

Of Primary Importance Volume III

Information, Preparation, and Application
a practical guide for directors of young choristers

Inspired by the Work of Helen Kemp
Susan Eernisse, Editor

This publication contains miniature study pages of each of the anthems in the
Of Primary Importance, Volume III anthem series.

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Of Primary Importance

Volume III, Anthem Series

The following anthems correspond to the lesson plans included in this volume. Demonstration recordings and accompaniment tracks of each anthem are available from Choristers Guild.

CGA1172 The Heavens Declare the Glory of God

James Brighton | Unison with piano

CGA1227 Emmanuel Will Come

Becki Slagle Mayo | Unison/two part with piano and optional 2 octaves handbells, finger cymbals and tambourine

CGA1234 Yesu Kwetu ni Rafiki (What a Friend)

arr. Mark Burrows | Two-part with piano

CGA1251 Shout with Joy!

Mark Patterson | Unison with piano

CGA1268 God, You Enfold Me

arr. Hal H. Hopson | Unison/two-part with piano and opt. C treble instrument

CGA1332 The Lord God Made Them All

Lynn Shaw Bailey & Becki Slagle Mayo | Unison/two-part with piano and opt. 3 octaves handbells or handchimes

CGA1357 Guide Us, Lord

Mark Patterson | Unison/two-part with piano and optional viola

CGA1453 The Lord Is Risen! (He Is Risen Indeed!)

arr. Helen Kemp | Unison with piano and 8 optional handbells

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Acknowledgements

Of Primary Importance, Volume III, adds new and updated material to the popular series. Choristers Guild is pleased to continue the work begun by Helen Kemp.

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Terry D. Taylor

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Paula Wamsley

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- Mara Dockery, Graphic Designer of this project
- Beth Brown Shugart, the driving force behind the completion of Volume III

It has been such a privilege to walk through this process and to see Helen Kemp's vision take new life through the writings of a diverse group of children's choir directors. Along with the individual teaching style of the writers, each lesson bears the imprint of Helen's legacy. Though Helen is no longer with us, children will continue to be influenced by her teaching for many years to come.

Soli Deo Gloria!

Susan Eernisse

Susan Freeman Eernisse works with Choristers Guild as Editor of *The Chorister*. She is a graduate of Anderson (SC) University (A.F.A.), and Berry College (B.M. and M.Ed.). She completed Levels I, II, and III of Orff-Schulwerk Certification at Shorter University and the University of Kentucky. Susan was a professional music educator in public and private schools for 20 years. She began directing children's choirs in churches as a high school senior, and has continued that ministry throughout her career. She serves on the staff of First Baptist Church, Carrollton, GA, as Director of Children's Music. Susan is a veteran writer and freelance editor of children's music curriculum materials, and is a respected children's choir clinician. She has served on the faculties of children's music camps and festivals for many years. Susan is married to Dr. Glenn Eernisse, Associate Pastor of Music and Worship at First Baptist. The Eernisses have 2 daughters and 3 granddaughters.

Prelude

A WORD FROM BETH BROWN SHUGART

In Volumes I and II, Helen Kemp outlined the purpose for *Of Primary Importance* – “resources that will nurture the musical and spiritual lives of children in our choirs.” I purchased the first volume and used it as the teacher of a children’s choir. Later, while serving as a minister of music, I put a copy in the hands of the volunteer leading one of the children’s choirs and she was equipped for the year.

Many children’s choirs have grades 3 through 5 in the same choir. By adding this third volume, we hope to provide a three year curriculum guide. These books provide great information for leading successful rehearsals that prepare the children to be both leaders and participants in worship.

Blessings as you lead the children. I pray that this book will be an excellent resource and enrich your ministry.

Reverend Beth Brown Shugart is an ordained deacon in the United Methodist Church. Beth grew up in a graded choir program, and is certain that church choir provided the foundation for her theology. She began working with children’s choir when she was in eighth grade. As an adult Beth has served as a minister of music for over thirty years. She is a past president of the Choristers Guild Board, and served as a contributing writer and unofficial project manager for *Of Primary Importance, Volume III*.

Shout with Joy!
Mark Patterson

CGA1251
Unison with piano



Shout with Joy!

www.choristersguild.org

2

Shout with Joy!

Mark Patterson
based on Psalm 66:1-5

Mark Patterson

With joyful energy (♩ = 132-136) Hand Claps (optional)

Piano

f

5

9

f Unison

Shout with joy_ to God_ all the earth; sing the glo - ry of_

lightly detached *simile*

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CGA1251

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3

12

God's name. Shout with joy_ to God_ all the earth.

15

Come join_ the song, sing loud_ and strong,

19

lift up_ your voice with glo-rious praise!

CGA1251

4

23 *mf*

Come see the won-ders God has

27

made: the beau - ty of cre - a - tion. Such strength and

31 *cresc. poco a poco*

splen - dor here dis - played: the moon and stars, the

34 *cresc. poco a poco*

sky and sea, the hills that rise in maj - es - ty; how

CGA1251

5

awe - some are these things! How mar - vel - ous God's
 might - y deeds!
 Shout with joy_ to God_ all the earth; sing the glo - ry of_

CGA1251

6

God's name. Shout with joy_ to God_ all the earth.
 Come join_ the song, sing loud_ and
 strong, lift up_ your voice with glo - rious

CGA1251

7

praise! Shout with joy_
 shout with joy_ shout with joy_ to God all the
 earth. Shout with joy!

CGA1251

CGA1251 \$2.10
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Other unison/two part titles from Choristers Guild:

- A Love Round*
Unison round with piano
arr. Nancy Gifford
CGA1220
- Come, Sing Your Thanks to the Lord*
Unison with piano and optional flute, maracas and claves
Terry D. Taylor
CGA1097
- For the Colors of the Rainbow*
Unison with piano
Nancy Raabe
CGA1198
- Keep a Joyful Song Ringing in Your Heart*
Unison/two part with piano
and optional flute and 4 handbells or handchimes
Hal H. Hopson
CGA1243
- Sing to the Lord*
Unison/two part with piano
Nancy Raabe
CGA1241
- Treasures in Heaven*
Unison/two part with piano
Pat Messick
CGA1252

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SEPTEMBER ANTHEM LESSON PLAN

Shout with Joy!

by Mark Patterson

RELATED BACKGROUND MATERIAL/INSPIRATION FOR THE DIRECTOR

Consider using this piece at the beginning of the choir year. It is easily learned and offers an upbeat, rhythmic refrain that young singers can memorize quickly. It can be used in worship anytime as an introit or anthem and has a thematic emphasis of praising God for the beauty and majesty of creation.

The anthem is based on Psalm 66:1-5.

ADVANCE PREPARATION

Gather crayons, markers, and 3 sheets of plain chart paper.

Make a poster collage, bulletin board display, or digital slideshow. (See **WEEK FOUR.**)

TEACHING THE ANTHEM**WEEK ONE: Introduce the anthem and sing section A**

- Introduce the opening section of the piece by speaking the text in rhythm for your choristers. (Do this by rote – they will connect with the printed music once they have learned this first section.)
- Echo-speak mm. 9-10, listening for accuracy on the echo.
- Echo-speak mm. 9-12.
- Have the accompanist play the melody underneath the speaking so singers can begin to hear the pitches they will sing.
- Expand the speaking selection to mm. 9-14, and then sing mm. 15-21.
- Have the children echo back the spoken beginning and the part that you sang.
- Sing mm. 9-14 for them and then have them sing the whole A section. (mm. 9-21).

Once the children can sing the opening section, ask them to open their music and find the section they just learned on pp. 2-3. Have them sing it for you while following the words and notes on the page with their finger.

WEEK TWO: Sing Section B*Arrival Activity:*

Supply crayons/markers and three large sheets of paper with these words on each sheet:

- 1) “the moon and stars”
- 2) the sky and sea”
- 3) “the hills that rise in majesty”

As singers arrive, ask them to go to one of the sheets and begin to illustrate what is listed. As more singers arrive you should have three small groups working on the three text illustrations. Continue this activity the following week.

Hymn Teaching Steps for “Joyful, Joyful, We Adore Thee”

WEEK ONE:

Introduce the tune to “Joyful, Joyful, We Adore Thee” by inviting one of your singers (arranged in advance) to play it on an instrument, or by playing a recording of an instrumental version of the tune. Explain that the tune was written by Ludwig Van Beethoven, and ask your choristers if they can think of any other tunes written by him. Assist the children with finding the hymn in your church’s hymnal. Sing through the first stanza of the hymn together.

For an additional activity use the Composers/Authors Index of your hymnal and see what other hymns utilize a Beethoven tune.

WEEK TWO:

Sing stanza two of the hymn this week.

Ask your singers to compare the creation images in this verse to the images in the **B** section of *Shout with Joy*.

Which things are mentioned in both pieces?

Which are only in one?

If you could write another verse of either piece, what additional creation images would you include?

Record the children’s responses on chart paper.

WEEK THREE:

Sing all stanzas of the hymn this week. For variety, invite your choristers to sing the hymn in trios. Choose any stanza and any three singers. Singer one sings the first line of the stanza, singer two sings the second line, singer three sings the third line, and all sing the fourth line of the chosen stanza. This is a simple and non-threatening way to encourage independent singing and provides a chance for the director to briefly hear each voice individually.

Challenge your singers to memorize the entire hymn.

Offer an incentive or reward for children who sing the song from memory in a designated period of time.

Include the hymn in worship services for several weeks as a congregational hymn, instrumental or vocal solo, or children’s choir presentation.

October

This non-seasonal prayer anthem is a perfect piece for fall, or for anytime you want to lead your singers to a greater understanding of prayer and reflection. It would also make an excellent closing song for choir each week.

ANTHEM TITLE/COMPOSER/CATALOG NUMBER

God, You Enfold Me/arr. Hal Hopson/CGA1268



THEME/SEASON/SUGGESTED USE:

God's all-knowing and loving presence, Prayer, Non-seasonal

HYMN:

I Come With Joy
(alternate) I Sing the Almighty Power of God

SCRIPTURE:

Psalm 32:10

SYMBOL:

Bread and Cup

LESSON WRITER:

Meg Granum

BIO:

Meg Granum is the Minister of Music at Cannon United Methodist Church in Snellville, Ga. Meg is a native of Athens, GA, and a second-generation church musician. She holds a BM Church Music degree from St. Olaf College where she studied under Anton Armstrong and John Ferguson; and a MSM in Choral Conducting from Emory University, where she studied under Eric Nelson.

Meg is an active singer and violist, singing and playing with groups around the Southeast, including the Atlanta Symphony Orchestra Chorus, the Tennessee Chamber Chorus, and the Emory University Symphony Orchestra. From 2013–2015 Meg served as the Executive Director for the Tennessee Chamber Chorus. Additionally, she currently serves as the Secretary for the board of the Atlanta Chapter of Choristers Guild, a position she has held since 2012.

A champion of children's choirs and arts education, Meg is passionate about bringing excellence to worship, ministry, and providing children with the tools to grow as worship leaders through music and the arts.

God, You Enfold Me
arr. Hal H. Hopson

CGA1268
Unison/two-part with piano
and opt. C treble instrument



God, You Enfold Me

www.choristersguild.org

2

God, You Enfold Me

Ancient Celtic prayer
Adapted by Hal H. Hopson

Based on a melody by Giulio Caccini, 1551-1618
arr. Hal H. Hopson

Slow and expressive (♩ = ca. 66)

* A part for C instrument is printed on page 7.

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CGA1268

3

rit. *a tempo*
rit. Unison *mp a tempo*

1. God, you en - fold me,
2. God, you up - hold me,

rit. *a tempo*

God, you sur - round me, God, be in my
God, you pro - tect me, God, be in my

feast - ing, O God, be in my thirst - ing,
sleep - ing, O God, be in my wak - ing.

CGA1268

4

mf *mf* Part II (optional)
Do - na no - bis, do - na no - bis

mf Part I
God, be in my think - ing, God, be in my
God, be in my griev - ing, God, be in my

rit. *f a tempo*
rit. *f a tempo*
rit. *f a tempo*

pa - cem. Do - na no - bis,
speak - ing, God, be in my watch - ing,
glad - ness, God, be in my long - ing.

CGA1268

OCTOBER ANTHEM LESSON PLAN

God, You Enfold Me

arr. Hal Hopson

OCTOBER

RELATED BACKGROUND MATERIAL/INSPIRATION FOR THE DIRECTOR

The text is from an ancient Celtic prayer found in Alexander Carmichael's Collection *Carmina Gadelica*. There are many connections that may be drawn to Psalm 139. It is encouraged that while teaching this piece, the director should also lead the choir in a study of Psalm 139.

This beautiful piece provides opportunity both for musical education and spiritual development. The simple language of the Celtic prayer allows for images of God which are accessible and familiar to children. Through this text, you can remind them that we are all God's children and God loves us in all that we do. Through this understanding of God, we are comforted, and granted blissful peace.

Additionally, the opportunity to add a solo C instrument provides a chance to have your instrumentalist come into rehearsal and both rehearse the anthem but also provide some background about their instrument. This can help shape the singers' understanding of instruments and collaboration between musicians.

ADVANCE PREPARATION

Copy and enlarge the Sandwich Form Chart.

Gather markers for white board or use chart paper. (See **TEACH TERMS AND SYMBOLS.**)

Put together sets of laminated music symbol cards. (optional)

Enlist an instrumentalist to play the solo C part.

TEACHING THE ANTHEM

Notice the amount of repetition in this anthem. Each phrase begins with the same text but ends differently every time. This is challenging for young singers. It is recommended they either have the sheet music to hold and read in worship, or begin memorizing the text from the onset of rehearsals. Use the Sandwich Form Chart to further aid memorization.

STUDY THE SCORE (Especially for your visual learners!)

Distribute copies of the anthem. Assist with answering these questions.

- What is the time signature?

4/4 -- Have the singers locate and point to the 4/4 at the beginning of the piece.

- How many sharps or flats are on each page?

One in the key signature but there are two others on page 3

One in the C instrument line in measure 8

One in the choir line in measure 16