of young singers is her use of visual and mental imagery to teach musical concepts.⁴⁷ While Kemp is firmly grounded in techniques of proper vocal production and musicianship and implements these techniques in her teaching, she also incorporates non-technical communicative devices designed to capture children's imaginations in order to achieve musical goals.⁴⁸ Kemp's use of visual and mental imagery with children's choirs is a primary area of her influence in the children's choir movement.⁴⁹

According to Phillips, singing is a psychomotor activity; defined as, "motor activity that directly proceeds from mental activity."⁵⁰ Thus, singing is dependent upon both psychological and physiological factors. Phillips states that Kemp stresses the "psychological side of the psychomotor process of singing." Through the use of many

⁴⁷Lowrie, 18 June 1992.

⁴⁸Yarrington, 18 October 1992.

⁴⁹Feierabend, 14 September 1992; J. Smith, 14 August 1992; Phillips, 8 August 1992; Krehbiel, 13 September 1992; R. Smith, 7 September 1992; Rao; 25 October 1992; Apfelstadt, 8 September 1992.

⁵⁰Phillips 1992, 23.

visual and mental images (psychological), Kemp communicates concepts that enable children to sing correctly (physiological). Kemp does not verbalize extensively the technical aspects of singing with children; instead she advocates the philosophy that more is "caught than taught."⁵¹ The creative use of imagery with choirs has been a primary Kemp technique in implementing this philosophy.

Presented below are prominent examples of Kemp's techniques in the following areas of her greatest influence in the use of imagery with young singers: vocal

⁵¹The question of how much to teach children about the process of singing from a technical perspective is dealt with in a variety of ways by other specialists. For example, Phillips advocates teaching students in grades 5-8 about the vocal instrument and voice production. He states, "part of the job of vocal-music instructors must be to communicate to students the need for proper vocal hygiene as it involves the proper use and care of both speaking and singing voices." In his book Teaching Kids to Sing, Phillips provides two instructional sequences for choir directors: Session 1 is entitled "Vocal Structure," and Session 2 is entitled "Vocal Health (pp. 92-101)." Although Kemp does not address technical aspects of vocal production as directly, she believes it is important to care for the vocal mechanism, and she encourages healthy singing practices in her work with children. For example, although Kemp teaches children the "track of air flow" through diagrams, she includes more detailed instruction about vocal production when teaching college students and choir directors.

development, melodic direction, pitch accuracy, posture, breathing, and legato phrasing.⁵²

Vocal development. Kemp developed the concept of "singing channels" to help children find their singing voices, a technique that has been emulated by many choir directors throughout the world. According to Kemp, the purpose of singing channels is to "help children experience what it feels like to sing, and how that is different from the feel of speaking."⁵³ To accomplish this, Kemp instructs the children to recite the phrases below using a variety of vocal sounds, including a whisper, a normal speaking voice, a loud chest voice, and a correct singing voice.⁵⁴

- a. "I whisper like this." (Whisper.)
- b. "I speak like this." (Speak in a normal voice.)
- c. "I YELL LIKE THIS."

⁵²The specific areas were identified from the author's cross-sectional survey of school, church and community leaders in the children's choir movement, a survey of children's choir literature, and the author's observations of Helen Kemp leading children's choir music workshops and festivals. The selected lists were compiled by the author from Kemp's books, workshop handouts, course notes, and lecture notes. They do not represent all of Kemp's techniques in each area. The techniques listed were chosen using two criteria: (1) they were listed by Kemp (2) they were identified as representative Kemp techniques by other musicians who observed Kemp. This chapter is not intended to serve as a substitute for the books and articles authored by Kemp. For more information, the reader should consult Kemp's publications.

⁵³Kemp 1985, 74.

⁵⁴Kemp commissioned a chart entitled "Your Voice Can Make Different Sounds" as a visual teaching tool to reinforce the concept of different vocal channels. This chart is published by the Choristers Guild, Garland, TX.

- d. "I sing like this. (Sing in this range to demonstrate 'head voice.'"

sol la la sol
"I sing like this."

One can switch mentally and transfer that concept into the sound one wants to produce. The child learns to perceive with his mind and to reproduce with his voice at will. It is necessary that each one of these abilities mentioned above be reinforced with many opportunities to listen and to use the developing skill of singing.⁵⁵

As stated previously, Kemp incorporates these exercises to help the student experience how it feels to sing correctly through physical sensation.

Developing free head tone and upper range. Kemp also states in Children Sing His Praise (1985) that "helping a child discover the head voice quality is of prime importance for long-term vocal development."⁵⁶ Kemp uses a variety of imagery techniques to help children discover their free head tone and upper range, including bell sounds, the yippee call, the yoo-hoo call, comical sounds, the road runner, the car horn, the train whistle, the donkey, the yodel, musical roll call, the pole vault, the slide whistle, and the

⁵⁵Kemp 1985, 73-74; McCrae 1991, 138.

⁵⁶Kemp 1985, 71.

siren.⁵⁷ For a description of these techniques, see Table 1.

Kemp also advocates writing story-songs, that is, composing a story incorporating sounds and/or musical phrases that encourage correct head tone and range development, performed by the children to represent certain words, events, or ideas. In addition, Kemp instructs directors to have their children sing pitches high enough to encourage head-tone singing, but not higher than the singers' comfortable vocal range. She emphasizes the importance of helping children avoid an abrupt break when moving from their head voices to their chest voices:

In children's singing remember, the lower, the lighter. Do not allow voices to push or drop into speaking production, separating upper voice and lower voice with an obvious break. The two registers should be blended so that the passage from the head voice to a mixture (overlap) of head and chest cannot be easily detected. Freedom and vitality (not force) should be maintained throughout the entire range.⁵⁸

Developing a focused tone. Kemp uses a variety of visual reinforcers as pedagogical tools in helping children focus their vocal tone. By using visual and mental imagery,

⁵⁷Kemp calls these techniques "educational enablers." While Kemp originated the majority of the devices, she credits her use of certain devices to the following sources: yoo-hoo, Orff/Kodaly; donkey, Austin Lovelace; siren, Herbert Hoffman; train whistle, universal.

⁵⁸Kemp 1985, 79. Kemp addresses the head and chest voice in more detail in Children Sing His Praise, pp. 70-71. She also provides vocalizes to develop the "one-register" concept.

Kemp encourages correct vocal production, vocal projection, and pitch. Typical Kemp devices include the bulls-eye, the unicorn puppet, the dot or star on the forehead, mallets, and the "sing to the director" technique. Table 2 contains a description of these strategies.

TABLE 1

TECHNIQUES FOR DEVELOPING FREE HEAD TONE AND UPPER RANGE

Technique	Description
1. bell sounds	have children sing the following bell sounds in their upper registers: sol mi Bim Bom Ding Dong
2. yippee call	have children say a cowboy "yippee" in upper register
3. yoo-hoo call	have children sing the following interval in upper register: sol mi yoo hoo
4. funny sounds	have children imitate ghost, wind, owl sounds; add drama to the sounds
5. road runner	have children imitate the "road runner" by making a "beep-beep" sound in their upper register; director reinforces sound with beep-beep hand movement near his or her eyes
6. car horn	(same as description of number 5)
7. train whistle	have children sing "toot-toot" in their upper registers
8. donkey	have children imitate a donkey "hee-haw" by singing a high-to-low interval. Note: this exercise is particularly useful in helping the extremely low-speaking or singer to discover his or her head tone
9. yodel	have children "yodel" the following melodic pattern: 
10. musical roll	have children echo-sing in response to call roll call sung by director using upper register interval patterns sol mi Question: Cin- dy Answer: I'm here!
11. pole vault	have children move their arms "up and over" an imaginary pole as they sing the following melodic pattern: 
12. slide whistle	have children play a slide whistle (OR imitate a slide whistle) by performing a sliding upward/downward melodic phrase
13. siren	have children imitate a variety of fire siren sounds

TABLE 2
TECHNIQUES FOR DEVELOPING FOCUSED VOCAL TONE

Technique	Description
1. bulls-eye	ask children to sing to a designated "bulls-eye" in the back of the room
2. unicorn	point to unicorn puppet's antler (or have children imitate unicorn's antler by pointing their forefinger from their foreheads) to encourage a spinning sound that comes "through the unicorn's head and out the "tip of the antler"
3. dot or star on forehead	have children place their forefinger in the middle of their foreheads to encourage a focused sound that comes through the "spot" Have them sing:
	
4. mallets	fasten two colored construction paper circles about 5" in diameter on the wall, chart or chalkboard; put small bull's eye dot in the center of each; use a small wooden mallet and tap on the bull's eye dots as they perform the following chant:
	
5. sing to the director	director moves to the back of the rehearsal area and asks children to "sing to the director"

Developing correct vowel pronunciation. Kemp consistently emphasizes correct vowel pronunciation by implementing visual devices in her instruction. Perhaps more than any other techniques attributed to Kemp, her use of the rubber band, the tennis ball, and hand puppets have become hallmark examples of her use of visual imagery in achieving correct open vowel sounds. Many authorities in the children's choir movement have emulated these three techniques to obtain correct vowel sounds, and have affirmed consistent success.⁵⁹

The rubber band. Kemp uses a rubber band to illustrate the "vocal compass," or "North/South and East/West" concept to children. By stretching a rubber band vertically--one hand pulling the top end up and other hand pulling bottom end down--she shows the correct mouth formation for vowels that originate from the "oo" sound, including long oh, uh, aw, and ah. Conversely, Kemp stretches the rubber band "East to West," to indicate a "spread vowel" sound, such as "ee". Kemp often contrasts the North/South vowel sound with the East/West vowel sound by showing children alternating rubber band positions: vertical and horizontal. She instructs singers to "keep thinking North/South more than East/West, even when pronouncing "ee" based vowels,

⁵⁹Examples include Feierabend, 14 September 1992; Gwozdz, 22 September 1992; Phillips, 8 August 1992; Yarrington, 8 October 1992.

including ee, ay, eh, and a short a," as she demonstrates with the rubber band.⁶⁰ Other concepts Kemp uses to develop correct North/South vowels include:

1. When singing an "ah" vowel, do not allow the sound to "spread," like a megaphone.
2. When singing an "ee" vowel, keep the ee "standing up." It tends to become too East/West.
3. Sing with a feeling of "surprise in the eyes."
4. Think of having space inside the mouth.
5. Keep a forward feel in the face.
6. Think "bright, light, and round" as you sing vowels.⁶¹

The tennis ball and hand puppets. A technique Kemp often uses to illustrate the North/south mouth formation is to hold a tennis ball cut in half (this is done by teacher or student), and squeeze opposite sides together to "open the mouth." Fig. 4.2. shows Kemp demonstrating this procedure. In a similar manner, Kemp uses hand puppets that can be manipulated (mouths opened and closed) to illustrate the correct mouth position for specific vowel sounds. For example, by "opening the mouth" of the puppet, Kemp demonstrates the North/South vowel formation.⁶²

⁶⁰Kemp 1979. Kemp provides more detailed instruction about the pronunciation of vowels in her college and workshop instruction, drawn from her own professional training as a singer and music educator.

⁶¹Kemp 1979.

⁶²Helen Kemp, 1979; Helen Kemp, 1986; Apfelstadt, 8 September 1992; Kienzle, Phillips, 8 August 1992; Smith, 14 August 1992; Feierabend, 14 September 1992; Gwozdz, 22 September 1992; Yarrington, 18 October 1992. Kemp states that she first observed Donald Campbell used the tennis ball as a visual reinforcer.



Fig. 4.2. Helen Kemp demonstrating with tennis ball.

Melodic direction and pitch accuracy. Kemp adapted the use of body movement to help children develop pitch-matching and sight-singing skills from the Dalcroze Approach, Orff Approach, and Kodaly Method. For example, when teaching the concept of high and low pitches, children are instructed to "reach toward the stars" when singing high pitches, or stretch downward when singing low pitches. Research studies have confirmed that sound alone is too abstract for some children to grasp mentally or physically without association with other senses.⁶³ In response to these research findings, Kemp encourages directors to combine aural, visual, and kinesthetic experiences when teaching music concepts. In addition, Kemp advocates the use of Curwin and/or Kodaly hand signals when teaching melodic concepts, and the

⁶³Since the mid-twentieth century, experimental and descriptive research studies related to the pitch accuracy of children have proliferated. From a survey of the studies, Phillips (1992) cites several physiological and psychological factors that affect the pitch accuracy of children: (1) the child's inattention, or lack of focus (2) lack of proper feedback [aural, visual, and/or kinesthetic] (3) teaching mode [aural, visual, and/or kinesthetic] (4) tonal memory (5) vocal coordination (6) environmental factors (7) organic factors and (8) emotional factors--e.g., lack of confidence. See Phillips (1992), pp. 23-36, for a more detailed description of these factors affecting pitch accuracy. See Goetze (1986) and Phillips (1983) for a survey of research on pitch accuracy.

and the Dalcroze arm-scale to instill in children an awareness of intervallic relationships.⁶⁴

While Kemp incorporates a variety of techniques based upon the Kodaly Method, the Orff Approach, and the Dalcroze Method, she also employs many other techniques using visual and mental imagery to reinforce concepts of melodic direction, intervallic relationships, and pitch accuracy. Prominent Kemp educational enablers include pictures of high and low, ladders, stair steps, the elevator game, arm lifts, the beanbag throw, the baseball throw, sound pictures, pitch posters, and the staccato target. Table 3 includes these techniques designed to improve the listening skills of children; a factor Kemp considers important in developing pitch accuracy. Other techniques included in Table 3 are the wind-hose, conversational echoes, matching the child's pitches, individual singing exercises, and computer analogies. Certain techniques presented in Table 3 are intended to help the child be attentive to pitch, provide the child with auditory feedback, assist in developing the child's tonal memory, and provide a variety of teaching modes.

⁶⁴When working with children, Kemp calls the Dalcroze arm-scale a "pitch-o-meter." When using this technique, the children hold one arm straight out and cross it with their other hand at different locations up and down arm to represent the intervals of a musical scale. As a melody moves up and down, so will the child's hand.

TABLE 3

TECHNIQUES FOR DEVELOPING MELODIC CONCEPTS,
PITCH ACCURACY, AND LISTENING SKILLS⁶⁵

Technique	Description
1. high/low	show the children pictures that represent high and low sounds; for example, a bird (high sound)--a lion (low sound) have the children imitate the sounds shown in the pictures
2. ladders	show children a miniature ladder or a picture of a ladder use the rungs of the ladder to represent melodic intervals and melodic movement by pointing to appropriate rungs as they sing or listen to a melody
3. stair steps	same as 2; stair steps represent intervals of a scale
4. elevator game	a picture of an elevator shows 8 floors of a building (musical scale) point to appropriate "floors" as the children listen to a melody or sing a melody
4. beanbag throw*	have children throw the bean bag to reinforce a melody moving upward and downward
5. baseball throw*	have children throw an imaginary baseball (same as 4)
6. arm lifts	have children hold arm(s) out have children move arm up and down to correspond with the melodic movement of a song they hear or sing
7. wind-hose	have the child sing into one end of a vacuum cleaner hose and listen to him/herself using the emphasis is to have the child "listen louder than you sing."
8. individual singing	have child sing for director alone; it helps child focus upon his own voice and pitch accuracy
9. match child's pitches	set up a unison with child to find out if he recognizes when unison singing has occurred; have child move gradually into other keys, singing the same melody
10. conversation echoes	have children echo musical phrases example; sol mi do hel-lo---- how are you? I'm fine---
11. staccato target	place staccato marks inside pitches on a musical staff; compare to archery and darts; have children sing melody, focusing on the "target"

⁶⁵Adapted from Kemp 1986, course handout for "Training Young Voices." Also, Kemp's course syllabus notes, 1979. Kemp considers the ladder and stair steps universal techniques.

12. pitch poster draw intervals of the scale (solfege or numbers) in a vertical line on a poster or chalkboard as children sing a melody, point to appropriate intervals on chart
13. computer talk compare the child's brain to a "sound/pitch computer" to enhance listening skills; use computer analogies
- Example:
Director says, "Listen!"
Director sings do, re, mi, fa sol
Director asks "Can you hear it in your brain?" or "Is that melody in your "pitch computer?"
Director says, "I'm going to keep speaking for about 30 seconds. Then I will ask you to "retrieve" the melody from your computer
After 30 seconds, director says, "Get ready, breathe, sing!"⁶⁶

*Kemp also uses these techniques in association with vocal projection. She uses the phrase "tossing the tone" in this context.

⁶⁶Adapted from Kemp 1986, course handout for "Training Young Voices." Also, Kemp's course syllabus notes, 1979.

Posture and Breathing

Helen Kemp obtains correct singing posture and breathing from children by using imagery to relate these elements to subjects and ideas that typically capture their interest. For example, Kemp reminds children that the body is a musical instrument just like a violin or clarinet, and must be held in the proper position for singing. According to Kemp, there is a "way" to hold the body as a musical instrument, and a need to learn the "feeling" of holding the body correctly. Kemp encourages tall and buoyant posture by creating mental images using the following commands:

1. Do you stand like a question mark (?) or an exclamation point (!)?
Be sure to stand like an ! (correct).
2. Stand as if you were a puppet being suspended by the crown of your head from the ceiling.
3. Reach for the stars with the top of your head.
4. Be a gothic window; head touches arch in window.
5. Do you feel like a robot; rigidity (incorrect).
Be sure to feel like a space person; buoyant (correct).
6. Walk on tip-toe, trying to reach the ceiling with your fingers; sing to the top of your fingers.
7. Pretend you are suspended from the ceiling.
8. Pretend you are squeezing through a narrow place.
9. Think proud.
10. Sit up when you sit down.
11. Sports analogies.⁶⁷

Kemp often relates correct singing posture to athletics, comparing body warm-ups to sports calisthenics

⁶⁷Kemp 1985, 76; Kemp's Course notes for "Training Young Voices." Kemp devotes several paragraphs to the subject of correct singing posture, including a diagram entitled a "Posture Check Chart" on pp. 75 and 76 of Children Sing His Praise (1985). She also provides a singing chant to emphasize correct posture on p. 76.

(e.g., shoulders up and down, stretches, bending, wiggling, and "silent jogging"). She also compares the correct singing stance to sports stances such as "preparing to shoot the basketball through the hoop," "up to bat," and "preparing to dive off the end of the diving board." As stated previously, Kemp also utilizes number cues to indicate various postures.⁶⁸

When working with children, Kemp uses visual and mental imagery to develop correct breathing for singing. She states in Children Sing His Praise:

There is a difference in breathing for singing. Air must be taken quickly, quietly, and deeply. It has to be exhaled under control, slowly, in order to sustain a singing phrase and to sing with different dynamic levels and with good intensity (purity) of tone--all of this while sustaining pitches and producing vowels and consonants.⁶⁹

Kemp suggests using a picture of the human body (side view) to show the passage of inhaled and exhaled air through the body positions. See Figure 4.3. for Kemp "track-of-air-flow diagrams. She emphasizes that children can understand a simple anatomy lesson, and this instruction will help them conceptualize the need to "make space for the air" when they breathe. Kemp also uses a picture of the human body (front view) as a visual reinforcer when teaching about the holding the body, the "singing instrument," in the correct singing

⁶⁸Kemp 1979; Kemp 1985.

⁶⁹Kemp 1985, 76.

BREATHING FOR SINGING

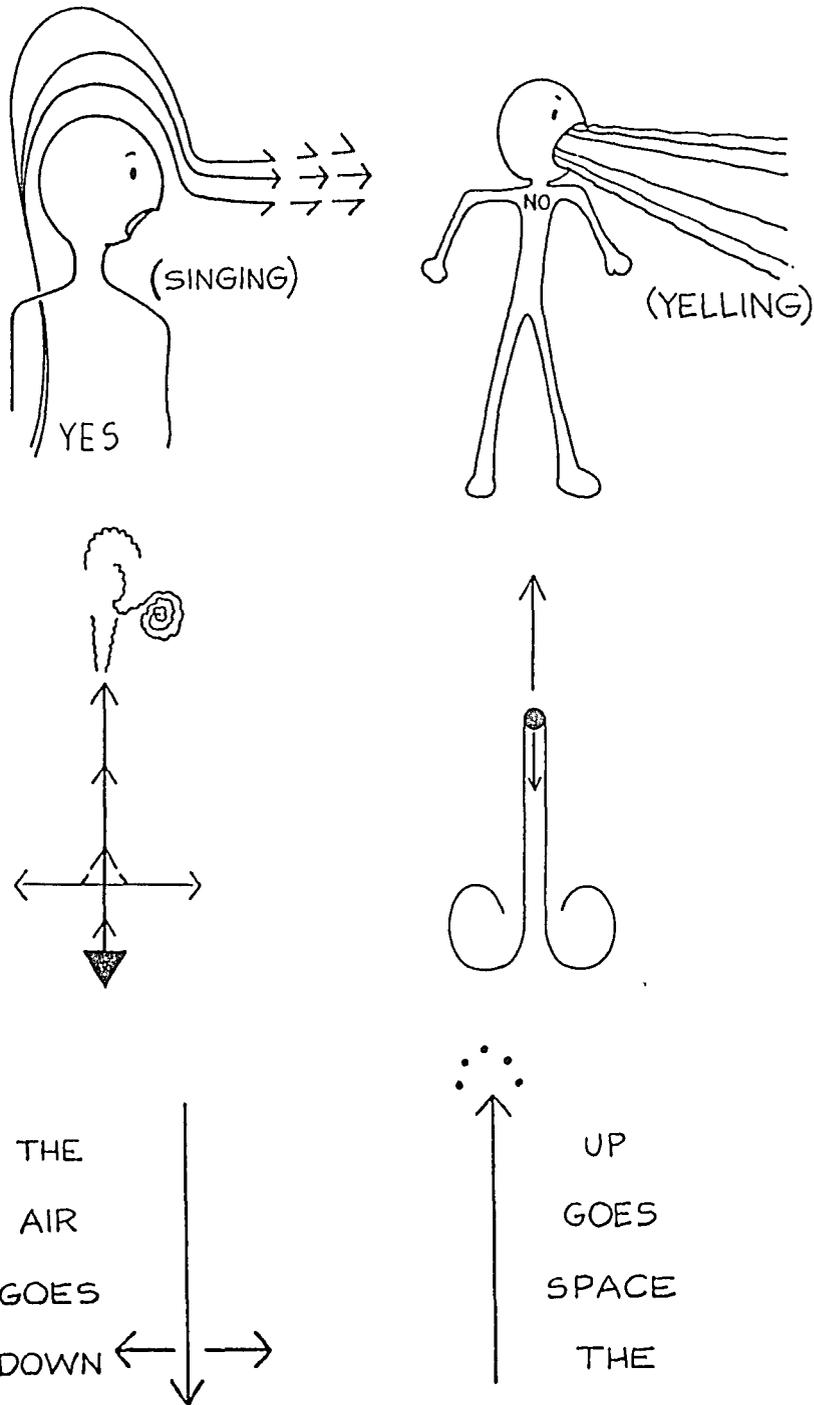


Fig. 4.3. Kemp "track of air flow" diagrams.

position. Figure 4.4. contains a Kemp posture chart.

Kemp states that children do not automatically breathe correctly for singing; they often take shallow breaths rather than controlled, deep breaths. To obtain the desired inhalation and exhalation behaviors from children Kemp uses such visual and mental imagery techniques as the "under-water breath," "smell the cookies," the bubble blower, the "trick" birthday candle, the balloon, the bicycle tire "slow leak," and the "Christmas Tree" breath. See Table 4 for a description of these strategies. In preparation for the exercises in Table 4, Kemp advocates standard "staccato rhythm chants" using various syllables to activate the diaphragm, or "vocal muscle."⁷⁰

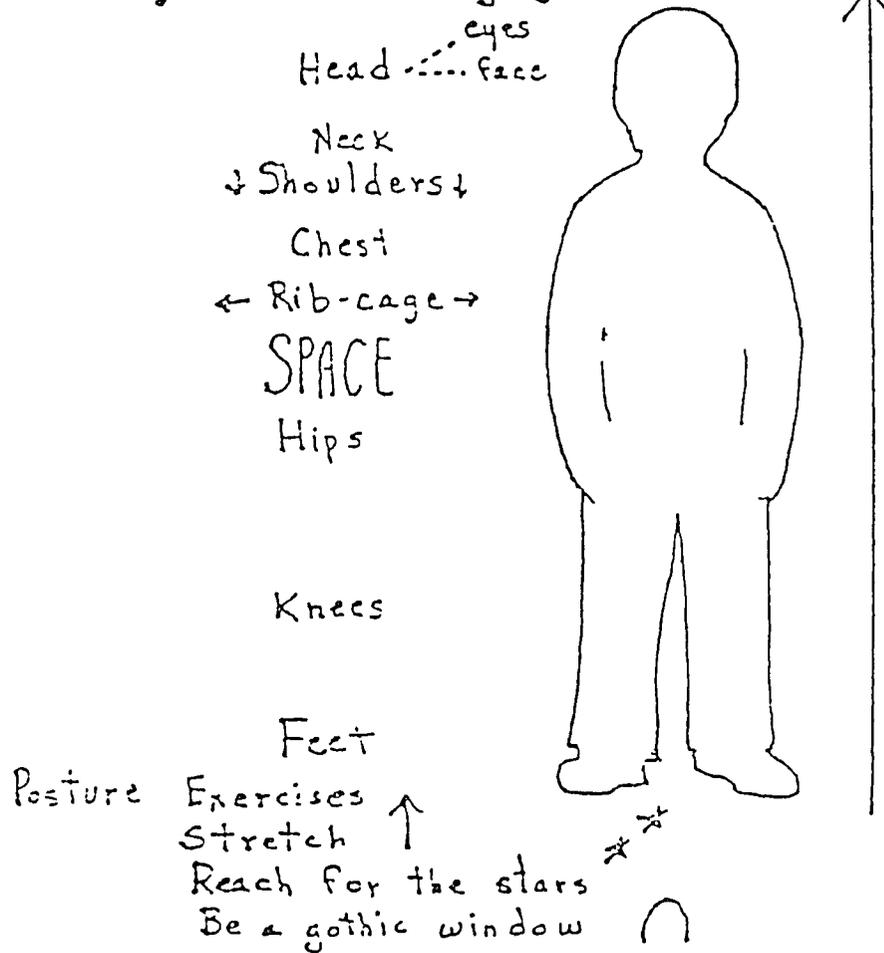
Legato phrasing. Kemp incorporates techniques with children to obtain controlled and artistic legato phrasing. Two standard strategies Kemp employs are to (1) have the children count from 1 to a designated number (or through the alphabet) as they sustain a pitch, and (2) have the children sing through a short song without taking a breath. Kemp explains the first technique:

Inhale quickly, quietly and deeply. Chant on a single tone in unison, counting from 1 to 10, then from 1 to 20, perhaps even from 1 to 30. The alphabet may be chanted lightly and clearly, one or two times through. Choose a comfortable head-voice pitch, possibly from G to D'.⁷¹

⁷⁰Kemp 1979.

⁷¹Kemp 1985, 76.

Learning to Hold the singing instrument



"Shoulders up - Shoulders down
Shoulders circle all around"
Stretch - Bend - Wiggle
Head swing (side, front down, side)

Feel like a ? (no) Feel like an ! (yes)

Feel like a robot (no) Feel like a space person (yes)

Summary:

Good posture for singing is a way
and a feeling.

Fig. 4.4. Kemp posture chart.

Kemp believes many choir directors underestimate the ability of children to sing phrases with control and artistry. As a result, to obtain desired phrasing she developed techniques which help children experience the "spin of singing," a combination of singing phrases with forward movement and artistic expression.⁷² Two recurring themes Kemp emphasizes are the importance of instilling within children an awareness of artistic phrasing by instructing them to "think in musical phrases instead of notes" and "think of thoughts instead of words." Kemp also instructs singers to "sing through the end of a phrase."⁷³

Other visual and mental techniques employed by Kemp to help children phrase correctly and artistically include the ribbon, the string of pearls, the pogo stick, the pendulum, the bridge, and chalk swirls. Table 5 contains a description of these techniques.

⁷²Kemp 1991, 14. Kemp presents a chapter entitled "the Spin of Singing" on pp. 14-15 of Children Sing His Praise.

⁷³Kemp 1985, 79.

TABLE 4

TECHNIQUES FOR DEVELOPING CORRECT BREATHING HABITS⁷⁴

Technique	Techniques for Controlled Inhalation Description
1. underwater breath	ask children to breathe as if they will be going under water for several seconds
2. smell the cookies	ask children to imagine they are smelling their favorite cookies baking; "inhale down to your belly-button!"
3. blow up a balloon	take deep breaths before blowing up the balloon
4. Christmas tree breath	ask children to take a "Christmas tree" breath, explaining that the lower boughs are the lower ribs, so they expand. Note: Kemp also describes the star as the animated face and spirit of the singer.
Technique	Techniques for Controlled Exhalation Description
1. bubble blower	have children blow through a bubble blower (real or imaginary)
2. trick birthday candle	have children blow on a candle but do not blow it out.
3. balloon	have children deflate a balloon; or imitate a deflating balloon with their own breath
4. slow leak	have children "hiss" to imitate the slow leak of a tire.

⁷⁴Kemp 1979, course notes; Kemp 1985, 77. Kemp considers the balloon technique universal. She credits the christmas tree breath analogy to Mary Kemp.

TABLE 5
TECHNIQUES TO DEVELOP ARTISTIC LEGATO PHRASING

Technique	Description
1. ribbon	[Teacher] Hold a spool of ribbon in your left hand. With your right hand, pull the through your fingers steadily and evenly as the children sing. ⁷⁵
2. string of pearls	Show the children a string of round beads, explaining that "each bead, though a separate unit, is touching the next, and all are held together by the string. This is like the separate notes which make up a musical phrase. The string is the concentration on the <u>thought</u> of the phrase." ⁷⁶
3. pogo stick/ water skier	describe the contrast between "pogo stick" singing, a "thump-thump" style that is not desirable for certain legato phrasing, and "water skier" singing, smooth phrasing similar to a skier "gliding over the water." ⁷⁷
4. pendulum	tell children to compare phrases to the movement of a swinging pendulum, rather than thumping beats; have children imitate swinging pendulum with arm movement ⁷⁸
5. bridge	use the analogy of the construction of a bridge: point out that pillars (measured beats) are essential in the construction of a musical "bridge" explain that the bridge's form and purpose are not fulfilled until the vertical pillars become the supports for the horizontal arch of the bridge explain that the cars (the singers) can move across, sometimes at different speeds, but always with a destination in mind; use a drawing for reinforcement ⁷⁹
6. chalk swirls	have the children sustain a pitch while the director draws a continuous line in circles or swirls on the chalkboard. have the children sustain a tone until director lifts the chalk from the board. ⁸⁰

⁷⁵Direct quote from Kemp 1991, 15-16.

⁷⁶Kemp 1991, 14. Kemp credits her use of this technique to John Finley Williamson.

⁷⁷Kemp 1991, 16.

⁷⁸Kemp 1985, 79.

⁷⁹Kemp 1991, 14.

⁸⁰Kemp 1991, 16. As stated previously, Kemp devoted the first part of Of Primary Importance, Vol. II to elementary voice training. She provides a variety of practical ways to "communicate what we mean and what we expect" when we ask for correct posture breathing, and phrasing.

As stated previously, the lists of Kemp's techniques presented above are not all-inclusive. The objective herein was to present selected illustrations of Kemp's use of visual and mental imagery to relate concepts of vocal development, melodic direction, pitch accuracy, posture, breathing, and phrasing.

Summary

Throughout Helen Kemp's career as a children's choir specialist, she promoted musical excellence by presenting pedagogical methods and techniques to other choir directors through workshop and course instruction, conducting, and publications. Kemp's choral techniques evolved from her own professional vocal training, extensive experience as a teacher and conductor, personal study of a variety of approaches and methods, innate creativity, and musical ability.

One of the most important contributions to the children's choir movement attributed to Kemp is the development and application of visual and mental imagery in musical instruction.⁸¹ Although other musicians have implemented similar strategies, Kemp was at the forefront of her profession, serving as a pioneer since 1948 in promoting and expanding the use of visual and mental imagery in an

⁸¹Bair, 7 October 1992; McCrae, 20 August 1992; Page 15 May 1992; Phillips, 8 August 1992.

unprecedented manner. She used imagery to teach a variety of concepts, including vocal development, pitch matching, melodic direction, posture, and phrasing, thus demonstrating the enormous power of imagery when she communicates musical ideas to children. Kemp's use of visual and mental imagery and her strong motivation to teach and communicate her techniques to thousands of choral directors thorough workshops and festivals are two principal areas of her impact upon the children's choir movement in North America and Europe.

CHAPTER V
SUMMARY AND CONCLUSIONS
INTRODUCTION

Helen Kemp, born in Perkasio, Pennsylvania on March 31, 1918, developed a love for singing as a young child. During Kemp's teenage years, family members and teachers discovered that she possessed extraordinary talents as a singer. As a result of their encouragement, Kemp entered Westminster Choir College in 1937 and earned a degree in music focusing upon voice and church music. Her stature as an accomplished soloist grew rapidly, and during her early years of marriage to John Kemp (1942-1949), she performed regularly as a soloist in the Northeastern United States. During the late 1940s Kemp diligently combined college teaching at Westminster, solo singing, homemaking and child-rearing, and children's choir work in local churches. As a result of Kemp's early experiences directing children's choirs and rearing her own children, she increasingly became interested in the musical potential of the young singer. Kemp eventually gained international recognition in choral music education. Kemp's stature as a children's choir authority, however, was not pre-designed, occurring rather as a result

of other musicians' awareness of her success when working with children within a local church.¹

Kemp's Reputation as a Children's Choir Authority Expands

In 1949 John and Helen Kemp began an eighteen year tenure as music directors at First Presbyterian Church in Oklahoma City, Oklahoma (Helen was a non-paid associate). Although John was officially the Minister of Music, Helen was involved extensively in the music program providing leadership for many young choirs. National church music leaders became aware of her success with children's choirs and individually often requested that Kemp share her successful techniques with other choir directors as a conductor and/or instructor as children's choir workshops, festivals, and publications. Of particular significance was Ruth Jacobs' request during the 1950s that Kemp become involved with the Choristers Guild as a festival conductor, clinician and newsletter contributor. As a result of Kemp's contributions to the Choristers Guild, particularly during the late 1950s, 1960s and 1970s, she became nationally known as the "mother of the church children's choir movement."²

¹Carlette Mueller Winslow, Choristers Guild Letters 36 (January 1986): 98. When interviewed by Winslow, Kemp stated that her involvement with children's choirs just "grew and grew like Topsy" until she found herself an unintended expert in the field.

²Goetze, 28 July 1992; Page, 15 May 1992.

Kemp returned to Westminster Choir College faculty in 1972 to teach voice and children's choir courses, thus broadening her national influence through college and summer school instruction. She also expanded her national role as a children's choir specialist to an international level during her time at Westminster. Following her retirement in 1983 from the college, she continued her workshop and festival leadership roles. In addition, Kemp published several song collections and books related to children's choirs.

Combining musical ability and expertise, experience in the development of the child's voice, and an innate love for people, Helen Kemp has served as a leader in the children's choir movement from the 1950s until the present time, 1993. Kemp's extraordinary ability to motivate and inspire both choral directors and young singers has been documented by authorities in churches, schools, and communities throughout the United States, Canada, and Europe. In addition, authorities have confirmed Kemp's ability to obtain high standards of musical artistry from children, and at the same time instill within them the joy of singing.

As a leader of hundreds of clinics and festivals during the past several decades, Helen Kemp provided choir directors with opportunities to observe and learn her philosophies and techniques in two contexts: teacher and director in-service training and children's choir festival

and workshop conducting.³ The impact of Kemp's lifelong decision to conduct children's choirs of all sizes and abilities and to instruct choir directors from all levels of musical training and experience cannot be underestimated.⁴ As a result of this decision, many children's choir directors observed first-hand the applications of Kemp's approaches and have been affected tremendously by her educational, motivational, and inspirational leadership abilities.⁵

Philosophies of Helen Kemp

Helen Kemp's approach to the children's choir was rooted in her beliefs concerning the value of children's choirs. Through her national and international influence,

³The author is not minimizing the importance of Kemp's publications at this point; rather, the emphasis of this statement reflects the extraordinary leadership qualities Kemp possesses, the effectiveness of which can only be experienced by direct observation (as documented by other leading children's choir authorities).

⁴Note: Having discovered early in her career the value of using a children's choir in music workshops to demonstrate her philosophies and techniques, Kemp now insists that workshop coordinators provide a demonstration choir when she conducts a workshop.

⁵As stated in Chapter III, many children's choir specialists believe that it was Kemp's pioneering work, more than any other individual's, that raised the level of awareness of the value of children's choirs both nationally and internationally since 1950. Recurring descriptors of Kemp include the terms "mentor," "mother figure," "trailblazer," "pioneer," and "catalyst" in the children's choir movement.

Kemp communicated these philosophies to hundreds of choir directors.

The Importance of the Individual Child

Perhaps Kemp's most salient philosophy is her belief that choir experiences can make a positive difference in the life of a child. Her obvious love and concern for the individual child has been documented by children's choir authorities, grassroots choir directors, and children. Having first become a leader of children's choirs in the church, she consistently emphasized her belief in the privilege and responsibility of choir directors to foster self-esteem and Christian character in young children, as well as their musical talents. However, as Kemp entered the secular children's choir arena, she retained a child-centered philosophy, expanding it to the needs of all children, both Christian and non-Christian. Her belief in the value of children's choirs as a vehicle for positive impact in individual lives--and therefore the world--has been a vital force in the children's choir movement.

Kemp's continual emphasis upon the children's choir as a positive, life-changing experience for children could be interpreted as a non-musical goal. However, this aspect of Kemp's philosophy compliments her extensive contributions to the children's music skills and the children's choir movement as a music educator, leader, conductor, and clinician. Kemp's unique ability to blend superior musical

leadership while communicating love and concern for the individual child has been observed and emulated by choir directors and educators across the United States, and she is considered a pioneer in establishing standards in these areas.

Philosophies of singing

Many choir directors have embraced Kemp's primary philosophy of singing, defined as a whole child concept: singing should be a combination of the body (physical), mind (mental), spirit (emotional) , and voice (vocal). Kemp provided practical methods and techniques to achieve the whole child concept of singing, believing that if choir directors carefully attend to each of these concepts during a rehearsal, children's singing experiences will be more musically rewarding and personally fulfilling. In addition, although Kemp understands the value of select choirs and believes they serve a unique and useful purpose, in practice she implemented her belief that every child should have an opportunity to experience the joy of singing. As a result of this belief she devoted the major part of her professional career to the needs of the average singer, although never neglecting the talented singer.⁶ Her life-

⁶For example, when working with demonstration children's choirs during a music workshop, Kemp prefers directing a choir composed of children possessing a wide variety of singing ability levels. She states that since the majority of choir directors work with "everybody come" choirs, particularly in church situations, she believes her instruction is more beneficial if choir directors are able

long emphasis upon the musical development of the uncertain singer is also a reflection of her musical and personal concern for the individual child.

Child vocal training

As a children's choral music educator, Kemp set standards of excellence in several areas. One area in which Helen Kemp set a standard in children's choirs is that of child vocal development, by emphasizing her philosophy that there is a correct way to develop the young singing voice. With the exception of the liturgical boy choir movement in the United States during the nineteenth and twentieth centuries, little attention was given to the development of the child's voice in many churches, schools, and communities. Undoubtedly there were certain church and school musicians who focused upon the vocal development of the young singer; in general, however, there was a prevailing lack of knowledge and/or application of child vocal training.

Motivated by her own experiences with young singers and encouraged by Ruth Jacobs and the Choristers Guild, Helen Kemp became a national spokesperson for a healthy approach for training young voices. After Jacobs' untimely death in 1960, Kemp became the most influential leader in the children's choir movement in the church, providing choir

to watch her work with a young choir exhibiting a variety of musical needs.

directors with knowledge about training the young singer. As Choristers Guild Director of Workshops and Festivals during the 1960s and early 1970s, and a preeminent clinician and conductor of children's choirs, writer of books and various publications, instructor of many college summer sessions, and professor at Westminster Choir College during the 1970s and 1980s, Kemp instructed and inspired hundreds of children's choir directors in the area of child vocal development. Her influence also permeated the schools and communities as a result of "workshop overlap." Many church musicians who attended Kemp's children's choir workshops and festivals also were active choral directors in schools and communities embraced her belief in the value of proper child vocal training. She eventually became a clinician for other national organizations not associated with churches, expanding her philosophy and techniques associated with child vocal development to an even wider audience.

Children's choir literature

Not only did Helen Kemp set a standard for vocal excellence in the performances of young children, but also she set standards for choosing quality children's choir song repertoire. She accomplished the latter by providing children's choir directors specific criteria for selecting song repertoire--including both musical and textual guidelines--providing suggested song lists and introducing new compositions for children in her Choristers Guild

Letters and workshops, encouraging composers to write compositions for children's choirs, and composing children's choir literature. Reflecting her interest in the use of quality song repertoire for young singers, Kemp published several song collections for children's choirs, and in 1989 and 1991 published two books, Of Primary Importance, and Of Primary Importance, Vol. II, which include several children's choir compositions and suggested lesson plans for each one.

Musical Artistry

Kemp's consistent emphasis upon proper child vocal training and quality children's choir repertoire reflect her overall philosophy emphasizing the young singer's potential for artistry and musicianship. As a conductor of festival choirs and workshop demonstration choirs during the past four decades, Kemp has demonstrated her philosophy that children can perform and experience much higher levels of musical artistry than many musicians realized. Kemp consistently refers to young singers as "young artists."

Since the 1980s, excellence in children's choirs has become a standard for many choir directors in churches, schools, and communities--undoubtedly influenced, at least in part, by Kemp's widespread effectiveness. Having observed Kemp's ability to maintain the highest standards of musical artistry while instilling a joy for singing, many choir directors have embraced her philosophies, grasping a

new vision for the musical potential of their own young singers.

Music and Christian Education

As documented in Chapter III, Helen Kemp set standards for music in Christian education during the 1950s, 1960s, 1970, 1980s, and continues to influence children's choir directors in this area during the early 1990s. As the preeminent leader of the children's choir movement following Ruth Jacobs death, Kemp implemented her philosophy that music has the power to positively affect young lives. Kemp particularly emphasized the following behaviors to accomplish this goal: (1) participating in worship and worship training, (2) selecting appropriate song texts, and (3) meaningful hymn singing. Through her contacts with other church choral directors, Kemp demonstrated and taught her belief that it is possible to combine effectively musical and spiritual instruction so that neither goal is sacrificed for the sake of the other. Miller states:

The primary emphasis of Helen Kemp's career has been to share the joys of music making with the masses, lifting others up to a greater appreciation and awareness of God, life, and beauty through the medium of music.⁷

Possessing exemplary Christian character both personally and professionally, Helen Kemp was ideally suited to become a beacon of inspiration and leadership in the church children's choir movement from latter 1940s until the

⁷Miller, 24 September 1992.

present, providing a musical and spiritual role model at a time when such a leader was needed.⁸ As she became more intensely involved with the children's choir movement in schools and communities, these qualities expanded her contributions and her success.

Instructional Techniques

Helen Kemp not only set philosophical standards for children's choir directors, but also she taught practical methods and techniques necessary to achieve musical goals. According to the responses of a cross-section of children's choir specialists across the United States, Kemp's contributions in this area have been profound. By observing Kemp as she worked with festival and workshop choirs, reading Kemp's publications, studying Kemp's videocassettes, or taking one of Kemp's children's choir courses, thousands of children's choir directors have been equipped with

⁸Miller, 24 August 1992; Apfelstadt, 8 September 1992; Bair, 7 October 1992; Plimpton, 23 September 1992; Lowe, 1 September 1992; Ridl, 7 December 1992; Armstrong, 28 August 1992; Yarrington, 18 October 1992; Ball, 22 September 1992; Page, 15 May 1992; Gwozdz, 22 September 1992; Feirrabend, 14 September 1992. Documentation of Kemp's consistent Christian witness, including her love for all people, her caring, giving nature, her integrity, as well as the Christian example provided by her family life, affirm her unique place in musical history as the Christian role model "par exemplar" for other church choir directors. Documentation consistently confirmed Kemp's ability to help others to feel better about themselves and what they can accomplish. It is Helen Kemp's love for others and interest in their well-being--a reflection of her Christian beliefs--that causes others to so quickly respond to her. As Plimpton (23 September, 1992) stated, "To know Helen is to love her for life."

practical techniques needed to educate, develop, and motivate young singers.

Since 1948 Helen Kemp has influenced many children's choir directors in planning their rehearsal procedures and their implementation of certain choir rehearsal techniques. Kemp taught organizational and motivational strategies to help directors create a stimulating classroom environment. She also provided choir directors with a variety of pedagogical tools useful in developing the child's voice, teaching musical concepts, and fostering a sense of musical artistry within the child.

A specific area of Kemp's influence is the use of visual and mental imagery as a pedagogical technique. In fact, Kemp's influence in this area is so profound that as a result, her name has become synonymous with techniques involving visual and mental imagery.⁹ Undoubtedly, Kemp's creative use of visual and mental imagery is one of her most

⁹For example, in McCrae's book on children's choirs entitled, Directing the Children's Choir, a Comprehensive Resource (1991), McCrae lists a variety of techniques to develop a beautiful tone quality in young voices. Following her suggestion involving visual and mental imagery, McCrae states, "Kemp is well-known for her effective use of such visual aids," as evidenced in the videocassettes listed in Appendix B (McCrae lists Kemp's two Concordia videocassettes in her Bibliography. See author's Bibliography for a listing of the videocassettes entitled, Body, Mind, Spirit, Voice [1985], and Sing and Rejoice [1985].)

monumental contributions to the children's choir movement in the United States, Canada, and Europe.¹⁰

Kemp acknowledges that her career with young singers is grounded in her own love of singing, an innate love for teaching, a love and respect for children, a genuine belief that what she is doing with children can positively affect the rest of a child's life, a desire to use her God-given gifts to positively influence others, and a deep spiritual faith.¹¹

Helen Kemp's family members and professional associates have consistently cited the following additional personality characteristics exhibited by Kemp they believe have contributed to her success as an international children's choir specialist: a non-judgmental, loving attitude; an ability to see the best in others; a sense of humor; a spirit of humility; a servant's heart; a positive,

¹⁰A survey of children's choir publications and correspondence from a cross-section of national leaders in the children's choir movement reveals that the use of imagery with children's choirs has become widely used by church, school, and community children's choir specialists. Musicians consistently credit Kemp as an important influence in the popular use of this technique. Other directors have been indirectly influenced by Kemp in the area of imagery through exposure to her publications, or exposure to the work of other clinicians who have been influenced by Kemp in the use of imagery.

¹¹Kemp also acknowledges the tremendous influence her husband has had upon her career, serving as a musical advisor, professional associate, and consistent supporter. Other family members and associates of the Kemps also acknowledge the immeasurable positive effect John S. C. Kemp has had upon Helen Kemp's success.

enthusiastic attitude; a child-like, even unpredictable nature; a spontaneous quality; an ability to improvise; and an openness to others.

Helen Kemp's personal characteristics and her motivation to share her extraordinary gifts as a musician, communicator, and educator have endeared her to thousands of children's choir directors and young singers, and placed her at the forefront of the children's choir movement during the past five decades.¹² Her Christian commitment and her commitment to children are evident in her continued involvement in the movement. In 1993 Kemp regularly serves as a conductor, clinician, and consultant across North America and Europe, leading national, state, and regional children's choir festivals and other organizational events.¹³

Conclusion

The purpose of this study was to document Helen Kemp's professional contributions to the children's choir movement and to validate her influence on the movement. Specific areas of Kemp's influence examined were certain philosophies and techniques employed by Kemp in her work with children's

¹²Her involvement in children's choirs has spanned five decades. Her widespread influence, however, evolved primarily since 1948.

¹³She was recently invited to be the commencement speaker at the 1993 Westminster Choir College Graduation, and she has also accepted an invitation to return to Sweden during the summer of 1993 as a children's choir clinician.

choirs. Based upon a survey of children's choir literature from 1800 until the present, documentation from churches and colleges associated with Kemp's career, professional musical organizations, Helen Kemp's personal documents, interviews and correspondence with personal and professional associates of Helen Kemp, interviews and correspondence with other nationally recognized children's choir authorities between 1950 and the present, and interviews and correspondence with family members of Helen Kemp, the following conclusions are presented:

1. Helen Kemp became one of the most influential leaders in the children's choir movement in the United States during the mid and latter twentieth century as a result of her prolific contributions as a conductor, clinician, teacher, and author, thus raising the level of awareness of a generation of musicians to the musical potential and value of children's choirs.
2. Kemp exerted a pioneering influence upon the children's choir movement during the mid and latter twentieth century, setting high standards in the areas of healthy child vocal development, the development of musical artistry in children's choirs, the use of quality choral literature with children, an emphasis upon the individual child, and the musical development of the uncertain singer.
3. Inspired by the foundational efforts of Ruth Kriebel Jacobs and the Choristers Guild, Helen Kemp perpetuated the concept of "Christian Character Through Children's Choirs" to a generation of church musicians in the United States, setting standards of musical excellence and spiritual growth within the church children's choir setting.
4. Personal characteristics that contributed to Helen Kemp's success as an international children's choir specialist include her musical expertise, innate sense of musical artistry, genuine love for

people, winsome personality, innate creativity, communicative ability, love and gift for teaching, a deep love and understanding of children, and a sincere belief in the value of children's choirs.

5. Through publications, conducting, and teaching, Helen Kemp equipped thousands of children's choir directors with pedagogical techniques valuable in their work with young singers, including her own pioneering use of visual and mental imagery.

During the latter half of the twentieth century, the children's choir movement in the United States gained momentum in church, school, and community settings. Helen Kemp served as a pivotal force in this movement, dedicating her professional life to the development of young singer. Possessing rare musical and teaching gifts, a love for people, a winsome personality, and a genuine belief in the musical and spiritual value of children's choirs, Helen Kemp influenced the teaching and conducting approaches of thousands of children's choir directors through her international activities as a teacher, conductor, clinician, composer, and author. As a result of her influence, higher standards of musicianship and performance emerged in the children's choir movement, the effective use of music in Christian education became more prevalent, and many children's choir directors and young singers developed positive attitudes toward the art of singing. Aptly called the "mother of the children's choir movement," Kemp offered profound contributions to the children's choir movement during the twentieth century.

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Kemp, H. (Speaker). (1983). Junior High Choral Rehearsal With Helen Kemp (Non-Published Video Cassette Recording No. 3450). University of North Carolina at Greensboro.

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APPENDIX A

ANNOTATED BIBLIOGRAPHY OF HELEN KEMP PUBLICATIONS

Kemp's publications are presented in the following sequence: books and booklets, videocassette recordings, musical compositions and arrangements, song collections and programs, Choristers Guild Letters articles, and other selected articles by Helen Kemp.

Books and Booklets

Children Sing His Praise, (Chapter 5: Understanding and Developing the Child's Voice), (Donald Rotermund, ed.) St. Louis, MO: Concordia, 1985.

Kemp is a contributing writer for this resource for children's choir directors, designed especially for those who serve Christian congregations. Chapters include: (1) Discovering the Heritage of Children's Choirs (Carlos Messerli) (2) Involving the Children's Choir in Worship (Carlos Messerli) (3) Directing the Children (Ronald Nelson) (4) Rehearsing Young Choristers (Paul Bouman) (5) Understanding and Developing the Child's Voice (Helen Kemp) (6) Using Instruments with Children's Voices (David S. Walker) (7) Nonmusic Resources [with Annotations] (Donald Rotermund) and Music Repertoire Resources [with annotations] (Donald Rotermund). Kemp's chapter addresses the following areas: concepts involved in singing; vocal information and terminology; vocal ranges and goals; developing singing skills; philosophy and procedure; 15 vocal suggestions in training the child's voice; and vocalises, chants, and breathing exercises.

Helen Kemp on Junior Choirs. Dayton, OH: Lorenz, 1965.

During the early 1960s Helen Kemp contributed several articles for children's choir directors published in Younger Choirs, a children's choir publication by Lorenz Publishing Company. The Lorenz Publishing Company compiled several of the articles in Helen Kemp on Junior Choirs as a resource for children's choir directors. Topics include organizing children's choirs, rehearsal planning procedures, avoiding choir slumps, suggestions for small churches, vocal training suggestions, the Christian use of music, the importance of song texts, the use of hymns, boys in children's choirs, achieving good tone quality in children's voices, discipline with younger choirs, answers to common questions, and program ideas for Christmas. The book is no longer in print.

Music In Church Education With Children. (Dallas) Garland, TX: Choristers Guild, 1970.

This publication was written for the Board of Christian Education of the United Presbyterian Church, U.S.A. for use in synod schools and presbytery workshops. It is a syllabus containing letters to teachers about the use of music in church school. Subjects include (1) helping children to sing, (2) how to teach a new song, (3) creating songs in the

church school classroom, (4) how the children's choir director and the church school teacher can form a perfect partnership, (5) music in vacation church school, and (6) helps for using the Autoharp. The book is no longer in print.

Of Primary Importance. Garland, TX: Choristers Guild, 1989.

Eight children's choir anthems were commissioned for this volume, designed as a "practical guide for directors of younger elementary choristers" in the church. A monthly anthem is presented in its entirety with suggested study plans and rehearsal strategies. A monthly hymn, psalm, and symbol of praise correlates with the monthly anthem. The first section of the book contains Kemp's creative suggestions for directors in the following areas: helping the out-of-tune singer, the importance of listening, rationale for age groupings, a sample song presentation (including charts, visual aids, and enrichment suggestions), use of a song chart, use of instruments, training choristers for involvement in worship, an outline of ideas for primary choirs, questions and answers about primary choirs. Anthems featured in this resource include Come, Let Us Sing (Jody W. Lindh), A Song of Promise (Robert J. Powell), Thank You, God (Austin C. Lovelace), A Winter Night (John Erickson), Follow the Star (Helen Kemp), Jesus' Hands Were Kind Hands (Sue Ellen Page), A Lenten Love Song (Helen Kemp), and Lo, He Comes (John Horman).

Of Primary Importance, Vol. II. Garland, TX: Choristers Guild, 1991.

The format of this book is similar to Of Primary Importance, published in 1989. The first part of the book contains Kemp's suggestions for choir directors in the following areas: elementary voice training, guidelines for vocal ranges (K-6), A short note about high notes, "Batter Up! A Pitch for Boys," careful planning for successful, productive rehearsals, treats that teach, pre-Christmas round-up, a sample plan, and a description about the anthems, study plans, cassette tapes, and symbols. This volume also contains Sing and Speak of God's Glory, a monthly hymn and scripture series for children. Kemp includes ten ways to use the hymns and scriptures in worship and rehearsals. Ten children's choir anthems were commissioned for this resource, and study plans accompany each monthly anthem. Compositions include Come One, Come All Come Follow (Philip R. Dietterich), We Come With Joy (John Erickson), A Waiting Carol (Helen Kemp), While Angels Sing (B. Wayne Bisbee), Christmas Stars (Alice Parker), For the Beauty of the Earth (John Ferguson), My Song Is Love

Unknown (Carolyn Jennings), The Whole Bright World Rejoices Now (Carl Schalk), I Give You Thanks (Jody W. Lindh), and Small Deeds (John D. Horman).

Videocassette Recordings

The two videocassette recordings below were published to accompany the book entitled Children Sing His Praise, (Ed., Donald Rotermund) St. Louis, MO: Concordia Publishing Company, 1985.

Body, Mind, Spirit, Voice. (Video Cassette Recording No. 87-0236). St. Louis, MO: Concordia Publishing House, 1985.

Helen Kemp directs a children's choir, demonstrating useful techniques in the following areas: distinguishing the singing and speaking voices, achieving correct posture, developing correct breathing habits for singing, rhythm exercises, achieving correct vocal sound through imagery and warm-ups, listening, interval practice, pronunciation of consonants, motivational rehearsal techniques, and suggestions for teaching a new song. Prominent use of visual and mental imagery exemplifies Kemp's pedagogical approach. Kemp directs a "sample" weekly choir rehearsal, as well as a Sunday morning pre-service warm-up rehearsal.

Sing and Rejoice: Guiding Young Singers. (Video Cassette Recording No. 87-0231). St. Louis, MO: Concordia Publishing House, 1985.

Helen Kemp works one-on-one with young singers. The singers represent a variety of challenges for the choir director, and Kemp demonstrates "simple non-threatening techniques that can be used to help these children and other like them to sing better." Singers represent the following vocal qualities: the gifted singer, the small voice, the irritated voice, the teeth clencher, the child deaf in one ear, the singer with unclear pitch, the directional singer, the strong "overshooting" singer, and the changing voice.

Musical Compositions and Arrangements

A Lenten Love Song. Garland, TX: Choristers Guild, 1989.

Key: f minor/F major Range: f-db
Meter: 4/4 =72 Voicing: Unison

Text: Lenten; Jesus in the Garden of Gethsemane
final section in latin:
 Ubi caritas et amor
 (Where Charity and love are found
 Deus ibi est
 God is there.)
Instrumentation: piano

A Rhythmic Posture Chant. Dayton, OH: The Lorenz Corporation, 1968.

A Rhyme for Rhythm. Dayton, OH: The Lorenz Corporation, 1968.

A Song of Promise. (Helen Kemp, text; Robert Powell, music)
Garland, TX: Choristers Guild, 1990.

Key: D major Range: d5-e6
Meter: 4/4 3/4 Voicing: Unison

Text: Baptism
Instrumentation: flute, keyboard, optional adult choir

A Waiting Carol. Garland, TX: Choristers Guild, 1991.

Key: F major Range: f5-f6
Meter: 4/4 =144 Voicing: Antiphonal

Text: Advent
Instrumentation: recorder or flute, hand drum, and piano
Note: on p. 7 the tune "Ihr Kinderlein Kommet" by Schulz appears

Follow the Star. Garland, TX: Choristers Guild, 1989.

Key: d minor Range: d5-d6
Meter: 2/2 =72 Voicing: Unison

Text: Epiphany; three kings
Instrumentation: maracas, claves, and piano

God Is Always Near. Garland, TX: Choristers Guild, 1965.

Key: A major Range: C#5-C#6
Meter: 2/2 =slowly Voicing: unison/2-pt

Text: General. God's nearness to us; praise and prayer

Instrumentation: piano

God's Great Lights. Garland, TX: Choristers Guild, 1992.

Key: D Major Range: d5-d6
Meter: 6/8 =dot. q.54 Voicing: Unison/Antiphonal

Text: General/Advent. God's lights of creation and
God's Son

Presentation begins with a dramatic reading by
individual, choir, and piano

Another dramatic reading during bridge to "All
Creatures of Our God and King" on p. 8.

Instrumentation: piano

How Lovely and Green is the Earth. Garland, TX: Choristers
Guild, 1992.

Key: F Major Range: c5-f6
Meter: 6/8 Dot.q=66 Voicing: Unison/two-part

Text: General. "a challenge to be part of a plan to
make the world a beautiful, clean and safe place
for all who share life on our wonder-filled
planet, earth."

--Helen Kemp

Instrumentation: keyboard

Psalm 113: From the Rising of the Sun. Saint Louis, MO:
Concordia, 1990.*

Key: F major Range: c5-d6
Meter: 2/2 half=66 Voicing: unison with antiphon
(in canon)
cantor (or choir II)
sings verses

Text: Psalm 113:1-7, paraphrase Helen Kemp; praise
Instrumentation: glockenspiel and bass metallophone

*This selection is also published in a collection
entitled Psalms/Anthems Set 2, St. Louis,
MO: Concordia Publishing House, 1990. (Ed.,
Donald Rotermund)

Ride On Now, O King! Garland, TX: Choristers Guild, 1968.

Key: g minor Range: d5-f6
Meter: 6/8 dot/qu =60 Voicing: unison and descant

Text: Palm Sunday

Instrumentation: finger cymbals, cello, and organ

See The Glowing Star! (Song of the Wise Men) Garland, TX:
Choristers Guild, 1993.

Key: d minor Range: e5-e6
Meter: 2/4 Voicing: unison, optional
three solo choristers

Text: Epiphany
Instrumentation: keyboard, finger cymbals, claves

Welcome, Dearest Jesus. Garland, TX: Choristers Guild,
1968, 1990.

Key: G major Range: d5-d6
Meter: 4/4 Voicing: unison
Text: Christ's birth
Instrumentation: Alto Glockenspiel, Alto Metallophone
 or handbells, keyboard

Song Collections and Programs

Canons, Songs, and Blessings. Garland, TX: Choristers Guild, 1990. (compiled by Helen and John Kemp)

This collection contains 54 traditional rounds and canons, useful for family singing, classroom singing, church services, and choral concerts. The Kemps provide an introductory description of the distinction between the terms "round" and "canon," with performance suggestions. Rounds and canons included are grouped in the following manner: SACRED: Praise (9 songs), Blessings (5 songs), Biblical Texts (2 songs), Seasonal- Christmas (4 songs) Lent (2 songs) Easter (1 song), Peace (2 songs), Rounds Through the Day (4 songs); SECULAR: Light and Lively (8 songs), Christmas (1 songs), Concert, Extended and Advanced (7 songs), Animal and Bird Rounds (5 songs), Reflective Rounds (2 songs), and Salute to Music (2 songs).

Christmas in Holland. Garland, TX: Choristers Guild, 1969.

Kemp wrote this "miniature chancel play" after living in Holland during 1962-1963 and experiencing the Dutch customs surrounding the Christmas season. The play is written for narrator, pantomimed characters, and choir. It contains seven authentic Sinterklaas and Christmas carols from the Netherlands, arranged for junior age singers. Kemp includes an introductory explanation about the seasonal Dutch celebrations Sinterklaas Day and Christmas (secular and sacred events, celebrated separately in Holland). Both celebrations of the season are included in the play.

Hymns Plus. Chapel Hill: Hinshaw Music, 1980.

This collection was designed for use with church children's choirs to encourage the enjoyment of hymn singing by young singers in grades 4 through 8, although some are suitable for younger and older singers as well. Included are 25 "carols, songs, and hymns, including anthem arrangements, simple folk songs with autoharp accompaniment, old chorales and chants, and songs with popular rhythms." Kemp provides creative ways to teach and use each selection, and the use of additional instruments is often suggested (tambourine, recorder, etc.) She also provides a Service of Dedication for Choirs and Choristers for use with "When in Our Music God is Glorified." General, Advent, Christmas, Pentecost, and Benediction selections are included.

Let's Sing. Minneapolis: Augsburg Fortress, 1988.

Kemp describes this collection in her preface: "Included in this collection are many song gems for

preschool children. The songs have been chosen for the time-tested quality of the melodies, the proper singing range, the simplicity of the poetry, the sensitivity of both sacred and secular texts, and the many possibilities for imaginative use in both church and home." Kemp also provides eight creative suggestions for teaching the selections and introductory comments about each song. The songs are grouped in the following categories: God's Children (8 songs), God's World (9 songs), Giving Thanks (4 songs), Songs for the Church Year--Christmas (6 songs) Christmas or Easter (1 song) Epiphany (2 songs) Palm Sunday or Advent (1 song) Easter (2 songs), God's House (3 songs), and Children's Prayers (2 songs).

Sing and Speak of God's Glory. Garland, TX: Choristers Guild, 1991.

This collection was written to correspond with Of Primary Importance, Vol. II. Nine sets of hymn, scripture, and responses are presented, with resource suggestions for use with each set. This publication is intended as a worship resource, and cassette recordings of the hymns, scriptures, and responses are published through the Choristers Guild, (CGCT-19). Selections are included for General, Thanksgiving, Christmas, and Palm Sunday use.

Where in the World: Folksong Warmups From Many Lands. Minneapolis: Augsburg Fortress, 1989.

This collection contains 35 folksongs from 20 countries, useful as warm-ups with both sacred and secular children's choirs. Phonetic guides to pronunciation are given, as well as additional rehearsal suggestions and background information about the songs. Kemp presents "Ten Ideas for Using This Collection" at the beginning of the book, and she offers suggested keys/vocal ranges for each song. Some of the folksongs are familiar, and others may be new to director and singers.

Choristers Guild Letters Articles

Helen Kemp contributed regularly to the Choristers Guild Letters from September 1958 until 1972, and intermittently since 1972. These articles are significant in that they helped to establish Kemp as an authority in children's choir work. The articles also represent many aspects of children's choir work Kemp has addressed, although they do not represent a conclusive list of topics. Kemp states that since the time these articles were written she has developed additional ideas and techniques. Several articles were published in Helen Kemp on Junior Choirs, Of Primary Importance, and Of Primary Importance, Vol. II.]

1958-1959:

- "Rehearsal Plans for the Primary Choir," 10 (September 1958): 3.
- "Rehearsal Plans for the Primary Choir," 10 (September 1958): 4.
- "Rehearsal Plans for the Primary Choir," 10 (October 1958): 23-24.
- "Rehearsal Plans for the Primary Choir," 10 (October 1958): 25-26.
- "Rehearsal Plans for the Primary Choir," 10 (November 1958): 41-42.
- "Rehearsal Plans for the Primary Choir," 10 (November 1958): 43-44.
- "Rehearsal Plans for the Primary Choir," 10 (December 1958): 57-58.
- "Rehearsal Plans for the Primary Choir," 10 (February 1959): 90.
- "Rehearsal Plans for the Primary Choir," 10 (February 1959): 91-93.
- "Rehearsal Plans for the Primary Choir," 10 (February 1959): 93.
- "Rehearsal Plans for the Primary Choir," 10 (March 1959): 113-114, 129.
- "Rehearsal Plans for the Primary Choir," 10 (April 1959): 149.
- "Rehearsal Plans for the Primary Choir," 10 (April 1959): 157.
- "Youth Choir Fellowship Suggestions," 10 (April 1959): 157.

1960-1961:

- "Rehearsal Plans for the Primary Choir," 12 (October 1960): 43-44.
- "For Your Primaries," 12 (April 1961): 155.
- "Ideas for Primary Choir," 12 (May 1961): 181-182.
- Vol. 13, 1961-1962:

1961-1962:

- "Musings After the First Rehearsal of the Season," 13
(October 1961): 25.
- "Let's Get Acquainted," 13 (October 1961): 26.
- "A Letter From Helen Kemp," 13 (November 1961): 47-48.
Organizational Strategies
- "A Christmas Greeting," 13 (December 1961): 69.
- "Dear Guilders," 13 (December 1961): 77-78.
Achieving Head Tone
Organizational Strategies
- "Dear Guilders," 13 (January 1962): 97-98.
How to Get Out of a Choir Slump
- "More Than Music," 13 (February 1962): 115-116.
- "Dear Guilders," 13 (March 1962): 129-130.
Highlights from Suggested Readings
- No Title: "The Rehearsal," 13 (April 1962): 155-156.
- "Purposeful Activity," 13 (May 1962): 177-178.
- "Helen on Summer Plans," 13 (June 1962): 195-196.

1962-1963:

- "You Need Boys? The Boys Need You," 14 (September 1962):
11-12.
- "Operation Windmill, Dramatis Personae," 14 (September
1962): 19-20.
- "Operation Windmill, Scene 2, The Trip by Ship," 14 (October
1962): 35-36.
- "Operation Windmill, Scene 3, First Impression," 14
(November 1962): 67-68.
- "Dear Guilders," 14 (November 1962): 75-76.
The Montessori Method
- "Operation Windmill, Number 4, A State of the (Kemp) Union
Report To Catch Up With Events and Conditions,"
14 (November 1962): 89-92.
- "How To' Vocal Method," 14 (January 1963): 107-108.
- "A Practical View of Theory," 14 (January 1963): 119.
- "Operation Windmill Number 5 14 (January 1963): 121-122.
- "Dear Guilders," 14 (February 1963): 130.
Twice Told Tales
On Rehearsal Techniques and Tone
- "Operation Windmill Number 6," 14 (February 1963): 135-136,
144.
- "Operation Windmill Number 7," 14 (March 1963): 153-155.
- "Operation Windmill Number 8," 14 (April 1963): 174-184.
- "Observations: A Morning of School Music Classes; The
Hague, Holland; A Helen Parkhurst School 14 (April
1963): 177-178.
- "Operation Windmill Number 9" 14 (May 1963): 197-198, 200.
- "Expressive Singing by Children," 14 (May 1963): 203-204.
- "Clothespin Clippings," 14 (May 1963): 206.

1963-1964:

- "Dear Guilders," 15 (October 1963): 39-42.
 Oklahoma Methodist's Third Junior Choir Festival
 No title; preview of Indianapolis 15 (November 1963): 65-66.
 Junior Choir Festival
 "'Koffee Klatch' for Talking Shop," 15 (December 1963):
 82-83.
 "A True Story about the Prayer for Hard Things, by Jane
 Marshall," 15 (January 1964): 89.
 "Elementary Voice Training," 15 (January 1964): 101.
 "Clippings From My Clothespin," 15 (February 1964):
 121-122.
 "My 20 Favorite Children's Choir Anthems by Classic
 Composers," 15 (March 1964): 139.
 "Vocal Methods for Children's Singing," 15 (May 1964):
 161-162.
 "You Can Be a Better Directors of Children's Choirs,"
 15 (May 1964): 166.
 "25 Favorite General Anthems for Children (Tried and True),"
 15 (May 1964): 169-170.
 "Ideas for Next Season's Festival," 15 (June 1964): 188-189.

1964-1965:

- "Christmas Planning," 16 (September 1964): 13-14.
 "Organ Recital for Young Children," 16 (October 1964): 35.
 "Workshop and Festival Schedule," 16 (October 1964): 36.
 "Conducting," 16 (November 1964): 41-42.
 "Dear Guilders," 16 (November 1964): 51-52.
 Time Beating-Directing-Conducting
 "Junior Camp Plans," 16 (January 1965): 79-81.
 "Supplements to Psalm Series No. 1, Anthem A-31," 16
 (January 1965): 93.
 "Dear Guilders," 16 (February 1965): 105.
 Purposes of Choristers Guild
 List of Children's Choir Workshops
 "A Treatise on Follow the Leader," 16 (March 1965): 117-118.
 "Are You Listening, Listening, Listening?" 16 (April 1965):
 133.
 "Batter Up! A Pitch for Boys," 16 (May 1965): 147-148.
 "Thoughts by Helen: Correlate, Coordinate, Cooperate,"
 16 (June 1965): 161-162.
 "On Selecting Repertoire," 16 (June 1965): 171.

1965-1966:

- "A Letter From Helen Kemp," 17 (September 1965): 9.
 "How Can I Keep Children Interested During Choir
 Rehearsals?" 17 (October 1965): 25-26.

- "Discipline; Do Your Do's Outnumber Your Don'ts?"
17 (November 1965): 43-44.
List of Workshops
- "Whence is That Goodly Fragrance," 17 (December 1965): 62.
"Now is the Time for All Good Directors to come to the Aid
of their Choristers," 17 (January 1966): 84-85.
"Dear Guilders," 17 (February 1966): 94-95.
Vowels/Pronunciation
- "What Happens With Junior High Girls," 17 (April 1966):
128-129.
"Dear Guilders: Hosanna, Alleluia!" 17 (May 1966): 150-151.
"Some Summertime Suggestions," 17 (June 1966): 170-171.
List of workshops

1966-1967:

- "Dear Guilders: Morning Star," 18 (September 1966): 18.
"The Imaginative Use of Instruments With Children's Choirs,"
18 (November 1966): 53-54.
"Hymn Singing--A Thinking Man's Opportunity," 18 (December
1966): 66.
"Christmas Notes," 18 (December 1966): 75-76.
"A February Bird's Eye Review," 18 (February 1967):
101-102.
"The Netherlands," 18 (March 1967): 117.
"Whither Children's Choirs: A Look to the Future,"
18 (April 1967): 131-132.
"Helen Kemp Challenges Us," 18 (June 1967): 159-160.
"A Study of A-48, I Sing a Song of the Saints of God, by
Jane Marshall 18 (June 1967): 163-164.

1967-1968:

- "A Letter from Helen Kemp," 19 (September 1967): 7.
National Choristers Parent Night
- "Helen Kemp's Ideas for Preparing A-51, What Is Man's Chief
Purpose, by John Burke," 19 (October 1967): 35.
"A Study Plan for A-52, Sing Unto Him, by John Ness Beck,"
19 (October 1967): 36.
"A Letter From Helen Kemp," 19 (November 1967): 47-48.
List of workshops
- "A Study Plan for A-53, All Things Praise Thee, by
19 (December 1967): 68.
"Festival Anthem Preparation," 19 (January 1968): 87-88.
"Ideas of Masters Can Help You Master Ideas; Kodaly,"
19 (February 1968): 107-108.
"Fred Haley Suggests a Study Plan for A-54, Ride On Now, O
King, by Helen Kemp," 19 (March 1968): 127.
"Notes from Helen Kemp: Orff," 19 (March 1968): 131.
"A Short Note About High Notes," 19 (March 1968): 123.
"Your High School Girls," 19 (April 1968): 143-144.
"It's Fun to Sing in the Summer: Ideas for Pre-schoolers and

Juniors," 19 (May 1968): 161-162.

1968-1969:

- "Helen Kemp's Teaching Plan for Sing Alleluia, by Sue Ellen
Page 20 (September 1968): 5.
"Helen Kemp's Description of Christmas in Holland,"
20 (October 1968):
"Of Primary Importance," 20 (October 1968): 25-26,
30, 39-40.
"Of Primary Importance," 20 (November 1968): 59-60, 63.
"Of Primary Importance," 20 (December 1968): 83-84.
"Of Primary Importance," 20 (January 1969): 97-98.
"A Letter From Helen Kemp," 20 (January 1969): "Designs:
What Kind Are You Making?" 20 (February 1969): 105.
"Batter Up! A Pitch for Boys," 20 (February 1969):
"Help A Child to Worship," 20 (April 1969): 150.
"How to Teach a New Song," 20 (May 1969): 175-176, 186.
"Discipline with the Junior Choir," 20 (June 1969):
199-200.
List of workshops

1969-1970:

- "Helping Children to Sing," 21 (September 1969): 15-16.
"Dear Guild Family," 21 (October 1969): 15-16.
"Helen Shares Christmas Ideas," 21 (October 1969): 37-38,
43.
"Pitch Problems," 21 (January 1970): 49-50, 64.
List of Workshops
"I Spy Junior High," 21 (January 1970); 91-92.
"I Spy Junior High, No. 2," 21 (February 1970): 117-118.
"I Spy Junior High, Conclusion," 21 (March 1970): 145-146.
"A Letter From Helen," 21 (April 1970): 163-164.
Reflections After Festival Season
"Purposeful Activity," 21 (May 1970): 183-184.
"The Value of Family Participation," 21 (June 1970):
203-204.

1970-1971:

- "Primary Choir Demonstration at Wichita Choristers Guild
Seminar," 22 (September 1970): 13-14, 16.
"Discipline in Style," 22 (November 1970): 49-50, 52.
"The Unsolved Problem of the Out-of-Tune Singer,"
22 (December 1970): 75-76.
"Fusion Out of Confusion," 22 (January 1971): 97-98.
"The Keystone to Your Children's Choir Program," 22 (March
1971): 137-138.
"Sight-Reading During Rehearsals," 22 (April 1971): 167-168.
"A Teaching Plan for Presenting A-102, Rejoice, by
22 (April 1971): 167-168.

- "The Many Ways of Caring," 22 (May 1971):
 "Festival Highlights," 22 (June 1971): 221.

1971-1972:

- "Of Primary Importance," 23 (September 1971): 11-12.
 "Of Primary Importance: How to Chart Your Course With
 Young Choristers," 23 (October 1971): 32-33.
 "Of Primary Importance," 23 (November 1971): 63-64.
 Questions and Answers
 "How Big Is Little?" 23 (January 1972): 97-98.
 "The Art of Singing," 23 (February 1972): 111-112.
 "The Art of Singing," 23 (March 1972): 145-147.
 "Vocal Tune-ups Can Make a Difference," 23 (April 1972):
 169-171.
 "Structure Relieves Anxiety," 23 (May 1972): 183-184.
 "Your Voice Can Make Different Sounds," 23 (June 1972):
 "Forecast" 100% Chance of Fun!" 23 (June 1972):

1972-1973:

- "Ideas for Teaching Anthems, Songs and Rounds," 24 (October
 1972): 31-32.
 "Children's Choirs: The Key to the Future of Church Music,"
 24 (June 1973): 201-202.

1988-1989:

- "Worship (edited from Ruth Krehbie Jacobs)," 40 (January
 1989): 165.
 "A Singing Religion (edited from Ruth Krehbiel Jacobs),"
 40 (February 1989): 197.
 "Challenge: A Festival Talk to Parents (edited from Ruth
 Kriehbel Jacobs)," 40 (March 1989): 225-226.
 "The Value of Keeping Up Enthusiasm (edited from Ruth
 Kriehbel Jacobs)," 40 (April 1989): 255-256.
 "The Special Place of the Children's Choir in the Church
 (edited from Ruth Kriehbel Jacobs)," 40 (May 1989):
 281-282.

1989-1990:

- "People Look East! The Time is Near! (edited from Ruth
 Kriehbel Jacobs)," 41 (August 1989): 1-2.
 "Keeping Christmas (edited from Ruth Kriehbel Jacobs),"
 41 (August 1989): 1-2.
 "Children's Choirs: An Interview With Helen Kemp by Barbara
 Tagg and Dennis Shrock," 41 (March 1990): 234-238.

Other Selected Articles by Helen Kemp

The articles listed below have been chosen by the author for this Bibliography. It is not a conclusive list of Kemp's published articles.

- "Choosing Music for the Children's Choir," Journal of Church Music 7 (June 1965): 9-12.
- "Pitch Problems," (reprinted by permission from Choristers Guild Letters, December 1964) Journal of Church Music 8 (March 1966): 4-5, 31.
- "How to Teach Part Singing and Should I?" Journal of Church Music 11 (February 1969): 6-9.
- "The Children's Choir in Historic Procession," Choral Journal 13 (December 1973): 10-11.
- "Children Inherit the Faith Through Music," Pastoral Musician 15 (October/November 1990): 38-41.
- "Choirs: A Song is Born," GIA Quarterly 4 (Winter 1993): 14-15, 40.

APPENDIX B

BULLETIN EXCERPTS FROM THE
FESTIVAL OF SINGING CHILDREN I AND II

These festivals, held on May 7, 1983 and May 9, 1987, fulfilled Helen Kemp's lifelong desire to initiate a large children's choir festival sponsored by Westminster Choir College.



Festival of Singing Children

Sponsored
by
Westminster
Choir College

Princeton University Chapel

May 7, 1983

3 P.M.

ORGAN AND BRASS

Praise the Lord with Drums and Cymbals Sigfrid Karg-Elert

HANDBELLS

Carillons Jean Langlais

BRASS

Fanfare for St Edmundsburg Benjamin Britten

PROCESSION

Processional William H Harris

HYMN (insert)

Lift High the Cross *Crucifer*
(the congregation shall stand as the organ begins)
arranged by Carl Schalk

RESPONSIVE BIDDING PRAYER (all standing)

V Men and women, boys and girls, Praise our God!



WE PRAISE HIM AND THANK HIM

V He is the greatest Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V He cares for the smallest Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V Because we are alive and have so much to enjoy Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V Because His love makes even said things bearable Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V Through words written long ago and still true to-day

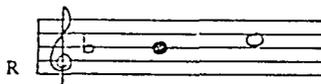
"I am," he says,
"You are," we believe
"He is," we tell the world

Born once upon a time, but for ever at work among us,
killed once upon a cross, but for ever alive to help us
Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V We praise you and thank you, heavenly Father.

Tell us again the story of your love
Make us part of the story of your love
For the sake of Jesus Christ our Lord



A - MEN!

(all sit)

A READING — Isaiah 2 2-3, 12 4-6 (Phillips)

MUSIC OF THANKSGIVING

Jubilate Deo Dale Wood
We give thee thanks Robert Powell

A READING — Malachi 3 2, 4 2, Isaiah 9 2, 6 (RSV)

A LITANY

V Wisdom of God, who came forth from the mouth of the Most High, reaching from end to end of the universe

R COME AND TEACH US THE WAY OF WISDOM

V Lord, Leader of the House of Israel, who appeared to Moses in the burning bush, giving him the law on Mount Sinai

R COME AND DELIVER US WITH AN OUTSTRETCHED ARM.

V Root of Jesse, the people's sign of hope, before whom kings stand silent, and nations fall to their knees

R COME AND DELIVER US COME SOON

V Key of David, Sceptre of Israel what you open none can shut, and what you shut, none can open

R COME AND BRING THE PRISONERS OUT OF PRISON, AND THOSE WHO LIVE IN DARKNESS OUT OF THE SHADOWS

V Morning Star, Splendor of the Eternal Light, Sun of Righteousness

R COME BRING LIGHT TO THOSE WHO LIE IN DARKNESS AND THE SHADOW OF DEATH

V King of the nations, Desire of all the peoples, Corner-stone binding in one earth and heaven

R COME AND SAVE US WHOM YOU FORMED OUT OF THE DUST

V Immanuel, King and Lawgiver, looked for and longed for by the nations

R COME, LORD GOD, AND SAVE US

MUSIC OF THE GOSPEL

O Come, O Come Immanuel Natalie Sleeth

Christ was born on Christmas Day Pat Messick

Torches John Joubert

That Easter Day with joy was bright arr David Johnson

Good News for All (insert) Erik Routley

A READING — Matthew 18 1-5, Philippians 4 4-9a (paraphrased by Erik Routley)

A NARRATIVE

The child whom Jesus placed in the middle of that group of questioners was nervous, perhaps, but of one thing we can be certain. That child, surrounded by all those grown-up people was looking up. He (or maybe she) must have been looking up, perhaps a little frightened, yet reassured by that hand on the shoulder. And everybody else was, naturally looking down. And our Lord said, "Now if you want to know what the Kingdom is about — don't spend too much time looking down as you are now doing. Spend most of it looking upwards. For that is where the truth comes from. Perhaps you may be nervous, perhaps shy, certainly surprised. But if you can always live as people who are in the presence of something immeasurably great instead of as people who are always busy organizing and instructing and perhaps even helping others on whom you can look down, you'll have the secret of heaven. Look up, and others will look with you."

If ever there was an occasion when, by example of a genius and by the presence of a host of young people, and by the singing of praises, we are reminded of this, this is that occasion. Blessed be the Lord who has, in the network of His kindly providence, brought us together to-day and for a brief hour brought heaven before our eyes.

(Erik Routley — 25 September 1982)

MUSIC OF DEDICATION

This is my Father's world	Hal H Hopson
Sing the Lord's Song	Natalie Sleeth
All things bright and beautiful	John Rutter
Holy Spirit, Truth Divine	Sue Ellen Page

A CHARGE TO THE CHILDREN, PARENTS AND DIRECTORS

Helen Kemp

HYMN (insert)

Ye holy angels bright *Darwall's 148th*
 (the congregation shall stand as the organ begins and join the choir in the singing of stanzas one through four)
 (descant by Erik Routley)

BLESSING

ORGAN

Carillon on *Oratus Partibus* Arthur Willis
 (the congregation shall be seated until all of the choicesters have left the nave)

The festival committee wishes to remember
ERIK ROUTLEY
 who, before his untimely death, organized this liturgy, composed the hymn and festival setting of *Orchard Road*, and gave creative and spiritual guidance to this event
 Alleluia!

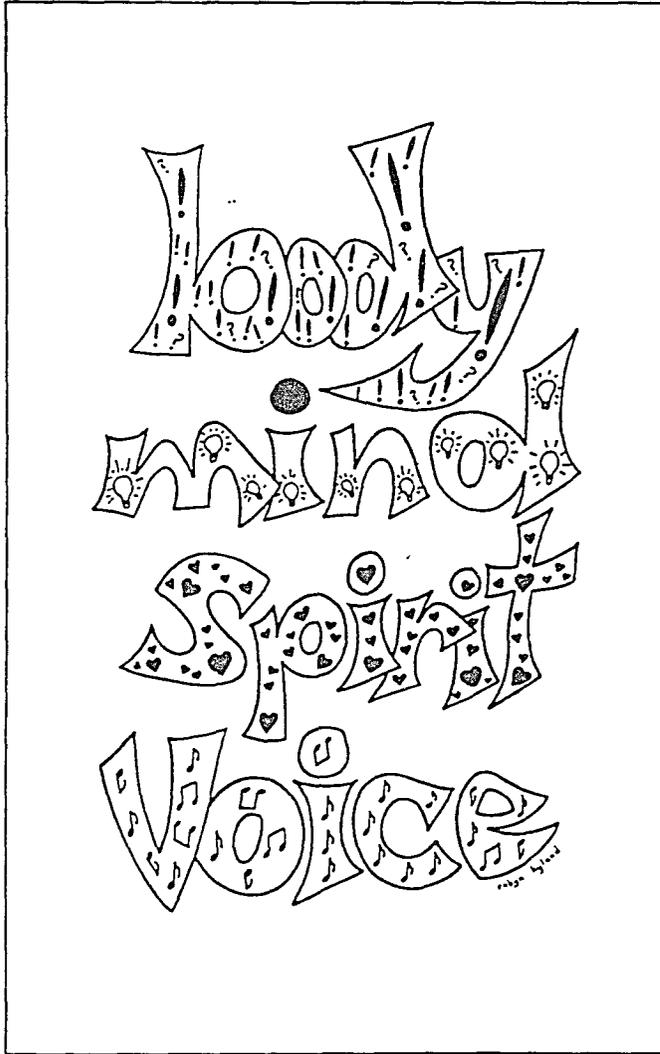
PARTICIPANTS IN THE SERVICE

Festival Director	Helen H Kemp
Organist	Harold Pysher
Minister	The Reverend Douglas W Fromm, Jr
Readers	Sandy Parsons Dr Ray Robinson Glenn A. Miller Michael Kemp
Conductor of the Brass Choir	Dr John S C Kemp
Instrumentalists	
Handbells	The Westminster Concert Handbell Choir Donald Allured, conductor
Brass	Douglas Haislip, Barry Browner, Linda Mendoker Carl Della Peruti, Hans Mühler, Scott Mendoker
Percussionist	Al Jorgensen
Flutes	David Erwin and Patricia Van Ostenbridge
Miscellaneous Percussion	members of the Childrens Choir Class
Choirs of Men and Women	members of the Westminster student body
Ushers	members of the Westminster student body

FESTIVAL COMMITTEE

Glenn A Miller, Chairman
 Jay Smith, Registrar
 Donna Cable, Kenneth Kelley, Helen Kemp, John Kemp,
 David Perry, Ralph Purn, Ray Robinson, Annette Sims

The festival committee wishes to express its appreciation to President William Bowen, Dean Frederick H Borsch and Princeton University for the use of the University Chapel, to Ruth Robinson for the program cover, to Lee Florance of the Newark (DE) United Methodist Church, for the festival design and creation of the festival banner on the theme of the hymn *Good News for All* by Erik Routley, to Malmark Bellcraftsmen, Inc., New Britain, Pennsylvania for the loan of the sixth octave of handbells, to Nassau Presbyterian Church, and the United Methodist Church of Princeton, for the use of their buildings, to Hinshaw Press, and Hal Hopson, Natalie Sleeth, John Rutter and Sue Ellen Page for the anthems they composed specifically for this occasion.



Festival
of
Singing Children

Sponsored
by
Westminster
Choir College

Princeton University Chapel

May 9, 1987

3 P.M.

PRE-SERVICE MUSIC

Praise the Lord with Drums and Cymbals
Scherzo

Sigfrid Karg-Elert
Eugene Gigout

FANFARE

Fanfare for St. Edmundsbury

Benjamin Britten

PROCESSION (congregation seated)

Procession

William Harris

HYMN (insert)

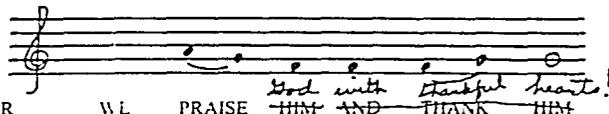
Lift High the Cross

Crucifer

(the congregation shall stand as the organ begins)

RESPONSIVE BIDDING PRAYER (remain standing)

V Men and women, boys and girls, Praise our God!



R WE PRAISE HIM AND THANK HIM

V. He is the greatest. Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V. He cares for the smallest. Praise the Lord!

R WE PRAISE HIM AND THANK HIM

V. Because we're alive and have so much to enjoy, praise the Lord!

R WE PRAISE HIM AND THANK HIM

V. Because His love makes even sad things bearable, praise the Lord!

R WE PRAISE HIM AND THANK HIM

V. Through words written long ago and still true today,

"I am," he says,

"You are," we believe

"He is," we tell the world

Born once upon a time, but for ever at work among us,

Killed once upon a cross, but forever alive to help us

Praise the Lord!

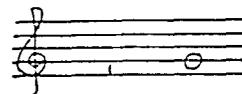
R WE PRAISE HIM AND THANK HIM

V. We praise you and thank you, heavenly Father

Tell us again the story of your love

Make us part of the story of your love

For the sake of Jesus Christ our Lord



R .. -- MEN

READING — Isaiah 2 2-3, 12 4-6

SONGS OF CELEBRATION

Come with Rejoicing

My Jesus Is My Lasting Joy

Then Will I Jehovah's Praise

Robert Leaf
Dietrich Buxtehude
G F Handel

READING — Zechariah 9 9-10 and Matthew 21 6-11

I would like an Advent litany with a short sung response on O Come, O Come, O Come Emmanuel

LITANY

V O long expected Jesus, hope of the prophets and all people of peace, hear us as we rejoice in your advent and shout aloud,

R BLESSED IS HE WHO COMES IN THE NAME OF THE LORD

V O Word made flesh whose humble birth in Bethlehem among lowly beasts stirred the heavenly hosts to sing to your glory, hear us as we give you our praise,

R BLESSED IS HE WHO COMES IN THE NAME OF THE LORD

V O Son of David, palm branches and hosannas were once lifted before you in Jerusalem. Hear us as we lift our praises before you and shout,

R BLESSED IS HE WHO COMES IN THE NAME OF THE LORD

V O Eternal Lord and King, come into our hearts, rule our lives so that we never cease to give you our highest praise,

R BLESSED IS HE WHO COMES IN THE NAME OF THE LORD

V O Lord Jesus, we await your final advent, that day when you will stand before us and our faith will turn to sight. Hear us as we, with all creation, the hosts of heaven and the beasts of the field, offer our hosannas to you eternally singing,

R BLESSED IS HE WHO COMES IN THE NAME OF THE LORD

MUSIC OF THE GOSPEL

So Gentle the Donkey

Ride On, Now, O King

Now All the Vault of Heaven Resounds

(choir and congregation, stand when the organ begins)

John Barnard
Helen Kemp
Lasst uns erfreuen

READING — St. Matthew 18 1-5, Philipians 4 4-9a (paraphrased by Erik Routley)

NARRATIVE

The child whom Jesus placed in the middle of that group of questioners was nervous, perhaps, surprised, perhaps, shy, perhaps, but of one thing we can be certain. That child, surrounded by all those grown-up people, was looking up. He (or she) must have been looking up, perhaps a little frightened, yet reassured by that hand on the shoulder. And everyone else was naturally, looking down. And our Lord said, "Now, if you want to know what the Kingdom is about, don't spend too much time looking down as you are now doing. Spend most of it looking upwards. For that is where the truth comes from. Perhaps you may be nervous, perhaps shy, certainly surprised. But if you can always live as people who are in the presence of something immeasurably great instead of as people who are always busy organizing and instructing and perhaps even helping others on whom you can look down, you'll have the secret of heaven. Look up, and others will look with you.

If ever there was an occasion when, by the presence of a host of young people and by the singing of praises, we are reminded of this, this is that occasion. Blessed be the Lord who has, in the network of his kindly providence, brought us together today and for a brief hour brought heaven before our eyes.

(Erik Routley, 25 September 1982, for the 1983 Festival of Singing Children)

GREAT PRAYERS OF THE CHURCH

A Prayer of St. Richard of Chichester Louis J. White
A Prayer of St. Francis of Assisi Helen Litz

This also is a printable group

CHARGE TO THE CHILDREN, PARENTS, AND DIRECTORS

Helen Kemp

SONGS OF PRAISE

Now Join We to Praise the Creator Michael Bedford
The Peace of God John Horman
Praise, Rejoice, and Sing Allen Pote
Body, Mind, Spirit, Voice Sue Ellen Page

HYMN (congregation standing)

Ye Holy Angels Bright Darvall's 148

BLESSING

CHORAL RESPONSE

May the Road Rise to Meet You Susan Lovelace

EXIT PROCESSION

Grand Cloac D'cloque Eugene Gigout
 (the congregation shall be seated until all the choristers have left the nave)

The festival committee wishes to honor the memory of
DR. ERIK ROUTLEY
 who so carefully planned the order and liturgical content of the first Festival of Singing Children in 1983. Our festival today follows his original creative plan, and for this we are grateful.

PARTICIPANTS IN THE SERVICE

Festival Director	Helen Kemp
Organist	Mark Laubach
Readers	James R. Egan, Glenn Miller Ray Robinson, Julie Kemp Rothfuss
Conductor of the Festival Brass Ensemble	John S. C. Kemp
Brass Ensemble	Douglas Haislip, David Sampson Barry Browner, Carl Della Peruta Hans Muhler, Kyle Turner
Tympani	Adrienne Willcox
Flutes	Kathy McClure, Kevin Willow
Harp	Mike Spratlin
Handbells	members of the Westminster Concert Bell Choir II

FESTIVAL COMMITTEE

Helen Kemp, John Kemp, Glenn Miller, Jay Smith, Ray Robinson

The festival committee wishes to express its appreciation to Dean Frederick H Borsch and Princeton University for the use of the University Chapel, to Robin Hyland for the design of the program cover, to Lee Florance of the Newark (Delaware) United Methodist Church for the design and creation of the festival banners on the themes of the anthem *Body, Mind, Spirit, Voice*, to Nassau Presbyterian Church and the Princeton United Methodist Church for the use of their buildings, to Choristers Guild for publishing the anthems, and to Michael Bedford, John Horman, Allen Pote and Sue Ellen Page for the anthems they composed specifically for this occasion.

APPENDIX C

HELEN KEMP'S CHARGE GIVEN TO THE GRADUATING CLASS
OF THE WESTMINSTER CHOIR COLLEGE
AT THE 1987 COMMENCEMENT

A letter from Ray Robinson to Helen Kemp regarding this event preceeds the Charge.



OFFICE OF THE PRESIDENT
WESTMINSTER CHOIR COLLEGE
PRINCETON, NEW JERSEY 08540

April 14, 1983

Mrs. John Kemp
Westminster Choir College
Hamilton Avenue at Walnut Lane
Princeton, New Jersey 08540

Dear Helen:

I was delighted at your acceptance of my invitation to deliver the Charge to the graduating class at Commencement. I think it is particularly appropriate that you should deliver the Charge this year as a capstone to your distinguished services to the Choir College. Your love for the students and theirs for you is so evident that it needs no description.

It has been our custom to prepare a script for Commencement. The Charge is always included in the script so we would need to have a written Charge as soon as possible. If you will prepare the material and leave it with my secretary, she will take it from there.

Once again, thank you for your participation and continuing support.

Sincerely,

Ray Robinson
President

RR:lvh

CHARGE TO THE GRADUATING CLASSES

Helen Kemp
May 1983

To the 1983 graduating class of Westminster Choir College I present this
Charge:

out of experience with living
and out of my joy in loving you.

I regard it ~~as~~ a great privilege to share this milestone moment and I thank you for the honor of your invitation.

As I look at all of us, attired in the dignity of academic regalia, amid the architectural grandeur, the color and beauty of this place, I see students who have struggled and grown through years of scholarly and musical requirements, and I see teachers, and masters of our art--and I am reminded of the words of Bernard of Chartres:

"We are like dwarves seated on the shoulders of giants. We see more than the ancients--and things more distant. But this is due neither to the sharpness of our sight, nor to the greatness of our minds, but because we are raised and borne aloft on that giant mass."

Until this magic time of Commencement (this beginning), your learning process has largely been being "borne aloft" by those whose teaching has informed you, inspired you, disciplined you, perhaps frustrated you or set you ablaze with the fire of enthusiasm. Perhaps you were allowed to slip from those giant shoulders when the view from above overwhelmed you, or bored you, or exhausted you.

It sounds very poetic, and grand, to speak about the shoulders of giants, but I predict that your shoulders are about to become the strong base for thousands of children, adolescents, adults, senior citizens whose lives you will certainly influence by your 'raising up and bearing aloft.'

May I tell you of one small giant who was the first to fling me aloft, and without whose gentle touch, I may never have discovered the tiny musical spark that really lighted up my life.

Scene: a two-room country school house (six grades, two rows of desks for each grade).

Action: music class for second graders, all marching neatly to a basement room.

Materials: one table, eight drinking glasses, all sizes, and a pitcher of water, not for drinking but for pouring into the glasses, testing the pitch by striking with a metal spoon and--ta-dah!--a musical scale was created.

Then came the excitement of making up a melody! I discovered that there were melodies in my imagination. I could make them come out of me with my voice, and bring them to sparkling life with that spoon and those magical glasses.

Home I ran after school, in a wild search for jelly jars and tumblers and any container that sounded beautiful. I poured water and spilled water and made up melodies until I was begged to stop for sanity's sake. Then came my giant's help in making the large flash card with my chosen melody notated on those beautiful five lines and four spaces. All my artistic dreams came true when our concert for parents featured the winning melodies played on those wonderful glasses. I was indeed raised up and borne aloft on the shoulders of my small giant teacher.

Since that moment so many years ago, there have been Innumerable great giants who had the knowledge, the will and the desire to give the strength of their shoulders to this searching dwarf. And so it continues through life in constant search for wisdom and truth. It is a continuous see-saw of being borne aloft by giants [of knowledge, skill, experience, love] and the giving of our own shoulders for the bearing aloft of those whom we teach, or conduct or influence or set aflame.

It is not my intent to charge you to go into the world to spiral yourselves into immediate and stunning success, but I do charge you that whatever you do in your sphere of service, you do that with great conviction, great wisdom, great beauty and great love.

May God's richest blessings illuminate the direction of your continuing Search.

APPENDIX D

EXCERPT OF THE INAUGURAL BULLETIN OF THE
JOHN AND HELEN KEMP CONCERT SERIES:
FIRST PRESBYTERIAN CHURCH
OKLAHOMA CITY

ANNOUNCING!



The John and Helen

Kemp Concert Series

The 1992-93 Season Lineup of quality programs begins on September 13 with

Clarinet Recital by Christine Sharpe, Watchorn Hall, 2:00pm

Ms. Sharpe, a graduate of Oklahoma City University, and teacher, is noted for her exquisite tone and phrasing. She will play a widely ranging program that includes pieces by Debussy and Vaughan Williams. Also featured will be the clarinet in ensemble with other instruments.

Additional Events/Times:

The Singing Churchmen of Oklahoma October 6, Sanctuary, 7:00pm
150 Men in glorious concert!

John L. Edwards In Recital November 8 -Sanctuary, 2:00pm
Featuring First Presbyterian Church's own organist!

Joy of Christmas December 13, Sanctuary, 7:30pm
The annual seasonal concert of sacred music by singers and instrumentalists of First Presbyterian Church featuring the OKC Premier of John Rutter's Magnificat.

Music for the Nativity January 3, Sanctuary, 2:00pm

The annual Christmas concert for organ and other instruments.

Choral Concert by JITRO March 11, Watchorn Hall, 7:30pm

From Czechoslovakia, one of the finest children's choirs in the world.

Flute Recital by John L. Edwards May 23, Watchorn Hall, 2:00pm

A Program of "Sonatas in D" presented by John L. Edwards, flutist and Ben Davis, pianist

Located at Western and N.W. 25th Street in Oklahoma City, First Presbyterian Church offers a total program for the whole family. **Come Grow With Us!**
For more information call (405) 525-6584

Please join us for the inaugural season of the John and Helen Kemp Concert Series. By so naming this series of musical presentations, we hope to recognize the unique and enduring contributions of these giants of church music and music education.

For twenty-one years, beginning in 1949, the Kemps served on the First Presbyterian Church staff, directing and expanding the music program to become a model for imitation across the country. In 1967, John resigned to become Executive Director of the Choristers Guild, an organization devoted to music education. From 1983 to 1986 John and Helen returned to First Church after holding faculty positions at Westminster Choir College in Princeton, New Jersey. They are currently leading the music program at Central Presbyterian Church in Oklahoma City.

Internationally recognized, they continue to give their talents, time, and encouragement unselfishly to thousands. Through workshops, seminars, college courses, private lessons, writings and compositions, their enthusiasm and wisdom has inspired generations of music lovers on both sides of the music stand. It is only fitting that an organization dedicated to the musical arts should bear their name.

First Presbyterian Church has marvelous venues for the performing arts equipped with superb instruments. We plan to utilize them fully in our determination to maintain only the highest standards of musical performance with this series and those to follow. The schedule will be updated regularly so you will be aware of new presentations that have been added and as funding permits.



FIRST PRESBYTERIAN CHURCH
1001 NORTHWEST 25TH STREET
OKLAHOMA CITY, OKLAHOMA 73106

P.O. BOX 60907
OKC 73146

ADDRESS CORRECTION REQUESTED

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APPENDIX E

WORKSHOP AND FESTIVAL BULLETINS

The bulletins and programs included are a representative sample of the more than 1,200 workshops and festivals for which Helen Kemp either taught classes or directed children's choirs.



Western Michigan Chapter
AMERICAN GUILD OF ORGANISTS

Matthew J. Walkotten, Dean
The Rev. Mr. John Visser, Chaplain

presents its

ANNUAL YOUTH
AND
JUNIOR CHOIR FESTIVAL

HELEN KEMP
Festival Director

Robert C. Gallagher, A.A.G.O.
and
William G. Holby
Festival Organists

Sunday, March 13, 1960
4:00 o'clock

CENTRAL REFORMED CHURCH
Grand Rapids, Michigan

PROGRAM

PRELUDE: "Poeme Mystique" *Richard Purvis*
 "Bell Prelude" *Joseph Clokey*

PROCESSIONAL: "Trumpet Voluntary" *Purcell*

HYMN No. 17: "We Praise Thee, O God, Our Redeemer" *Kremsler*

INVOCATION *The Rev. Mr. Marion de Velder, D.D.*

ANTHEMS — for the Thanksgiving and Christmas Season
 "We Thank Thee, Lord" *W. Charles Harvey*
 "Whence is that Goodly Fragrance" *A. E. Baker*
 "Christmas Song" *Gustav Holst*

HYMN No. 469: "Now in the Days of Youth" *Diademata*

ANTHEMS — for the Lenten and Easter Season
 "Beautiful Savior" *Carl F. Mueller*
 "Sing to the Son of David" *Kathryn H. Rawls*
 "Christ the Lord is Risen" *H. W. Eichorn*

THE OFFERING The Rev. Mr. Maion de Velder, D.D.

OFFERTORY: "Adagio" (Sonata I) *Mendelssohn*

A TALK TO THE PARENTS AND CHILDREN Helen Kemp
(Mrs. John Kemp)

ANTIEMS of Prayer and Praise
 "Give Ear Unto Me" *Marcello*
 "Grant Us to do with Zeal" *J. S. Bach*
 "A Hymn of Praise" *Eric H. Thiman*

HYMN No. 9: "Now Thank We All Our God" *Nun Danlet*

BENEDICTION The Rev. Mr. John Visser

RECESSIONAL: "Grand March" (from 'Aida') *Verdi*
 (The congregation will remain seated until the choirs
 have completed their recessional)

POSTLUDE: "Toccata Festiva" *Richard Purvis*

Oklahoma Methodists' Third

*Junior Choir
Festival*

Guest Conductor

HELEN KEMP

Children's Choir Specialist

Oklahoma City, Oklahoma

OKLAHOMA CITY UNIVERSITY

Saturday, April 4, 1964

3:45 P.M.

Sponsored by

The Oklahoma Conference Board of Education

Dr. E. L. Jorns, Executive Secretary

Edwin T. Karhu, Conference Director of Music

The
Fellowship of United Methodist Musicians
presents

*The Sixth Annual
Children's Choir Festivals*

of
United Methodist Churches
in
The North Georgia Conference

HELEN HUBBERT KEMP, Director



at

First United Methodist Church, East Point, Georgia

Saturday, March 7, 1970—7:00 P.M.

Sunday, March 8, 1970—3:00 P.M.

CHILDREN'S CHOIR FESTIVAL PROGRAM

- ORGAN PRELUDE: *Fugue in Eb, "St. Anne"* J. S. Bach
Keith F. Taylor, First United Methodist Church, Calhoun*
- "O Lord and God"* Johann Gottfried Walther
John Dressler, Peachtree Road United Methodist Church, Atlanta**
- INVOCATION The Rev. J. B. McNeil
Minister, St. Philip United Methodist Church, Marietta*
- The Rev. Marion J. Sherrill
Minister, Martha Brown United Methodist Church, Atlanta**
- HYMN NO. 11: *"Men and Children Everywhere"*....Traditional Hebrew Melody
- WELCOME The Rev. Clarence Wallin
Associate Minister, First United Methodist Church, East Point
- INTRODUCTIONS The Rev. George Holden
Chairman, Choir Festival
Associate Minister, First United Methodist Church, Atlanta
- HYMN NO. 10: *"Let All the World in Every Corner Sing"* McCutchan
- THE ACT OF PRAISE: *"Praise God in His Sanctuary"* No. 606
- ANTHEM: *"Come Glad Hearts"* Mozart, Edit J. K.
- ANTHEM: *"A Joyous Psalm"* Eugene Butler
- ANTHEM: *"I Sing a Song of the Saints of God"* Jane M. Marshall
- TALK Mrs. Helen Kemp
- OFFERTORY PRAYER The Rev. Charles R. Williams
Conference Director of Education
- OFFERTORY: *"Medley of Spirituals"* Arr. Eugene Butler
Director's Handbell Choir
- ANTHEM: *"Ballad of the Dogwood Tree"* Brookes M. Davis
- ANTHEM: *"Wondrous Love"* American Folk Hymn
Arr. Sue Ellen Page
- ANTHEM: *"Sing Alleluia!"* Sue Ellen Page
- BENEDICTION The Rev. Charles B. Cochran
Minister, Sandy Springs United Methodist Church*
- The Rev. Charles E. Hoover
Minister, Headland Heights United Methodist Church, East Point**

RECESSIONAL HYMN NO. 60: *"All Creatures of Our
God and King"* Geistliche Kirchengesange
Harm. by R. Vaughn Williams

POSTLUDE: *"Prelude and Fugue on B-A-C-H"* Franz Liszt
Keith F. Taylor, Organist*

"Psalm 19" Marcello
"Fantasia in A Minor" J. S. Bach
John Dressler, Organist**

*Saturday Festival
**Sunday Festival

(Following the service parents may meet their children in the Educational Building)

A 7" stereo recording of this program is available. Please order through your Director.



HELEN HUBBERT KEMP

We are indeed fortunate to have as the Director of our Festival this year Mrs. Helen Hubbert Kemp.

Mrs. Kemp was born in Bucks County, Pennsylvania. She graduated from Westminster Choir College, Princeton, N. J. where she served on Voice Faculty and as soprano soloist and member of Faculty Quartet.

Mrs. Kemp has been soprano soloist in numerous opera, oratorio and concert performances in major cities of the nation.

She has worked continuously with children's choirs and child's voice since graduation from college. She has served as lecturer on Children's choir methods in training schools, workshops, AGO conventions, college and university campuses.

Mrs. Kemp has been guest conductor of massed Junior Choir Festivals throughout America and in Canada. In 1968 she conducted over 25 Workshops and Festivals.

She serves as contributing writer for several national publications including Music Ministry, Journal of Church Music, The Children's Music Leader, and is now Associate Editor for the National Choristers Guild, in charge of Workshops and Festivals.

In 1962-63 Mrs. Kemp accompanied her husband, John S. C. Kemp and the family of five children to Europe when Dr. Kemp was awarded a sabbatical year to study the choral music of Western Europe. The family formed a singing group called the "Kemp Chorale" and performed over 80 concerts during their year abroad.

Mrs. Kemp serves as guest lecturer at Southern Methodist University, Department of Church Music, Dallas, Texas, where she currently lives and assists Dr. Kemp, Executive Director of the Choristers Guild.

The CHORISTERS GUILD an organization serving directors
of children's and youth choirs invites you to share in

A Celebration . . .

SOUNDS OF SINGING CHILDREN

HELEN KEMP, Conductor

A happy, opening event for

(The American Guild of Organists National Convention)

4 P.M. June 18, 1972

Perkins Chapel – Southern Methodist University – Dallas, Texas

Accompanying Instrumentalists

Phil Baker – organ and piano
Ann Yarbrough – flute
Phyllis Fugate – soprano recorder
Jody Lindh – alto recorder
Dundee Dillard – violin
Ruth Burton – violin
Harriet Springer – cello
John Monahan – string bass
David Grant – guitar
George Couch – drums
Robert Steele – trumpet
Ken Lilly – trumpet
Noel Marchbank – trombone
Greg David – trombone

Handbell and incidental percussion group:

John Erickson, Martha Fox, Don Hermonat, Bill James,
Mike Kemp, June Shull, and Becky Woessner.

PROGRAM

Introit and Procession Hal Hopson
Accompanied by brass quartet and organ
(The congregation will join in singing the last stanza as indicated by the conductor. See music on back of program)

SOUNDS FROM THE PAST . . .

Come and Thank Him Johann Sebastian Bach
From Christmas Oratorio

In Thee, O Lord, Is Fullness of Joy. Francois Couperin

What Is the Joyful News? Carl Gerhardt
A little Christmas cantata about the stranger in Bethlehem, accompanied by strings, recorders, and organ

SOUNDS TO CELEBRATE TODAY . . . composed for this event

Of Singing Jane Marshall
Using Dorian, Lydian, Phrygian, and Mixolydian Modes

The Time That is Now Austin Lovelace
Accompanied by flute, cello, wood blocks, and organ

The Chime of Easter Time John Burke
Accompanied by handbells and flute

Thanks We Give Dale Wood
Accompanied by tambourine, finger cymbals, and organ

SOUNDS FOR THE POPULAR NOW . . . premiere performance

100% Chance of Rain . . . (inspired by Noah) . . . Walter Horsley
A jazz cantata for children, flute, percussion, string bass, and piano

Now the Lord Was Unhappy

And Man Messed Things Up

The Admirable Admiral

Follow the Instructions (A Rhythmic Chant)

O How It Rained

At the Sign Of the Rainbow

Love the Lord

SOUNDS FOR CREATIVE LISTENING . . .

A Joyous Psalm Eugene Butler
Accompanied by string bass, tambourine, and organ

Remember Your Creator. Samuel Adler
Accompanied by percussion instruments and piano

Little Grey Donkey Natalie Sleeth
Accompanied by flute, sand blocks, wood blocks, and organ

Christmas Is the Harvest Time of Love Wilma Jensen
Accompanied by guitar, flute, finger cymbals, handbells, and organ

Procession Into the World – Alleluia! John Kemp
Accompanied by brass and organ
(The congregation will join in singing the repeated ostinato "Alleluia" and will follow the procession out the center aisle)

The Harrisburg Chapter
of the
American Guild of Organists
and
Camp Hill Presbyterian Church
will present a

**Children's Choir Workshop
and Festival
Saturday and Sunday,
April 26-27, 1980**

at

Camp Hill Presbyterian Church
Twenty-third & Walnut Streets
Camp Hill, Pennsylvania 17011
conducted by

HELEN KEMP

Nationally known authority on Children's Choirs
and the Training and Development of young voices
Professor, Westminster Choir College,
Princeton, New Jersey



SATURDAY, APRIL 26
Children's Choir Workshop
Helen Kemp, Workshop Leader

8:00-9:00 A.M.

Registration

Time for browsing through music display by Dr.
Ross Ellison of University Music, Hummelstown,
PA

9:00-10:15 A.M.

Workshop - The Child Voice - Helping children to
sing

10:15-10:30 A.M.

Coffee Break

10:30-11:15 A.M.

Demonstration with Grades 1 - 2 Choir Children
from Camp Hill Presbyterian Church

11:15 A.M.-12:15 P.M.

Workshop - Creative Rehearsal Planning

12:30-1:30 P.M.

Lunch - Served at the Church

Additional time for browsing through music display
1:30-2:30 P.M.

Demonstration with Grades 3-6 Choir Children
from Camp Hill Presbyterian Church

2:30-3:30 P.M.

Workshop - Using the Children's Choir creatively
in Worship

SUNDAY, APRIL 27

9:30 & 11:00 A.M.

Worship services - Camp Hill Presbyterian Church
The five choirs of the church leading in worship
Helen Kemp, Guest Worship Leader and Con-
ductor

The Rev. Dr. Dale K. Milligan, Senior Pastor
David H. Binkley, Organist/Chormaster

3:30-5:30 P.M.

Massed Rehearsal for Evening Choir Festival

7:00 P.M.

Children's Choir Festival

Featuring a Massed Choir of over 225 children in
grades 3-6 from 17 Harrisburg Area Churches
Helen Kemp, Conductor

NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY

1983 Church Music Symposium

JANUARY 10 - 14, 1983

SYMPOSIUM 1983
January 10-14

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Registration 8:30 - 1:30 Welcome Worship New Music Review RON HUFF Church Music Today *Forum 83	New Music Review Worship RON HUFF Arranging & Orchestration CAMP KIRKLAND Today's Church Orchestra Literature & Resources *Forum 83	New Music Review Worship CHARLES HIRT Rehearsal Techniques Updating Conducting Skills JESTER HAIRSTON Making Music Live *Forum 83	New Music Review Worship CHARLES HIRT Conducting Skills JESTER HAIRSTON HELEN KEMP The Child's Singing Voice *Forum 83	New Music Review Worship Creative Worship HELEN KEMP The Child's Singing Voice *Forum 83
EVENING FEATURES				
Sacred/Classical Concert CLINT NICHOLS MONA BOND LINDA SHIPLEY TED WYLIE JERRY AULTMAN Reception & Fellowship Time to Follow	Concert POLLY RIDDLE Organist CAMP KIRKLAND and Orchestra from Oak Park Baptist Church	Concert Youth & Adult & Handbell Choirs Outstanding Church Musicians	An Evening With JESTER HAIRSTON and Choir	HELEN KEMP will be leading a workshop at NOBTS sponsored by Greater New Orleans Association

*Forum subjects - SBC & State Music Emphasis, Creative Worship, Promotion, Production

CHILDREN'S CHORUS OF OKLAHOMA
and
THE ACADEMY SINGERS
HELEN KEMP, *Conductor*

PROGRAM

December 6, 1986

- Sheep May Safely Graze *J. S. Bach*
- My Lord, What a Morning *Spiritual*
arr. S. E. Page
- ° Hiking Through the Country *German*
- ° If I Had a Fiddle *German*
- ° Hey Ho! Hey Lo! *Slavakian*
- ° All the Pretty Little Horses *American*
- All the Pretty Little Horses *arr. Ruth Artman*

WINTER CELEBRATION

- Winter Celebration *Audrey Snyder*
- Dormi, Dormi *Italian Carol*
arr. Mary Goetze

A Dutch Winter Scene *Dutch Songs*
arr. H. Kemp

- ° See Here Comes the Steamer
- ° Dag, Sinterklassje
- ° Klompen Dance
- ° See Here Comes the Steamer

- American Carols *Alfred Burt*
- Caroling, Caroling
 - The Star Carol
 - We'll Dress the House
 - Winter Celebration (reprise) *Audrey Snyder*

- *The Children's Chorus*
- *The Academy Singers*



DALLAS CHAPTER CHORISTERS GUILD

UPPER ELEMENTARY
CHILDRENS' CHOIR FESTIVAL

PLYMOUTH PARK UNITED METHODIST CHURCH
IRVING, TEXAS

March 3, 1990

CELEBRATION OF WORSHIP

SANCTUARY, 5:00 p.m.

As we gather, please honor the music and those seated around you with your silence.

Gathering Time

Greetings from Patty Evans, Executive Director, Choristers Guild.
Words of explanation from our guest clinician, Helen Kemp.

† † † † † † † † †

ORDER OF WORSHIP

Opening Voluntary	Harry Scher
Processional Hymn 62: All Creatures of Our God and King	Lasst Uns Erfreuen
Unison Prayer 69: For True Singing	Mark Unkenholz
Anthem: All Things Bright and Beautiful (Hymn 147)	John Rutter
Anthem: Little Lamb, Who Made Thee?	Hal H. Hopson

Little lamb, who made thee? Dost thou know who made thee?
Gave thee life, and bid thee feed by the stream and o'er the mead;
Gave thee clothing of delight, softest clothing, wooly bright;
Gave thee such a tender voice, making all the vales rejoice?
Little lamb, who made thee?

Little lamb, I'll tell thee, Little lamb, I'll tell thee:
He is called, by thy name, for he calls himself a Lamb.
He is meek, and he is mild; he became a little child.
I a child, and thou a lamb, we are called by his name.
Little lamb, God bless thee!

Text: William Blake (1757-1827)
Handbell Interest Group: Beth Watson, Resource Leader

Scripture Lesson: John 1:1-5	Karen Sheaner
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Anthem: Praise God, Creator	Margaret R. Tucker
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Planets and moons and shooting stars, all that surrounds this earth of ours,
God set their courses and put them in place, high above us, out in space.
Wind, rain, and clouds in spacious skies, insects and birds and butterflies,
God formed each one and put them all there up above us, in the air.
Flowers and plants and towering trees, rivers and lakes and endless seas,
God's mighty word gave each its birth here around us, on the earth.
Those who love and those who care, those around us everywhere,
God made voices sweet and strong, joining now in holy song.
Praise to God, the Holy One, praise Creator, Spirit, Son,
Joyful thanks in shout and song, praise to God, praise to God our whole life long.

Text: Mary M. Coulson

Offertory

Today's offering will go to the National Endowment Fund of the Choristers Guild.

Psalter 789: Psalm 65

Joshua Terkelsen

- Response I: Sung first by the Choristers and then by all in Unison
 Response II: Unison
 Response III: Unison
 Response IV: 4 equal parts, the Congregation being Group 4.

Orff Interest Group: Mary Jane Cooper, Resource Leader
 Kay Quisenberry, Terri Thompson, Cindy Finberg & Mary Edna Buchignani, Dancers

Psalm 65 BARBARA SEMMANN

Refrain: I II III IV

You crown the year with your good-ness, with plen-ty your paths o-ver-
 flow. — You make the dawn and the dusk sing for joy, Oh God you are to be praised.

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Prayer: "Limb and mind in harmony"

Karla Unkenholz

- Leader:** God, we thank you for giving us and all your creatures a love of play.
- People:** Thank you for the pleasures of eye and limb and mind working in harmony, and for the healthy environment we enjoy.
- Leader:** Help us to learn from submitting to rules, from belonging to a team and to accept that self-discipline is worthwhile.
- People:** May the experience of learning the skills of singing and of working to keep fit teach us the value of developing all your gifts.
- Leader:** Help us to enjoy our successes without boasting; make us generous towards each other and willing to improve ourselves.
- People:** Help us, with honest effort, to fulfill our potential and to encourage our friends to do the same.
- Leader:** Keep us fair in judgment, clean in play, disciplined in mind and body, as befits followers of the Lord Jesus Christ.
- All:** Amen.

Anthem: Prayer for Today

Margaret R. Tucker

God in heaven, I make my prayer
 For all the children everywhere,
 Who live in fear or pain or doubt;
 Whose homes are gone, and hopes run out.
 God in heaven, I make my prayer
 For all the children everywhere who live in terrible, waring places;
 Who live with hunger and strange, sad faces.

God in heaven, I make my prayer
 For all good people everywhere
 Who live in comfort, love and peace,
 And pray sincerely for strife to cease;
 But who do not always hear the call
 Of those who live with nothing at all.

God in heaven, hear my prayer!
 Help all people everywhere
 To come closer together in plenty and need,
 And to make our world your home, indeed.

Merriet Lewis, flutist

Commission and Blessing

Tim Morrison

Leader: Go forth into the world, emboldened and equipped to
 witness to all you have seen and heard.

People: The promises of Christ send us to all people
 with the light and peace of the gospel.

Leader: May the radiance of your faith shine as a beacon,
 inspiring all you meet to look up to the stars.

People: As we have responded to God in worship so
 now respond to the challenge to serve.

All: Amen and Amen.

Benediction 665: Go Now In Peace

Words and Music by Natalie Sleeth

Handbell Introduction
 All sing in Unison to repeat sign;
 Choristers begin again at circles 1 & 2
 with the congregation beginning at circle 3.
 All in attendance will continue until the Choristers
 have completed recessing.

Handbell Interest Group: Phyllis Wilson, Resource Leader

† † † † † † † † † † † †

Guest Clinician
Festival Co-Chairs

Rehearsal Accompanist

Helen Kemp
Karen Sheaner
Mark Unkenholz
Jody Lindh

36TH ANNUAL
DAYTON CHURCH MUSIC WORKSHOP
OCTOBER 13 AND 14, 1991

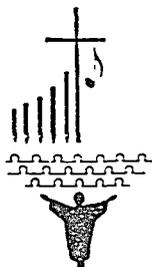
CLERGY • EDUCATORS
MUSICIANS

INTERDENOMINATIONAL WORKSHOPS
FEATURING CLINICIANS

Marilyn Keiser	Sonja M. Stewart
Helen Kemp	Michael E. Kemp
V. Earle Copes	William H. Griffin

DESIGNED FOR:

Clergy, Christian Educators, Organists,
Adult, Children's and Handbell Choir Directors



WESTMINSTER PRESBYTERIAN CHURCH
125 NORTH WILKINSON STREET
DAYTON, OHIO

SPONSORED BY

The Dayton Chapter of The American Guild of Organists and The Dayton Chormasters

THE PROGRAM

SUNDAY, OCTOBER 13

AFTERNOON

2:00-2:30 Registration — Lower Foyer
2:30-3:45 Children's Choir — Helen Kemp **I**
Demonstration Choir
Small Organ Repertoire — V. Earle Copes
"Music that is fresh and unhackneyed, easily playable at a small two-manual organ"
Handbell Choir — William H. Griffin
Techniques and Repertoire I
4:00-5:30 Organ Recital — Marilyn Keiser
The public is invited
5:30-6:00 Visit the Exhibits
6:00-6:45 Dinner

EVENING

7:00-8:15 Adult Choir — Michael E. Kemp
Repertoire — New and Old Anthems That Work
Small Organ Repertoire — V. Earle Copes
Repeat of Atkinson Session
Handbell Choir — William H. Griffin
Techniques and Repertoire II

MONDAY, OCTOBER 14

MORNING

8:30-9:00 Registration — Lower Foyer
9:00-10:15 Organ — Marilyn Keiser
Developing Musical Resources in Small Churches
(Including teaching new systems)
Children's Choir — Helen Kemp **II**
The Children's "I's" Nature and Future **Op. I + II**
10:30-11:45 Worship — Sonja M. Stewart
Children, Singing and Worship
Adult Choir — Michael E. Kemp *I can go to this*
Maximize your performance! How you can improve effort
and attendance
11:45-12:15 Visit the Exhibits
12:15-1:00 Lunch

AFTERNOON

1:15-2:30 Panel Discussion:
Clergy, Educators and Musicians: The Team Approach
Moderator: John W. Neely
Panel Members: Sonja M. Stewart, Marilyn Keiser, V. Earle Copes, Glenn W. Barrett, Martha D. Garwig
2:45-3:45 Organ — Marilyn Keiser
Service Repertoire and Making the Most of Practice Time
Worship — Sonja M. Stewart
Continuation of Morning Session
Adult Choir — Michael E. Kemp
Repeat of Sunday Session
III Children's Choir — Helen Kemp
Parents — "What's in a Gift? A Gift of Music?"

Include reading of scriptures

Children Sing His Praise

A Workshop for children and
children's choir directors

Sponsored by
The Diocesan Commission on Music



Saturday, September 19, 1992
9:00am until 4:00pm
at
St. James Episcopal Church
6876 S. Highland Drive
Salt Lake City

Presented by
Dr. Helen Kemp

Children Sing His Praise A Workshop with DR. HELEN KEMP

sponsored by
THE MUSIC COMMISSION OF THE
EPISCOPAL DIOCESE OF UTAH

- 8:40 - *Miss Kemp*
- 9:00am-9:30am Browse Displays,
Coffee, Registration
- 9:30am-10:30am **Session I**
The Child's Voice
Rehearsal Techniques
- 10:30am-10:45am Break
- 10:45am-12:00pm **Session II**
Children in Worship
- 12:00pm-1:00pm Lunch
- 1:00pm-2:15pm **Session III**
Dr. Kemp will use a
demonstration choir of
4th through 6th grade
children to show how
her methodology is
used in practice.
- 1 hour
15 min*
- 2:15pm-3:30pm **Session IV**
Dr. Kemp will lead a
music reading session
using music suitable
for children.

If you have any questions or need
further information, please phone
Myron at 583-1923 or 581-8104.

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS
AND
THE ARCHDIOCESE OF WASHINGTON
OFFICE OF WORSHIP

INVITE YOU TO

Blessed
are those...
who Gather
the Children



The Roman Catholic Church must attend to the musical needs of its children. By this conference, the National Association of Pastoral Musicians invites all who have an interest in addressing the concerns of the formation of CHILDREN in Liturgy, Religious Education, Music Education



AT THE CONVENTION CENTER

Washington, DC
August 1-4, 1990

MAJOR SPEAKERS: "INVOLVE THE WHOLE CHILD IN WORSHIP"

The Magical, Imaginal World of Childhood

Explore the evolving world of childhood ways to engage children intellectually and emotionally in religious education and liturgy. Rev. Raymond Studzinski, a noted expert on growth and development, teaches at The Catholic University of America, Washington, DC



STUDZINSKI



KEMP



McMAHAN



BRUSCHMANS

The Whole Child Must Be Touched

Celebrations that work integrate liturgical principles for celebrating with children and the psychology of child development. Elizabeth McMahan is a well known author, editor, and religious education consultant

Children Inherit the Faith through Music

Children learn theology through the texts they sing as well as through the experience of community in choirs and celebrations. A look at better ways to teach. Helen Kemp is a respected leader in religious education and liturgy

Christian Initiation for Children of Catechetical Age

We have much to do to become a church that truly welcomes the young. Christiane Bruschmans is a Belgian educator and liturgist widely hailed for her work on the initiation of children and the implementation of the RCIA

World-Renowned Authority on the Young Voice

HELEN KEMP

- Graduate of Westminster Choir College, Princeton, N.J.
- Oratorio soloist and recitalist throughout Eastern and Southwestern United States
- Soloist and Director of Children's Choirs at First Presbyterian Church, Oklahoma City, OK (1952-1968)
- Soloist with Oklahoma Symphony Orchestra for oratorio, opera and concert performances
- Accompanied her husband, John S.C. Kemp, and family of five children to Europe when Dr. Kemp was awarded a sabbatical year to study the choral music of Western Europe. The family formed a singing group called The Kemp Carolers, who performed eighty concerts during the year — aboard ship, in churches, embassies, major concert halls and television centers in Holland, Belgium and Switzerland (1962-63)
- Performed in summer productions of Lyric Theatre, Oklahoma City, including the role of Mother Abbess in *Sound of Music*
- Taught Educational TV Music for Oklahoma Public Schools, reaching over 7,000 children daily
- Served as Associate Editor of *Choristers Guild Letters* (Dallas, TX headquarters), and was Director of Workshops and Festivals
- Lecturer on children's choir methods and development of young voices for the American Guild of Organists, Choristers Guild, Hymn Society of America, National Association of Teachers of Singing, and Music Educators National Conference

- Clinician at universities, for sessions on young voices and treble choirs, sponsoring schools include Eastman, Yale, Indiana, Southern Methodist, Oberlin, Wittenberg, Colby, and University of Alaska
- Composer/arranger of song materials for children, including a collection of hymns for choristers entitled *Hymns Plus* (1980, Hinshaw Music Inc.)
- Directed a seminar dealing with children's voices at Addington Palace, Croydon, England, in cooperation with the Royal School of Church Music (1980)
- Guest conductor for massed Children's Choir Festivals in all fifty states, and in five provinces of Canada
- Headliner clinician for the 1976 National Orff Convention in Washington, D.C., concentrating on the subject of the child voice and singing
- Headliner clinician for the Canadian Music Educators National Convention in Winnipeg (1981)
- Has accepted an invitation to Sweden (summer of 1982) to teach sessions for the Lutheran Churches of the Scandinavian countries as they launch a new music (singing) curriculum for children
- Teaches annually as part of Westminster Choir College's Summer Session Program — such courses as Training Young Voices, Children's Choirs in Church and School, and Master Teachers of Voice.
- Currently Professor of Voice and Church Music at Westminster Choir College, Princeton, N.J.

BRITISH COLUMBIA MUSIC EDUCATORS' ASSOCIATION

Kamloops, B.C. — February 18-19-20, 1982

THE
NORTH CAROLINA
MUSIC EDUCATORS
ASSOCIATION

**Annual
In-Service Conference**



Winston-Salem, North Carolina
November 20, 21, 22, 1983

Convention Headquarters
HYATT HOUSE & BENTON CONVENTION CENTER

SUNDAY, November 20, 1983

2:30- 3:15 p.m. Elementary — Chorus Concert
BCC Main Hall I

Presiding: Pauline Harmon, Chairperson
Guest Conductor: Helen Kemp

CONCERT

Western Districts Elementary Chorus

Helen Kemp, Guest Conductor

(The program for the concert will be selected
from the following)

Carol from "An Irish Cabin" Dale Wood
The Huron Carol Canadian Carol
Turn, Turn Pete Seeger

(Text from the Book of Ecclesiastes)

Thou, O Lord, Art My Shepherd Marcello
Life Has Loveliness Robert Powell
(Text by Sara Teasdale)

Big Rock Candy Mountain/American Folk Song
The Music Is You Round by John Denver
Cindy Appalachian Folk Song
A New Year Carol Benjamin Britten
The Lonely Goatherd Rodgers Hammerstein
(From The Sound of Music)

My Lord, What A Morning Spiritual
arranged by Sue Ellen Page
(Published by Hinshaw Music Co.,
Chapel Hill, N.C.)

1:00- 3:00 p.m. Orchestra — Honors Orchestra Rehearsal
Roger L. Stevens Center

Presiding: Edward C. Allison, Chairperson
Guest Conductor: Robert Culver
Coordinator: Marvin Davenport

**1:00- 2:00 p.m. Choral — Orientation for
New Choral Teachers**
First Baptist Church, Kelly Auditorium

Presiding: William Thomas, Chairperson
Coordinator: Jane Woody, Secretary
Choral Section

1:30- 3:00 p.m. Choral — Honors Chorus Rehearsal
First Baptist Church, Sanctuary

2:00- 3:30 p.m. Band Clinic and Business Meeting
HH Regency

Presiding: Charles Murph, Chairperson
ASBDA Honors Band
Edgar Rooker and Eddie Harrington
State Chairmen

Tuba/Euphonium Clinic
Clinician: David Lewis

SUNDAY, November 20, 1983

- 2:00- 3:30 p.m. Choral Reading Session I**
First Baptist Church, Kelly Auditorium
 Presiding William Thomas, Chairperson
 Coordinator: J. Jerome Wilkins, Chairperson,
 Contest List Revision Committee
- 2:00- 3:30 p.m. Research Committee**
Hill Lee
 Presiding Walter L. Wehner, Chairperson
 Research Reading Paper Session No. 1
1. "Identification and Comparison of the
 Difference Timings of Saxophonists,
 Pianists and Vocalists"
 Olin G. Parker, University of Georgia
 2. "Effective Selection and Training of
 Young French Horn Players"
 Jack Masarie, UNC Greensboro
 3. Panel Discussion "Directions for Re-
 search in Music Education in the 1980's".
 Olin Parker, University of Georgia
 George Knight, East Carolina University
 James Sherbon, UNC Greensboro
- 2:30- 4:00 p.m. Student Chapters — Clinic**
HH Civic
 Presiding Stephen L. Russell, Chairperson
 "How to Experience a Successful Interview"
 Clinicians: Members of ASU SMENC
 Chapter #110, Lori Fleming, President
- 3:30- 4:20 p.m. Elementary and Jr. High Reading Session**
BCC Main Hall I
 Presiding Pauline Harmon, Chairperson
 Clinician: Helen Kemp
 Sponsor: Hinshaw Publishing Company
- 3:30- 4:15 p.m. Band Visit Exhibits**
- 4:30- 5:45 p.m. GENERAL SESSION**
Roger L. Stevens Center
 Presiding: Mary Jane Crawford,
 NCMEA President
- Star-Spangled Banner - Led by Monique Pui cell
 Soprano, Bennett College, Greensboro

VISIT THE EXHIBITS OFTEN!!
REGISTER FOR DOOR PRIZES

MONDAY, November 21, 1983

1. "A Study of Attitudes Toward Musical Activities Among High School Students in Selected Bands with Directors of Varying Teaching Emphases in the State of North Carolina."
Jerry Head, Jr., NCCU
2. "The Effects of 'Dark' versus 'Bright' Clarinet Timbres on the Perception of Intonation."
Ray Church, Ed. D. Candidate, UNC-G
Linda High, Ed. D. Candidate, UNC-G
Bruce Moss, Ed. D. Candidate, UNC-G
Harold Jeffries, Ed. D. Candidate, UNC-G
3. "A Comparison of Rhythm Pattern Discrimination and Performance in Normal Learning Disabled Readers, Ages Seven, Eight, and Nine."
Betty Atterbury, ASU

8:30-10:30 a.m. Elementary and Jr. High — Clinic Workshop
BCC Main Hall III
Presiding: Pauline Harmon, Chairperson
"Vocal Techniques for the Elementary and Middle School Children"
Clinician: Helen Kemp

8:45-10:45 a.m. Orchestra — Clinic/Workshop
BCC 5-6-7
Presiding: Edward C. Allison, Chairperson
"Paper Airplanes", Part I
Clinician: Robert Culver

8:45-10:45 a.m. Student Chapters — Hospitality and Clinic
HH Civic
Presiding: Stephen L. Russell, Chairperson
"Micro-Computers in Music Education"
Clinician: Scott Meister

9:00 a.m.- 5:00 p.m. Exhibits Open
BCC Exhibit Hall, Lower Level

9:00-10:30 a.m. Higher Education — Music Therapy 1983 —
"The State of the Art"
HH Terrace, 227-228
Presiding: Herbert Carter, Chairperson
Clinician: Rosemary Fisher

The Kodály Association
of
Southern California
and
Imperial Schools

presents

Helen Kemp

with

Los Angeles Area Music Students

in concert

March 3, 1986
7:00 p.m.

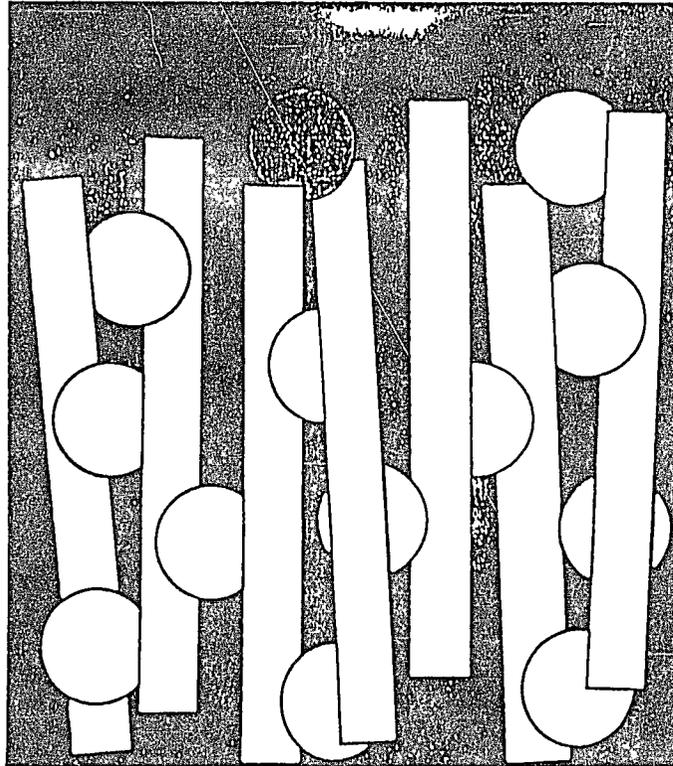
Imperial Schools Gymnasium
Pasadena

Program

Photographs may be taken following the program.

<p>Cantata No. 208 Aria: Sheep May Safely Graze</p>	<p><i>Johann Sebastian Bach</i></p>
<p>Reflections of a Lad at Sea The Captain's Mate Thoughts of Home The Ghost Ship</p>	<p><i>Don Besig and Nancy Price</i></p>
<p>Spirituals Go Down, Moses Joshua Fit the Battle of Jericho</p>	<p><i>Frederick Beckman, arr.</i></p>
<p>Friday Afternoons, Opus 7 Old Abram Brown</p>	<p><i>Benjamin Britten</i></p>
<p>Traditional English Air Old King Cole</p>	<p><i>Thomas F. Dunhill, arr.</i></p>
<p>Volks-Kinderlied Sleep, Gently Sleep (Wiegenlied)</p>	<p><i>Johannes Brahms</i></p>
<p>Latin American Round Mi Gallo</p>	
<p>The Clouds</p>	<p><i>Cynthia Gray</i></p>
<p>America, the Beautiful</p>	<p><i>Ward/Jurey</i></p>

THE • CHICAGO • CONNECTION



THE • ARTISTIC • CHILD

**American Orff-Schulwerk Association
Twenty-First National Conference
November 11 - 15, 1987**

**Hyatt Regency O'Hare Hotel
Chicago, Illinois**

FRIDAY, NOVEMBER 13, 1987

- 1:00 P.M. - 2:00 P.M. Erica Whitman Davis: "The Nutcracker": Developing a Performance in Creative Movement Alitalia
Chairperson: Penny Mahoney
- Donna Otto Spence: It All Begins with Speech (Primary focus) BOAC
Chairperson: Dr. Elizabeth Wehrman
- 1:00 P.M. - 2:30 P.M. "What is the Future of Music Education in the Public Schools?" Diplomat
Panel Discussion
- 1:30 P.M. - 2:30 P.M. Marion O'Connell: The Art of Improvisation Rosemont D
Demonstration with Students
Chairperson: Betty Krebs
- Don Campbell: Music for Lifelong Learning: Schulwerk Skills for Improving Reading and Health American/Braniff
Chairperson: Cheryl Davis
- 1:30 P.M. - 3:00 P.M. Dianne Ladendecker: The Artistic Child Performs United AB
Chairperson: Randy Edinger
- Helen Kemp: The Child's Voice: Its Nature and Nurture Through Information, Explanation and Demonstration Rosemont B
Demonstration with Select Fifth Grade
Voices
Chairperson: Robert S.C. Meyers
- Jim Sapienza: MOVEMENT: Catalyst for Aesthetic Totality in the Schulwerk Northwest Orient/TWA
Chairperson: Debra M. Miller
- Pat Hamill: Arts Alive: Sing, Dance Play, Act and Create with One of the World's Great Paintings Philippine/Air France
Chairperson: Marcia Lunz

GEORGIA MUSIC EDUCATORS ASSOCIATION

James McRaney, President

The Elementary Division

Roselyn M. Lewis, Chairman

PRESENTS

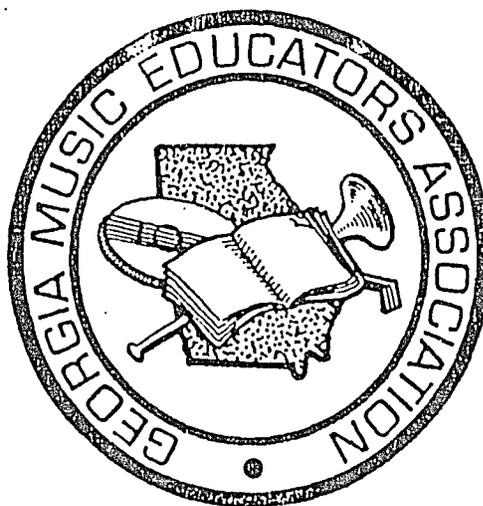
1988

**THE FIFTH STATEWIDE
ELEMENTARY CHORAL CLINIC**

with

DR. HELEN KEMP

Oklahoma City, Oklahoma



HOSTED BY

HOUSTON COUNTY PUBLIC SCHOOLS

Dr. Matthew Arthur, Superintendent

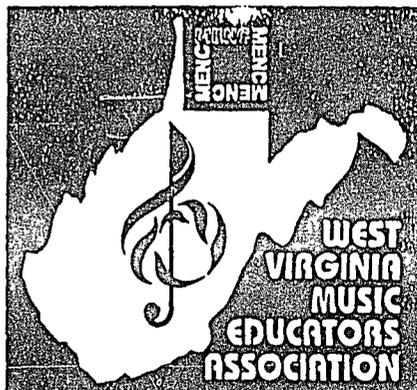
Ms. Cynthia Sutherland, Host

CIVIC CENTER

Warner Robins, Georgia

NOVEMBER 12, 1988

3:30 P.M.



West Virginia
Music Educators
Association

presents

1990
West Virginia All-State
Children's Chorus

Directed by
Helen Kemp

accompanied by
Patricia Moffett

8:00 p.m.
22 March 1990

Main Concert Hall
CAC
West Virginia University
Morgantown, West Virginia

The North Vancouver Honour Children's Choir Concert

Master of Ceremonies: ~~Bob Rankin~~, ~~Encore '90 Chairman~~,
 Music Coordinator School District #44 (North Vancouver)
 Guest Conductor: Helen Kemp
 Honour Choir Co-ordinator: Beverly Lund
 Accompanist: Vida Petrasiusas
 Sponsors: School District #44 (North Vancouver)
 The ICBC Quay Notes Choir

The Honour Children's Choir program will be selected from the following repertoire:

Appalachian Suite II arr. Cristine Jordanoff

Flocks in Pastures Green Abiding J.S. Bach
 arr. Phyllis James

Good Night: A Russian Song arr. Doreen Rao

Oh, Dear! What Can the Matter Be?..... arr. Ruth Artman

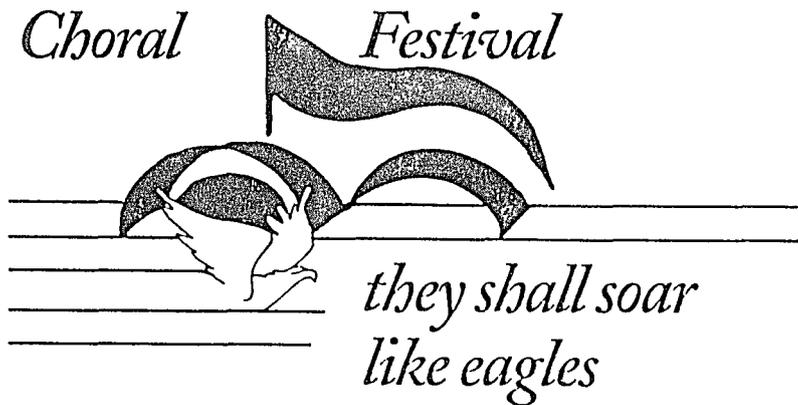
Over the Sea to Sky Annie McLeod
 arr. Joyce Elaine Eilers

Patapan Bernard De La Monnoye
 arr. Audrey Snyder

This is My Home Brian Gibson and Bob Buckley
 arr. Bob Buckley and Helen Litz

To Music arr. Betty Bertaux

*Des Moines
International
Children's
Choral Festival*



July 3 - 7, 1991

Des Moines, Iowa
U.S.A.

- 1400 Rehearsal of Festival Songs HPAH
 Administrator's Roundtable HPAH, Rm. 204
- 1530 Tapiola Choir Demonstration HPAH
- 1745 Iowa Barbecue Dinner State Historical Bldg.
- 1900 A Parade of Choirs Concert**
 Mark Truesdell, Emcee - State Historical Bldg.
 Peter Cartwright, Emcee - First Lutheran Church

(**This is a split venue with choirs divided into two groups, each singing at one location first, then moving to second location at intermission.)

Group A (Begin at Historical Bldg., move to Lutheran Church)

Argonaut Salem Boys Choir - USA
 Georgian Bay Children's Choir - Canada
 Children's Chorus of Greater Des Moines - USA
 Tapiola Choir - Finland
 El Paso Children's Choir - USA
 Ponce Children's Choir - Puerto Rico
 Central Illinois Children's Chorus - USA

Group B (Begin at Lutheran Church, move to Historical Bldg.)

UTSA University Children's Chorus - USA
 St. Marys Children's Choir - Canada
 Columbus Boy Choir - USA
 Winnipeg Mennonite Children's Choir - Canada
 Young Naperville Singers - USA
 Shchedryk Children's Choir of Kiev - USSR

7:00 Breakfast
9:10 Arrival
 0930 Rehearsal for closing Concert Civic Center

1230 Choristers Luncheon

Embassy Suites Hotel

Conductors Luncheon/Symposium

Speaker: Helen Kemp

{The Child Voice: Its Nature and Nurture}

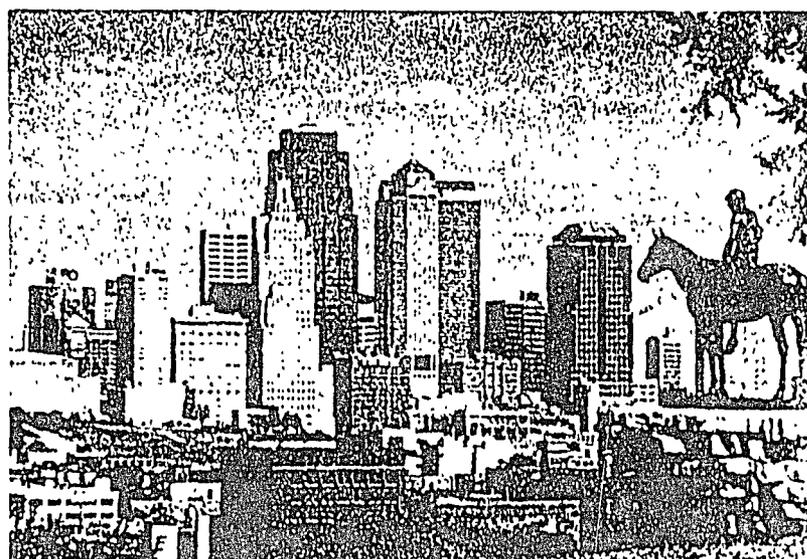
Embassy Suites Hotel

1430 Afternoon Concerts:
 Des Moines Public Library
 Peter Cartwright, Emcee



THE AMERICAN CHORAL DIRECTORS ASSOCIATION

**Southwestern Division
Convention**



Kansas City

Folly Theater
H. Roe Bartle Convention Center
Grace and Holy Trinity Cathedral

March 19-21, 1992

Kansas City, Missouri

BH213
THE CHILDREN'S CHOIR - A CREATIVE APPROACH

Helen Kemp, Clinician

Presiding Ethelyn Sparfeld, R & S Chair, Children's Choirs

The Children's Choir-A Creative Approach will highlight the wonderfully creative process that occurs in the direction of children's choruses, and the importance of allowing this to happen in the act of making music. This session will emphasize the importance of being creative as a director, as well as allowing the creative instincts of the singer to be expressed thru their singing. The session will continue on Saturday. Mrs. Kemp will work with a choir of children from the Kansas City Chapter of Choristers Guild. Those who work with young singers will not want to miss this session.

Helen Kemp is known internationally as a specialist in the area of training young voices. She has directed children's choirs in all 50 states, and has been a clinician for all of the major religious denominations, as well as Chorister's Guild, AGO, and MENC. She taught for many years at Westminster Choir College and is now a Professor Emeritus of Voice and Church Music. She currently lives in Oklahoma City, where she stays busy conducting festivals and workshops, writing, and lecturing.

Management and the Choral Rehearsal

Charlene Archibeque, Clinician

Presiding Richard Larson, Supervisor of Music,
Cherry Creek Schools, Englewood, CO

Management and the Choral Rehearsal is designed for the student director and/or the new director. It will deal with the importance of planning and structuring the choral rehearsal for maximum results. It will offer insights that will be beneficial for choral directors from all areas and from any experience.

Charlene Archibeque is Director of Choral Activities at San Jose State University in California. She has directed All State Choirs throughout the United States and her SJSU Chamber Singers have toured extensively and have appeared on Divisional and National ACDA and MENC Conventions. She has a sincere interest in the process of choral rehearsal and has a solid background in the psychology and technique of choral rehearsals.

<ul style="list-style-type: none"> • Specialized content performance travel programs for select choirs • Customized educational travel-performance programs for individual choirs and directors 	
<p>Visit our booth at the convention or call 1-800-678-4532</p>	
<p><i>Ask for an ISM Program Specialist</i></p>	

HELEN KEMP

TRAINING YOUNG VOICES

K-12

The University of Oklahoma
School of Music

HELEN KEMP

Helen Kemp is internationally known as a specialist in the area of training young voices. She has been a guest choral conductor in all fifty states and has directed a seminar in Addington Palace, Croyden, England. During the summer of 1983, she taught sessions for the Lutheran Churches of the Scandinavian countries to launch a new music (singing) curriculum for children. Ms. Kemp appeared on the programs of three national Off-conventions and headlined the Canadian Music Educators national convention.

Helen Kemp has lectured extensively on children's choir methods and the development of young voices for the American Guild of Organists, the Choiristers Guild, the Hymn Society of America, the National Association for Teachers of Singing, and the Music Educators National Conference. In 1983 and 1986 she was the elementary vocal clinician for the American music teachers who teach the dependents of U.S. military personnel in Germany.

Universities which have sponsored her workshops include Eastman, Yale, Indiana, Southern Methodist, Oberlin, Wittenberg, Colby, Alaska, and Oklahoma. She is professor emerita of voice and church music at Westminster Choir College, Princeton, New Jersey.

Early in her career she toured as an oratorio soloist and recitalist, appearing in this region with the Oklahoma Symphony Orchestra in opera, oratorio, and concert performances.

Helen Kemp is married to Dr. John S.C. Kemp and spent a year in Europe during his sabbatical studying choral music of western Europe. During this time the family of seven formed the Kemp Carolers and performed in churches, major concert halls, and television centers in Holland, Belgium, and Switzerland.

She is currently living in Oklahoma City where she maintains a busy workshop, festival, and lecturing schedule. She is the director of the newly-formed Children's Chorus of Oklahoma with the Guy Fraser Harrison Academy of the Performing Arts in Norman, Oklahoma.

Training Young Voices is a course designed for anyone who works with young singers in school, church, or community settings. Participants in the course will observe Helen Kemp working with the Children's Chorus of Oklahoma during the scheduled class meetings. Undergraduate or graduate level credit is available.

Training Young Voices is made available to Oklahoma musicians through the generous support of the Guy Fraser Harrison Academy for the Performing Arts.

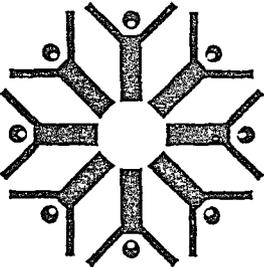
For course information, contact Dr. John M. Feierabend, OU School of Music, (405) 325-5802.

Training Young Voices K-12

This is a practical course designed to establish a working knowledge of the singing voices of elementary, junior high, and high school choirs. The course is designed to help teachers in public schools and private studios, as well as chorus and choir directors, to understand the basic principals of vocal production and the resulting characteristic tone quality of the various growth levels of the emerging voice. The course is centered around the development of the individual voice rather than only the choral sound. There will be discussions and demonstrations of how conducting techniques affect the vocal production and singing quality of choirists. The changing voices of boys and girls will be studied and consideration of suitable, singable repertoire lists will provide additional resource materials.

Meeting each Tuesday from 5:30 to 7:30 PM in Jacobson Hall, Training Young Voices begins January 13, 1987 and runs through May 5, 1987. Two hours of credit are available at the undergraduate rate of \$56.50 per hour (MLED 4970) or the graduate rate of \$67.50 per hour (MLED 5790).

For enrollment information, or enroll by phone, contact OCCE Central Registration, (405) 325-2248, or send your completed registration form to Central Registration, 1760 Asp, Norman, Oklahoma 73067.



**CHORAL
CLINIC**
with
Helen Kemp
and
John Kemp

June 20-25, 1993

sponsored by

Peace College
Raleigh, North Carolina

About the Sessions

Peace College is sponsoring a Choral Music Seminar with Helen and John Kemp during the week of June 20-25, 1993. The seminar will take place on the Peace College campus in the heart of downtown Raleigh, N.C., and is designed for public school music teachers and church musicians who work with singers of all ages, from childhood through adulthood.

Helen Kemp will devote morning sessions to issues dealing with children's choruses and will also conduct a demonstration children's choir during the sessions. John Kemp will conduct an adult chorus in the evenings made up of seminar participants and other interested singers. Both choruses will be preparing music for a public concert to be held on the final evening of the seminar. The afternoon sessions will feature additional discussions with the Kemps, an anthem reading session, concerts by local groups, and a special Vespers service prepared and led by the Kemps.

Public school music teachers may receive 3 hours of certificate renewal credit for their participation in all sessions of the seminar. The tuition for the week includes music packets. A housing and meals package is also available for those desiring to stay on the Peace College campus. If you have questions, please contact Jim Smith or Virginia Vance at (919) 832-2881.

Daily Schedule

- I Morning Sessions (9:15 a.m. - 12:00 p.m.)
- II Afternoon Sessions (2:00 p.m. - 5:00 p.m.)
- III Evening Sessions (6:45 p.m. - 9:15 p.m.)

Sunday, June 20, 1993

- 3:00 - 5:00 p.m. Registration
- 5:00 - 6:30 p.m. Dinner
- 6:45 - 9:15 p.m. Adult Chorus Rehearsal

Monday, June 21

- 7:30 - 9:00 a.m. Breakfast
- 9:15 - 10:15 a.m. Lecture - *Children's Choirs, An Overview: Reality and Possibility*

- 10:15 - 10:45 a.m. Coffee Break
- 10:45 - 12:00 p.m. Children's Choir Rehearsal
- 12:00 - 1:30 p.m. Lunch
- 2:00 - 3:00 p.m. Lecture - *The Child Voice, Its Nature and Nurture (Emphasis on Grades 2 & 3)*

- 3:00 - 4:30 p.m. Concert
- 5:00 - 6:30 p.m. Dinner
- 6:45 - 9:15 p.m. Adult Chorus Rehearsal

Tuesday, June 22

- 7:30 - 9:00 a.m. Breakfast
- 9:00 - 10:15 a.m. Lecture - *The Child Voice, Its Nature and Nurture (Emphasis on Grades 4, 5 & 6)*

- 10:15 - 10:45 a.m. Coffee Break
- 10:45 - 12:00 p.m. Children's Choir Rehearsal
- 12:00 - 1:30 p.m. Lunch
- 2:00 - 3:00 p.m. Lecture - *Rejuvenating the Adult Church Choir*

- 3:00 - 4:30 p.m. Concert
- 5:00 - 6:30 p.m. Dinner
- 6:45 - 9:15 p.m. Adult Chorus Rehearsal

Wednesday, June 23

- 7:30 - 9:00 a.m. Breakfast
- 9:15 - 10:15 a.m. Lecture - *Creative Presentation: The Magic of Successful Rehearsals*

- 10:15 - 10:45 a.m. Coffee Break
- 10:45 - 12:00 p.m. Children's Choir Rehearsal
- 12:00 - 1:30 p.m. Lunch
- 2:00 - 4:00 p.m. Anthem Reading Session
- 5:00 - 6:30 p.m. Dinner
- 6:45 - 9:15 p.m. Adult Chorus Rehearsal

Thursday, June 24

- 7:30 - 9:00 a.m. Breakfast
- 9:15 - 10:15 a.m. Lecture - *Repertoire: Criteria for Selection*
- 10:15 - 10:45 a.m. Coffee Break
- 10:45 - 12:00 p.m. Children's Choir Rehearsal

- 12:00 - 1:30 p.m. Lunch
- 1:00 - 3:35 p.m. Optional Excursion to Duke Chapel
- 4:00 - 5:15 p.m. Vespers Service: *Hymns to Honor Saints Who Shaped the Church*
- 5:30 - 6:30 p.m. Dinner
- 6:45 - 9:15 p.m. Adult Chorus Rehearsal

Friday, June 25

- 7:30 - 9:00 a.m. Breakfast
- 9:15 - 10:15 a.m. Lecture - *Conducting the Children's Choir: Motivating and Enabling Children to Sing with Joy*

- 10:15 - 10:45 a.m. Coffee Break
- 10:45 - 12:00 p.m. Children's Choir Rehearsal
- 12:00 - 1:30 p.m. Lunch
- 2:00 - 4:30 p.m. Adult Chorus Rehearsal
- 5:00 - 6:30 p.m. Dinner
- 7:30 - 9:00 p.m. Public Concert

APPENDIX F

REPRESENTATIVE HELEN KEMP COURSE SYLLABI

The "Graded Vocal Methods" syllabus shows Helen Kemp's course of study for the course she regularly taught at Westminster Choir College. The "Children's Choirs" course syllabus was also used by Helen Kemp during her years as a professor at Westminster Choir College. Helen Kemp also used the syllabus, "Children's Choirs in the Church" at Westminster Choir College, as well as a similar syllabus entitled "Children's Choirs in the Church" as an instructor at Perkins School of Theology. The "Training Young Voices" syllabus includes the course schedule Kemp followed as an instructor at the University of Oklahoma.

These representative syllabi were often adapted by Kemp for use in workshops and festivals across the country. She also teaches a workshop entitled, "The Child Voice, It's Nature and Nurture."

- Syllabus/Calendar Graded Vocal Methods CM 652
- M. Aug. 31 Orientation; personal vocal history. (in-class assignment)
- W. Sept. 2 Bibliography handout- Part I. Listen to several tapes.
Review vocal biographies- Relate to vocal "universals".
Reading Assignment: Your Children Need Music - Greenburg
pp. 46-66, 171-196.
- M. Sept.7 Labor Day- No class.
- W. Sept.9 Reminder - Vocalise collection.
Vocal function Handout: Side view of a deep breath
Tapes: 4-year-olds. Vocal cords--larynx
Discussion of Greenburg book.
R.A.: Music in Early Childhood -Andress
pp. 41-46
- M. Sept.14 Vocal Range handout
Discussion of reading assignments.
- W. Sept.16 Vocal (Singing) Variety. Personality types.
Review of vocal function facts, ages 1-5.
Review for exam.
- M. Sept.21 Exam I Beginnings, Birth through six years.
R.A.: Teaching Children to Sing -Gould and Savage.
- W. Sept.23 Primary Children, ages 6,7,8
- Physical and social characteristics
- Vocal characteristics
Beginning of group training.
Handout: Pages from the Gould Report
- M. Sept.28 The "head voice"
Learning to match pitches
The unison experience
- W. Sept.30 Older Elementaries Handout: vocalises for children.
Vocal technique incorporated into rehearsals.
R.A.: Music Making with Older Children -Sample
pp. 86-101
- M. Oct. 5 Addington Palace tapes, Newark Festival warm-ups.
R.A.: The Male Singing Voice, Ages 8-18.
- W. Oct. 7 Film: Sing Joyfully. Discussion: Boychoirs.
American, English, Community, Church(boys and girls),
Church(boys and men).
- M. Oct. 12 Review for Exam
- W. Oct. 14 Exam II: Younger and Older Elementary Voices.
R.A.: Music Teaching in the Jr.High and Middle School.
Chapters 12, 13, 14.
(Last class before Fall Break)

Syllabus (p. 2)

- M. Oct. 26 Middle School- Junior High
Age grouping possibilities. Differences: schools and churches.
Characteristics of the Junior High girl's voice.
- W. Oct. 28 The variety of ways the boy's voice changes.
- M. Nov. 2 Demonstration
- W. Nov. 4 Film Strip -Newark Boy Choir
** The title of your paper requires instructor's approval
by today.
- M. Nov. 9 Exam III: The changing voice-- Male, Female.
List of reading assignments for next unit.
The High School Vocal Music Program pp. 93-100.
Sound Recipes for Teenage Voices- Entire booklet.
- W. Nov. 11 No class. Suggestions: Get collection of vocalises completed.
Work on term paper.
- M. Nov. 16 The newly-changed voice- Ages (14) 15-18.
R.A.: The Complete Handbook (text)
Classification of young voices.
- W. Nov. 18 Vocalises due.
Visitation: group of singers from Princeton High School.
R.A.: The Complete Handbook
- M. Nov. 23 The amateur Choir-- Vocal Concerns.
Audible and Visible errors.
R.A. The Complete Handbook
- W. Nov. 25 Exam IV: High School Voices -- Adults in Amateur Choirs.
(Day before Thanksgiving)
Collection of vocalises due; "each one teach one."
Choral conducting: how it can affect singers and
vocal production.
R.A.: The Complete Handbook
- M. Nov. 30 Senior Citizen Singers- Handout: copy of 'The Aged Choir
R.A.: The Complete Handbook. Member.'
- W. Dec. 2 Term paper due.
Encouraging and coaching church soloists.
Solo literature for worship services: for average to
excellent singers.
Appropriate materials for Jr. High and High School soloists.
Vocal solos with instrumental accompaniments.
- M. Dec. 7 (the above continued) Term papers accepted without grade
adjustment until 4:00 today.
- W. Dec. 9 Exam V: The Senior Citizen Singer.
Visible and audible errors.
Vocal techniques to correct the above.

Graded Vocal Methods
Course Description

CM 652

Projects and Exams

I. A collection of choral and voice lesson vocalises and warmup exercises, (Symphonic choir, Westminster choir, and others on and off campus.) Notate the exercises on manuscript paper. State purpose of each exercise.
Date due: November 18.

II. A term paper: on a subject (to be approved by the instructor) relating to the objectives of this course. Guidelines for length of paper -- 1800 to 2000 words, preferably typed, double-spaced.
Date due: Dec. 2. Accepted without grade adjustment until 4 p.m. on Dec. 7.

III. Exams:

(Sept. 21 Vocal Beginnings, Birth through Six years.
Oct. 14 Early and Older Elementaries, 6-12.
Nov. 9 Middle and Junior High School, 12-14.
Nov. 25 High School Voices - Adults in Amateur Choirs.
Dec. 9 The Senior Citizen Singer.
Errors, and techniques to correct them.

Grade based on: -results of exams
-term paper
-project (vocalise collection)
-class attendance and participation

SYLLABUS/CALENDAR CHILDREN'S CHOIRS IN THE CHURCH FALL - 1985
 HELEN KEMP, PROFESSOR EMERITUS
 WESTMINSTER CHOIR COLLEGE

TEXTS: CHILDREN'S MUSIC MINISTRY CONNIE FORTUNATO DAVID C. COOK
 (c) 1981

HYMNS PLUS ED. HELEN KEMP HINSHAW PUB. CO.
 (c) 1980

- OCT. 28 M ORIENTATION - OVERVIEW
 RECALLING: MUSICAL/SINGING EXPERIENCES OF EARLY AND
 MIDDLE CHILDHOOD. (WRITTEN IN CLASS)
 LISTENING: CHILDREN'S CHOIR TAPES - INDIVIDUAL VOICES.
 GENERAL ANALYSIS. AWARENESS OF REALITY
 AND POSSIBILITY.
 SINGING: THREE ANTHEMS FOR CHILDREN - FOR
 ANALYSIS AND CRITIQUE.
 HANDOUTS: REQUIREMENTS FOR COMPLETION OF COURSE
 GUIDELINES FOR OBSERVATION AND
 EVALUATION BIBLIOGRAPHY.
- TA - CHAPTER 6, PP. 99-120 THE NEEDS OF THE STUDENT
 CHAPTER 5, PP. 75-98 THE CONCERNS OF THE
 TEACHER
- OCT. 30 W DISCUSSION OF READING ASSIGNMENTS.
 READING OF SEVERAL CHILDHOOD MUSICAL "VITAS"
 (FROM SESSION 1)
 HANDOUT: COURSE OUTLINE
- TA - CHAPTER 9, PP. 167-177 ORGANIZING AN EFFECTIVE
 CHILDREN'S MUSIC PROGRAM

NOV. 1 F EXAMPLES OF SONG PRESENTATION FOR DIFFERENT AGES.
 MOTIVATION, CLARIFICATION, SKILL DEVELOPMENT,
 RE-INFORCEMENT BY CREATIVE REPETITION:
 PSALM 8 (PRE-SCHOOL - K)
 AND I WILL PRAISE HIM (1 - 3)
 O SING UNTO THE LORD (3 - 6)

 B-L TEACHING THE ELEMENTARY SCHOOL CHORUS: CHAPTER 7,
 PP. 143-156

NOV. 2 SATURDAY SEMINAR (THE DAY'S COURSE AGENDA TO BE
 DISTRIBUTED ON SAT.)

NOV. 3 SUNDAY EVENING 6:45 P.M. TO 9:45 P.M. (PLACE TBA)
 VIEWING AND REVIEWING OF H. K. VIDEOS

VIDEO 1 - GUIDING YOUNG SINGERS (90 MINUTES)

- SEQUENCE: 1. A DEMONSTRATED LECTURE ON
 PHILOSOPHY OF TEACHING AND
 VOCAL TECHNIQUES FOR YOUNG
 VOICES.
 2. A CHILDREN'S CHOIR REHEARSAL
 3. SUNDAY MORNING SCENES:
 PREPARATION BEFORE WORSHIP -
 THE WORSHIP EXPERIENCE.

VIDEO 2 - BODY, MIND, SPIRIT, VOICE (40 MINUTES)

ONE-ON-ONE SINGING ENCOUNTERS
 WITH CHILDREN.
 REMEDIAL AND DEVELOPMENTAL
 TECHNIQUES.
 CONCEPTUAL, PSYCHOLOGICAL AND
 REMEDIAL.

ASSIGNMENT: LIST 10 REHEARSAL - VOCAL TECHNIQUES
DEMONSTRATED.
MAKE OBSERVATIONAL COMMENTS ABOUT 5
DIFFERENT VOCAL/PERSONALITY TYPES
AMONG THE CHILDREN. (EITHER VIDEO)

- NOV. 4 M REVIEW OF SATURDAY SEMINAR EXPERIENCE.
REVIEW OF VIDEO TEACHING TAPES (FROM STUDENT
OBSERVATION LISTS)
- COMMENTARY ON READING PACKET MATERIALS FROM
SATURDAY SEMINAR.
- TA CHAPTER 11, PP. 186 - 202 CONDUCTING AN EFFECTIVE
REHEARSAL.
HANDOUT: REHEARSALS WITH CHILDREN. H.K.
- NOV. 6 W THE PURPOSES OF CHILDREN'S CHOIRS IN THE CHURCH
(CHORISTER'S GUILD)
REHEARSAL PLANNING AND TECHNIQUES.
-  B-L TEACHING THE ELEMENTARY SCHOOL CHORUS, CHAPTER 2
UNDERSTANDING AND WORKING WITH THE CHILD VOICE.
HANDOUT: THE WHOLE PERSON SINGS. H.K.
- NOV. 8 F BEGINNING UNIT ON THE CHILD VOICE (PRE-SCHOOL TO
VOICE CHANGE)
VOCAL FUNCTION AND PRODUCTION
SINGING BEGINNINGS

THE YOUNGER ELEMENTARY CHOIR (PRIMARY, AGES 6,7,8)
VOCAL VARIETY; PERSONALITY TYPES; THE HEAD VOICE;
THE UNISON EXPERIENCE.

HANDOUT: REMEDIAL TECHNIQUES. H.K.

B-L REVIEW H.K. CHAPTER OF CHILDREN SING HIS PRAISE, (c)1985
CONCORDIA PUB. HOUSE
AVAILABLE IN MANUSCRIPT COPY ON RESERVE SHELF IN
LIBRARY.

NOV. 10 SUN: OLDER ELEMENTARY CHOIRS (AGES 9, 10, 11, 12)
VOCALISES FOR CHILDREN
DEVELOPING A TREBLE CHORAL SOUND
DEVELOPING MUSICIANSHIP
conducting children's choirs

OTHER IMPORTANT SUBJECTS:

BEHAVIORAL CONCERNS, DISCIPLINE PROBLEMS, ASSERTIVE
DISCIPLINE TECHNIQUES.
PLANNING THE YEARS WORK; PREPARATION FOR INVOLVE-
MENT IN WORSHIP; CREATIVE USE OF CHILDREN'S CHOIR
IN WORSHIP.
HYMNS AND HYMN SINGING FOR CHILDREN; FESTIVALS AND
MUSICALS.

TRAINING YOUNG VOICES

HELEN KEMP

SPRING SEMESTER 1987

UNIVERSITY OF OKLAHOMA

SYLLABUS/CALENDAR

TEXT: THE MALE SINGING VOICE

AGES EIGHT TO EIGHTEEN

FREDERICK J. SWANSON

INGRAM PRESS 1977

BIBLIOGRAPHY: VOCAL DEVELOPMENT

PRE-SCHOOL THROUGH HIGH SCHOOL

COMPILED BY HELEN KEMP

*This syllabus is the same
one I used for Earl School of
Music. (1990) - except the
summer course is for 7 hours*

I. THE CHILD VOICE (PRE-SCHOOL TO VOICE CHANGE)

JAN.13 ORIENTATION VOCAL BEGINNINGS PEI a day for 5 days!

BIRTH THROUGH 5 YEARS

JAN.20 LISTEN TO "ONE-ON-ONE" TAPES

IDENTIFYING THE VOCAL "VARIETY-PAC"

BIBLIOGRAPHY REFERENCE: YOUR CHILD

171-196

JAN. 27 CAUSES OF SINGING AND PITCH-MATCHING PROBLEMS

REMEDIAL TECHNIQUES

HANDOUTS: SINGING SKILLS DEVELOPMENT

VOCAL RANGE SUGGESTIONS AND RATIONALE

FEB.3 VOCAL RANGE CONSIDERATIONS: DEVELOPMENT AND EXTENSION

SEVERAL SONG TO ILLUSTRATE

FEB.10 SEVEN AND EIGHT YEAR OLDS (2ND AND 3RD GRADES)

MOTIVATING AND ENABLING - CLASS, CHOIR, CHORUS

REHEARSALS THAT STIMULATE VOCAL AND MUSICAL GROWTH

- FEB. 17 OLDER ELEMENTARY SINGERS: AGES 9-12 (GRADES 4-6)
 HANDOUTS: BODY, MIND, SPIRIT, VOICE H.K.
 BIBLIOGRAPHY REFERENCE: TEACHING THE ELEMENTARY SCHOOL CHORUS
 LINDA SWEARS
- FEB. 24 DEMONSTRATION WITH INDIVIDUAL CHILDREN, AGES 7 THROUGH 12
 HANDOUT: TRAINING THE CHILD'S VOICE: 15 SUGGESTIONS H.K.
- MAR. 3 VOCALISES FOR CHILDRENS CHOIRS
 RATIONALE FOR VOCAL EXERCISES
 HANDOUT: VOCALIZING WITH CHILDREN H.K.
 BIBLIOGRAPHY REFERENCE: CHILDREN SING HIS PRAISE
 CONCORDIA PUB. PP. 75-85
- MAR. 10 NO CLASS - SPRING BREAK

READING ASSIGNMENTS FROM THE TEXT; THE MALE SINGING VOICE

(THE FOLLOWING ARE TO BE READ DURING UNIT I - THE CHILD VOICE)

CHAPTER III, PART D, PAGES 16-17

CONCERNING THE BOY-GIRL IMBALANCE IN MEMBERS (IN CHOIRS)

CHAPTER IV, PAGES 19-20

CONCERNING BOY TREBLE SINGERS. THIS INFORMATION ALSO APPLIES TO GIRLS OF THE SAME AGES, 8-12. THE DESIRED TONE IS ACHIEVED BY THE SAME SINGING METHODS, PHYSIOLOGICALLY AND MUSICALLY.

CHAPTER VI, PAGES 24-26

CONCERNING QUALIFICATIONS OF A BOY (GIRL OR CHILDREN'S) CHOIR DIRECTOR

CHAPTER IX, PAGES 33-41

CONCERNING THE IDEAL CHOIR TONE AND HOW TO ACHIEVE IT,

CHAPTER XIII, PAGES 56-58

CONCERNING PRIVATE VOCAL INSTRUCTION FOR TREBLES (SOLOISTS,
TRY-OUTS)

CHAPTER XIV, PAGES 59-65

CONCERNING TEACHING TREBLE SINGERS

II. MIDDLE SCHOOL AND JUNIOR HIGH UNIT II

- MAR. 17 AGE GROUPING POSSIBILITIES
DIFFERENCES: SCHOOLS/CHURCHES
CHARACTERISTICS OF THE JUNIOR HIGH GIRL'S VOICE
BIBLIOGRAPHY REFERENCE: THE CHANGING VOICE MAYER AND SACHER
- MAR. 24 THE VARIETY OF WAYS BOY'S VOICES CHANGE
TEXT READING: PAGES 66-76 VOICE GRAPHS, PAGES 86,87
DEMONSTRATION - SEVERAL BOYS
BIBLIOGRAPHY REFERENCE: TEACHING MUSIC IN THE MIDDLE SCHOOL
AND JUNIOR HIGH FREDERICK SWANSON
PARKER PUBLISHERS
- MAR. 31 A READING SESSION - A SAMPLING OF CHORAL PIECES FOR SCHOOL
AND CHURCH - FOR DIFFERENT AGE GROUPS AND SITUATIONS

III. HIGH SCHOOL VOICES UNIT III

- APR. 7 THE NEWLY-CHANGED VOICE- MALE- AGES (14) 15-18
CLASS. & High School voices
CLASSIFICATION

- APR. 14 VOCAL FAULTS COMMON IN "BECOMING-ADULT" VOICES (HIGH SCHOOL)
SUGGESTIONS FOR CORRECTIONS
- APR. 21 VOCAL HEALTH FOR TEACHERS
PRESERVING THE VOCAL INSTRUMENT
AWARENESS OF STRESS-RELATED VOCAL PROBLEMS
- *APR. 25 (SATURDAY)
10 AM FINAL REHEARSAL FOR OKLAHOMA CHILDRENS CHORUS
7PM CONCERT
(I AM SUGGESTING YOUR ATTENDANCE AT ONE OR BOTH OF THE
SATURDAY EVENTS IN PLACE OF THE REGULAR TUESDAY, APRIL
28TH CLASS.) J.K.
- APR. 28 NO CLASS (H. KEMP - WORKSHOP COMMITMENT)
- MAY 5 LAST CLASS - PAPER DUE

REQUIREMENTS FOR CREDIT - TRAINING YOUNG VOICES

- TERM PAPER: ON A SUBJECT (TO BE APPROVED BY THE INSTRUCTOR) RELATING TO THE OBJECTIVES OF THE COURSE.
 - GUIDELINES FOR LENGTH OF PAPER OR PROJECT: 1500 TO 2000 WORDS, TYPED, DOUBLE-SPACED.
 - A COLLECTION OF (20) IDEAS, VOCALISES, REHEARSAL TECHNIQUES, ETC. WHICH YOU HAVE OBSERVED AND NOTATED DURING THE DEMONSTRATION CHOIR REHEARSALS OF THE O.C.C.
- DATE DUE: MAY 5 AT CLASS TIME.

Helen Kemp

GRADUATE PROGRAM IN SACRED MUSIC
 PERKINS SCHOOL OF THEOLOGY
 SOUTHERN METHODIST UNIVERSITY

SYLLABUS/CALENDAR CHILDREN'S CHOIRS IN THE CHURCH SPRING - 1986
 HELEN KEMP, PROFESSOR EMERITUS
 WESTMINSTER CHOIR COLLEGE

TEXT: CHILDREN'S MUSIC MINISTRY CONNIE FORTUNATO DAVID C. COOK
 (c) 1981

RECOMMENDED:

HYMNS PLUS ED. HELEN KEMP HINSHAW PUB. CO.
 (c) 1980

CHILDREN SING HIS PRAISE CONCORDIA PUB. HOUSE
 (c) 1985

JAN. 20

ORIENTATION - OVERVIEW

✓ RECALLING: MUSICAL/SINGING EXPERIENCES OF EARLY AND
 MIDDLE CHILDHOOD. (WRITTEN IN CLASS)

THE PURPOSES OF CHILDREN'S CHOIRS IN THE CHURCH
 (CHORISTER'S GUILD)

JAN. 27

DISCUSSION OF READING ASSIGNMENTS.

VIDEO 1 - GUIDING YOUNG SINGERS (90 MINUTES)

- SEQUENCE: 1. A DEMONSTRATED LECTURE ON
 PHILOSOPHY OF TEACHING AND
 VOCAL TECHNIQUES FOR YOUNG
 VOICES.
2. A CHILDREN'S CHOIR REHEARSAL

3. SUNDAY MORNING SCENES:

PREPARATION BEFORE WORSHIP -

THE WORSHIP EXPERIENCE. *Class Comments*

ASSIGNMENT: LIST 10 REHEARSAL - VOCAL TECHNIQUES DEMONSTRATED. *Ask for review papers*
 MAKE OBSERVATIONAL COMMENTS ABOUT 5 DIFFERENT VOCAL/PERSONALITY TYPES AMONG THE CHILDREN. (EITHER VIDEO)

HANDOUT: ~~THE WHOLE PERSON SINGS~~. H.K. (

" Understanding and Developing (H.K. Chapter)
 the child voice

* Plan for reading packet
 1. From our library
 2. " Boyd Lee
 3. " Phil Baker

FEB. 3

BEGINNING UNIT ON THE CHILD VOICE (PRE-SCHOOL TO VOICE CHANGE)

VOCAL FUNCTION AND PRODUCTION

SINGING BEGINNINGS

THE YOUNGER ELEMENTARY CHOIR (PRIMARY, AGES 6,7,8)

VOCAL VARIETY; PERSONALITY TYPES; THE HEAD VOICE;

THE UNISON EXPERIENCE.

HANDOUT: REMEDIAL TECHNIQUES. H.K.The WHOLE PERSON SINGS

ASSIGNMENT: Consider Paper. (Bibliography)
 Reading: Chapter 8 & 9

FEB. 10

VIDEO 2 - BODY, MIND, SPIRIT, VOICE (40 MINUTES)

12: Intro

ONE-ON-ONE SINGING ENCOUNTERS

12:30 Video

WITH CHILDREN.

REMEDIAL AND DEVELOPMENTAL
TECHNIQUES.CONCEPTUAL, PSYCHOLOGICAL AND
REMEDIAL.

OBSERVATIONAL COMMENTS (WRITTEN)

TA - CHAPTER 9, PP. 167-177 ORGANIZING AN EFFECTIVE
 CHILDREN'S MUSIC PROGRAM

FEB. 17

EXAMPLES OF SONG PRESENTATION FOR DIFFERENT AGES,
MOTIVATION, CLARIFICATION, SKILL DEVELOPMENT,
RE-INFORCEMENT BY CREATIVE REPETITION:

PSALM 8 (PRE-SCHOOL - K)
AND I WILL PRAISE HIM (1-3)
O SING UNTO THE LORD (3-6)

REVIEW H.K. CHAPTER OF CHILDREN SING HIS PRAISE, (c) 1985
CONCORDIA PUB. HOUSE

FEB. 24

OLDER ELEMENTARY CHOIRS (AGES 9, 10, 11, 12)

VOCALISES FOR CHILDREN (Organizing and writing out)

TA CHAPTER 11, pp. 186 - 202 CONDUCTING AN EFFECTIVE REHEARSAL.

HANDOUTS: REHEARSALS WITH CHILDREN. H.K.

GUIDELINES FOR OBSERVATION AND EVALUATION. H.K.

MAR. 3 (NO CLASS)

MAR. 10

REHEARSAL PLANNING AND TECHNIQUES.

READING PACKET

CONDUCTING THE CHILDRENS' CHOIR

MAR. 17

IMPORTANT SUBJECTS: (SPOT-LIGHTED THROUGHOUT COURSE)

BEHAVIORAL CONCERNS, DISCIPLINE PROBLEMS, ASSERTIVE
DISCIPLINE TECHNIQUES.

PLANNING THE YEARS WORK; PREPARATION FOR INVOLVEMENT IN WORSHIP; CREATIVE USE OF CHILDREN'S CHOIR IN WORSHIP. MORE THAN ANTHEMS.
HYMNS AND HYMN SINGING FOR CHILDREN; FESTIVALS AND MUSICALS.

RECRUITING AND DEALING WITH BOYS.

MAR. 24 (SPRING BREAK)

MAR. 31

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COURSE REVIEW
- PAPER DUE

April 7

12th 2

6:30-8:00