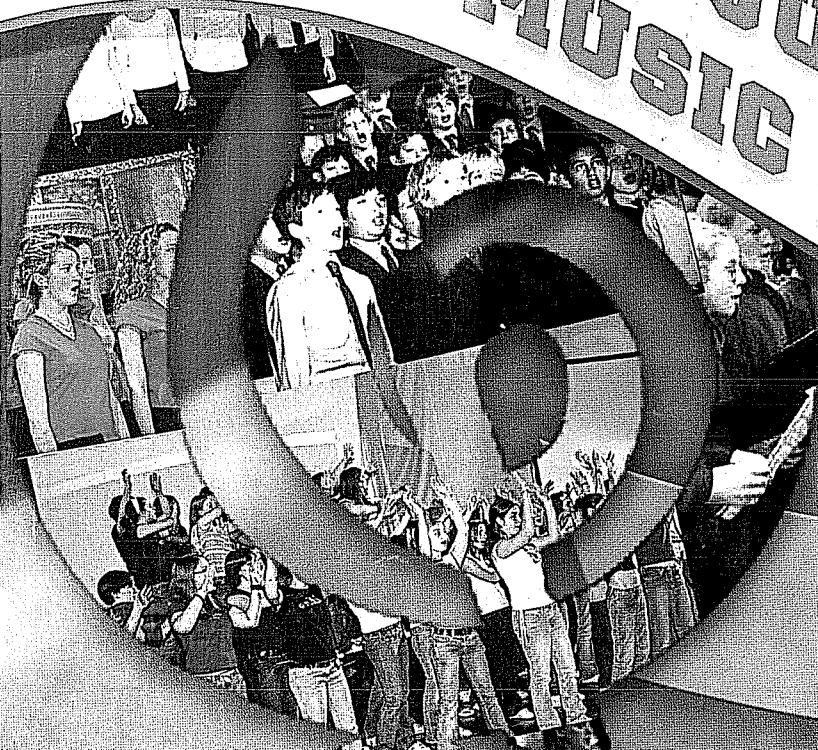


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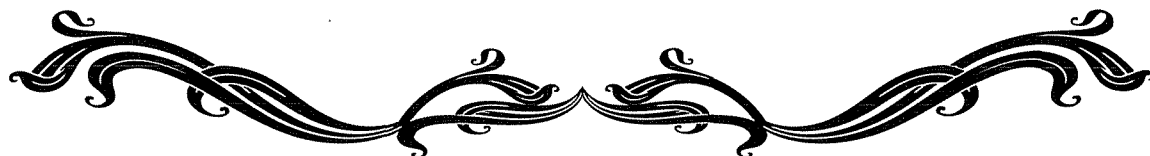
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Inside art by Amy Thomas.

Musical examples by Tunesmith Music, Doug Biggs.



From the Executive Director

In September, the esteemed committees for the 2006 Raymond W. Brock Memorial Student Composition Competition and the James Mulholland Choral Music Fellowship each announced the recipients of their respective awards. The 2006 Raymond W. Brock Memorial Student Competition winner is Dominick DiOrio from Yale University. The 2006 James Mulholland Choral Music Fellowship recipient is Amanda Quist from the University of North Texas. I extend heartfelt congratulations to each of these students on their being selected for these prestigious honors. I also wish to extend congratulations to all the applicants of both awards. All the applicants have tremendous credentials and are each highly accomplished in their own right.

The Raymond W. Brock Memorial Student Composition Competition Award was first presented in 1998. An applicant must be an ACDA student member and a full-time undergraduate or graduate student. The winning composition is selected by a committee from a pool of applicants from universities across the nation. Each year, the winning composer's work is premiered at an ACDA convention. The winner also receives (1) a \$1,000 award, and (2) an expenses paid trip to the ACDA convention where the composition is premiered.

This year, the James Mulholland Choral Music Fellowship is being presented to a doctoral student recipient for the third time. In its recent history the Fellowship has quickly achieved a high status among choral music students across the United States. The recipient of the James Mulholland Choral Music Fellowship receives a \$5,000 grant that goes toward the funding of their doctoral graduate studies in choral music. This Fellowship is made possible by the generous contributions of Robert and Donna Watkins of Lee's Summit, Missouri. To be eligible, an applicant must be a member of ACDA and enrolled as a full-time graduate student in a doctoral studies program in choral conducting or choral music education.

Each year, both the Raymond W. Brock Memorial Student Composition Competition and the James Mulholland Choral Music Fellowship achieve greater stature in the ACDA community. This fact is reflected in the increasing interest among choral students in both awards, exhibited by the continued increase in the number of applicants each year. The growing stature of both competitions is also exhibited by the quality students who win the awards each year. If the applications received this year are any indication, then choral music education in the United States is certainly strong and vibrant, and its future is very promising.



Gene Brooks

Gene Brooks

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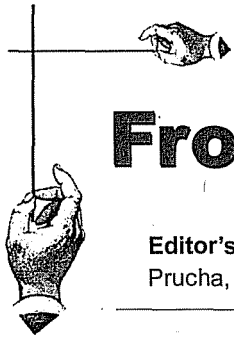
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From the President

Editor's note: This month's column is being written by Christina Prucha, the new ACDA archivist.

Greetings from the archivist's desk! As many of you know, ACDA's previous archivist, Marion Donaldson, retired in November 2005 after many years of excellent service to our community. I come to you by way of Tucson, Arizona, where I studied and taught French and obtained my Masters of Library Science. I took over Marion's position in August 2006, and I have been here for three months. I would like to thank everyone for the warm and welcome greeting I have received. Your help has made the transition into this position painless.

I would like to take a moment to share with you my vision for the ACDA Archives. We have a tremendous resource in the archives, and I am excited to organize, expand, and make it accessible to you. My plan for the Archives includes a strong growth component. Our mission is to preserve documents related to ACDA and the choral community. This means collecting books, choral scores, documents, photos, letters, and other memorabilia related to ACDA and the choral community. I hope to make the ACDA Archives a central repository for our organization's historic documents. Currently, we hold all issues of the *Choral Journal*; information about our past national conventions; past division conventions; division and state newsletters; and national, division, and state annual reports. We have interviews with past presidents, and we have the collections of several noted ACDA officers.

Additionally, other members have also donated their scores and libraries to our organization. These donations broaden our knowledge of choral music. The donated libraries enrich our organization with the history and information they provide. Thanks to our members, our collection includes but is not limited to books on choral conducting, pedagogical techniques, the history of various forms of music and musical dictionaries, and encyclopedias. We also have a large number of scores, some of which have the conductor's annotations. Our Archives are about more than just our institution. It is about the members that make up the institution and choral community. Therefore, it is my hope that all members will continue to contribute to our archives. By contributing your memories, memorabilia, and libraries, you help shape the way in which our community is understood by future researchers and interested persons.



Christina Prucha

(Continued on page 5)

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From the Co-Guest Editors



Lyn Schenbeck



Alan C. McClung

Are you aware that middle-school female voices experience a vocal change during puberty? Do you know how to motivate your middle-school choir? What happens when you have a class of middle-level students each of whom is on a different level? What can master teachers who have been working in the middle school for a long time share with us about their experiences? In composing for middle school voices, what parameters should be considered? What are quality examples of middle-level choral literature? What is the definition of flexibility when dealing with middle school choral classes? Why is middle school an exciting and stimulating place to teach?

All these questions are addressed in this issue that focuses on the middle-level student. Whether you are a beginning, intermediate, experienced middle school teacher, or a college professor, who is preparing students to teach choral music in a secondary school setting, we hope you will find this information to be useful

as a teaching resource, and as a means to inform your administrators of the importance of middle school choral music in our school curricula.

We began with a vision that has been realized through the contributing authors. Each article projects a different perspective, yet shares an overall theme for a need to nurture, a desire to inspire high-level musicianship, and the perseverance required to succeed at teaching choral music at the middle level.

Read the two articles written by co-editor Alan McClung—one with vital advice and ideas from master teachers, the other, which stresses the importance of methods courses and teaching experience at all levels before a person is truly qualified to teach choral music. Lynne Gackle's article about female voices has important insights into the female changing voice. Earlene Rentz's description of the need for objective-oriented planning when composing for middle-school voices will not only help inform composers, but also those of us who must learn how to arrange music for our specific situations. Judy Bowers' points out that motivating middle schoolers requires a thorough understanding of individual self-esteem. Patrick Freer reminds all of us how important flexibility, creativity, and classroom improvisation are in every single class. Rebecca Reames and Matthew Warren examined one thousand compositions to give us a literature chart that represents a variety of outstanding examples. Eileen Hower goes through each possible voicing for middle school singers and gives us a new paradigm with which to view them. Don't forget to read the "Rehearsal Break," by Don

(Continued on the next page)

Collins, about boys' changing voices. Please let us know how this issue helped you or e-mail either of us with questions

The great thing about teaching is that we get to make a difference. The joy of teaching choral music is that we get to share the keys to one of mankind's greatest accomplishments. The thrilling aspect about teaching choral music at the middle level is that we get to see these students experience wonder.

Lyn Schenbeck and Alan C. McClung

Lyn Schenbeck has her doctorate in choral and instrumental conducting from the University of Colorado-Boulder. She has taught music for 35 years at every level from Kindergarten through college and has performed extensively as a singer and conductor throughout the United States and Europe. Currently, she teaches music for the Coweta County school system in Newnan, GA. She is "Choral Reviews" editor for the *Choral Journal*.

Alan C. McClung has written an article for this issue. His bio can be found on page 38.

From the President

(continued from page 3)

I hope to also build our relationship with the divisions and state chapters. Over the years, these organizations have contributed many materials which we keep for others to use. So far, these documents have included convention materials, officer correspondence, convention performance tapes, annual reports, newsletters, and written chapter histories. In the coming years, I will continue to collect and archive documents that preserve the history of our chapters and chapter members' histories and contributions.

As a closing thought, I would like to mention that I am available to field reference questions by phone or e-mail. Please do not hesitate to ask questions. Thank you for giving me a moment to share my vision for the Archives over the next few years. I am excited to be here and I truly believe that with your help, we can create a truly outstanding research facility that will be an asset to ACDA for years to come.

Christina Prucha

The *Choral Journal* is the official publication of The American Choral Directors Association (ACDA). ACDA is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 20,000. Annual dues (includes subscription to the *Choral Journal*): Active \$85, Industry \$135, Institutional \$110, Retired \$45, and Student \$40. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. \$45; Canada \$50; Foreign Surface \$53; Foreign Air \$85. Single Copy \$3; Back Issues \$4. ACDA is a founding member of the International Federation for Choral Music. ACDA supports and endorses the goals and purposes of Chorus America in promoting the excellence of choral music throughout the world. ACDA reserves the right to approve any applications for appearance and to edit all materials proposed for distribution. Permission is granted to all ACDA members to reproduce articles from the *Choral Journal* for noncommercial, educational purposes only. Nonmembers wishing to reproduce articles may request permission by writing to ACDA. The *Choral Journal* is supported in part by a grant from the National Endowment for the Arts, a federal agency. © 2005 by the American Choral Directors Association, 545 Couch Drive, OKC, Oklahoma 73102. Telephone: 405/232-8161. All rights reserved. The *Choral Journal* (US ISSN 0009-5028) is issued monthly. Printed in the United States of America. Periodicals postage paid at OKC, Oklahoma, and additional mailing office. POSTMASTER: Send address changes to Choral Journal, P.O. Box 2720, OKC, Oklahoma 73101-2720.

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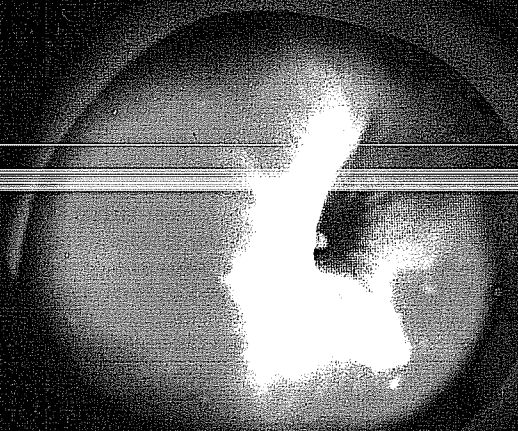
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Master Teachers in Middle-Level Choral Music:

*Pedagogical Insights
and Practices*

Alan McClung, editor



EDITOR'S NOTE: A special thanks is extended to the Response Reading Committee that included Nancy Cox, (ACDA National Repertoire and Standards Chair); Alan Gumm, (Central Michigan University); Alan C. McClung (University of North Texas); and Lyn Schenbeck (Choral Journal Editorial Board, LaGrange College, Georgia).

For service and commitment to the choral music art at the middle level, each contributing teacher is sincerely appreciated and admired. This article is a means to acknowledge the importance of that contribution.

RESPONDENTS: Lon Beery, New York; Marily Berrie, New Jersey; Shawn Berry, Florida; Beth Best, Illinois; Cynthia Bayt Bradford, Indiana; Christine Bruns, Georgia; Monica Cox, Nebraska; Bob Crocker, California; Debbie Davey, Arizona; Helen Deitz, Oregon; Natalia Douris, Florida; Meg Foster, Georgia; Kelly Flores, Texas; Gretchen Harrison, Kansas; Eileen Hower, Pennsylvania; Leslie Imse, Connecticut; Mary Jennings, Maryland; Janeal Krehbiel, Kansas; Wayne Kuehl, North Dakota; Tof McWilliams, Missouri; Susan Messer, Georgia; Jeanne Shapiro Nahan, New Jersey; Cynthia Nott, Texas; Paul Olson, Idaho; Randy Pagel, Nevada; Marie Palmer, Indiana; Tina Glander Peterson, Wisconsin; Nancy Pierce, New York; Cristy Ray, Georgia; Linda Vaughn, Illinois.

Valuing and consciously considering the pedagogical insights and practices of successful in-service teachers is important when designing programs and writing curricula to meet the musical and emotional needs of students in the middle-level choral music classroom. The unique qualities of every teacher and classroom suggest that common practice is frequently flavored with spiced variations. However, the basic recipes for success are frequently shared among successful middle-level choral music teachers.

In the October 2005 issue of *Choral Journal*, master teachers from across the country were invited to respond to seven questions that outlined a variety of issues faced by choral music teachers of the middle-level age group, (ages 12–15, grades 6–9). Thirty teachers, twenty-three women and seven men, representing twenty-one states and every region of the country, responded.

Synthesizing thirty quality responses into a single article had certain challenges. Although it was important to capture the essence of all submitted responses, it was necessary to select and edit these responses. A reading committee was asked to select the best over-all responses for each of the seven questions. This procedure was mostly successful, but because of the quality and length of the responses the procedure was expanded to include brief, pointed insights in an attempt to represent the ideas of a larger number of respondents. We hope that the information included in this article validates the pedagogical practices for some middle-level teachers; and for others, we hope that the information offers helpful guidance.

QUESTION ONE

Some middle-level choral programs segregate the males and

females, choosing to create single-gender classes. Other middle-level choral programs choose, or are required, to have mixed-gender classes. Describe the pros and cons of single gender versus mixed-gender choral performance classes at this level.

RESPONSE OVERVIEW

A large majority of the respondents (83 percent) believe that single-gender, choral music classes offer teachers more opportunities to attend to students' social and musical needs than mixed-gender choral music classes. Most respondents, however, believe that the mixed chorus experience should be retained somewhere in the middle-level choral program. The points that follow attempt to encapsulate the responses.

Middle-level Single-Gender Choral Performance Classes

- encourage social camaraderie and team-like identity.
- increase recruitment and retention rates based on the popularity of all-male choirs.
- encourage gender-specific teaching strategies.
- decrease classroom management problems.
- eliminate the distraction of the opposite sex.
- offer female classes a more socially relaxed atmosphere.
- offer a safe environment to attend to the unique emotional needs of each gender.
- encourage individual accomplishment and the development of student leadership skills.
- offer a safe, less, self-conscious environment to address the unique physical and emotional issues of the male voice, (unchanged and changing), and the female voice.
- offer a safe environment that nurtures vocal experimentation and vocal risk-taking that fosters vocal confidence.
- offer the opportunity to tailor song texts to fit the interests of the different genders.
- offer the opportunity to tailor repertoire selection to fit the different musical skill levels.
- offer the opportunity to tailor repertoire to fit the vocal ranges.

EDITOR'S NOTE: Male voice settings include unison; two-part (soprano-alto, alto-*cambiata*/tenor, alto-baritone, *cambiata*/tenor-baritone); three-part (soprano-alto-*cambiata*/tenor, alto-*cambiata*/tenor-baritone, *cambiata* I/tenor I-*cambiata* II/tenor II-baritone); four-part (soprano-alto-*cambiata*/tenor-baritone, alto-*cambiata* I/tenor I-*cambiata* II/tenor

II-baritone/bass). Female voice settings include unison; two-part (SS, SA); three-part (high-middle-low, SSA, SAA); four-part (SSAA).

Middle-Level Mixed-gender Choral Performance Classes

- simplify the scheduling challenges within the school's general class schedule.
- eliminate the scheduling challenge of combining single-gender choirs into a mixed choir musical experience setting.
- eliminate the gender issue and offer the opportunity to structure classes by musical ability and maturity levels.
- foster an atmosphere of shared compassion during the vocal maturation period.
- foster an understanding and appreciation for the different vocal timbres.
- encourage students to work together across gender lines, stressing teamwork.
- encourage an environment in which

females positively influence male behavior.

- foster tuning skill. Because 4-part music (S-A-(C/T)-B offers a traditional harmonic structure, vertical tuning is more readily achievable.
- offer a wider range of repertoire composed by the music masters.

EDITOR'S NOTE: Mixed voice settings include two-part (S-C/T), SB); three-part (S-A-C/T), SAB); four-part (S-A-C/T-B); five-part (S-S-A-C/T-B); six-part (S-S-A-CI/TI-CII/TII-B).

KELLY FLORES Young adolescent boys often feel embarrassed about their voices' cracking and can be extremely frustrated regarding issues related to pitch matching and vocal range. In an all male class, more time is available to explore the changing voice. The boys, without the pressure of the girls watching and listening, are free to support one another by offering suggestions. In separated classes, girls have more time to focus on the development of their own vocal instruments. Behaviorally, this age deals with hormonal issues. By separating the classes, students can focus on the class and less on who to impress.

CYNTHIA BAYT BRADFORD Boys and girls learn differently. Matching learning styles with an appropriate classroom structure makes for a more productive classroom. A benefit of separate gender classes is that a safe place exists for students to experiment with their changing voices.

Female-only classes are more socially relaxed when boys are not present. As a result, the girls are often more willing to experiment with vocal colors and styles without feeling self-conscious.

Male-only classes offer the boys with changing voices a sense of common ground. In this atmosphere of shared knowledge, the teacher may comfortably suggest techniques and invite other students to chime in with their first-hand knowledge. As a female teacher, I often turn to the guys to model a sound and to coach each other through a particular vocal situation.

LON BEERY I prefer segregated groups. I have found that segregated choruses provide a safe environment that allows the teacher to focus on the specific needs of the adolescent voice change. Boys in the midst of their voice change often feel awkward in front of the girls. The girls, especially around 8th grade, are so socially conscious that they "clam up" in front of the boys. When I have separated them, both groups sing better. The boys enjoy singing together and identify singing as a "guy's thing to do."

MARIE PALMER Separating genders allows male and female choirs to learn at a quicker pace with fewer distractions. Male students are more focused on singing, camaraderie, and healthy competition. Recruiting and retention seems to be easier with all-male groups. Pitch matching issues, vocal production issues, repertoire text issues, and matching repertoire to vocal ranges are more readily addressed in single-gender settings. Students seem to listen and tune easier when the voices are split by gender. Female students are usually capable of singing more difficult music and are more comfortable singing about emotional subjects such as love and beauty.

SUSAN MESSER Two years ago my

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daily schedule changed from mixed-gender classes to single-gender classes. I have found that the advantages of single-gender classes far outweigh the disadvantages. Students experience a higher level of musical success in classes separated by gender. Inhibitions about singing in front of the opposite gender are non-existent, and the inherent need to show-off in front of the opposite gender. The girls enjoy developing their extreme ranges and the boys feel safe during this changing voice period, when their voices are playing all types of tricks on them. Boy sopranos can continue to enjoy their high voices, enabling the male choruses to sing multiple parts. In performance, male and female choruses encourage one another. The guys, especially, are applauded for their efforts to sing music specifically written for male chorus. The primary disadvantage for the segregated choruses is the inability to rehearse mixed chorus music on a regular basis.

TINA GLANDER PETERSON Because the fear of embarrassment is removed, students are more willing to take risks in single gender settings. However, the mixed choir setting offers students the opportunity to learn about the diversity of the changing voice. In a mixed-gender setting, students become more compassionate to each other as both genders experience their various stages of vocal mutation.

NANCY PIERCE I feel that a mixed choral performance is the best way to go. The students learn to hear the different timbres of each voice. Boys and girls learn to get along and work together. An all female and/or all male ensemble(s) can always arise out of this mixed grouping.

QUESTION TWO

When constructing the middle-level choral music curriculum, what level of importance do you assign to the development of music reading (sight-singing) skills?

RESPONSE OVERVIEW

All of the respondents agreed that it is important to include the development of

music reading skills in the middle-level choral music curriculum. The following descriptors indicate the power of their responses.

Sight-Reading

- is the backbone of the choir.
- is vital to becoming an independent singer.
- develops musical independence and musical confidence.
- should drive the choral curriculum.
- is the foundation of good musicianship.
- is the teacher's professional responsibility.
- enables students to perform challenging music at a higher level.

- should be a course goal in every middle-level choral music curriculum.
- should be reinforced in the concert literature.
- reflects the value placed on musical skills.
- enhances musicianship.
- saves rehearsal time in the long term.
- allows students to participate in their musical education.
- builds pride and a sense of accomplishment.
- is the key to lifelong learning in music.

MARIE PALMER Music reading skills are essential to the middle-level choral curriculum. If sight-reading is done on a



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regular basis and presented in a positive way, students develop skills that enhance their musicality. In the long run, it saves rehearsal time. Male students seem to be especially good at sight-reading and take pride in figuring out the “puzzle” embedded in their daily sight-reading exercises.

PAUL OLSON Because our ability to sight-read is judged each spring, we’re motivated to sight-read almost everyday. We learn most of our songs using [movable do] solfa coupled with Curwen hand signs. This year we learned the hand signs for the chromatic pitches, a trick I never thought this old-dog choir director could learn. For students who don’t play piano or some other instrument, Curwen hand signs combined with movable do solfa are a great substitute. It offers students a framework for pitch. I’m sold on it.

TINA GLANDER PETERSON We work on sight-reading with solfa everyday. All aspects of the rehearsal improve when students are empowered with these music literacy tools. Helping them develop the tools to be better musicians improves not only their singing, but also their classroom behavior. Students who are taught to read music develop pride in their performance. Sight-reading is invaluable and should be part of the middle-level choral music curricula.

CHRISTINE BRUNS Sight-reading skills are of the utmost importance at the middle-school level! When taught in an

engaging and practical manner, middle school students understand the necessity and benefits of sight-singing. Sight-singing is included in every rehearsal. It is imperative that the skills practiced during sight-reading sessions be transferred into the rehearsal of the concert literature, especially when learning new pieces or working on intonation. Using a pitch system [e.g., solfa syllables, or movable pitch numbers] and a rhythm system are practical ways for middle-level students to develop their music-reading abilities.

When vocal students start to use these skills outside the specified sight-reading time is when they begin to become independent musicians. I have had a number of students learn new music on their own, compete successfully at festivals, and gain an interest in composition, due, in part, to their knowledge of sight-reading. It is also wonderful to see the peer teaching that goes on during the sight-singing time; students assist one another in solving the examples while simultaneously building chorus unity. I have heard other teachers’ concerns about the time spent on exercises rather than repertoire, especially with limited class time or as concert time approaches. The time spent sight-reading ultimately enhances the rehearsal. Music can be learned at a faster rate and in more depth. Overall, sight-reading should be an integral part of any choral program, and it should be an especially important part of the middle-level curricula.

CRISTY RAY Sight-singing is crucial. It is the building block for all other musi-

cal aspects. Sight-reading is how a new piece of music should be taught. When rote is the primary means of teaching and learning pitches and rhythms, we fail to acknowledge our students’ musical potential. Additionally, when rote dependent, we limit our concert literature choices. Middle-level students have a sense of pride and accomplishment when they learn a piece of music using their music-reading skills. They take pride in the success of the final performance product.

MARY JENNINGS The development of sight-singing skills should drive the middle school choral program. Sight-singing instruction should be logical and sequential, a natural and expected part of a well-developed middle-level choral rehearsal.

KELLY FLORES Sight-reading is the foundation of a good musician. The ability to read music requires daily practice. Middle school choir directors should recognize that it is their duty to lay this foundation from the first day of class. It should be an expected part of every rehearsal. Sight-reading becomes engrained in students’ routines if each class period includes warm-ups, sight-reading, and rehearsal of the concert literature. Sight-reading success begins with the director.

EDITOR’S NOTE: The ability to sight-sing is one skill, and the ability to teach sight-singing is a different skill. If improving your ability to teach sight-singing is a professional goal, invite someone who teaches sight-singing successfully to teach you and your students. If that right person is not working in your district or state, persevere; look to other regions of the country. Expert sight-singing pedagogues are out there, and they are willing to help you enhance your musical skills. As Kelly Flores said in her response, “Sight-reading success begins with the director.”

QUESTION THREE

When assigning voice parts, some middle-level choral music teachers assign the baritone part to all males. What are the positive and negative aspects of assigning all middle-level males to the same vocal part?

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RESPONSE OVERVIEW

The following reasons were given for assigning middle-level males to the same vocal part: offers safety and confidence in numbers; provides a feeling of social unity and male bonding; eliminates the social consequence of being labeled the boy who sings the girls' part; and to some degree, helps to balance the sound.

There was, however, an overwhelming consensus encapsulated in the Marily Berrie's response, "Students should sing the voice part most appropriate to their vocal development." Yet the subject's complexity is captured by respondent Shawn Berry, "This will always be an issue we debate."

EDITOR'S NOTE: Prepubescent males retain their unchanged voices and can comfortably sing in the alto or soprano range. With the onset of puberty, frequently near but not limited to the age of 13, the vocal folds begin to thicken. The result of this gradual and sometimes not so gradual thickening of the vocal folds produces a lowered singing range. The average range of high *cambiatas* and low *cambiatas* is Fb^3 - Fb^4 , with a comfortable *tessitura* range of A^3 - E^4 . High *cambiatas* can extend to include a few higher pitches and low *cambiatas* will extend comfortably to include a few lower pitches. The average range for young baritones is B^2 - C^4 , with a comfortable *tessitura* range of D^3 - A^3 —high baritones can extend comfortably to include a few higher pitches and lower baritones, (basses), can extend comfortably to include a few lower pitches.

MARIE PALMER Hardly any middle school boy can sing a baritone part as written in most music. The range is too broad. For the unchanged or newly changing voice, the range is too low. For the newly developing low voice, the range is too high, leading to frustration and poor production.

LESLIE IMSE Because the boys' voices are changing during their time at the middle school, it is important to assign parts that are unique to their ranges and voice qualities.

DEBBIE DAVEY The only time I have used an SAB arrangement was when I did extensive rewriting of it myself, which pretty much turned it into SAT[C]B.

HELEN DEITZ In every SAB or three-part mixed song, the teacher will need to write in alternate parts. If they don't, the students will make up their own.

TOF MCWILLIAMS Before scheduling allowed me to separate class by gender, we tried to have the boys sing the baritone part. However, very few of the 7th and 8th grade males could sing the entire line. They were dropping notes, trying to "pop" octaves, or they were just making up notes when the musical line went outside their ranges.


NATALIA DOURIS I see no positive reasons in placing middle school males on one vocal line. The baritone line is most often too wide for the limited range of middle school males; it simply does not accommodate most voices. Therefore, it contributes to droning and straining, when the pitches are either too low or too high. With mixed, middle school choruses, teachers should be encour-

aged to use and modify SATB, [SACB], SA, SSA, or SSAA music. This music provides more choices. In SA, SSA, or SSAA music, males can be taught to sing in unison pitch with the female voices or to sing at the octave.

GRETCHEN HARRISON If a teacher feels forced to assign all middle-level male voices to one part due to low male enrollment, be prepared to edit that part to fit the ranges of the various voices. I find it healthier to assign middle-level male voices to soprano, alto, *cambiata*, tenor, or bass parts.

CHRISTINE BRUNS For a unified sound and social reasons, our young men often want to stand together, but this is often not the best practice. Young men, whose voices have not yet lowered, may try to avoid using their wonderful upper range. These boys run the risk of limiting their vocal growth and treading in the monotone low note territory. Often,

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their concept of a manly sound can cause them to try to sing too low. I have success by placing male voices in the alto and baritone sections of my choirs. When assigning voice parts at the beginning of the school year, I make it clear that the classifications are for vocal health and choral balance. I discuss the nature of the changing voice and make it clear that as the year progresses some students (boys and girls) may have to switch sections. When the students understand the phenomena, the part assignments are a bit easier to handle.

LON BEERY Forcing young baritones to sing in their upper range exclusively can discourage some students. There are many young baritones who simply cannot sing in their upper range. Some baritones go through a period where they get stuck-down low for a while. Some males experience inconsistent growing spurts of the vocal folds resulting in inconsistent pitch production. I fear these students are often shut out or discouraged from singing in our middle school choruses. These young men are our future basses and baritones! I look for ways of including even those subterranean basses, as hard as that is.

TINA GLANDER PETERSON In 6th grade, most of our boys sing in their treble voice. In 7th grade, most of the boys move to a *cambiata* part or the Part III in three-part mixed music. In 8th grade, we sing exclusively in four or more parts.

EILEEN HOWER Unless all the males in the middle school choir are comfortable in the same vocal range, assigning all males to the same vocal part is not a good idea. Below are three descriptions of three-part music, as it pertains to the male voice at the middle level.

I. Three-part music and the unchanged male voice: In music arranged Part I, II, and III, Part III is frequently written to accommodate the *cambiata* voice—approximately C⁴ (middle C) down to G³. Part III is too low for unchanged male sopranos and altos. Even if some of the unchanged male voices can sing the lowest notes, the tessitura is too low.

II. Three-part music and the young baritone voice: In music arranged Part I, II, and III, Part III is frequently too high for the young

baritone. Forcing baritones to consistently sing in their upper range is like having sopranos consistently sing G² to C³. If made to stay there, the voice will tire quickly. Additionally, as the vocal folds of the baritone voice develops, some students have temporary difficulty singing the notes around middle C. Tension will develop along with bad habits and a lack-luster attitude toward singing.

III. SAB music: In some cases, the baritone part in SAB music is too high and really designed for the boys who are comfortable in the *cambiata* range. In other cases, the range and *tessitura* are accessible to the young baritone, but too low for the boys classified as *cambiatas* (high tenor/low altos). In other cases, SAB music is written for the adult baritone range. Before assigning voices to parts, a close examination of SAB ranges is required. There is the possibility that one could write the lowest notes up an octave for the *cambiatas*. This works well in some cases, but becomes difficult or tricky in other cases. Each piece must be examined individually to determine whether the song lends itself to this type of constructive editing.

JANEAL KREHBIEL I am a firm believer that males should sing in a musically appropriate vocal range during the voice change. Male singers should not be placed on a baritone part for convenience. A depressed larynx and forced production in the lower register is not healthy for the voice. I prefer SATB with a high, "pseudo" tenor part (actually alto range) so that all singers are singing in their appropriate range. Because SAB or SAT music does not fit the average group of junior high singers, I seldom use it.

BOB CROCKER When I had SAB choirs, I assigned all boys to a tenor or a baritone part. For social reasons, it can be very difficult to convince a 7th or 8th



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grade boy to sing a treble part with the girls. Now that the choirs are separated, I edit my music and call the boys first and second tenors, baritones, and basses. Even if they are singing a treble part, it is important to assign a male classification to their part.

PAUL OLSON I don't assign all the boys to baritone. I stick to SATB where the tenor stays near middle C. I haven't had much success with SAB, too many cambiatas. I also feel free to put them on alto. You can sell it.

RANDY PAGEL I submit one sure way to have a boy totally turned off to chorus is to assign him to a part that is too low for him to sing.

QUESTION FOUR

Finding quality choral literature that reinforces and develops the middle-level student's beginning music-reading skills

is difficult for many middle-level choral teachers. Comment on why this may be so and what can be done to improve the situation.

RESPONSE OVERVIEW

Responses were divided. Half the respondents indicated that finding quality music that developed and reinforced the music-reading skills of middle-level students was a challenge. The other half indicated that they found appropriate music by accessing a wide variety of resources. Both groups indicated that choosing quality literature should be encouraged and rote teaching techniques should be thoughtfully applied when reading skills were insufficient. As Cynthia Nott said in her response, "Good literature and good teaching will build a program faster than anything."

Teachers Should:

- maintain a vigilant quest for quality repertoire;

- search and choose quality repertoire that fits curricular needs;
- edit or arrange music to fit curricular needs;
- attend choral music reading sessions at a variety of professional music conventions;
- attend choral music reading sessions hosted by a variety of choral music distributors;
- search music publisher booths at a variety of professional music conventions;
- search choral music files at a variety of choral music distribution stores;
- ask successful colleagues for repertoire suggestions;



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- read professional music journals that feature literature recommendations;
- discover a variety of choral music textbooks that carry music repertoire lists;
- discover a wide variety of repertoire lists through online Internet sources;
- encourage composers and music publishers to relate vocal ranges to the various needs of middle-level voices, especially music for SACB, two-part and three-part middle-level males;
- encourage composers, editors, arrangers, and music publishers to relate pitch complexity with required performance skills;
- encourage composers, editors, arrangers, and music publishers to relate

rhythmic complexity with required performance skills; and

- encourage composers and arrangers to set to music quality texts that appeal to the imagination the middle-level student.

MARIE PALMER There are more and more excellent pieces being adapted or written for middle school voices. Many composers are writing and arranging specifically for this age and there are entire publishing companies devoted to serving this area. Teachers should contact publishers and composers directly with requests or concerns. Selecting, editing, and adapting music for the developing voice has to be the most time consuming, difficult part of the middle school choral director's job. Failure to devote time to this area can lead to frustration for the students and the director. By switching octaves, flipping parts, rewriting harmonies, or other creative solutions, quality

repertoire that is written for SA, SSA, SATB, SAB, can be adapted to fit other voices.

CRISTY RAY There is quality music written and published for beginning middle-level readers; it is up to the teacher to discover it. Some publishers, such as BriLee Music and Cambiata Press, have devoted the majority of their publications to the middle-level student; however, problems exist. Occasionally, a composer will write for a group for which he has no experience or understanding. Sometimes a publisher or a distribution house will promote inferior octavos rather than invest in items that reflect quality-based education. The unfortunate part is some unknowing middle-level choral music teacher will purchase and present to their students vocally inappropriate and mediocre literature. To nurture students musically, appropriate literature of high quality is required. Students and their parents expect teachers to use sound judgment when choosing classroom concert literature. Inexperienced teachers should talk with respected colleagues to learn how to identify appropriate literature for their choirs. Additional experience can be gained by attending professional music conferences that offer opportunities to examine repertoire resources in a variety of venues.

MEG FOSTER I have trouble finding quality choral literature that reinforces and develops beginning music-reading skills, because so few works reflect the criteria I look for when choosing repertoire: accessible vocal range; musically interesting, appropriate text; and musical value (historically and culturally). I appreciate those music publishers, composers, and arrangers who provide quality music suited for the students in middle-level choral programs. Those who supply us with music publications should be encouraged to keep in mind the educational and artistic needs of the middle-level student.

GRETCHEN HARRISON I don't find it that difficult to find quality literature. I don't try to identify every tree in the forest however. By this analogy, I mean that I am content for a singer in my be-

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ginning level choirs to only identify *Do* and *Sol* by sight and sound. I can choose any literature I feel is appropriate and feel confident that my singers can find *Do* and *Sol* in any key. As they become more comfortable, I add more pitches. I don't worry about altered pitches at this level. Expertise is built upon levels of success. As kids master the basics, we move on. I believe, however, that a teacher must search for quality literature.

BOB CROCKER By limiting our choices to the repertoire students can sight-sing, we eliminate a lot of great music. It is important to challenge students, to stretch them beyond their music-reading abilities. Although we want to emphasize and raise their melodic, harmonic, and rhythmic awareness with music of the masters, we need to maintain student interest through a varied repertoire. Two challenges include finding and adapting appropriate repertoire for middle-level boys and finding classic pop songs that are arranged for the musical abilities of the middle-level student.

EILEEN HOWER The reason it is difficult to find music that corresponds with a middle-level student's music-reading ability is because that individual's ability to read may not be as advanced as his or her ability to perform. Choose high-quality music and from that music "pull out" opportunities for sight-reading rather than finding only music that students are able to sight-read.

PAUL OLSON Use quality literature and don't worry so much about beginning music-reading skills. In the beginning of the year, I allow students to write in all the solfa syllables including the chromatics syllables. As their reading skills improve, we write in only the trouble spots. In a Handel piece with some challenging melismas, we practice a passage using a slow tempo on solfa. After isolated practice, the students perform the so-called hard parts better than the easier passages. When students achieve success, these challenging melismas are fun and very satisfying. I can't stand songs with boys' parts that have four notes near middle C, none of which sound good, especially on endless whole notes.

QUESTION FIVE A

As a female teacher, what practice do you use when modeling range for middle-level males?

RESPONSE OVERVIEW

The female teachers' responses indicated the following choices.

Unchanged Male Voice:

- Model pitches as written, using the natural female voice without piano support; and
- Model pitches as written, using the natural female voice with piano support.

Changing Cambiata/Tenor Voice:

- Model pitches as written, using the natural female voice without piano support;
- Model pitches as written, using the natural female voice with piano support; and
- Invite a competent singer from within the choir or a male clinician to model

sound for the class. Recorded sound models are an additional option.

Changing Baritone and Bass Voice:

- Model pitches up the octave using the adult female voice without piano support;
- Model pitches up the octave using the adult female voice with piano support in the written octave; and
- Invite a competent singer from within the choir or invite a male clinician to model sound for the class. Recorded sound models are an additional option.

DEBBIE DAVEY As a female teacher, I don't have a problem modeling most of the time. When the notes go out of my range, I ask the baritones to take the lower octave, and usually that is not a problem. Whenever I need assistance, I ask a strong capable student to sing along or demonstrate. Once in a while, just for fun, I will have a male colleague or friend come in to sing with them. In fact, the boys enjoy the fact that they can sing lower than me—they are so manly, you know.

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GRETCHEN HARRISON As a female, I am physically unable to relate to the male's changing voice from first-hand experience. I also know that my growling away in a low chest voice doesn't model the tone I want my young male singers to use. One approach that I use is to invite my older male singers to sing for and with the younger boys. Sometimes I will invite adult males to clinic my choir;

however, my primary method for helping the young male singers in my choir is to discover those male singers within the choir who can demonstrate without feeling self-conscious.

EILEEN HOWER Modeling for the middle-level baritone becomes distinct from modeling for cambiatas because most female teachers are unable to pro-

duce the same range as baritones. Boys, who have difficulty understanding their new range, can become confused when asked to produce a pitch modeled by a treble voice. This can be solved in a three ways. Normally, if the female director sings an octave above the baritone pitch, the baritone will inherently produce the desired pitch. So, for instance, if I want E (a sixth below middle C), I will sing the E above middle C to get the desired pitch. If this proves confusing to the singer, I find another baritone to model the desired pitch. The director can also start at the note the baritone is producing and, step by step, "walk" the baritone up or down to the desired pitch.

CYNTHIA NOTT Sometimes the boys' listening ability changes after their voice changes. I choose to sing at the actual pitch for my new tenors, sometimes I sing up an octave. I explain about "up an octave" while lightly playing their actual pitch on the piano. There is no one, set way because there is no one set boy!

CRISTY RAY As a female teacher, I invite male singers into my classroom to work with my boys, whenever possible. I also play excerpts of songs that clearly identify male voice registers, including the *cambiata* register. When helping them learn a part, I never sing down in my low register. I always sing up the octave from them so they have the sense of singing the "male" part.

CHRISTINE BRUNS As a female teacher, the problem of correctly modeling for my young, male students is solved in numerous ways. I often demonstrate using my natural voice when the desired outcome is related to correct vowel placement, breathing, or other related topics. I am careful not to force my voice into their range—it is unhealthy for me and provides a false sense of tone for the boys. There are times when I call upon their peers within the men's section to demonstrate tone and pitch relations. I will also use quality recordings of men's groups or soloists to help the males gain a better vocal idea.

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TINA GLANDER PETERSON For the cambiatas, I will sing with them in their range. For the changing baritones, I sing an octave higher or not at all. Pairing up the changed boys—strong with weak—I allow the strong singer to be the model. I also play recordings of male singers to help them develop a sonic model for appropriate male vocal production.

QUESTION FIVE B

As a male teacher, what practice do you use when modeling range for the middle-level females.

RESPONSE OVERVIEW

The male teachers' responses indicated the following choices.

- Model pitches as written, using the *falsetto* voice without piano support.
- Model pitches as written, using the *falsetto* voice with piano support.

- Model pitches down the octave, using the natural male voice without piano support.
- Model pitches down the octave, using the natural male voice with piano support in the written octave.
- Invite a competent singer from within the choir or a female clinician to model sound for the class. Recorded sound models are an additional option.

BOB CROCKER I find that the most effective and efficient way to model the voice for the girls is to use my *falsetto* voice. I sing in *falsetto* a majority of the time. When I use my bass/baritone voice to model a musical line, a significant number of the girls will make pitch errors, especially when they are first learning the music.

LON BEERY When teaching my young female students, I sing quite a bit in my *falsetto*.

TOF MCWILLIAMS I feel that the female students in my choir are able to learn best when I model within my own range. I am careful about singing their line within my *falsetto* range because they will start emulating the sound that I make, which isn't a warm, rich female sound.

RANDY PAGEL Sing in your male (comfortable) range. The girls may need a demonstration of the lower octave versus the upper octave, but they will catch on quickly. Singing in your *falsetto* voice may be appropriate every now and then, but if used all the time, it may be a strain on the male teacher's voice. A girl in the choir, who you feel sets a positive vocal example with a beautiful tone, can also be used to demonstrate.

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EDITOR'S NOTE: (1) A weighty chest tone modeled by an adult female singer can produce an undesirable weighty chest tone in the young cambiata voice. Additionally, this practice can be unhealthy for the teacher's voice. (2) An adult tenor/baritone voice does not have the same range, timbre, or weight as the changing cambiata/tenor. (3) Although the young cambiata/tenor enjoys the power he experiences when singing in the chest voice, he should be encouraged to bring the qualities of his head voice down into his lower range.

QUESTION SIX

List and explain three practical procedures that promote positive classroom management in the middle-level choral music classroom.

RESPONSE OVERVIEW

To manage a middle-level choral music classroom effectively, a pro-active teacher is required. Because successful teachers are acutely aware of how the classroom environment affects students' behaviors, they choose to create a setting that is conducive to their educational goals and objectives. The checklist that follows is a synthesis of the responses submitted by middle-level choral music teachers who manage successful classrooms.

Proactive Teachers

- create a classroom code of conduct by specifying, teaching, and displaying written expectations of classroom behaviors. Express expectations in terms that describe what students should do instead of what students should not do. Specify and provide in writing the different levels of consequences. Share expectations and consequences with parents and administrators. Parents and administrators can be strong allies, but it is the teacher's job to guide classroom behaviors;
- apply fair and consistent consequences to the expectations of classroom behaviors;
- aim for excellence and maintain high (yet achievable) social and musical expectations;
- create a positive and safe learning environment;
- encourage and reward specific positive behaviors with pinpointed praise;
- encourage good manners, respect, and

kindness from students and from themselves; and

- value students, as individuals and as a group, in demonstrative ways, e.g., greeting students as they enter and leave the classroom, attending school events outside choir, and thanking them for a job well done.
- laugh with students;
- refrain from being drawn into an argument;
- admit mistakes; teachers can be wrong;
- create a routine and provide structure;
- be organized and have a workable, sequential plan;
- include high intensity, quick paced class/rehearsals. Offer a variety of learning segments;
- seed class rehearsals with occasional variety;
- provide students with the tools that promote a responsible participant in the learning process e.g., a pitch-reading system and a rhythm-reading system;

- limit time on a specific task;
- talk less, and develop nonverbal cues that guide and remind students of expectations;
- connect with students using eye contact and student proximity;
- connect learning events with kinesthetic movement and physical activity;
- use assigned seating, a late sign-in, and an early departure sign-out;
- foster student leadership;
- choose quality music that everyone can value;

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- provide music/materials for every student;
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- teach from bell to bell. Dismissal bells are teacher cues to dismiss.

GRETCHEN HARRISON Be prepared. Keep the kids musically and authentically busy. Teach from bell to bell. Make your instruction process stimulating and engaging. It's better to choose a faster pace and repeat than a slower pace and put everyone into a coma. Proximity is a key element. Move around to the kids and be in their faces and voices. Gain students' respect by admitting errors of judgment, musicianship, discipline, etc. Students who respect you are less willing to disappoint or disobey you. And when they do, middle-level students will much more readily accept discipline and then forgiveness in a choir room, where mutual respect is the norm.

CYNTHIA BAYT BRADFORD Have a well thought-out lesson plan for each class. Build on the successes (or struggles) from the previous class period. Sharing the class outline allows students to know where we're headed, to become willing, active learners. Each class period contains an established routine: warm-ups, sight-reading or new skill, application of that skill to the repertoire, and review materials. It is important to be fair and be consistent. Middle school students have an uncanny sense of justice. Students will not trust the teacher if they feel that certain members are "more special than others" or if some are treated differently. They respond to adults who treat them with respect and can admit that they are not all-knowing. Have a sense of humor, and show you like your students as individuals and as a group. Kindness and good manners (even when good manners are not returned) go a long way toward creating a positive classroom atmosphere.

RANDY PAGEL Have a well prepared plan. If the chorus teacher has prepared appropriately, the students will follow accordingly, not only because your plan was so prepared, but also because you gained their respect with your preparation and attention to detail. Being prepared shows how much you care about your job, causing your students to care more about theirs. Be proactive with discipline procedures. Have a few specific rules, e.g., keeping your hands to yourself, respect others, and not talking when the teacher is instructing—respecting the teacher. When a discipline problem does occur, remind the class that you only have 2 rules—and you expect them to be followed. Stay positive. Say positive things to your students individually or as a group. Call parents to inform them of how great their child is doing, talk to the other staff members about how great a student is doing, and always focus on anything positive a student is doing. If you make your students feel special, worthy, and successful, why would they want to act out in a negative way in your presence? Smile!

NATALIA DOURIS Offer routine and structure. This takes an organized, skillful teacher who takes charge and is consistent in pacing. To keep students engaged, provide a variety of learning segments paced over specific time intervals. Limit the time on any one specific task. Incorporate kinesthetic movement. If their bodies are moving with their mouths, they're less likely to be off-task.

MONICA COX Treat students as you would want to be treated. Do not talk down to them and always be honest. Laugh at their mistakes and allow them to laugh at yours. Maintain high expectations and expect their best.

MARILY BERRIE Establish a class routine. Assign seating. Choose quality choral literature. When students perceive the music to be too hard or too easy, have inappropriate lyrics, or little musical value, they are less willing to be fully engaged.

WAYNE KUEHL Find devices to focus students' attention; it could be as

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simple as everybody raising their hand for silence. Teach respect continually. Be prepared!

QUESTION SEVEN

Classroom success for the middle-level choral music teacher requires a variety of skills: group and individual vocal pedagogy techniques (with special insights into changing voices, both male and female); instructional strategies in sight-singing; conducting and choral techniques; appropriate repertoire selection; classroom management techniques; piano skills; and communication strategies. Rate, rank, and comment on each skill, using the following scale as a guide: (a) essential for success; (b) practical, but nonessential for success; (c) impractical, but essential for success; (d) impractical and nonessential; and (e) list additional skills.

RESPONSE OVERVIEW

In her response, Cristy Ray makes an

important point, "Success is a broad and relative term. One must first decide what the standard for success means for each individual. For some teachers it simply means students singing relatively in tune, for others, well behaved singers with moderate musicianship. Still for others, competition or convention performance standard level only is acceptable."

The respondents rated a majority of the skills listed as essential. The two skills that seemed to produce the most divisive responses were the importance associated with conducting skills and piano skills. As Paul Olson indicated in his response, the issues are not black or white: "When you're in the trenches it's not a rainbow of separate things. It's a homogenous floodlight of activity, sometimes a storm of wonder and enlightenment."

BETH BEST

- Appropriate repertoire selection is essential for success. Vocal development, choral techniques, and even classroom management can hinge on choosing the right music that challenges a choir.
- Individual and group voice training is essential for success. Half the battle with the changing voice is for students to understand how puberty affects the voice. Scientific information and appropriate vocal techniques should be pro-


vided. Choral techniques should feed the training of the voice.

- Classroom management techniques are essential for success. Although we want our students to be independent singers, a choir is a group effort, requiring supportive individuals.
- Communication strategies go hand-in-hand with classroom management. Effective communications with students, parents, school faculty colleagues, administration, and district music colleagues are not limited to how well students sing. Effective communications include how successfully you work with other people.
- Sight-singing skills are essential, for students to experience long-term musical success.
- Choral techniques are essential for success but conducting skills are less essential. I am unaware of any middle school programs in which the teacher is able to simply conduct. Middle school choral teachers are usually writing hall passes, collecting permission slips, playing for warm-ups, all without the aid of a full-time accompanist or clerical aide. Unfortunately, formal technique goes by the wayside.

- Piano skills are practical, but should not be placed higher than vocal development skills. Sometimes piano skills get in the way. Students learn better, and teachers hear better, when they rehearse unaccompanied.

CYNTHIA BAYT BRADFORD

- Voice training and choral techniques are essential for success. Musicianship, in general, and mastery of the choral art is what distinguishes the best choir teachers. Teachers must know their own instrument, provide healthy modeling, and be a good vocal



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problem solver. Have a variety of techniques, explanations, examples, and tricks in your vocal arsenal.

- Instructional strategies, repertoire selection and classroom management techniques are all essential and equally woven into the environment of the successful choir classroom. Quality music and the appropriate skills presented in a logical and developmentally sound manner are at the heart of a successful choral program.

- Piano skills are essential for success, but not so essential that the piano is a crutch for teaching. Piano accompaniments should serve to enhance the music.

- Communication strategies are essential for recruiting choir members, eliciting assistance from parents, communicating with administrators and other faculty members, and promoting the total choral program.

- An additional essential skill is time management. Choir directors must learn to use time effectively. Practice short and long-term time management.

- An additional essential skill is involvement in the school community. Fight isolation by serving on school and district committees. Represent the arts on committees where our voices need to be heard. Invest time in your students' interests by attending school functions. They appreciate seeing you at the volleyball game, wrestling tournament, or the dance.

TOF MCWILLIAMS

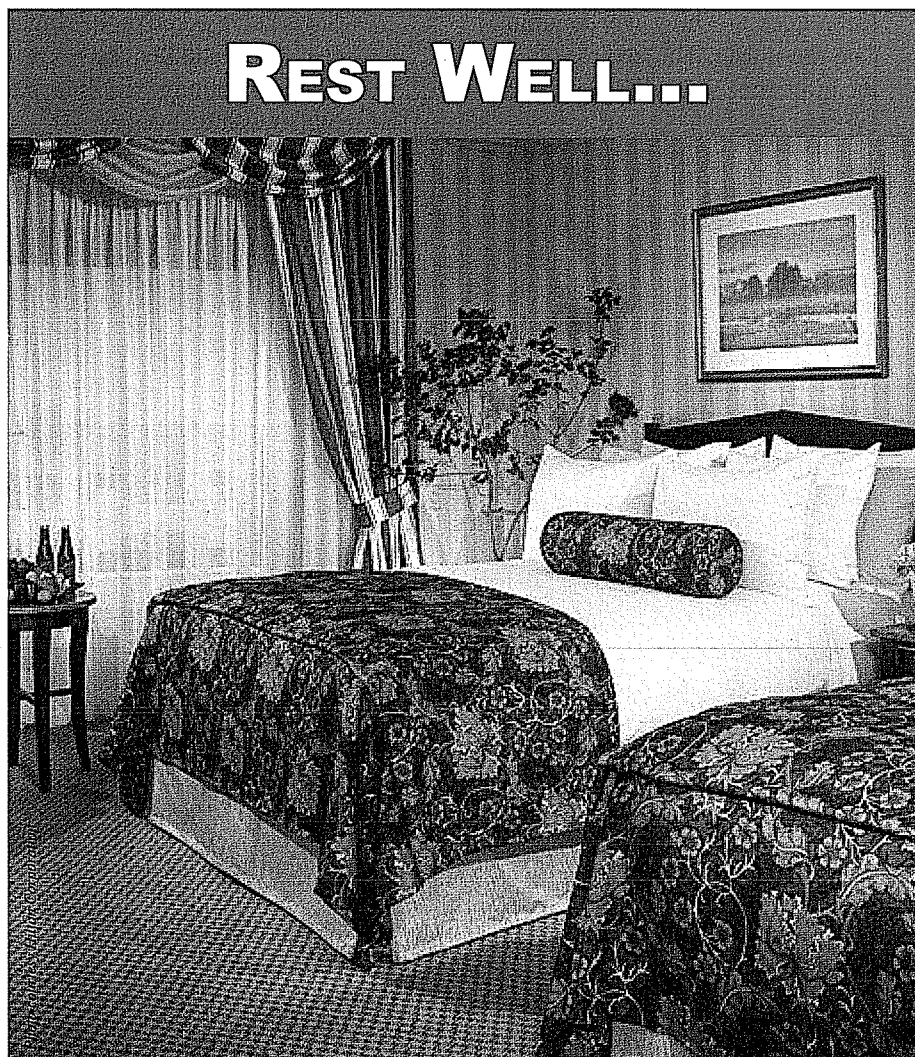
- Classroom management techniques are essential for success. A good director can have firm discipline while remaining engaging and a fun-loving figure.

- Appropriate repertoire selection is essential for success. It is also important to choose music that challenges students appropriately. Range and content are very important.

- Group and individual vocal pedagogy techniques are essential for success. During the middle-level years, life habits are formed. Teaching appropriate vocal techniques early, saves time and effort later.

- Instructional strategies in sight-singing are essential for success. Strong reading fundamentals enables students to learn literature quicker, promoting a higher level of interest and pride in learning and performing quality literature.

- Piano skills are practical for success, but not essential. Although performances require strong piano accompaniments, high level piano skills



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are not required to teach the music. Using the piano to spoon feed notes can limit student's willingness to develop music reading skills. The struggle should be encouraged.

- Communication strategies are practical for success, but not essential. The better you communicate, the less time you spend correcting misunderstandings.
- Conducting and choral techniques are practical for success, but may not be essential. Conducting and choral techniques are how we communicate the music. The better you are, the more time you will have to raise the bar.

CRISTY RAY

- Group and individual voice pedagogy are essential for success. The teacher must have a clear understanding of the vocal apparatus

and pedagogical techniques. It would be nice to have enough time to individualize instruction, but the reality is that group instruction is the norm.

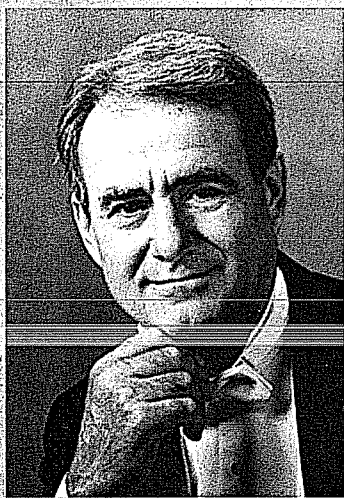
- Sight-singing is essential, if you want your singers to be musically literate individuals.
- Conducting techniques are essential. Often, I see singers held back because their conductor lacks appropriate techniques in conducting. Their gestures are negating what is being asked of the singers musically, texturally, and vocally. Good conducting requires students to watch closely.
- Choral techniques are essential. Without a clear concept of an appropriate choral sound, how can one teach it?

- Repertoire selection requires the teacher to know how to challenge students with quality literature while having realistic expectations. A mixture of styles, a variety of difficulty levels, and a variety of languages should be included. Teachers often underestimate students' abilities and musical maturity.
- Classroom management is essential. Without good management, nothing can be accomplished.
- Piano skills are practical, but not essential. Too often, the piano becomes a crutch. I find that I really only need the piano when giving pitches, for the students to hear chord clusters, leading pitches, or the final accompaniment for the performance. The piano should be a teaching aid, not at the center of the rehearsal.

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- Communication strategies are important, and there are many ways to communicate: conducting gestures; facial expressions; body language; verbal; and written.
- An additional skill or area that should be included in this list is professional development is the need to attend professional music conferences on a regular basis. Music educators need to stay abreast of important new insights and instructional materials.

MARILY BERRIE

- Group and individual vocal pedagogy is essential for success. You can not choose literature, create a good sound, or have a successful program without knowing the voices in your classroom.
- Instructional strategies in sight-singing; conducting and choral techniques are essential building blocks for a successful program.
- Appropriate repertoire selection is essential for both proper vocal development and good classroom management.
- Classroom management techniques may result simply by having superior skills in the first three topics listed.
- Piano capabilities are relative to the task. Basic rehearsal piano skills are essential, but I do not consider myself a pianist and would never play for a performance. Vocal modeling, listening for pitch, and listening for good vocal sound should be emphasized over advanced piano skills.

NATALIA DOURIS

- Classroom management is essential for success. A classroom without discipline and structure cannot function.
- Communication strategies are essential and directly related to classroom management. Effective commu-

nication encourages students to give us what we want.

- Group and individual vocal pedagogy is essential for success. Teachers at the middle school level must know how to test and classify all voices. Additionally, the middle-level choral music teacher must have specialized skills to accommodate the changing male voice.
- Appropriate repertoire selection is essential for success. Repertoire should be used to engage students' musical imaginations. Once the students are "hooked on the music," the teacher is able to attend to more complex musical concepts.
- Instructional strategies in sight-singing are essential for success. Students must be taught to transfer reading skills to the music, and vice versa. I advocate for the Kodály approach combined with Curwen hand signs.
- Conducting and choral techniques are important to success. Students should develop good tone and healthy vocal production. Additionally, children should learn to interpret the conductor's gesture as it relates to breaths, releases, and size of gesture. Beyond that, subtle gesture may be less important.
- Piano capabilities are practical, but may be the least essential skill to a middle-school choral music teacher. Too often the piano becomes a music learning crutch that hinders the students' efforts to make music with their voices. When all the frills and bells are taken away, beautiful music should remain.

EILEEN HOWER

- Appropriate repertoire selection is essential for success: Appropriate repertoire selection is the umbrella under which all other



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skills lie. It is paramount that middle-level directors choose music of the highest quality, no matter what the genre. Performing substandard music can affect the overall *milieu* of the choral classroom and limit an otherwise effective choral conductor.

- Classroom management techniques are essential for success. Middle school choral directors must have their students "in the palms of their hands." Students must be focused, alert and poised for action. There should be no student chatter, rehearsals should be fast-paced, and the objective of the day should be to sing and improve. All of this can be done in a healthy and positive environment, providing the conductor has a proactive set of behavior techniques and the choir knows what is expected.

- Group/individual voice pedagogy techniques are essential for success. Every middle-level teacher should have an understanding of the vocal mechanism, an understanding of the changing voice, and a strong philosophy that supports the use of group and individual pedagogy to develop a choir's overall musicianship and tone.
- Conducting and choral techniques are essential for success. Middle-level choral conductors are artists whose job it is to make artists of our students. Like the potter with his clay, conductors must mold a lifeless form, the notes on the printed page, into an artful expression of beauty and meaning. Conducting and choral techniques prompt the evolution of printed notes to artistic expression.

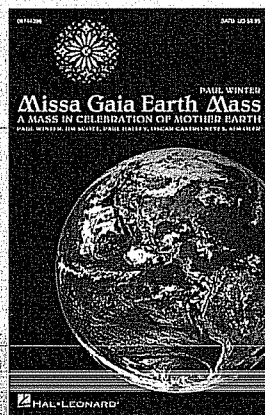
- Communication strategies are essential for success. There are many ways to communicate, and a conductor needs a wealth of techniques at his disposal. The most important strategies include positive reinforcement and proactive communication. Saying, "Melanie, you sang with perfect posture and never took your eyes off me," will do a lot more in getting desired results than saying, "Why are you all slouching? You look awful. How do you expect to sing like that?" Praise can be a powerful reward.
- Instructional strategies in sight-singing are essential for success. The absence of a sight-singing program may not affect the tone of the choir on performance day, but it will affect the overall ability of the singer to read independently

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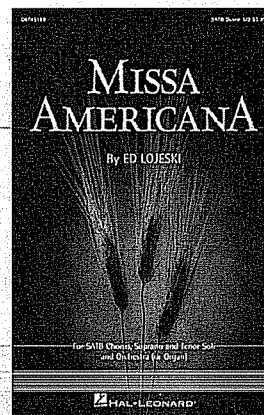
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using his/her instrument, the voice.

- Piano skills are practical for success, but may not be essential. Middle-level conductors should refrain from playing piano accompaniments while trying to conduct. When working with voices, the conductor needs to listen to the voices to assess what is being sung. It is best to stay away from the piano during rehearsals and allow the piano to make its entrance closer to the concert.

SUSAN MESSER

- Group and individual vocal pedagogy techniques (with special insights into changing voices, both male and female) are essential for success. Middle-level students need activities to develop their changing voices and to cope with their limited attention spans.
- Instructional strategies in sight-singing are essential for success. For middle-level students to tackle appropriate challenging music, they need music reading skills.
- Conducting and choral techniques are essential for success. Students, and parents and professionals in your audiences are cognizant of your professionalism and expertise in this area.
- Appropriate repertoire selection is essential for success. Students must want to sing the music to perform the music well. Repertoire should include challenging music and accessible music. Each piece of music should have a purpose for developing an aspect of the students' musicality.
- Classroom management techniques are essential for success. Classroom management issues can be eliminated by coupling well-rehearsed teaching techniques with a thoroughly-prepared lesson. Two effective and positive class-

room management techniques are the reinforcement of positive behaviors and a fast-paced lesson plan. Isolation from the group is a strong consequence for the off-task behavior of middle-level students.

- Communication strategies are essential for success. Choral directors must be able to communicate musical and behavioral expectations effectively. In addition to the classroom communications teachers must communicate with parents and administrators. Parents, like students, required detailed communications that include such things as appropriate choral uniform, extra rehearsals, upcoming concerts, pick-up times, etc. Written communications with students, parents, and administrators require grammatically proficient writing skills.
- Piano capabilities may be practical for success, but not essential for success. Many teachers in the middle-level choral classroom do not have piano capabilities and have successful choral programs. However, I cannot imagine not

having the capability of playing simple accompaniments or being able to play warm-up exercises in any key for a choral group. The advantages of having piano capabilities far outweigh the disadvantages of not having piano capabilities.

JEANNE SHAPIRO NAHAN

- Vocal pedagogy techniques are essential for success. Strategies that encourage proper and healthy vocal technique are part of every rehearsal.
- Sight-singing is essential and very helpful for the teacher in the long run and very tedious for the class in the short run. For it to be effective, it should be a component of every music class.
- Conducting: Although conducting is very important and essential, I find that there are times when I need to step away from the group and let them develop their ability to sing as an ensemble. They need to listen and to feel the sound they make. Repertoire with changing tempo, time signatures,

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dynamics, etc., requires specific conducting techniques; however, sometimes it's best to stand back and simply let them sing.

- Piano: Although I have a Bachelor of Music in Piano Performance, I do not use the piano as much as I use my voice when teaching parts. However, piano skills are essential for success. You have to be able to create, compose, and arrange.

LESLIE IMSE

- Conducting and choral techniques are essential to good instruction. This is how we communicate what we want our students to do musically.

DEBBIE DAVEY:

- I have depended upon my piano skills throughout my career, and feel very blessed. Student accompanists have served me well through the years, and I use them extensively. Training them is an extension of my personal and professional responsibilities. I find it interesting that most of my non-pianist colleagues choose not to use student accompanists; instead, they struggle to find and to hire adults.

Even minimal abilities are necessary for teaching and learning success. Lately, I've noticed too many vocal education graduates that have little or no piano skills. My perception is that they hope to find a job in a school district that will pay for an accompanist. Keyboard skills should be encouraged, they enhance marketability.

LINDA VAUGHN:

- I play piano very well, and my students rely on my abilities to learn the music and get the feel for a song.

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Finding Ophelia's

Voice

The Female Voice During Adolescence

by Lynne Gackle



Learning from the Past

As a teacher and conductor, I have had a tremendous interest in the vocal development of adolescent girls for almost thirty years. Much of this interest resulted from an opportunity working with the Miami Girl Choir early in my career. In the late 1970s, I began to teach these students (ages 9–13) and realized that I had very little knowledge concerning this young voice. My expectations of the vocal capabilities of these young singers were limited and I possessed even less understanding of the vocal and physiological changes occurring during this time of intense growth and development.

In 1985, after presenting a demonstration workshop with my choir at the National MENC Biennial Conference in Chicago, I wrote an article concerning my experiences with these developing voices.¹ I continued to have an interest in finding more effective ways to encourage healthy and efficient use of the changing female voice. Therefore, my doctoral dissertation focused upon the effects of specific vocal techniques on tone.² Finally, I wrote a second article in 1991 which focused on the symptoms and characteristics of vocal change in the female voice based on empirical evidence and a synthesis of available interdisciplinary literature regarding young voices.³ These articles continue to be cited in various texts and in other studies concerning the female changing voice, underscoring the need for more information on this topic.

Often music educators, specifically those that work with adolescent singers, approach the teaching of these middle school/junior high-age singers with uncertainty, anxiety, and even a certain amount of fear. Many music educators and choral conductors are under-prepared for working effectively with the special needs of adolescent voices. In the past, the college/university education of vocal music educators and choral conductors has seldom prepared them to understand the nature, care, and cultivation of maturing adolescent voices. Many times, if information were presented, it was done so in an impractical setting without the benefit of actually hearing and working with young voices.

Fortunately, this trend appears to be changing and a greater emphasis is now being placed upon providing pre-intern and intern music educators with more information concerning the changing voice in methods and pedagogy classes. However, as noted by Turcott in a recent review of literature relating to choral research from 1996–2002, the topic of female voice change at adolescence remains relatively unexplored.⁴



Lynne Gackle (Ph.D.) is the Coordinator of Choral Music Education at the University of South Florida and is the Founder/Artistic Director of the Gulf Coast Youth Choirs, Inc. in Tampa, Florida. She is currently serving as the National R&S Chair for Children's Choirs. <mlgackle@arts.usf.edu>

Over the past fifty years, teachers and pedagogues such as McKenzie,⁵ Swanson,⁶ Cooper,⁷ and Cooksey⁸ have devoted considerable study to the male adolescent voice. Naird, Zboril, and Sevcik,⁹ Cooksey,¹⁰ Groom,¹¹ and Killian¹² are but a few who have conducted research studies that have added to the body of knowledge concerning the stages of vocal maturation, the vocal characteristics of each stage, and methods of voice classification.

Comparatively, little study has been devoted to maturational effects on female adolescent voices. These young voices also present characteristic symptoms such as breathy voice quality, difficulty initiating phonation, decreased pitch range and *tessitura*, and register transition fluctuations, including abrupt "breaks." These symptoms directly affect the selection of repertoire, the development of practice/rehearsal strategies, and the selection of vocal techniques to be used with these young voices.

One possible reason for this lack of available information concerning the female voice change may be that the voice maturation process is not nearly as noticeable in females. Historically, there has been a recognition of, and resignation to the breathy, thin and often colorless adolescent girl's voice. One widely accepted assumption was that female voices do not really change, but instead, merely develop during the adolescent period. Finn stated that "the girl's nature will develop rather than undergo change, and her throat will attest this fact by merely growing, escaping the anatomical readjustments of her brother."¹³

Despite the many different types of voices and vocal capabilities that are encountered, the constant objective of those who work with adolescent voices is to create satisfying musical experiences for these students while facilitating healthy vocal development. With this goal in mind, voice educators, music educators, and choral conductors of adolescent singers (late elementary, junior high, middle school, and early high school) need:

- an understanding of the sequence/symptoms of change involved in adolescent voice maturation;
- an understanding of the potentials, limitations, characteristics, and unique qualities that may be encountered in individual voices;
- a working knowledge of ways to assess the vocal and musical abilities of each young singer, and ways to help them develop healthy, efficient personal voice skills for self-expression in speaking and singing;
- a working knowledge of how to select music that is within the physiological capabilities of maturing adolescent voices, and how to appropriately assign vocal parts so that vocal skills are facilitated rather than impeded; and

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- the ability to aurally recognize unhealthy voice production in adolescent developing voices and thus encourage efficient speaking and singing.

Summary of Current Knowledge Regarding Female Adolescent Voice Change

Although these changes are not nearly as extensive as those observed in the male, there has been increasing recognition that female voices go through various anatomical changes during adolescence.¹⁴ Adolescent female voices exhibit symptoms that are similar (though perhaps not as dramatic) to those found in the male changing voice.¹⁵ These characteristic symptoms include:

- increased huskiness/breathiness of tone;
- lowering of speaking voice;
- decreased and inconsistent range (*testiturae* tend to fluctuate);
- noticeable changes in timbre (tone quality);
- voice "breaks"/cracking (Note: The first acoustical data on vocal pitches of girls was reported by Fairbanks, Herbert and Hammond. They also noted voice breaks which were formerly thought only to be characteristic of boys' voices.¹⁶);
- obvious transition notes or register breaks;
- insecurity of pitch; and
- difficulty initiating phonation.¹⁷

Exactly when these changes take place and how other biological factors affect voice change in adolescent females continues to be an area of study and exploration.

Through the years, the following physiological changes and symptoms of change have been noted by researchers as well as those in the medical profession:

- Huskiness/breathiness of tone is at least partially due to the "mutational triangle" or "glottal chink."¹⁸ This gap between the arytenoids is "typical of young singers whose voices are 'changing.' It represents a weakness (due to development) of the inter-

arytenoid/arytenoid muscles. The sound is that of a clear little voice, accompanied by the rustling of "wild air" through the chink. It is the characteristic sound of the breathiness of young voices...."¹⁹

- The vocal folds of the female adolescent increase in size approximately 3-4 mm., while the vocal bands of the male adolescent increase up to 1 cm.²⁰ Further, Kahane noted that the male vocal fold length increased by an average of 66.69 percent from pre-puberty to adulthood, while the female vocal fold length increased by 24.03 percent.²¹ (See Thurman and Klitzke, 2000, for a review.²²).
- Seth and Guthrie first observed that the lower limit of the girl's vocal range falls approximately a third and the upper limit rises slightly (the lower limit of the changing male voice ultimately "falls" an octave).²³ Hollien noted that the average speaking fundamental frequency in female voices is more gradual than boys, possibly only one semitone per year.²⁴ Additionally, Duffy observed that the average speaking fundamental frequency decreased successively with age. He also noted a difference of one semitone in average speaking fundamental frequency in thirteen-year-old pre-menarcheal and thirteen-year-old post-menarcheal females (the latter being lower).²⁵
- Weiss noted that during adolescence, the female larynx increases in size and weight, though not as dramatically as that of the male larynx.²⁶ According to Kahane, the male larynx increases more in width (posterior/anterior) and thus the two are distinctly different from each other.²⁷
- Thurman and Klitzke also discuss the increase in the size of the resonator or overall vocal tract length, though the male vocal tract becomes both longer and develops a greater 'circumference.'²⁸ The size of the resonator obviously yields differences in overall timbre. Titze states that the vocal tract "needs to be included

in a meaningful voice-classification scheme." In musical instruments, the size of the resonator has as much to do with the resulting sound as does the "sound source."²⁹ Thus, the growth of the vocal tract results in the deepening or richness of the voice as it approaches young adulthood.

- Hormonal secretions at the onset of puberty are observable in various physiological changes: skeletal growth, thelarche (breast development) and menarche (onset of menstruation).³⁰ Specific observable stages of thelarche and menarche were developed by James Tanner and are widely used by the medical profession to mark physiological changes in adolescents.³¹
- Laryngologists such as Brodnitz suggest that menarche and lowering of pitch in female voices are simultaneous.³² Williams investigated singing-

and speaking-voice characteristics through comparison of pre-menarcheal and post-menarcheal girls. Even though they both experienced some degree of voice breaks, cracks, pitch changes, inconsistencies in speaking, breathy voices and sore throats from singing, in all cases the post-menarcheal girls identified these symptoms as happening more often than the pre-menarcheal girls.³³ Still, no conclusive evidence links voice change directly to menarche.

- Cyrier noted the upper transitional pitch (lift point or *passaggio*) of the female voice tends to be higher in fourteen- and fifteen-year-old than in ten- and eleven-year-old females.³⁴
- It appears that the onset of puberty is occurring at much earlier ages.³⁵ Tanner noted that though the sequence (stages) of adolescent development remains relatively unchanged throughout the years, the age at

which development begins is earlier and the pace at which development proceeds is faster than reported in previous years. He noted that forty years ago, menarche was reported to begin at an average age of fourteen years. Today, menarche usually begins before the thirteenth birthday. In fact, menarcheal age appears to be decreasing three to four months per decade. (It is important to note that menarche occurs late in the development sequence after breast budding; generally, after the peak of the height spurt.) Additionally, females tend to enter puberty earlier than males.³⁶ Rogol, Roemmich, and Clark state that the female growth spurt can be observed between the ages of ten and twelve, while in boys, the growth spurt tends to be between the ages of twelve and fourteen.³⁷

This information indicates some important trends concerning voice change. Perhaps an example can be observed in

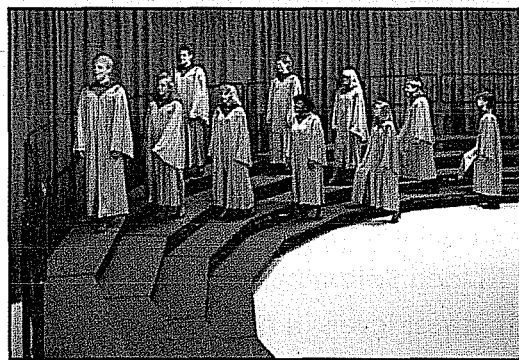
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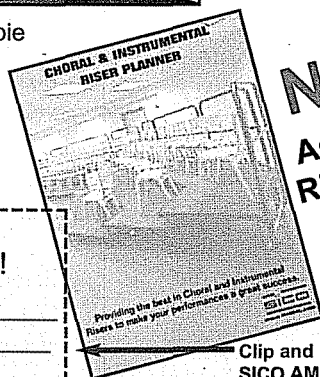


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the study by Rutkowski.³⁸ The voice classification stages set forth by Cooksey³⁹ were employed to investigate their practical application in a three-year longitudinal study of ten male adolescent subjects. It was observed that the subjects generally progressed through the stages outlined (sequence) by Cooksey, but noted that boys participating in the study consistently entered classifications Midvoice II, Midvoice IIA (high point of change) and New Baritone one year earlier than originally observed by Cooksey. If there is a correlation between voice change and menarche, and given that the age of menarche is actually decreasing, then one might expect that voice change in females is also occurring earlier than previously expected.

In my 1991 article, I proposed a framework for voice classification/maturation for changing female voices based on empirical evidence gathered over several years of working with these young voices.⁴⁰ This information has

subsequently been cited in choral methods texts by Phillips,⁴¹ Collins,⁴² Hylton,⁴³ and again in Phillips' latest text.⁴⁴ Recently, I have begun to think of this framework in terms of *phases* rather than stages due to the *gradual* nature of the changing process over time. Obviously, there is a great need for more knowledge concerning these young voices.

Criteria for Classifying Adolescent Female Voices

In classifying female changing voices, the following criteria are suggested:

- average speaking pitch
- vocal range/*tessitura*
- register development (appearance of *passaggi*)
- overall voice quality (timbre)

These criteria can be determined by listening to individual students. Barham⁴⁵ as well as Cooksey⁴⁶ advocate

charting vocal ranges on a periodic basis (every six to eight weeks).

The steps below can be used to obtain the criteria described above:

Average Speaking Pitch

(1.) Have students slowly count backwards from 10 (approximately $\text{♩}=92$). Try to discourage breaks and pauses between the numbers. Rather, have students speak on a continuous stream of air.

(2.) Listen carefully and match the "average" pitch heard on the keyboard.

(3.) Notate this pitch on a range chart/audition form.

Note: One can train the ear to be quite proficient at discerning this pitch with just a little practice! Additionally, I often find that girls tend to speak at unacceptably low habitual pitches and without support of the breath. This can yield unusually low average speaking pitch. If this occurs, have the student project the voice across the room. I try to explain that I am not asking that they 'scream', but merely use the breath to project the voice—or, "put the voice on the breath!" This usually results in the raising of pitch, giving a more accurate average speaking pitch for the student.

Also, as a rule of thumb, the lowest usable singing pitch is approximately a minor or major 3rd below the average speaking pitch.

Vocal Range

(1.) Starting just above the speaking pitch, have the student vocalize on an [a] vowel. (This is not the vowel that I typically use for warm-up with young voices. However, for diagnostic purposes, the [a] vowel allows for a better vocal example.)

(2.) Vocalize the student on a 5-note descending scale (sol, fa, mi, re, do), moving steadily downward in the range, listening for continued ease of production. Notice when the timbre changes or strain comes into the tone.

(3.) Notate the lowest singing pitch as the "lower terminal pitch."



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(4.) Return to the starting pitch and repeat the process moving upward to the highest produced singing pitch.

(5.) Notate this pitch as the “upper terminal pitch.”

Note: Often, students need encouragement to accomplish this task in order to reveal a more accurate reading of vocal range. For this reason, making the student feel at ease and comfortable is very important. Once this trust is built, encourage the student to:

- a. open the mouth more by relaxing the jaw;
- b. use more breath support;
- c. sing a couple of “sirens” to overcome tension or basic inhibition.; and
- d. use kinesthetic motions (circles, etc.) with hands or arms to help release tone.

Tessitura

(Comfortable Singing Range)

- (1.) Using an [a] vowel, have the student crescendo on a specific note within the range, listening for the best “color,” ease of production, clarity, volume, etc.
- (2.) Ask the student to sing a familiar song such as *America* in various keys (F major, A major, D major).
- (3.) Note the span of notes where the greatest ease of production, clarity and volume occurs.

Register Development

As the voice begins to develop, register changes (readjustments) can be observed. The first most obvious transition note is often found from F – A above middle C. To observe this occurrence, the following process can be used:

- (1.) Have the student sing an ascending major scale starting at A or A^b below middle C.
- (2.) Listen carefully for the audible difference in timbre at the interval mentioned above. This difference in timbre will generally be heard

on one specific note and the next note will be heard in the new register.

Note: Sometimes, this is difficult to perceive in students with vocal/choral training (further supporting the fact that vocal training during adolescence can help to facilitate vocal development and thus, improve tone production.)

As the voice continues through maturation, this particular readjustment becomes less pronounced and the appearance of the transition note at the top of the staff at d²–f#². (approximating the transition found in the adult soprano voice) becomes more apparent.

Vocal Quality

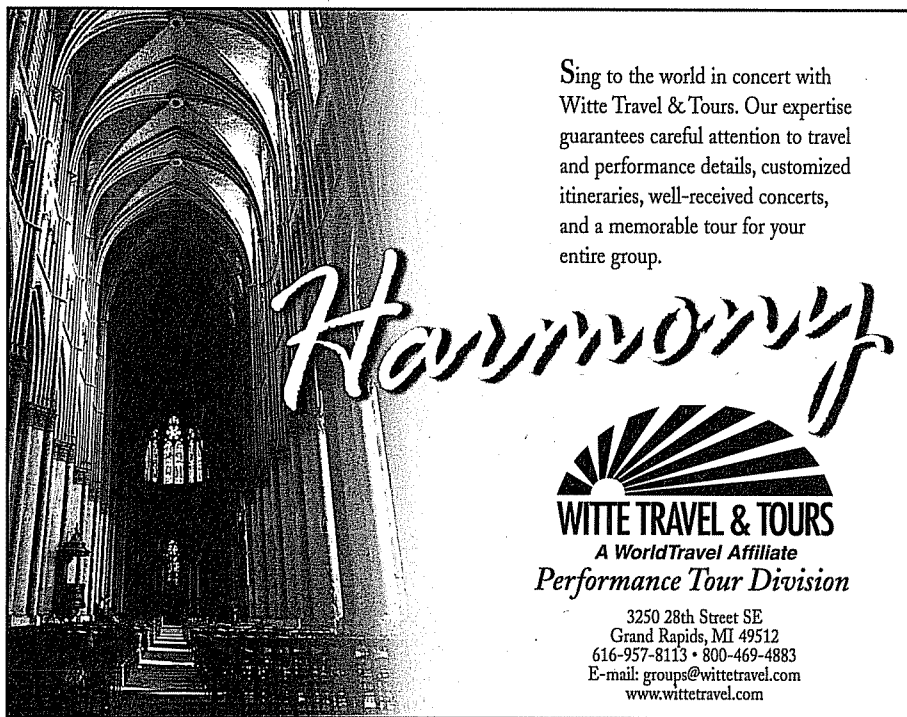
Overall, vocal quality is probably the easiest criteria to observe. For those working with middle school/junior high voices, a breathy and husky vocal quality is familiar and generally associated with adolescence. In determining voice classification based upon developmental phases, one needs the ability to discern the subtle differences which occur in the girl’s voice as it proceeds from the flute-

like child voice to the breathier maturational phases. During the high point of voice change, this breathiness is most obvious. As the voice continues toward the young adult phase, breathiness tends to diminish and the resulting timbral change is that of greater clarity and resonance.

Current Research

In the mid-1980s, Bottoms⁴⁷ and Williams⁴⁸ conducted research regarding pedagogical techniques for tone development as well as speaking- and singing-voice characteristics. Fett⁴⁹ and Huff-Gackle⁵⁰ examined the effect of vocal skills instruction on singing performance and breath management. Siple^y further examined the effects of vocal exercises, knowledge of the voice and the vocal development process on tone quality, and vocal self-image of adolescent girls.⁵¹ Additionally, Welch and Howard provide a wonderful overview of recent research comparing the development of male and female voices. The focus of this article centers on the all-male tradition of cathedral choristers and the categorical perception regarding the “uniqueness” of male choristers vs. female choristers in English cathedral choirs.⁵²

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exists concerning the vocal development of female choristers at Wells Cathedral in the United Kingdom, conducted by Welch and Howard.⁵³ This study reports acoustic data for three individual female choristers. Data collection occurred over a three year period and indicates that on specific measures, (larynx closed quotient (CQ), overall amplitude and acoustic spectrum) there are developmental variations in both individual and group performance.

It has long been my desire to conduct a longitudinal study concerning female adolescent voice. After almost twenty years, it appears that this study will commence within the next year. Perhaps the delay has been fortuitous. Twenty years ago, we did not have the technological means to examine some of the important acoustical issues concerning voice change/development. Today, the technology is more accessible and more sophisticated, potentially yielding more precise information.

Additionally, there is a continuing trend in research to form inter-disciplinary groups of researchers (which includes the voice scientist, speech pathologist, pediatrician, and otolaryngologist) to study certain phenomenon such as adolescent vocal development. Thus, a team has been assembled to help in the gathering and interpretation of this data in the upcoming study.

Singing, Adolescence, and Self-Concept

As I reflect on my teaching and personal musical experiences through the years, I am continually intrigued by the tremendous effect that music-making (particularly singing) has on our lives. Music does make a difference in our life-experiences. Through the singing/choral experience, positive changes can occur in the lives of our young people, helping them to develop into emotionally whole

human beings.

According to Eversol, Bostik, and Paulson, we live in a culture where teen suicide and self-abuse is increasing.⁵⁴ In her book, "Reviving Ophelia: Saving the Selves of Adolescent Girls," Pipher examines the tumultuous time of adolescence in females. She states, "[T]he gap between girls' true selves and cultural prescriptions for what is properly female creates enormous problems." She notes that girls in adolescence appear to be "losing" themselves.⁵⁵ The end result is often self-destructive behavior. Our culture has become one in which the souls of these young people are becoming lost while longing for acceptance.

This reference to Ophelia, the tragic young character in Shakespeare's Hamlet, is very appropriate in terms of female adolescence. Ophelia's life demonstrates the destructive forces that affect young women during adolescence. As a girl, Shakespeare's Ophelia is a typical happy-

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go-lucky child, but in adolescence, she loses herself. Torn between pleasing those around her, (her value being determined by the approval of others much like girls today value themselves through peer approval and society), she is torn apart and loses her life as she desperately seeks to please others.⁵⁶

What does this mean for those of us who teach these young people? We must be aware of the changes and pressures that they face. We must be able to help them navigate not only the changes of the voice, but also, the often harsh realities of adolescence. In an age when adolescent girls seem to be losing themselves, finding ways to help encourage self-esteem and view themselves as talented, worthy, and special human beings is highly important. Given this information, one begins to sense the potential difference that music can make within the hearts and minds of these students.

Hylton investigated the meaning of the high school choral experience and found that it may positively influence students' self-knowledge.⁵⁷ In an unpublished article, Judy Bowers and I asked students to rate their agreement/disagreement with statements regarding specific attitudes relating to singing. The following statements were highly rated by the respondents (86–87 percent, respectively): (1.) "When I sing, I feel better about myself and my abilities" and (2.) "When I sing, I feel as though I can express my inner feelings." Though these responses were informal in nature, it appears that music, specifically singing, may provide a viable outlet for self-expression and a mechanism for encouraging positive self-esteem in young females.⁵⁸

Summary

Twenty-five years ago, there was only general agreement that female voices actually go through a recognizable maturation process. Virtually no study had been given to the topic of the female adolescent voice and its development. Within the past twenty years, the topic has been given greater consideration and interest has grown regarding the training and cultivation of this young voice.

Even with these recent changes, there still exists an open field for discovery

about the development and training of girls' voices. In most of our choral programs, the participation of girls far surpasses that of males. Thus, there is an obvious need for knowledge and greater understanding of the events that herald this vocal change.

As we study the voice, it is also important to remember the inherent "personal" nature of this facet of the human experience. The voice is an integral part of the total person, inextricably tied to thoughts and emotions. Perhaps the power of music—of singing—can also enable our youth to cope with some of the societal issues and pressures of our time. By encouraging students to look at life through the artistic prism known as music, they may be able to see past today and somehow glimpse the hope of their tomorrows. Could it be that by finding Ophelia's voice, we open Ophelia's heart?

NOTES

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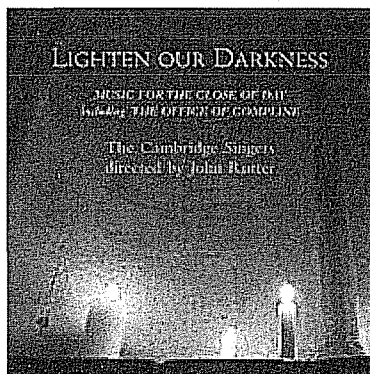
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For some uniquely qualified educators, teaching choral music to students at the middle level is an extraordinary experience filled with wonder. These teachers experience success because they are able to relate choral music-making to the interpersonal and intrapersonal needs of the middle-level student.

To identify the age group with whom we experience the greatest empathy is to determine the age group with whom we share the most laughter. Because early adolescents often use humor as a protective tool, they respond positively to the adult who can identify with and appreciate the complexities of their world. To appreciate middle-level students (ages 12–15; grades 6–9) is to acknowledge that their behaviors are consistently inconsistent. Early adolescents behave inconsistently because they are just beginning to learn how to respond to the personal challenges embedded in their fluctuating life perceptions.

For an early adolescent, the most obvious challenge is learning how to respond to a changing body. Hormones related to physical growth and sexual development are coursing through their systems. In addition to puberty, adolescents experience a variety of more subtle challenges.

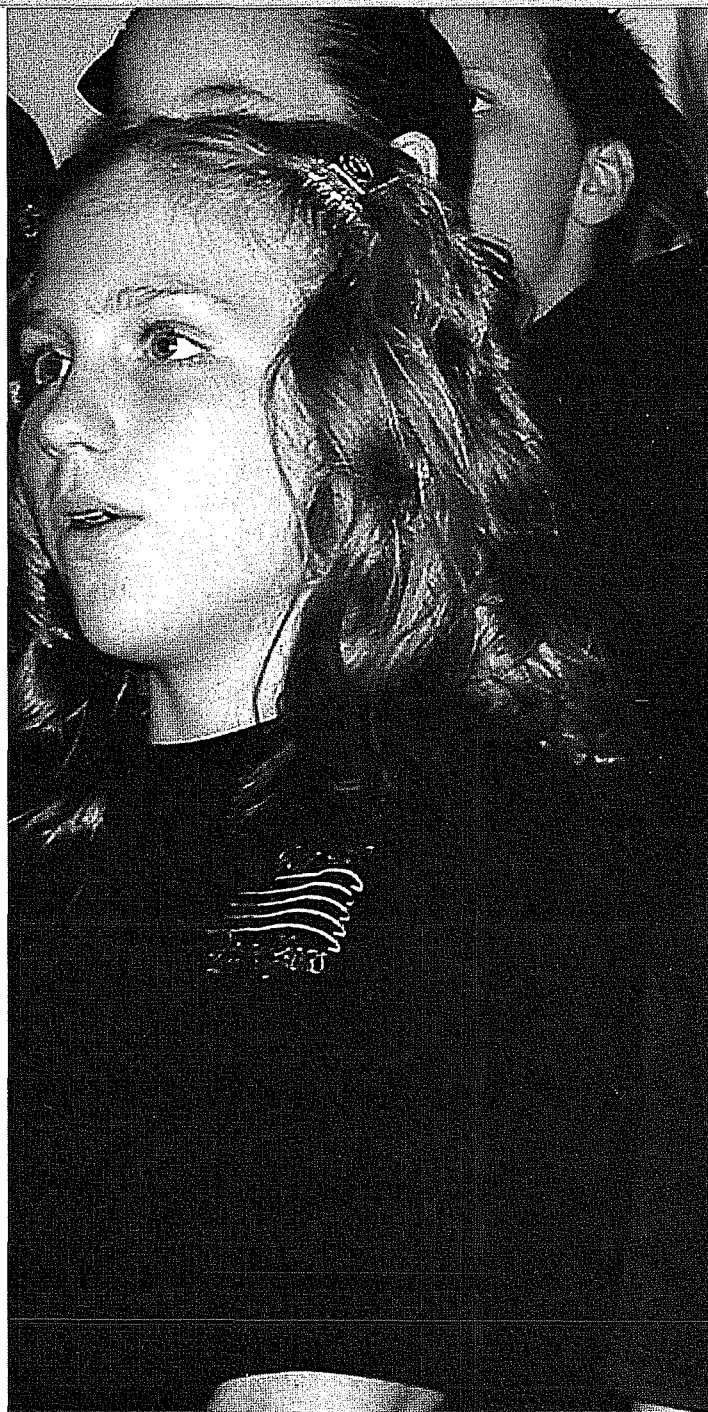
When middle-level students begin to redefine their values, it can be difficult to isolate the cause of certain behaviors. Their circle of friends, talents, school expectations, in and outside of school interests, family relationships, romantic interests, energy levels, and self-worth are all in a state of fluctuation and discovery. Exploring the best way to respond to uniquely individual and powerfully personal issues can challenge anyone, but especially adolescents. Middle-level students respond positively to an empathetic constant; a teacher who is perceived to be consistently firm, yet fair. The limit-setting, high intensity, fast-paced, engaging, empathic teacher, who combines meaningful and achievable musical objectives with clear behavioral expectations for the classroom is poised to make great music.¹

The Middle-Level School

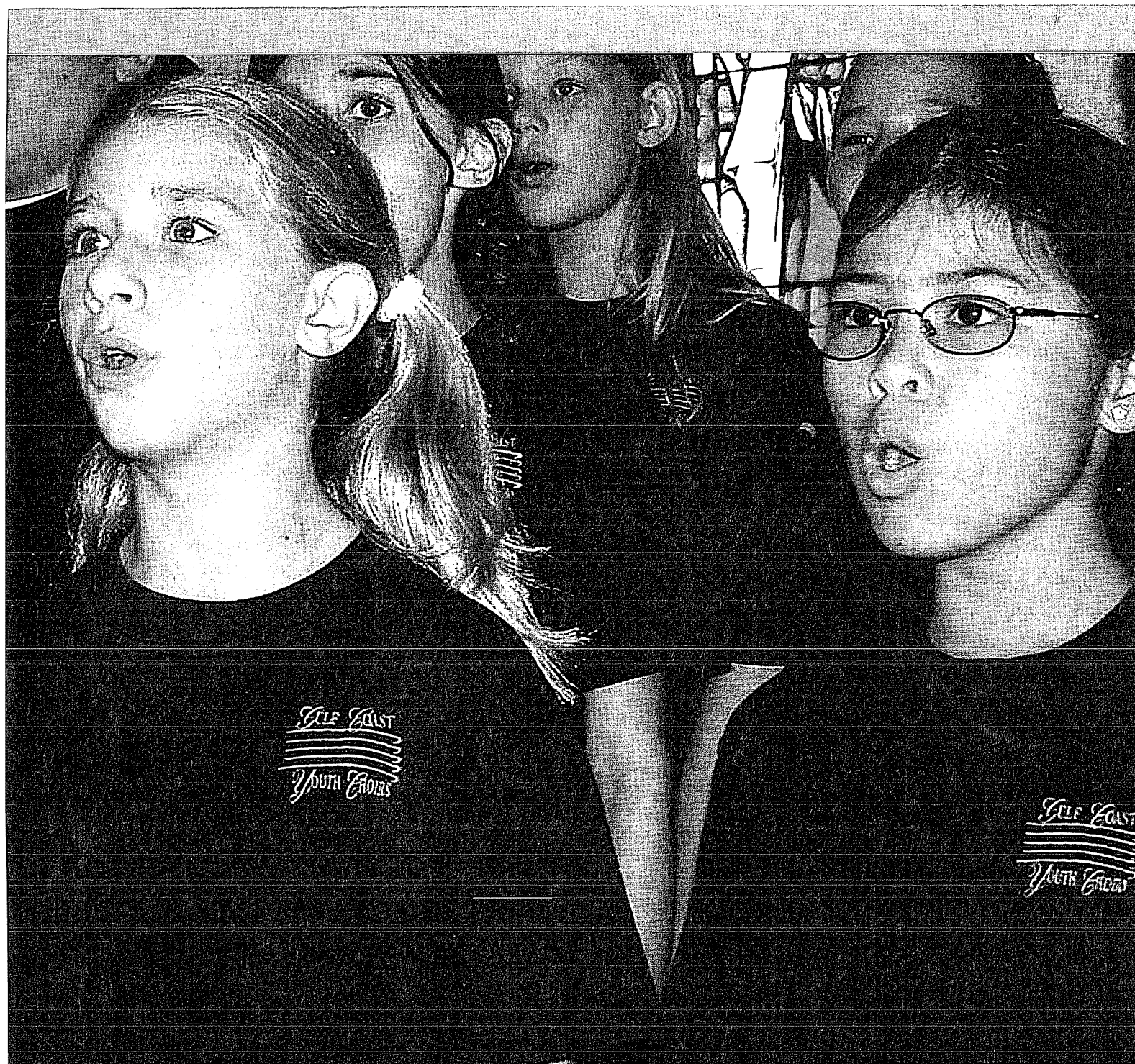
Approximately 100 years ago, the dominate grade configurations for schools were primary grades (1–8) and secondary grades (9–12). At the end of the nineteenth century, in an attempt to lessen the shock from the elementary school's self-contained classroom to the system of specialty teachers in the high school, a gateway was created, the junior high school. By the mid-1950s and into the 1960s, educators complained that junior high schools merely mimicked the high school model and ignored the need for exploration courses, academic integration, and flexible scheduling for the early adolescent. Additionally, researchers concluded that students were reaching puberty



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*Wonders of Choral
A Bit of Nature*



*Music In the Middle-Level Grades:
and a Whole Lot of Nurture*

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earlier than had been the case at the turn of the century and that desegregation would be better served by reorganizing the middle-grade groupings.²

Since the 1970s, the 7-9 grade and the 7-8 grade configurations have continued to decrease, and the number of middle school configurations serving the 6-8 grades and 5-8 grades have increased. The National Middle School Association Web site provides the following breakdown of grade configurations: grades 5-8 (10 percent); grades 6-8 (59 percent); grades 7-8 (17 percent); grades 7-9 (5 percent); and other (9 percent).³

Smaller grade configurations group early adolescent students into schools comprised of grades 5-7, 6-7, 6, K-12, and one of the newest to receive attention is a return to the original grade configuration, K-8. Although some rural areas have maintained K-8 schools for some time, several large urban districts have recently converted their middle schools into K-8 elementary schools. The rationale for change includes the hope for higher

test scores, smaller student populations, staff familiarity with students and parents in neighborhood schools that produce greater parental support, lower operating costs, and the opportunity to begin with a new slate.⁴

Although study results vary in their conclusions, middle school expert, Joan Lipsitz offers the following insight:

This is another attempt at a magic bullet, which is much easier than getting down to the really hard work of preparing teachers to work with this age group, having strong curricula for this age group, and having personalized schools that hold high expectations for all kids and also meet their developmental needs.⁵

Responses from Choral Music Teacher Educators

In October, 2005, a survey was mailed to 235 choral music teacher/educator

members of the College Music Society (CMS). Forty-nine surveys were returned completed, and one survey returned as misdirected. Although this response rate is too small to reflect adequately the population of the primary mailing, the data collected from the 49 useable responses (21 percent) provides a glimpse of the issues.

When asked to estimate the average percentage of middle-level schools in their area that offered choral music experiences led by a trained professional, survey respondents indicated that 83 percent of the schools in their area offered such experiences. Considering the variety of course configurations offered in middle-level schools, 83 percent could be viewed positively; however, the converse would leave an estimated 17 percent of middle-level schools without choral music opportunities led by trained professionals. To determine why some middle-level schools fail to offer such experiences would require additional research.

The second area of inquiry asked respondents about their choral music student teachers. Respondents indicated that the average number of choral music student teachers per year was eight. The lowest number of student teachers reported for an average year was 1 and the highest number reported was 30. When respondents were asked to indicate if all choral music education majors were required to spend an assigned portion of their student teaching experience in a middle-level setting, 35 percent indicated that their student teachers were required and 65 percent indicated that their college or university did not require student teaching placement in a middle-level school setting. Because the student teaching experience is typically confined to one academic semester, student teachers (sometimes referred to as interns preservice) are frequently limited to two choices: elementary school, middle-level school, or high school, requiring one choice to be elementary.

The respondents were asked to estimate the average percentage of recent choral music education graduates to accept a first teaching position in a middle-level school. The average response was 43 percent. The size of this percentage proposes important questions. Is the over-

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all choral music experience influenced by having a substantial percentage of first year teachers at the middle level? Are education courses designed to prepare preservice teachers for the rigors of the middle-level classroom? Are choral music teacher education curriculae designed to prepare pre-service teachers appropriately, to guide and develop students' musical skills and students' interpersonal skills?⁶

When the survey respondents were asked to indicate the choral music education method-based course offerings at their college or university setting, two dominant designs emerged. Sixty-five percent of the respondents indicated a two-course design, one course for elementary and one course for secondary (middle level and high school level combined). Seventeen percent of the respondents indicated a three-course design: elementary level, middle level, and high school level. Only 6 percent of the respondents indicated a two-course design with one course combining elementary and middle-levels and one course specific to high school. An even smaller percentage, 4 percent, indicated a two-course design with one course for elementary and one course for high school, with the middle-level receiving cursory attention in either the elementary or high school level courses. Eight percent of the respondents indicated the option, "other." Three of these respondents indicated that their setting provided only one course that was specific to choral music. "Birth-to-death" was how one respondent described this singular course setting.

In many instances, the method-based courses offered at the university level are decided by factors outside the control of the music education faculty.⁷ Commendations go to the faculties of colleges and universities who have creatively and successfully designed the three-course music education offerings that rightfully reflect the divisions of our schools (elementary, middle, and high). No matter how much time is allowed, one-third of a semester, one-half of a semester, or one complete semester, the tasks required to prepare preservice teachers with the specialized skills for success in the middle-level choral music classroom remain unchanged.

A Checklist of Specialized Skills

To create positive learning experiences for middle-level choral music students, the preservice teacher needs a repertoire of specialized skills. Six primary categories have been identified: (1) pedagogical skills in sight-singing; (2) group voice building techniques; (3) choral rehearsal techniques; (4) classroom teaching and management skills; (5) repertoire knowledge; and (6) organizational skills.⁸ Each skill listed is a topic unto itself.

Pedagogical Skills in Sight-Singing

The ability to sight-sing and the ability to teach sight-singing are two different skills. To teach sight-singing effectively the teacher must be prepared to separate pitch skills from rhythm skills and facilitate sequential learning events that merge the two skills, fostering musical independence.

The preservice middle-level choral music teacher should be prepared to:

- model, teach, and establish in-tune diatonic pitch relationships—steps, skips, and leaps, using an established pitch system and a variety of

teaching techniques and strategies. The two most widely used pitch systems use a movable tonic. One is based on movable pitch syllables (solfa) [do re mi fa so la ti do], the other movable pitch numbers [1, 2, 3, 4, 5, 6, 7, (pronounced sev) 1]. Fixed-do (C is always a "do") is a third pitch system used by a much smaller percentage of teachers.⁹

- model and teach duration symbols and rhythm, using an established rhythm system and a variety of teaching techniques and strategies.

When choosing a rhythm system, there are many choices: Orff-Schulwerk rhythm syllables, Chev  (Kod ly) rhythm syllables, Froseth/Gordon rhythm syllables, and the Traditional Beat-Based Counting System of which there are four types. The four types of traditional beat-based systems include Eastman; Type A (subdivision of each beat); Type B (partial subdivision of duration symbols); and Type C (limited subdivision of duration symbols).¹⁰

- model and teach melodic sight-singing in major and minor modes.

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Should a movable tonic system be chosen to develop pitch, the minor mode used most often in the secondary choral music classroom is the natural [relative] minor (6, 7, 1, 2, 3, 4, 5, 6) or (la, ti, do, re, mi, fa, so la, ti, do).

- model and teach chromatic (altered tone) relationships—steps, skips, and leaps [1, ♯, 2, ♯3, 4, ♯, 5, ♯, 6, ♯, 7, 1, 7, ♭, 6, ♭, 5, ♭, 4, 3, ♭, 2, ♭, 1] or [do, di, re, ri, mi, fa, fi, so, si, la, li, ti, te, la, le, so, se, fa, mi, me, re, ra, do].
- use a variety of rote-teaching techniques to facilitate sight-singing skills and to support melodic/harmonic note-learning procedures.
- apply the information listed in the above bullets to the musical repertoire studied in class.¹¹

Group

Voice Building Techniques

The middle-level choral music teacher must be able to teach group vocal skills that are pedagogically sound. The successful teacher understands the physiological and psycho/social dimensions connected to the singing voice of the early and middle adolescent.

The preservice middle-level choral music teacher should be prepared to:

- model a variety of vocal skills and vocal qualities using appropriate singer's posture;
- model and teach diaphragmatic breathing skills and breath management skills;¹²
- model and use vocal sounds experienced in everyday life to nurture tonal freedom and to discover tone potential;
- demonstrate head voice and chest voice. Create exercises that encourage students to bring the head voice down rather than allowing the chest voice to move up;
- model and teach students how to maneuver the *passaggio* portion of the voice effectively, the passage or bridge between the head voice and chest voice;
- model and teach for "tall, forward mask" resonance;
- model and teach for an open throat, a relaxed larynx, and a dome-shaped lifted soft palate;
- male teachers should be able to demonstrate, female teachers should understand, and both genders should teach for and value the male *falsetto* voice;
- model and teach students to sing on the breath;¹³
- explain the stages of the voice-change in both genders. Place each voice in an appropriate vocal range that responds to and acknowledges the

various stages of vocal change encountered by students in their early and middle-adolescent years;¹⁴

- develop a variety of strategies to help the uncertain singer discover the singing voice, and¹⁵
- discuss vocal care and vocal health.¹⁶

Choral Rehearsal Techniques

Sometimes choral rehearsal techniques are referred to as the conductor's tool kit. To choose the appropriate tool, the conductor must use listening and observation skills to assess and pinpoint specific challenges. People receive information through different receptors, and the successful conductor should have a variety of solutions to address the same challenge. It is pedagogically advantageous to have a hundred ways to communicate the same thing.¹⁷

The preservice middle-level choral music teacher should be prepared to:

- use clear nonverbal conducting gestures to reflect expressive music-making objectives;¹⁸
- work from a marked score that pinpoints musical concerns and objectives;¹⁹
- research the composer, the characteristics of the musical style, and the text;
- support the music reading and music learning process with appropriate piano skills;
- combine music reading techniques with a variety of rote learning techniques that complement the music reading process;²⁰
- require accurate pitches;
- require accurate rhythms;²¹
- encourage well-shaped vowels and thoughtfully enunciated consonants;
- encourage a resonant, vital, focused, and blended tone quality;

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- encourage horizontal line and arching phrases using rhythmic and dynamic motion;²²
- encourage text communication with appropriate syllable inflection and musical articulations;
- encourage vertical pitch alignment with an awareness for harmonic tension and release;
- encourage dynamic balance among the individual voices and group sections; and
- use kinesthetic group gestures to encourage an external physical involvement in the interpretation of music's technical and expressive qualities.²³

Teaching and Management Skills

Having a thoughtful, detailed plan and communicating classroom expectations to students, parents, and administrators are essential skills. The image of teachers and teaching should portray the a multi-faceted realm of influence.²⁴

The preservice middle-level choral music teacher should be prepared to:

- develop formal and precise goals for each course. Infuse course curricula with state and national standards.²⁵
- develop formal precise learning objectives for daily classes/rehearsals. Engage students in opportunities for higher level thinking skills, including critical thinking and problem solving.²⁶
- develop individual learning assessment strategies (informal and formal) that match and complement the learning objectives.²⁷ Determine specifically what students should be able to demonstrate. Demonstrate the value of a skill by teaching and testing for it.
- pace organized lessons/rehearsals effectively, using appropriate se-

quencing techniques. Delivery of learning segments should be stated clearly, paced quickly, and planned thoroughly, remembering that good teaching and high intensity teaching strategies require flexibility and the ability to improvise on a theme.²⁸

- plan for the needs of various learning styles: visual; aural; and kinesthetic.²⁹
- apply instructional principles that value extrinsic, intrinsic, individual, and group motivation.³⁰
- project a personal enthusiasm for music and students and create a positive learning atmosphere that reinforces specific valued behavior with genuine encouragement and sincere praise.³¹
- talk less. Use a variety of non-verbal cues to promote desirable behavior.
- use listening and observation skills to distinguish behavior prompted by academic challenges from that which is prompted by sociological and interpersonal challenges.³²
- employ a variety of management techniques to nurture valued behavior and to eliminate unwanted behavior.³³

- discuss, develop, and distribute, a code of conduct—a short list of what students are expected to do, including clear and consistent consequences for unmet expectations.³⁴ Foster the approval and support of your plan with the principal, parents, and students. Document specific incidents.
- develop, distribute, and maintain a grading system that connects grades with the student's ability to demonstrate individual learning and musical achievement.³⁵ Foster the approval and support of your plan with the principal, parents, and students.
- guide and nurture all students, including at-risk students and students with special needs.³⁶ Consult with other school personnel for insights into the needs of individual students.

Repertoire Knowledge

The musical repertoire chosen for the classroom should complement students' voices and learning potential.

The preservice middle-level choral music teacher should be prepared to:

- voice-check each student. Identify the appropriate singing range and the ability to match pitch and sing in tune. If applicable, identify music-

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reading skills. Determine the appropriate section and ensemble;

- describe and recognize the difference between range and *tessitura*;

- choose literature that attends to the needs of a wide variety of voice combinations (soprano, alto, *cambiata*, tenor, baritone, bass): unison; two-part (CB, TB, SC, SB, SA; three-part (CCB, CTB, TTB, SSC, SAB, SSA); four-part (CCBB, CTBB, TTBB, SSAB, SACB, SATB); five-part; six-part; and even eight-part combinations can be a valid choice in certain settings. Matching quality literature with various voice ranges can be one of the most challenging aspects of teaching the middle-level chorus;

- develop skills in composition, arranging, and editing;

- edit pitches or passages that extend beyond the comfortable range of a section. No matter the written key, rehearse and perform a work in the key that fits the vocal ranges;

- determine the level of music complexity (easy-intermediate-advanced) as related to melody, harmony, rhythm, meter, diction, and language. Use score analysis techniques, supported with piano skills, to select and prepare performance scores;

- determine if a work is appropriate to a group's music reading skills, vocal ability, vocal ranges, and vocal forces;

- determine if a text is age- and gender-appropriate and culturally sensitive;

- select quality music that includes principal composers who represent a

variety of acknowledged choral styles and choral genres; and

- determine if the chosen repertoire includes a variety of keys and modes, meters and time signatures, tempi, dynamics, and timbres.

Organizational Skills

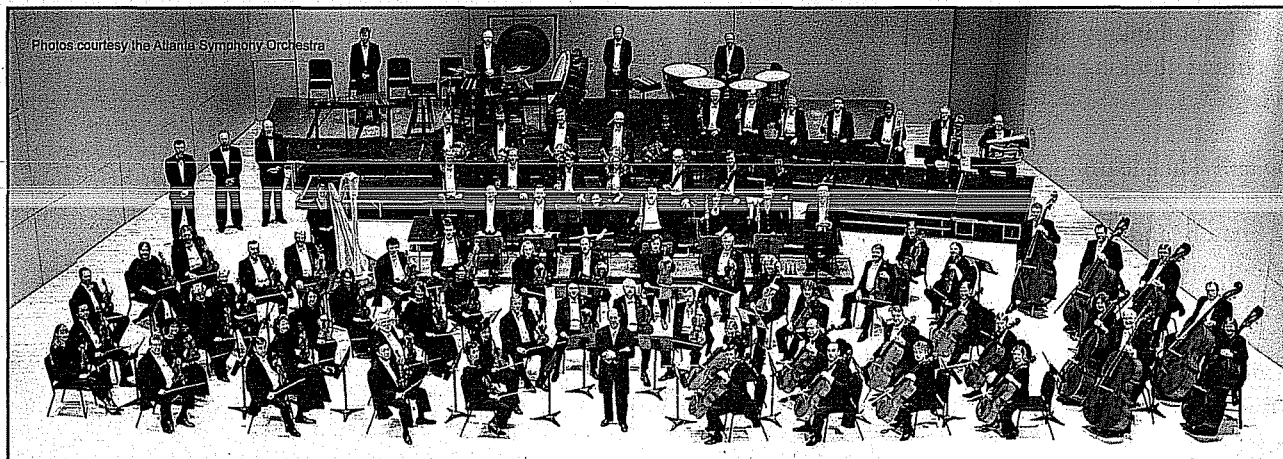
Each school has personalized procedures related to budgets and spending. Every professional organization has specific rules and procedures related to sponsored activities. Budget time and plan in detail, not only for the lessons and rehearsals that take place during class time, but also for those events and responsibilities that take place outside of class time.

The preservice middle-level choral music teacher should be prepared to:

- complete, in a timely manner, all paperwork related to school admin-

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istration requests and professional organization memberships, including conference registration, choral festivals, solo festivals, ensemble festivals, honor choir, and all-state auditions;

- identify and attend to all rules and procedures that govern events sponsored by a professional organization;
- learn budget guidelines, deadlines, and purchase prioritization to appropriately utilize allotted financial resources. Learn to use a spread-sheet program, such as MS Excel to keep track of funds. Maintain financial records that are above reproach;
- consider concert attire carefully, perhaps with the input of the students.
- organize presentations and concerts, both on- and off-campus presentations effectively. Create and work from a detailed check list;
- demonstrate appreciation of school staff, including administrative assistants, school custodians, and cafeteria workers;
- learn the rules for fund raising activities, if they are even allowed;
- communicate with students, parents, colleagues, staff, and administrators in a clear, timely, and professional manner. All written documents should reflect a professional writing style, including correct grammar and spelling. Maintain back-up files of these documents;
- identify, promote, and attend school-related events: arts; academics; and athletics;
- identify, promote, and attend arts-based activities and events within the community;
- be acutely aware of the legal ramifications of your actions when working with children.

Nurturing Success

Although many master teachers may indeed possess some genetically predisposed tendencies, the instructional and musical skills required to be a successful middle-level choral music teacher are learned. Researchers, music educators, and in-service master teachers share the responsibility of providing inexperienced teachers with the pedagogical means to facilitate successful teaching. Prior to student teaching, pre-service teachers should engage in multiple opportunities to observe and practice music teaching skills. To create an awareness of the issues faced in the middle-level classroom, pre-service teachers should build a common language by engaging in group discussions of relevant readings. They should experience on-site observations in a variety of middle-level choral music classrooms, to discover and compare real-life classroom responses. They should participate in guided peer teaching opportunities to initiate music teaching skills. Pre-service teachers will benefit from participating in guided on-site instruction in local middle-level schools. The following example describes an on-site collaborative program between the students in a university, (secondary) choral music education methods course and a local

secondary choral music program.

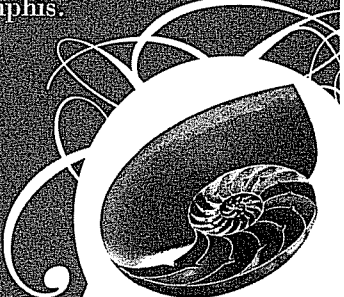
The present schedule for this on-site collaboration includes six choral music classes taught in a middle school setting and six choral music classes taught in a high school setting. Instructional time is specified; a fifty-minute class/rehearsal can be equally divided among a five-member team, limiting each pre-service teacher to one teaching segment on a predetermined topic. Topic examples include voice building, pitch development, rhythm development, melodic sight-singing, and rehearsal and conducting of the classroom repertoire. Prior to a teaching segment, each pre-service teacher meets with the course instructor to refine learning objectives and discuss teaching strategies. During each teaching segment, the on-site teacher and the course instructor are available for immediate input to guide instruction if necessary. Following the video-taped teaching segment, each practice teacher meets with the course instructor for reflective assessment. The focus question is: "So tell me what you learned?" The move from talking about teaching in the classroom to actually teaching is very powerful. These collaborative pre-service teachers learn to plan in detail, lead effectively, respond positively to the unexpected, laugh read-

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ily, and enjoy teaching, rather than merely surviving.

The intention of this *Choral Journal* issue has been to gather information that supports middle-level choral music on a national scope. In the February, 2006 issue of *Choral Journal*, a new column was established: "Choral Music in the Junior High/Middle School," Janeal Krehbiel, editor. This forum offers teacher educators and on-site master teachers an opportunity to submit useful information on a consistent basis, information that guides, instructs, stimulates, reflects, and advocates for middle-level choral music-making.³⁷ Every middle-level choral music teacher and the students of every middle-level choral music teacher deserve the support and resources to achieve their potential. The impact of contributing to this growing knowledge base should be thoughtfully considered by a variety of stake-holders. Only our imaginations will limit the creativity of our contributions and the potential of this column.

The imagination and creative energy required to solve the challenges associated with teaching middle-level choral music are unique. Middle-level teachers, who solve these challenges successfully, experience a special sense of fulfillment because of the opportunity to combine

the joy of artistic singing with the thrill and empowerment of achieving a challenge at a time when students' emotions are raw and inexperienced. It is time to acknowledge middle-level choral music-making for the wonder that it can be and often is. When a bit of nature is combined with a lot of nurture, the teachers and the students who excel in our middle-level choirs can experience wonder on a daily basis.

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Adapt, Build, and Challenge: Three Keys to Effective Choral Rehearsals for Young Adolescents

by Patrick K. Freer



Adolescents are walking, talking, singing contradictions. When they enter grade six, most of them have gained the skills necessary to sing with ease. By the time they leave grade eight, most students will have experienced the greatest period of physical (and vocal) change of their lives. These youngsters are fiercely independent, yet they yearn for structure and guidance. They may express a dislike for selected repertoire, yet they often clamor to sing it repeatedly, once it has been learned. They may appear bored and disinterested, but that façade is only an invitation for someone to pay attention to them.

Directors who work with adolescent choirs recognize these contradictions and embrace them as part of the excitement that each rehearsal brings. The physical, intellectual, and emotional changes encountered by these students can lead to ever-increasing levels of musicianship, vocal skill, and artistic knowledge. But, students experiencing these same changes may become frustrated or bored, ultimately replacing choral music with other activities that connect more directly with their interests and perceived abilities. Successful directors know that they must choose repertoire, design rehearsals, and plan performances to continually meet the needs of their young adolescent singers, many of whom come to our classrooms following positive choral experiences at the elementary level.

Continuity and Transition

A quarter century has passed since the children's choir movement in the United States forever changed the perception of what children were able to accomplish when presented with a high quality combination of repertoire and instruction. Where outstanding choral performance might have previously been thought of as the domain of high schools and universities, children's choir directors proved that elementary-age students were capable of equally outstanding vocal work. The key was recognition that these youngsters were able to learn rapidly when repertoire and instructional methods were continually adjusted to reflect their growth in musical knowledge and skill development.

Choral music at the middle-level has also experienced success during the past twenty-five years. Middle school choruses perform at nearly every major convention, and honor choir performances featuring young adolescent singers are frequently marvels of technique and emotional impact. Directors of these ensembles build success into their programs because they adapt their rehearsal strategies to meet the needs of their students,

whether they come from a rigorous children's choir background or are just beginning to explore the world of singing and choral music.

Choral music is usually an elective subject at the middle school level. This option is commonly presented for the first time as students enter sixth or seventh grade, and are eager to exercise their newly granted powers of course selection. Middle school directors, therefore, must decide how to meet the needs of three broad groups of students: those who continue singing without interruption, those who begin singing but eventually withdraw, and those who don't initially elect to sing in a chorus but who later wish to join. Young adolescents want to try many things, and they will ultimately gravitate to those opportunities where they can experience success. Far too many adults can recall being told by their middle school music teacher that they could not join the chorus because their voice was changing, because they couldn't match pitch, or because they couldn't read music. Instead, effective middle school choral directors plan for how they can meet the musical needs of all their students. Some directors are able to meet these needs by offering different choirs for different types of students. Other directors must find ways to address the multiple needs of students simultaneously within the same rehearsal.

Fortunately, some of the ways that distinguish how middle school students learn can assist directors with these issues. Young adolescents are characterized by their need to seek situations that provide opportunities for independence, competence, achievement, physical activity, creative expression, and positive social interactions with peers and adults. These youngsters also desire situations that provide clear structures and limits, unambiguous feedback, and repeated opportunities for improvement.¹ Teachers teach individual students, not just the large ensemble. Successful middle-level choral directors find ways to ensure that they are seen by students as caring, aware of their musical and developmental needs, and flexible enough to respond to changes in those needs.²

Effective middle-level choral directors recognize these characteristics when organizing instruction for their choirs, fully embracing the implication that appropriate rehearsal techniques for younger or older singers may not be optimal for young adolescents. For instance, the traditional choral formation where eighty or one hundred singers stand or sit in straight rows while focusing on a director (with no talking, moving, or interacting) may be appropriate for concerts, but that kind of static physical setting can prove particularly arduous for young adolescents whose muscular and cognitive growth processes result in the need for frequent movement and personal interaction.³ This mismatch between what adolescents need and what traditional choral instruction provides can eventually affect motivation to sing, achievement, and the desire to continue participating in choral music.⁴ When students withdraw from, or are excluded from, choral music during middle school or in the transitions into and out of middle school, the impact far exceeds the loss of that student from the school chorus—the individual may be lost from choral music forever. Choral music educators must ensure that all students have opportunities to participate and experience success in choral music. This success requires



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adapting rehearsals to meet the needs of the students, building on what they know and can do, and challenging them to reach new heights of musicianship and artistry. Middle-level choral directors, then, employ three key principles when planning for rehearsals that are effective for their students, whether they work with choirs that are large or small, auditioned or non-auditioned, beginning or advanced:

A=*Adapt* rehearsals to the changing needs of young adolescents;

B=*Build* on what students know and build toward what they need to know

C=*Challenge* students in ways that match their skill levels.

Adapt

Working with middle-level choirs requires that directors value the unique qualities of young adolescents.⁵ Directors who work most effectively with mid-

dle-level choirs enjoy being an integral influence on their students' emotional and intellectual development. Perhaps more important, they understand and value the beauty of the adolescent changing voice while adapting instruction to accommodate the multiple stages of vocal development. The process of vocal change, the resulting acoustical characteristics, and the musical possibilities of young adolescent voices are well documented for both boys⁶ and girls.⁷ Students at the middle level are fascinated with their physical development in general and with their vocal development in specific. Young adolescents are usually eager to track changes in their voices and report those changes to their directors as frequently as possible.⁸ To do this, they need to understand what is happening, why it is occurring, and what they can expect to happen next. Effective choral directors share information about the process of vocal change, using terminology and concepts in a consistent manner so that students

learn to use those terms themselves.⁹

Students who are invested in knowing about their changing voices can help their directors determine how rehearsals and repertoire might be adapted. For instance, a group of students might be able to examine a voice part and determine whether they are able to sing it or not. If the answer is no, the students can use the knowledge of their voices to suggest alternatives. Some middle-level choral directors capitalize on this knowledge by allowing students to choose between two possible repertoire selections after they compare the vocal ranges of the pieces with the ranges of their choir members. This provides students with an opportunity to make some decisions about their future work—an important need of young adolescents. It also keeps the focus on what students can do rather than on what they cannot do.

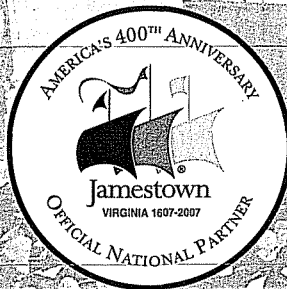
Other issues related to adolescent vocal development present opportunities to adapt to the needs of adolescents. Middle



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school directors repeatedly find themselves working with students, often boys, who experience difficulty with phonation or vocal control. Effective directors adapt to the needs of those particular boys, providing them with information about their physiological development and strategies for successful singing with the larger group. These directors use a variety of non-threatening ways to engage students in vocal production as a vehicle for initially assessing their vocal development.¹⁰ For instance, directors often ask their students to count backward from 20 to 1 in a slow, *legato* manner as a way to identify the fundamental pitch on which the student's speech is based. By locating at least one pitch on which the student can phonate, these directors lead the student toward success from the very first moment.

Effective directors regularly adapt their use of vocal modeling techniques when working with choirs of young adolescents. These directors encourage vocal modeling by students, either in the large rehearsal or in small group work. In addition to developing a cadre of student leaders, this technique is especially helpful when conductors need to present a vocal model for students of the opposite gender. When students respond to vocal modeling by adults, they routinely imitate the manner of vocal production rather than the actual sung pitch. Directors often find that if they model for their students, the youngsters of the opposite gender will sing either an octave higher or an octave lower than the intended, modeled pitch. The use of student vocal models is an easy-to-implement adaptation that nearly always eliminates this phenomenon.

For middle-level directors, adapting to the changing voices in their choirs means beginning with what the students can do and then leading toward greater skill development within the current physical and musical capabilities of the students (the constructivist approach to learning). Adapting to students in this way frequently takes on the guise of vocal exploration games much like those used with beginning elementary choirs.¹¹

The incorporation of games and other non-traditional rehearsal activities also addresses student needs for frequent

changes in activity, focus, and location within the room. Research indicates that the length of any classroom activity should approximate the general age of the students. For instance, directors of seventh grade choruses need to provide a shift in the students' activity or position in the room about once every twelve minutes (the average age of seventh graders is 12). This can be accomplished in a number of additional ways: alternating large and small group work, having brief, simultaneous sectional rehearsals in the corners of the room, incorporating cooperative learning techniques, and having students move around the room or engage in other physical movement while singing.¹² During these situations, the directors should find the opportunity to interact with individual students, monitor their progress, and provide targeted instruction for them.

Choral directors are accustomed to using movement and gesture with their choirs to release vocal tension and encourage relaxation. Adolescents respond favorably to these techniques, especially motions and games that require gross motor movements with objects like balls and Frisbees. Students can become tense when they spend too much time in one location without physical movement. They can become so focused on trying to produce a "correct" sound that they lose awareness of tension that may inhibit vocal production. Effective middle-level

directors can adapt to adolescents' need for gross motor movement by giving them something to do while they sing—swaying, walking, or passing a ball to the beat, for example.

The warm-up session at the beginning of each rehearsal is an ideal time to incorporate many of the movement activities that encourage healthy adolescent vocal production. Effective middle-level choral directors adapt their warm-up procedures to adolescents' simultaneous need for structure and autonomy by sequencing the stages of the warm-up (relaxation, posture, breathing, resonance/vocalization), but constantly changing the contents of each stage to reflect the music being rehearsed. Young adolescents value the structure, welcome the variety within that structure, and see how they are developing skills necessary to be successful with the repertoire. Effective middle-level directors often return to the warm-up exercises later in the rehearsal as a reminder of the skills the students have already achieved.

Like all choral members, young adolescents experience success when they use their skills to achieve goals within the choral rehearsal. Young adolescents tend to gauge their personal success during peer interactions, processing information and providing feedback to one another. Effective middle-level choir directors take advantage of this opportunity by having students solve musical problems



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in groups and by allowing for moments of unstructured conversation within the rehearsal session. Students quickly become bored or frustrated with rehearsals that are conductor-centered and do not allow for student interaction and group processing of the rehearsal's content.

Adapting the structure and activities of rehearsals to meet the needs of young adolescents may appear to be more about education and less about traditional choral conducting. Directors of middle-level choirs need to take care when considering the balance between their separate yet intertwined roles as educator and conductor. Perhaps more than at any level, rehearsing with middle-level choirs exposes the direct relationship between the manner in which directors teach and the experience of students in the rehearsals. As the influential middle school director Sally Herman stated in a *Choral Journal* interview, "It all boils down to making the students feel successful. You make them feel successful by your level of expectation.... The students you're going to have discipline/motivation problems with are the students who haven't yet found a way to be successful in your classroom...."¹³ Directors who seek to understand the constantly changing needs of their young adolescent singers will eventually become comfortable with the process of spontaneously adapting their instructional methods and techniques to meet those needs.

Build

Middle-level students want music, texts, and rehearsal experiences that reflect who they are, what they know, what they can do, and imagine. These are students with rapidly developing intellectual abilities, large capacities for emotion and compassion, and constantly shifting hopes and dreams. Directors can be tempted to select popular or trendy repertoire with the desire that their students will become engaged by the repertoire itself. However, young adolescents desire to learn what they don't know; they yearn for competence and the mastery of skills. They want to see that the knowledge they have is valued, and that they are learning new skills for the future.¹⁴ Effective directors build upon the knowledge and skills adolescents already possess about music, and they realize students often have rich musical experiences that occur well beyond the school environment. These directors view their students as partners in the choral experience and encourage students to learn repertoire both independently and with teacher support.

While this collaborative music-making environment is important for adolescent learning, it remains that effective choral directors are experts in the methods and strategies essential for building musician-ship skills in their students, including skills related to vocal production, vowel formation, diction, notational literacy,

etc. Successful middle-level directors recognize that choral repertoire provides the "textbook" (potentially the most glorious textbook in the lives of youngsters) through which students learn to engage with the processes of musicianship necessary for satisfying participation in choral music. These directors do not teach isolated skills to students; rather, they carefully select repertoire and sequence instruction with an eye toward the development of singing skills.

Successful middle-level choir directors quickly learn what students know and build on that knowledge. The need for this is readily apparent in choral programs where students come from multiple elementary schools employing different sets of syllables for sight-singing (numbers, solfa, etc.). The simple act of checking for student understanding allows these directors to uncover confusion that might otherwise go unnoticed so that instruction can be adjusted accordingly during subsequent rehearsals. Sometimes directors find that a student never learned how to follow a choral score. At other times, directors find that their boys with changing voices never learned to read notation on the bass clef (no wonder they're always trying to reach for high notes whenever a pitch is notated at the top of the staff!). Effective middle-level choral directors often use the warm-up session as an opportunity to both assess the prior knowledge of their students and establish a vocabulary of musical skills and techniques common to all participants. They also plan the warm-up carefully to ensure that students build the skills required for a successful experience with the repertoire that will follow.

No matter how carefully the director designs the warm-up and prepares for the rehearsal, young adolescents understandably grow weary of repeated rehearsals of the same repertoire. This often occurs when students lose sight of the process of building toward long-term goals. Directors can work to prevent this by engaging students in substantive discussions about their learning. The youngsters will eventually learn to see the value in repeated rehearsals by talking about their progress over time.

Successful adolescent musicians are able to articulate what they did, how they



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did it, and can analyze the results. Directors model this sequence by providing specific feedback that is related to whatever task was given to the students. This feedback is often not simply evaluative (good/bad), but is detailed and descriptive. Where directors might be tempted to move too quickly and address problem after problem in the music, young adolescents need specific and immediate feedback about their efforts.

Effective directors also build toward their students' independent musicianship by incorporating opportunities for peer feedback, either within the large rehearsal or when working in small groups. Their students leave the middle school choral experience with more than just the knowledge of the repertoire; they are equipped to move into high school and adulthood with the knowledge and skills necessary for success in choral music. As Sally Herman stated, "I think if we're going to be successful, the success comes by teaching the student not to need us, to teach the students to think for themselves."¹⁵

Teaching students to think and act as independent musicians requires that directors interact with students as the formative musicians that they are. When directors and students converse as fellow musicians, students feel empowered by both the subject matter and the interaction with the adult director. Directors who allow students to take responsibility for their own learning do not abdicate authority within the rehearsal. Rather,

these directors take responsibility for planning experiences so that students are able to connect with their prior learning and build toward the next challenge.

Challenge

Choral music presents challenges to students such as reading notation, singing phrases in a vocally healthy manner, and unifying the vowel formations of multiple singers. Likewise, students have skills for handling the challenges presented to them. This match between challenge and skill has been shown to be a reliable indicator of experiences that are enjoyable and worth repeating. Some repertoire selections contain the optimal degree of challenge for a particular choir while other pieces provide challenges either too high or too low for that group. When repertoire matches the musical needs of adolescents, students intuitively recognize the relationship between their ever-increasing ability levels and their facility with handling the challenges presented in the repertoire. The relationship

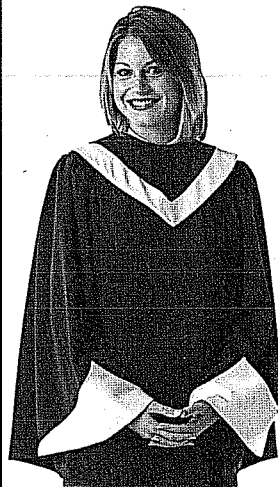
between challenge and skill has formed the basis of much research about young adolescents and teenagers, and it is linked to a larger body of work that examines why people seek to repeat some experiences and avoid others.¹⁶

In the real world of middle-level choirs (or anywhere else, for that matter!), challenges and skills are not always matched. When youngsters are presented with challenges that exceed their skill levels, they experience frustration or anxiety. This results because the music is too difficult, the students haven't been properly taught a particular skill, the director doesn't provide feedback, or the pace of a rehearsal is too fast.¹⁷ Students can experience boredom simply because the challenges presented to them are too low in relation to their skill levels. This often occurs in choirs of young adolescents when directors choose music that is too easy for the students: The stereotypically adolescent characteristic of apathy follows from challenges and skill levels that are uniformly low. In these situations, directors do not demand much of their singers,

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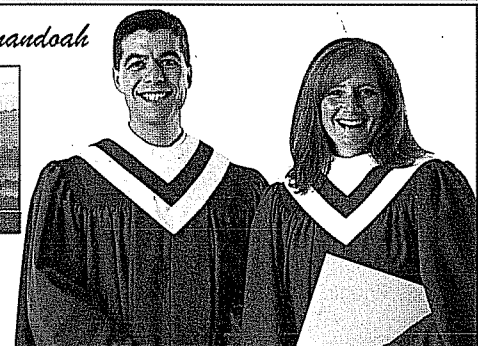
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and students' low self-concept regarding their abilities creates a downward spiral of apathy.

Finding the match between challenge and skill is critically important for young adolescents. While these youngsters are at an age when they are beginning to develop higher cognitive and decision-making skills, some middle school choral directors provide low-level challenges without acknowledging that the result might be boredom or apathy.¹⁸ Similarly, research has repeatedly shown that high school freshmen wish their middle school teachers had better prepared them for high school, specifically citing the need for higher challenge levels in middle school course work.¹⁹

The challenges presented to students need to be authentically musical and developmentally appropriate. In an effort to provide repertoire that immediately appeals to young adolescents, some publishers present texts that lack sophistication, musical content that is predictable or trite, and suggested choreography that is

too complex for the developing adolescent brain to handle while concurrently dealing with pitch, rhythm, notation, and the countless adjustments necessary for ensemble singing.²⁰ Young adolescents certainly benefit from the addition of movement that enhances singing and artistry. However, adding high-challenge choreography to low-challenge texts and music sends confusing messages to students about the skills necessary for sustained success in choral singing.

Effective middle-level choir directors constantly seek to balance the challenges they present with the skills of their students. Again, the words of Sally Herman: "We choose the literature *apropos* to the group, with challenges that are within that group's capabilities. We want to make them successful, but they are never going to feel successful if there's no challenge. Success is only felt with challenge. We don't make them successful by picking something that is so easy they have an 'instant success.'"²¹

Impacting the Future of Choral Music

The ways in which effective middle-level choral directors adapt their rehearsals and build on students' existing abilities assists in matching challenges to skills. Young adolescent singers report that they experience music learning most powerfully when they are actively engaged with other students in activities that develop and challenge their skills. These activities often occur in rehearsals where students are invited to make music both individually and collectively, interact personally with the teacher, and experience several changes in grouping and activity.²² Indeed, effective choral music directors at the middle level continually provide opportunities for individual students to understand their vocal mechanisms, make personal meaning of music, and become agents in their own learning.

This focus on meeting the needs of individual students is essential to the future of choral music. A recent study by the RAND Corporation confirms that the sustainability of the performing arts in America is directly linked to the experiences of youngsters in today's school

performing ensembles.²³ Music education philosopher Estelle Jorgensen writes that music education, "comes alive when learners view knowledge as relevant to their lives; within their powers to grasp; challenging, inspiring, and encouraging them to move beyond past attitudes, abilities, and attainments. And it comes alive as it impacts the lived experience of its public in ways that are humanizing and civilizing."²⁴

Choral music in America's schools has a rich history and a lengthy list of traditions and practices. Effective middle-level choral educators see their work as preparing students to take part in those traditions and practices as they move through high school and adulthood. This preparatory work requires adapting rehearsal strategies, building on student abilities, and challenging students with high quality repertoire that matches their skills. Those of us who devote our lives to working with young adolescent singers know that this work is constantly evolving, immensely rewarding, a great deal of fun, and musically satisfying like no other endeavor.

NOTES

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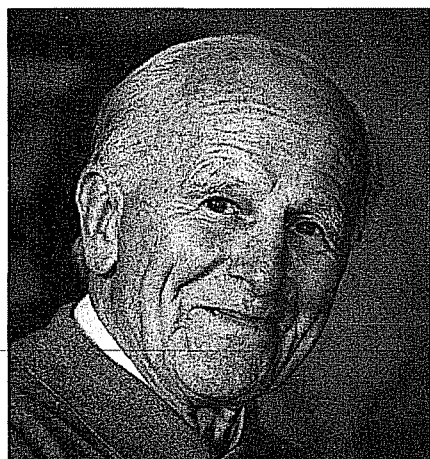
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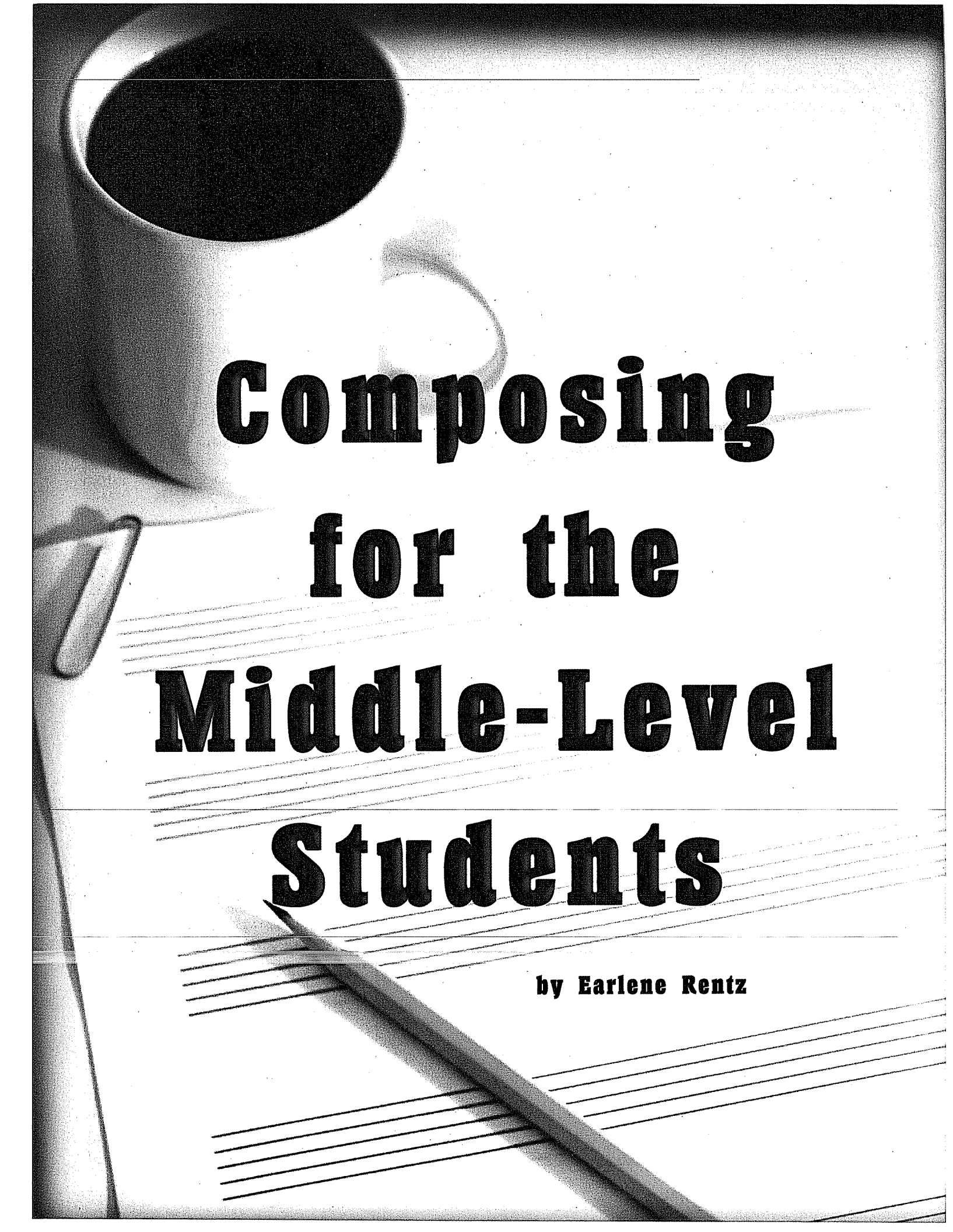
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A black and white photograph of a desk. In the upper left, a lamp with a dark shade is visible. A pencil lies diagonally across the bottom of the frame. The background is a sheet of lined paper with horizontal lines. The title is printed in large, bold, black letters across the center of the page.

**Composing
for the
Middle-Level
Students**

by Earlene Rentz

As a composer of choral music, I am fortunate to have worked in the classroom with the voices I “hear” when I put text, notes, and rhythms together as an octavo. I was a choral director in Georgia for seven years in the public school system; I enjoyed my work immensely—working with all ages. I particularly enjoyed working with junior high choirs. I have heard it said that my choral writing reflects middle school voices “in the ear.”

While teaching in higher education, I determined that my scholarship would focus primarily in the creative area of choral music composition. Using the textbook *Contemporary Choral Arranging* (Ostrander and Wilson, 1986) as a guide, I began to exercise the techniques I would be teaching in a choral arranging class. Eventually, I realized that I had a passion for the process of putting together voices and instrumentation for choral performance.

When I create choral music for public school, three questions are prominent in my mind:

- (1) How will the student be a better musician for having sung this piece of music?
- (2) Why is this piece of music worth a choral director’s time and budget?
- (3) How will a student’s love for music be enhanced through the study of this piece?

I am delighted when I find that someone really understands where my music educator’s mind might have been in the process of producing a choral work.¹ Some of the musical/choral elements that could be taught through some of my pieces include:

- (1) altered pitches (minor keys)
- (2) dotted eighth and sixteenths
- (3) half steps to the tonic
- (4) eighth note triplets
- (5) breath support, phrasing
- (6) entrance-pitch knowledge based on other voice parts
- (7) partner songs for young voices working to create harmonies
- (8) countermelody experiences
- (9) independent melodic lines for middle school male singers with changing voices to be used in harmonic realization



Earlene Rentz received her B.M.E. from the University of Montevallo (Alabama) and M.M. and Ph.D. in Music Education from Florida State University. She has taught choral music for seven years in Habersham County (GA) at the elementary, junior high, and high school levels.

- (10) limited use of homophony with frequent use of step-wise movement with limited range in homophonic harmonies for males with changing voices
- (11) SATB parts for middle school that can be sung both accompanied and unaccompanied
- (12) SATB parts with step-wise movement in early-music-reading experiences for four voices
- (13) diction clarity (tongue twisters)
- (14) experience in singing Renaissance/Baroque/Classical/Romantic choral music with appropriate performance style
- (15) most importantly—transferring the knowledge learned in #1–14 into future choral experiences

The list is endless, but I think the point should be obvious. In writing choral music for middle school, I am trying to teach music and choral skills through the study of choral music. Students with all levels of musical performance abilities need quality repertoire with which they can feel successful in achievement toward competent musicianship.

When writing for middle school voices, numerous considerations reflect my personal value system regarding elements of choral music that are important to be taught in the classroom. My personal dilemma in the process of writing music concerns creating music that is accessible, yet challenging. I want students to enjoy the time they spend with music, but I want them to learn specific skills within the music that lead toward competent musicianship.

Early middle school voices (Grades 6 and 7) can be influenced easily in many ways. The underlying rule in my quest to provide a “hook” that will keep them forever involved in the art of choral music is to provide opportunities for classroom success. It has been my experience that when middle school students are frustrated, they become easily discouraged and begin looking for other options. Many of these students determine their strengths and weaknesses in middle school, and explore their “fit” in social and academic areas. As a composer, it is important to me that young middle school students learn to read music. Music that emphasizes choral concepts in the areas of pitch and rhythm seems to be a logical area for emphasis. Beginning students in choral music will probably find greater success in rhythmic training when teachers present the material to them in successive approximations (beginning with the simplest idea, moving toward the most complex). Hence, a teacher’s music selection is of utmost importance in student achievement.

Choral music for the beginning choral student will generally consist of a majority of simpler note durations (quarter, half, and eighth), with occasional use of whole and quarter notes. We cannot teach the young middle school student everything at once, and the use of simple meters (2/4, 3/4, and 4/4) seems to provide more initial success than complex meters. Students are being introduced to a complex system of music reading in middle school that requires immediate determination of pitch and duration at the same time.

When simple note values and meters are familiar to the choral student, it is necessary to provide additional learning material that will include more skills to be mastered. If the

literature contains difficult rhythms that are generally unfamiliar to the student, it might be best to initially introduce these more difficult skills in a unison section, so that the entire group sings it exactly the same way at least once. Later presentation of the rhythm might include simultaneous appearances of the newly learned rhythmic pattern with a previously mastered rhythm, duration, or countermelody. Some of these more advanced, or "intermediate" facets of rhythm might include the eighth note and sixteenth, dotted quarter followed by two sixteenths, ties, simple syncopation consistent within the piece (happens the same way every time), eighth rests,

eighth note triplets, and corresponding rests. One of the more complex meters for an intermediate choral student would be a 6/8 meter that consists primarily of 8th notes, with limited use of quarters and dotted quarters. After long-term practice with this complex meter, the phenomenon of feeling the piece in two rather than six will likely be easier if led creatively into the new concept by a teacher using successive approximations.

Advanced middle school students who have mastered the simplest rhythms and meters are ready to be challenged with more complex forms of rhythm and meter. Changing meters within a piece can be challenging, yet enjoyable, when

students understand the changes intellectually and feel the differences. Advanced middle school students would likely be intrigued by choral introductions that are to be sung freely with no specific meter, moving eventually to the predominant meter of the piece. In addition, changing tempi, expressive elements, and structural elements within the piece can be performed more successfully when students securely understand the fundamental components of meter and rhythm.

In regard to pitch study for beginners, step-wise movement within the scale allows one to transfer the most basic elements of pitch/scale study into choral literature. Some pieces are written to reinforce a student's skill development in sight-reading. It is assumed that teachers will transfer their preferred method of teaching sight-singing into the choral literature selected for classroom study. When pitch and melodic movement in diatonic literature are mastered through the use of a systematic sight-reading method, students will then be ready to become familiar with the limited use of dissonance and altered pitches, beginning with the use of half steps.

In the best of all worlds, intermediate students are able to successfully perform skills of recognizing and performing altered pitches when the literature utilizes the same dissonance within the piece. Dissonances that are formed using half-



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step alterations are generally the simplest for middle school students to hear after they can perform with consistency the relationship of whole and half steps in the major scale. The challenge in this determination process comes when the altered pitches appear inconsistently and surprise the student. For advanced middle school choral students, the music may be a bit more varied in regard to altered pitches, because it is assumed that students have become secure with determining altered pitches through classroom study.

For middle school students, choral literature studied in the classroom should provide a challenge. When too many ideas are present simultaneously in one piece of music, it seems to create confusion for students who are inexperienced music readers. Composers and arrangers must decide what is to be taught, and give students a chance to become secure in each new concept. Too much random variety within a piece can create frustration for students and teachers. However, the presentation of one or two new ideas in a piece (a *ritardando*, *fermata*, different chord, different melodic note on a specific word) would add interest to the piece so that it does not become too predictable. Most middle school students can generally observe that a new idea has been incorporated, if it happens a limited number of times. Its use forces them to think of when and where it occurs in performance.

It is important that students are given the greatest opportunity to be able to sing well, and this begins with the composer's initial crafting of the piece. In composing for inexperienced singers, consider key and melodic movement in phrases. For beginning middle school voices, notes f^2 and higher are generally discouraged by most publishers, unless vowels are open or melodic movement toward the pitches would allow students to sing the note well.

How can students learn to sing challenging pitches if we never write them? We need to have them see how it feels in the voice to sing high and low pitches that present themselves occasionally. However, respectful consideration must be given to these young voices so that they are successful in the attempt.

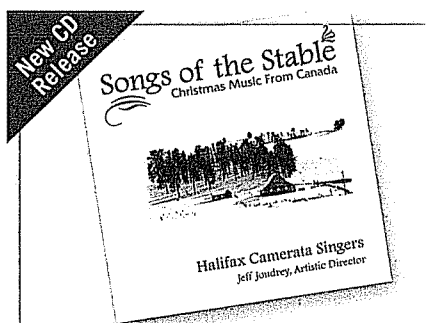
Caution should be observed when writing below the staff as well. In order to avoid a pushed or forced, sound, it might be that c^1 is the lowest desirable pitch for beginning students' lower ranges. However, if a teacher is able to teach intermediate or advanced students how to sing low pitches with a beautiful tone, that is an advantage. The goal is to teach students how to transfer this knowledge into other styles and genres of choral music so that they are always singing with

the appropriate vocal tone.

Advanced middle school students whose voices are changing present many challenges to a composer. Boys are beginning to have their own unique sound in middle school, and they are developing an attitude toward personal participation in social and academic groups. Social acceptance by peers is important to middle school students. However, boys' voices are totally different from any they have ever known as their personal voices, and at times it is the subject of social teasing among peers.

Because boys who are in the process of change have begun to take on characteristics in their voices that tend to separate them from the treble singers in a choral ensemble, most publishers have begun to publish music specifically for the boys. The three-part mixed voicing was created for the male's changing voice, and provides a limited range of six notes. Challenges arise because it is sometimes difficult to write music that can be performed successfully using six notes (f to d^1) for males. The goal is to compose limited homophonic harmonies for boys with "new voices" as I concentrate on creating step-wise countermelodies and independent vocal lines for this group.

As a general rule, the ranges for middle



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school voices that I find most successful with publishers are as follows:

Sopranos c¹-f²
 Altos b¹-c²
 Tenor I a-a¹
 Tenor II f-f¹
 Baritone B^b-c¹

It may be there are "extreme" ranges (approximately one step beyond in either direction) in some cases, but publishers are generally thinking about where they would be able to market the music. Composers who use extreme ranges sometimes provide optional notes that are less daunting to choral directors whose goal is to purchase music that can be performed successfully by most of the students in their ensembles.

In recent years, some choral educators have found that placing the boys and girls in separate ensembles in early middle school is a means by which both groups give their best efforts. Classroom situ-

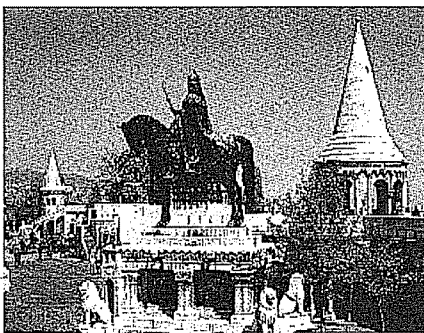
ations sometimes create issues because of social relationships between boys and girls. As a result, publishers are requesting more TB, TTB, and easy SSA literature for middle school. When boys and girls are separated, mixed ensembles are sometimes only a choice for participation during the last year of middle school. As another option, directors may combine boys and girls on occasion for a special concert performance.

Some publishers find that providing an optional bass part for boys in middle school increases the appeal of choral music for some middle school choral directors. Voices change at varying rates for males in middle school, and to have music that is accessible for every middle school boy on any day would be a benevolent gesture toward these young voices. Some choirs are made up of boys whose voices perform three-part mixed music successfully. However, because of the possibilities for vocal change, a choral director might go through the score and write optional notes for those boys who

will likely experience change during concert preparation. Voicings specifically created for boys in middle school are *cambiata*, such as SACB, CB, CCB, or other variations. Some of my favorite arrangements of quality vocal literature have come from publishers that specialize in marketing these voicings.

I am asked often if the music exists before the text, or vice versa. In my writing process, music is composed only after the text is in place. There is an abundance of great poetry in the world, and I have found that some of the texts of Robert Louis Stevenson, William Blake, Emily Dickinson, and Alfred Lord Tennyson are my personal favorites for middle school choirs. Because of the gloomy, catastrophic, and somewhat depressing content of some texts in poetry, I exercise caution and discrimination in selecting them. When a melody can be "heard" in my mind's ear, I set appropriate texts to music for middle school students. I want to give students hope that the world will eventually be a better place. I enjoy setting texts that are encouraging, fun, truthful, and generally relevant for middle school students.

In addition, I regularly exercise caution in avoiding texts that middle school students might find offensive, such as those that are insensitive to painful social issues, inappropriate in emotional



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maturity, use questionable language, or impose specific religious doctrine. World events and personal experiences of the day seem to confront students regularly with issues that do not allow them to remain uninformed and simple. Some choral music texts and the art of music itself for middle school students are a reflection of an attempt by a writer to nurture young minds in understanding a complex, changing world.

Most middle school students are becoming increasingly sophisticated, and their emotional development must be respected in text selection. If choral texts are selected that might be perceived as young or silly by a student, then a teacher must be cautious about how to teach these issues. Teachers should remind students often of the purpose for its inclusion in the repertoire. For example, a tongue twister might be perceived as silly or unintelligent. However, the value of its inclusion in choral repertoire can be justified because it provides techniques for producing diction in choral literature. When students learn how to produce clear, enunciated consonants and vowels, lengthy emphasis in the choral rehearsal might be reduced or minimized.

When choral repertoire lists of local school concerts are examined, there are often a limited number of selections by the great composers. The study of serious choral literature seems to be primarily emphasized at festival time. Our

educational structure received a major shift when middle schools were defined as Grades 6-8, and junior highs became virtually non-existent. In addition, there are new demands on high school students in their academic programs as they prepare for successful careers in higher education.

These students are often intermittent participants in choral classes during their high school years. Because of this trend, I have researched numerous pieces by great composers, and have arranged many of them for middle school voices. It is important that our middle school students become familiar with our choral heritage through study of the great composers and the significant contributions made to the art of choral music in each composer's historic/stylistic period. It is a heritage worth remembering in the choral classroom.

It is interpretatively impossible to put all the tiny nuances on a page that must be performed in order to create an excellent choral performance. Publishers are sensitive to the fact that sometimes there is too much ink on the page, and it translates to the choral music teacher as too difficult, resulting in reduced sales. Most writers and publishers assume that professional colleagues bring their own creativity, musicianship, knowledge, and intuition

to the notation on the page.

My goal as a composer is to continually be in the process of becoming the best possible choral music composer, while focusing on remaining true to a personal standard of quality, using the three questions mentioned at the beginning of this article. Middle school choral directors in the field are treasured colleagues. Their commitment to choral music education is an admirable calling, and it might be that their contributions to the lives of middle school choral students structure a student's attitude, development, and future success in choral music for a lifetime.

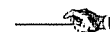
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NOTES

¹ McClung, A. (2005). "Choral Reviews." *Choral Journal*, 45(8), 66-67.



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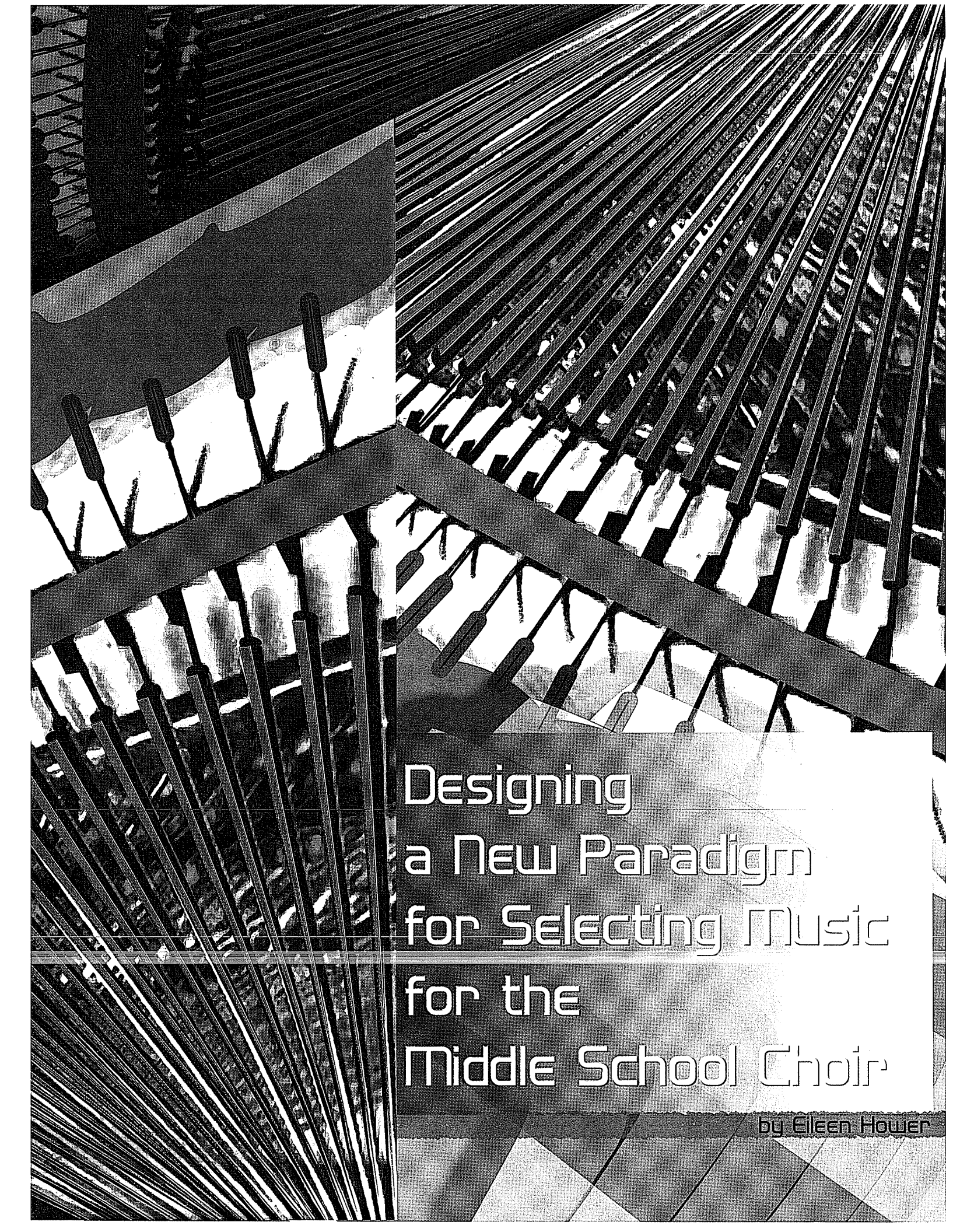
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Designing
a New Paradigm
for Selecting Music
for the
Middle School Choir

by Eileen Hower

A paradigm can be defined as a pattern, an example or a model.¹ Choral directors and general music educators make repertoire choices using paradigms that support their artistic views. Music can be chosen based on criteria using paradigms that include variables such as degree of artistic merit, level of difficulty, range of voice parts, interest, pieces that fit in the program, etc. What is the overall paradigm you use when selecting music for your middle school choir? Do you choose music primarily for its high quality and value? Or do you choose music based primarily on voicing? Many voicing options are available for the middle school director including SAB, SAC, Three-part mixed, some SATB, and treble voicings. Which voicing option do you choose, and why? This article is a review of available literature for learning about the changing voice, exploring the standard repertoire designed for the middle school choir, discussing the possible reasons for its popularity in the middle school, and then providing alternative options for selecting music for the middle school choir. Specific examples from octavos will follow giving the reader ideas for adapting music and creating new personal paradigms.

What is the Typical Middle School Choir?

The one typical thing about a middle school choir is that nothing is typical. It can consist of anywhere from a dozen to over one hundred singers. It could be filled with treble voices, changing voices, developing baritones, or any combination. There might be a single baritone one year and an ample baritone section the next year, a wealth of treble voices at the beginning of the year and any manner of changed and changing voices by year's end.

Learning About the Changing Voice

A great deal of excellent literature is available as is a varying array of methods for determining and evaluating vocal change among male singers. It is important that each director understands the process of vocal change and be able to place singers on the vocal line where they will have success. The *Choral Journal* recently published an article (December 2005) called "Changing Bodies, Changing Voices: A Brief Survey of the Literature and Methods of Working with Adolescent Changing Voices".² This article gives the reader a perspective on studies of the changing voice and offers a list of reference materials for directors. Additionally, Ken Phillips' *Teaching Kids to Sing*³

offers great insight into the changing voice and delightfully encourages the use of the upper register as the young men experience vocal change.

In this article, the term baritone means the young baritone whose voice has changed and is capable of singing at least $b^1/c-c^1$. The term *cambiata* means the young man who is able to sing $f/g-c^1/d^1$. Determining the placement for each boy is far more complex than simply assigning baritone or *cambiata* to a changing male voice. The reader should look at the excellent literature referenced to discover effective evaluation techniques.

Standard Repertoire Designed for Middle School Singers

The standard repertoire designed for middle school musicians comes in the form of three-part mixed or SAB. In order to understand why this is so, let us examine what these voicing options have to offer.

Three-part mixed:

- Is accessible to the *cambiata* voice; the third part has a tessitura of $f/g-c^1/d^1$;
- The vocal parts are not too difficult, allowing singers the opportunity to segue into more difficult music at a later point; and
- Harmonies are approachable and sequential exploration into three-part harmony does not intimidate or overwhelm. Often segues into harmony from unison or a single line of music.

SAB:

In octavos with SAB voicing, "B" can mean different things. Sometimes "B" represents a *cambiata* part; that is, the tessitura is the same as the three-part mixed tessitura ($f/g-c^1/d^1$). But sometimes SAB is meant for the young baritone ($c/d-c^1$). In this case it can be assumed:

- Part III is suitable for the young baritone but not suitable for the *cambiata*.
- The music may be more difficult to read, learn and to perform.
- The approach to harmonies may be more challenging and less sequential.

Other times, the baritone part is written for a more advanced group of baritones such as high school, community, or adult church choirs. Since the baritone of SAB can represent different vocal ranges, middle school directors should examine this music carefully to determine for whom the baritone part is intended.



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Some drawbacks of Three-part Mixed and SAB Literature

Some of the qualities that make Three-part mixed and SAB so accessible to middle-level singers are the same qualities that keep it from being the best choice for all middle-level singers. For instance—on the positive side, three-part mixed is easier to perform, more accessible for young readers, and designed to give a real identifiable part to the *cambiata's* part. The drawback, however, is that since the music is often “watered down” for accessibility, the singers may not be exposed to the best examples of high quality choral music. At a time when students are making decisions about whether choir will be something they continue in high school and beyond, it is important that choir directors allow their students to experience music that will sustain them intellectually, emotionally, musically, and aesthetically.

Another difficulty of three-part mixed

is that it might become the unwitting assumption of some middle-level choral directors that all middle-level males should/can sing part III. This is not true. Not all of the males in the middle-level choir are *cambiatas*. Those who are baritones would be singing a *tessitura* that is too high for their lower register and where their ability to phonate is limited. It is not to be misunderstood that baritones are incapable of singing in their upper (treble) range; they are quite capable.

Boys whose voices are changing are not necessarily limited to a small vocal range. It is true that at any given time there may be a spot in the vocal range in which no pitches sound. This is a matter of working out a register problem.⁴

The vocal range so well suited for the *cambiata* in three-part mixed is the very “spot in the vocal range where no pitches sound” for the baritone. This *passaggio*

area can be mastered in time with exercises that coordinate the proper blending of upper and lower registers. But to have baritone's singing in this range on a consistent basis will cause voices to strain, tire easily, and incur damage to the vocal mechanism.

Not only is the bottom part of three-part mixed not a wise choice for baritones, but also, it is not always a good part for the male sopranos and altos. The part is usually too low. Singing consistently in this low range will produce a muddy and weak sound, affecting the sound of the entire choir. Some choir directors may fear their boys might quit singing in the choir if made to sing in their upper voices. This is not necessarily true. Encourage all the young men in your choir to believe that their vocal range is not a determinant of their masculinity! Encourage them to enjoy and share the voice they have today. Find young men who are proud of their upper range and present them as role models for the other young men.

Music of this voicing is written primarily to sustain a vocal line for *cambiatas*. In light of this, one must ask, “What could the inherent overall artistic qualities of a piece of music be whose inspiration for writing comes from keeping within the confines of a limited number of pitches?” Despite this, there are, of course, higher quality pieces of music in three-part mixed voicing that exist. If a middle-level choir has a plethora of *cambiatas*, and one could be sure that they would remain *cambiatas* for said amount of time, perhaps the choice of three-part mixed could be substantiated. But, in most circumstances, a *cambiata* is only

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a *cambiata* for a limited amount of time. And if there are only a few *cambiatas* at any given time, one must ask, why is repertoire being chosen to sustain a vocal part whose singers are both temporary and limited in number?

Consider now SAB voicings where the third part is written for the young baritone who sings approximately c/d-c¹. A question that should guide the middle school director is, "Are there enough baritones in the choir to perform SAB?" Following that question: what part will the *cambiatas* sing? Will they sing the alto part? If the answer is yes, and the piece has high artistic merit, the piece could be performed. But what is the choir director to do who has only a handful of baritones against a huge number of sopranos and altos?

The issues stated above regarding three-part mixed and SAB music are all couched in two areas of concern; the varying vocal ranges of males in the middle school choir and the performance of high quality choral music by the entire choir. Since middle-level directors have to shuffle parts around, no matter what the voicing, and since music of the highest quality is not always easily found in three-part mixed or SAB, why not reach outside the standard paradigm that defines middle-level music? Rather than finding music that conforms first and foremost to a limited range, find music that is excellent music. Once great music is found, discover the ways to make that music accessible to all the members of the choir.

Choosing Treble Music for the Middle-Level Choir

Due to such notable conductors as Doreen Rao, Jean Ashworth Bartle, and Henry Leck, all of whom have advanced the quality and reputation of the treble choir through the excellence of their own choirs, music written for treble voices has experienced immense growth and diversity, and attained excellence.

As with any piece of music, directors must choose carefully, reviewing all manner of considerations. But when middle school directors of mixed-voice choirs choose treble literature, they must also designate what part each voice will sing.

For example, many pieces written for two-part treble can be adapted for middle school voices with sopranos singing part I as written and some *cambiatas* (if the range does not go too low) singing the soprano part an octave lower. For part II, the altos and boys whose voices have only just begun to change and the remaining *cambiatas* will sing as written, while baritones will sing the same part an octave lower. Keep in mind that just because

a young man is a *cambiata* doesn't mean he cannot sing in his upper range. He can and should whenever possible.

The boy singer who enters adolescence begins to lose the ability to sing in his pure upper register for the pitches c²-c³, as his range in the lower register begins to expand downward. This does not mean that adolescent boys lose

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Table 1**Two-part Music**

Vivaldi, Antonio. "Esurientes" from Selections from <i>Magnificat</i> , Published by Roger Dean SA (15/1474R)
Vivaldi, Antonio "Laudamus Te" from <i>Gloria e Introduzione</i> R.588 arr. Robert Sieving, Published by Roger Dean, SA (10/2559R)
Bach, J. S. "Domine Deus," Published by Boosey & Hawkes two-part. Treble (M0151465521)
Bach, J. S. "Wir Eilen Mit Schwachen doch emsigen Schritten," Published by Galaxy, SA (1.0904)
Hoiby, Lee "Where the Music Comes From," Published by G. Schirmer two-part treble (HL 50488946)
Saint-Saëns, Camille "Ave Maria," Published by Laudamus Press two-part. (SA or TB) (#LA0146)
Donizetti, Gaetano "Servant's Chorus," Published by Boosey & Hawkes two-part Treble (MET8)
Rachmaninoff, Sergei "Night" from <i>Six Choruses</i> , Opus 15, Published by E.C.Schirmer two-part (#5183)
Hatfield, Stephen "Crimson, Ivory, Aquamarine," Published by Boosey & Hawkes two-part (OCTB6849)
Schutz, Heinrich "Der Herr Ist Gross," Published by Mercury Music Corporation, two Medium Voices (352-00017)

the ability to sing in the pure upper voice.... The upper register of the pubertal boy must remain in use in what was his middle register (c¹ to c²) if the new top of his range is to be successfully handled for singing.⁵

In his video, *The Boy's Changing Voice: Taking the High Road*⁶, Henry Leck, encourages all his young men to continue to sing in the upper voice as their

voices continue to change. In light of this, it is an excellent idea to have *cambiatas* sing the alto part in their upper range.

Music written for three-part treble can be similarly adapted. Often part II sung down an octave is perfect for baritones. The alto part sung at the octave written is often perfect for the *cambiata*, but if you find there are *cambiatas* whom you would rather have sing in their *cambiata* range, you can place them on part I down an octave providing the part isn't

too low.

To adapt treble music for mixed ensembles, directors must know each voice in the choir and must evaluate each piece of music carefully making sure voices are placed on parts where each singer will be successful and grow musically and artistically. Tables 1 and 2 show some examples of treble pieces that work well for the mixed middle-level choir.

In the following example (Figure 1), one can see that the S² part of this beauti-

Table 2**Three-part Music**

Hugh, Robert. <i>Kenya Melodies</i> , published by Boosey & Hawkes, 3-part treble (OCTB6751)
Tindley, Charles., arr. Barbara Baker <i>The Storm Is Passing Over</i> , published by Boosey & Hawkes, 3-part treble (OCTB6841)
Bernstein, Leonard. <i>Gloria Tibi</i> , published by Boosey & Hawkes, SS (M051463442)
Donald Patriquin, arr., <i>Taivas On Sininen</i> , published by earthsongs, SSA
Ron Jeffers, arr., <i>Le Sommeil de l'Enfant Jesus</i> , published by earthsongs, SSA
Marcos Leite, arr., <i>Tres Cantos Nativos Dos Indios Krao</i> , published by earthsongs, SSA
Hayes, Mark, arr., <i>Go Down Moses</i> , published by Hinshaw Music, SSA (HMC-1302)
Fjellheim, Frode <i>Night Yoik</i> , published by Boosey & Hawkes three-part treble (M-051-47245-1)

33

S1 En - tre les pas - tour - eaux jo - lis, Dors, dors, dors le pe - tit fils: Mille an - ges di -

S2 En - tre les pas - tour - eaux jo - lis, — dors, — dors fils: Mille an -

A En - tre les pas - tour - eaux jo - lis, — dors fils:

42

S1 vins, Mil - le se - ra - phins, vo - lent à l'en - tour de ce grand Dieu d'a - mour.

S2 ges di - vins, — Mil - le se - ra - phins, — vo - - - lent, Dieu d'a - mour.

A Mille an - ges di - vins, Mil - le se - ra - phins, vo - lent, — Dieu d'a - mour.

49

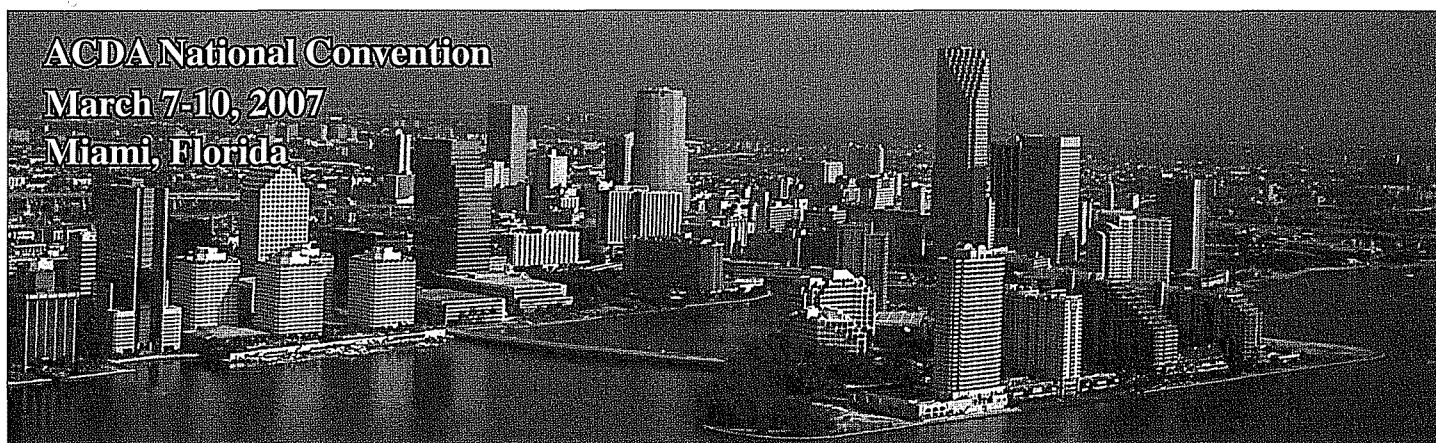
S1 Vo - lent à l'en - tour de ce grand Dieu d'a - mour.

S2 Vo - lent l'en - tour, Dieu d'a - mour.

A Vo - lent l'en - tour Dieu d'a - mour, grand Dieu d'a - mour.

Figure 1. Ron Jeffers (arr.), *Le Sommeil de l'Enfant Jesus*, mm. 33–end.

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Primeiro canto (♩ = 80)

In these 8 measures, some singers should improvise animal cries, percussive sounds, etc. (imitating the atmosphere of the rain forest jungle with sounds of the rain, river, wind, and forest animals) to contrast with the musical effect created by the male voices. The percussion instruments should begin with the choir. The use of conga(s) and two rattles is suggested.

Figure 2. Marcos Leite (arr.), *Tres Cantos Nativos Dos Indios Krao*, SSA, mm. 1–16.

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ful French carol, *Le Sommeil de l'Enfant Jesus*, fits the baritone voice perfectly. When sung an octave lower, the range is c–c[♯] with the *tessitura* staying around f[♯]. Male altos and *cambiatas* will do well on the alto part, and the lower *divisi* in the last three measures will suit the *cambiatas* quite nicely. When using treble music in mixed choir arrangements like this, the choir director with few baritones need not worry about sustaining a baritone part because, in this mixed situation, there are

always plenty of treble voices singing that part as well. In addition, this is music of very high quality—sublime, lovely, and beautiful. There will not be a singer in the room who will not love performing this piece.

Another excellent piece of music is *Tres Cantos Nativos Dos Indios Krao*. When comparing the SSA (Figure 2) to the SATB (Figure 3), one immediately sees that the tenors sing the opening e (mm. 1–4) and the baritones sing the

divisi e and b. In the SSA version, Leite gives the original tenor part to the sopranos singing it on e². An SSA adaptation for middle school would be to have the sopranos sing the opening measures on e¹, an octave lower than the SSA version. The *cambiatas* and altos can sing the note b an octave lower than the SSA version, and the second sopranos and baritones can sing on e¹ and e respectively. Keeping those voicings throughout the first section, choose a group of students from

Primeiro canto (♩ = 80)

S

A

T

B

① In these 8 measures, sopranos and altos should improvise animal cries, percussive sounds, etc. (imitating the atmosphere of the rain forest jungle with sounds of the rain, river, wind, and forest animals) to contrast with the musical effect created by the male voices.

② The percussion instruments start with the choir. The use of conga(s) and two rattles is suggested.

f RÁM(m) RÁM *f*

RÁM(m) RÁM

9

S *mp* De-ke-ke - ke ko-ri-ra - re hé De-ke-ke -

A *f* De-ke-ke-ke ko-ri-ra - re hé De-ke-ke - ke ko-ri-ra - re hé

T RÁM RÁM *f*

B RÁM RÁM *f*

13

S ke ko-ri-ra - re hé Ja-ra-mu-tum ko-ri - ra - re Ja-ra-mu-tum RÁM RÁM *f* *mf*

A Ja-ra-mu - tum ko-ri-ra - re Ja-ra-mu - tum ko-ri-ra - re hé RÁM RÁM *f* *mf*

T RÁM RÁM RÁM RÁM *f* *mf*

B RÁM RÁM RÁM RÁM *f* *mf*

Figure 3. Marcos Leite (arr.), *Tres Cantos Nativos Dos Indios Krao*, SATB, mm. 1-16.
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Career
Moves

is a summary of all the open positions advertised in each issue.
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Terceiro canto (♩ = 138)

56 *mf*

S1 Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te - te,

S2 *mf* Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te - te,

A *mf* Ka - mar - ré - ra ki - dé - ri ke - ma ki - dé - ri ke - ma ki - dé - ri ke - ma. Ka - mar -

61 (without percussion)

S1 Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te, Ti - ô - i - re -

S2 Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te, Ti - ô - i - re -

A ré - ra ki - dé - ri ke - ma ki - dé - ri ke - ma ki - dé - ri ke - ma. Ti - ô - i - re -

66 (with percussion)

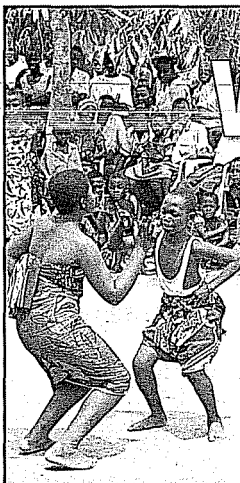
S1 *mf* mô uá - ri - te - te A - ham_ A - ham_ A - ham_ A - ham. Ka - mar - ham. 1., 2. 3.

S2 mô uá - ri - te - te A - ham_ A - ham_ A - ham_ A - ham. Ka - mar - ham. 1., 2. 3.

A mô uá - ri - te - te A - ham_ A - ham_ A - ham_ A - ham. Ka - mar - ham. 1., 2. 3.

* This effect is produced by sucking air in through closed teeth.

Figure 4. Marcos Leite (arr.), *Tres Cantos Nativos Dos Indios Krao*, mm. 56-end.
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within those groups to sing the melodic line that begins in m. 9 as written.

At m. 56, the *cambiata*s will take over the alto line which is more suited to their voices, and the baritones singing an octave lower will join the second sopranos (Figure 4).

Tres Cantos is an exciting and invigorating piece of music that brings to life the Brazilian rain forest. Students will love performing this piece.

Although this next piece is for an advanced group of singers, it can be arranged for the advanced middle-level mixed ensemble. I chose this somewhat

(25) *mf*
 S1 Oo By her
 S2 *mf* Oo By her
 A *mf* King Hen-ry came rid-ing, he knelt by her bed. What's the
 29
 S1 bed
 S2 bed
 A mat-ter with my flow-er, makes her eyes grow so red?

Figure 4. Stephen Hartfield (arr.), *Queen Jane*, mm. 25–32
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difficult piece because it clearly demonstrates the creative approach that can be applied to treble music for a mixed middle school ensemble. *Queen Jane* is a stunning Kentucky folk song arranged by Stephen Hatfield. In the three-part treble version, Hatfield beautifully and sensitively gives the voice of Jane Seymour, the third and most beloved wife of Henry VIII to Treble I. Treble II acts as the narrator. And Treble III becomes King Henry. To adapt this piece, keep all sopranos singing the part of Queen Jane—Treble I. The altos will be the narrators, and the *cambiatas* can take the coveted male part, that of King Henry (Figure 5).

The baritones require some further thinking. *Queen Jane* has ten stanzas. When the narrators sing, some of the stanzas rise up to e^2 and others fit snugly into the range of $b-a^1$. Adding the baritones an octave lower in these latter, more conservative ranges can add dimension and drama (Figure 6). Additionally, it is quite a powerful effect to have the baritones sing only the lowest *divisi* notes on the Treble III line in the last stanza. Notice, then, that the baritones will sing the words “sore,” “England,” and the final phrase, “flourish no more.”

Students will love to sing *Queen Jane* for its quiet beauty, its drama, and the

subtle vocal nuances that add color, imagery and life to this beautiful piece.

Some further thoughts:

- Even when adapting treble pieces for mixed middle school ensembles, there may be places in the music where notes are out of range for some singers. Guide students to sing the parts of the music that are accessible to them, and to “leave a hole” where the music gets too high or too low; and
- You may think you are disturbing the chordal integrity that the composer has designed when you invite the young men to sing an octave below the other voices, and indeed, you are. But these middle school years are temporary and transitory. In order to encourage our students to sing the best literature available, we must invite these temporary and transitory options.

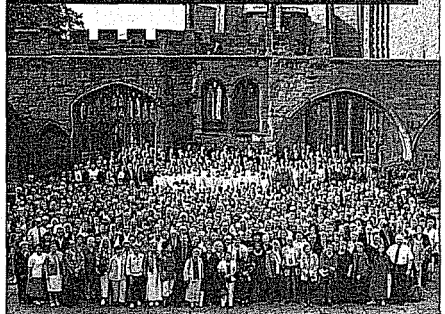
Conclusion

This article has listed some of the reasons three-part mixed and SAB pieces are popular in the middle school setting. Also listed are their drawbacks

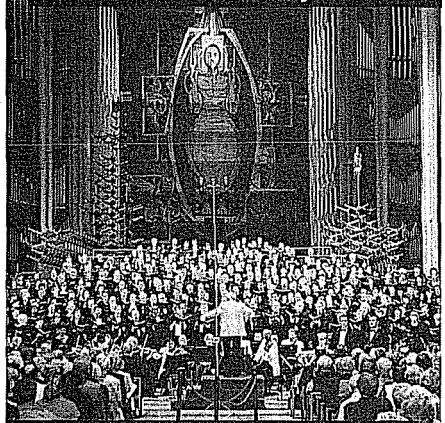
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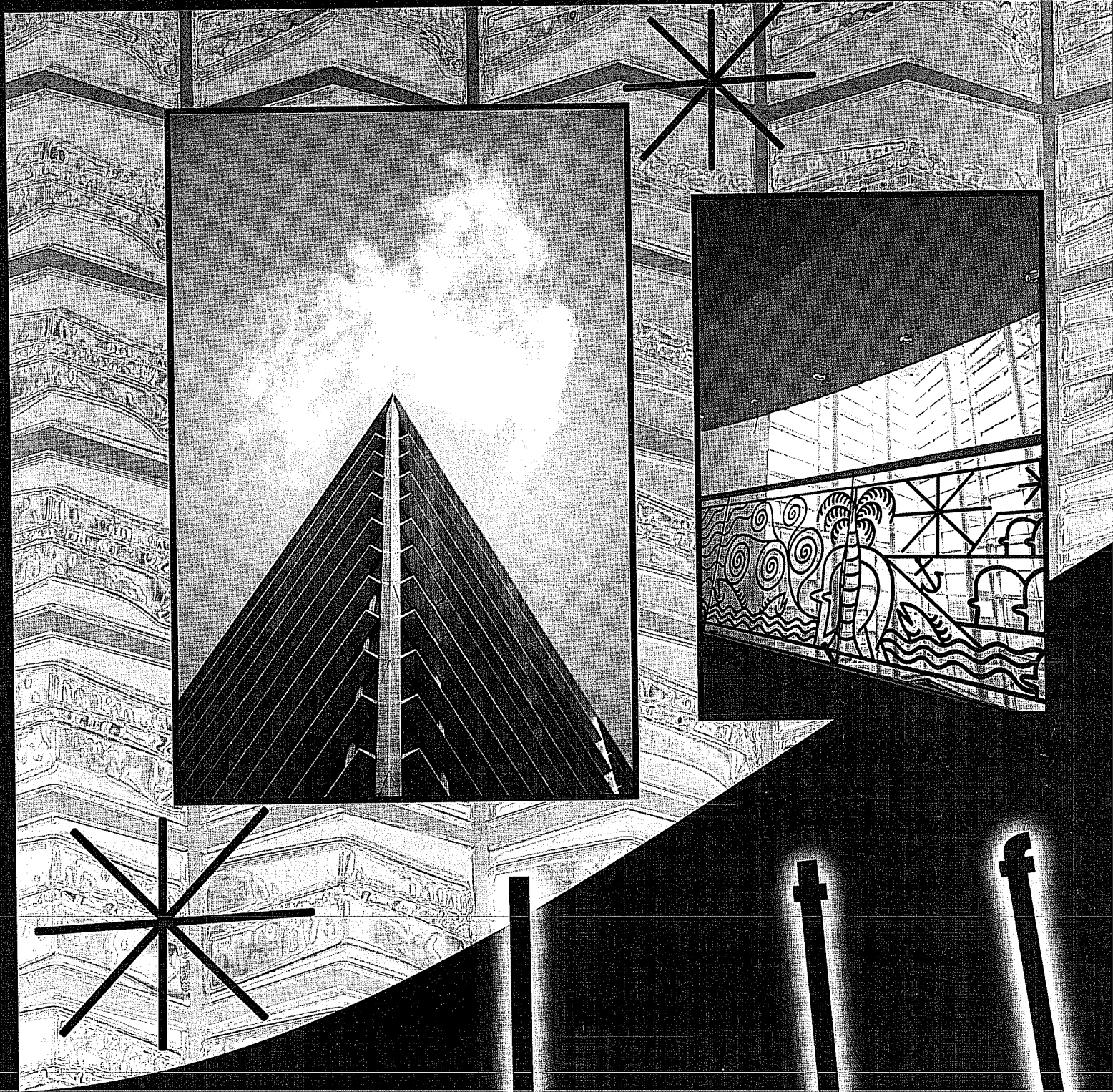


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56 *let the sound open and deepen* *div.* *maintain intensity*

S1 on. King Hen - ry, he wept 'til his hands were wrung

S2 on. King Hen - ry, he wept 'til his hands were wrung

A on. King Hen - ry, he wept 'til his hands were wrung

60 *Trebles 1 and 2 toll like death knell* *unis.* *p* *mp*

S1 sore. No more, no more, no more the flow - er

S2 sore. No more, no more, the flow - er The

A sore. The flow - er of Eng - land shall flour - ish no more.

65 *soft, but rich and regal - a distant organ* *div.* *slower - bring out alto 2*

S1 The flow'r of Eng - land flour - ish no more.

S2 flow - er of Eng - land flour - ish no more.

A The flow'r of Eng - land flour - ish no more.

Figure 6. Stephen Hatfield (arr.), *Queen Jane*, mm. 72–end.

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and suggestions for using treble music as an alternative because much treble music is so exceptional and because the parts can be successfully adapted for all choir members. Designing a paradigm for selecting music which looks beyond the narrow scope of the changing voice and into the wide world of excellent choral literature will enrich the experiences of middle-level singers. “To study singing is to study the world.”⁷

Middle school students have intuition, emotion, empathy, and sensitivity. They are capable of great artistry, great musicianship and great understanding. The choral literature listed in this article, and others like them, will foster the growth

and development of all middle school students. These pieces are representative of the world in which we live—past and present, near and far. That is, they are a slice of culture or history or life as we know it. They are the poetry of today, and the poetry of yesterday—the connectors of humanity. It is our responsibility to enrich the musical and aesthetic experiences of all middle-level students. To that end, when selecting choral literature, explore treble music and select only the best.

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¹ Noah Webster, *New Universal Unabridged Dictionary* (New York: Simon & Schuster,

1983), 1298.

² David Friddle, “Changing Bodies, Changing Voices: A Brief Survey of the Literature and methods of working with Adolescent Changing Voices.” *Choral Journal* 46 (6), 32–47.

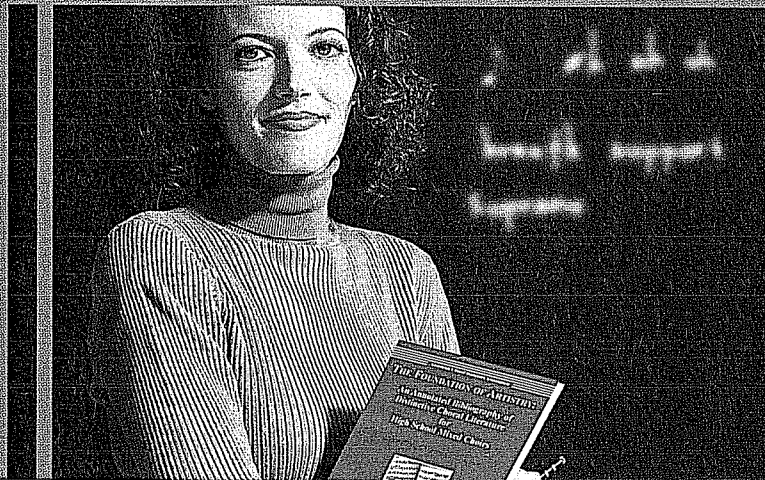
³ Kenneth H. Phillips, *Teaching Kids to Sing* (New York: Schirmer Books, 1992), 41–64.

⁴ *Ibid.*, 50.

⁵ *Ibid.*, 49.

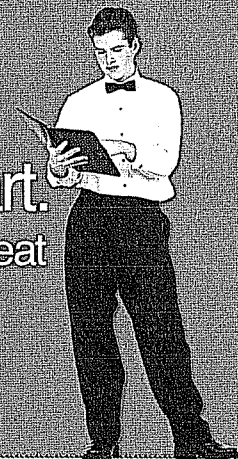
⁶ Henry Leck, *The Boy's Changing Voice: Taking the High Road* (Hal Leonard Corporation, 2001), videorecording.

⁷ Phillips, 106.



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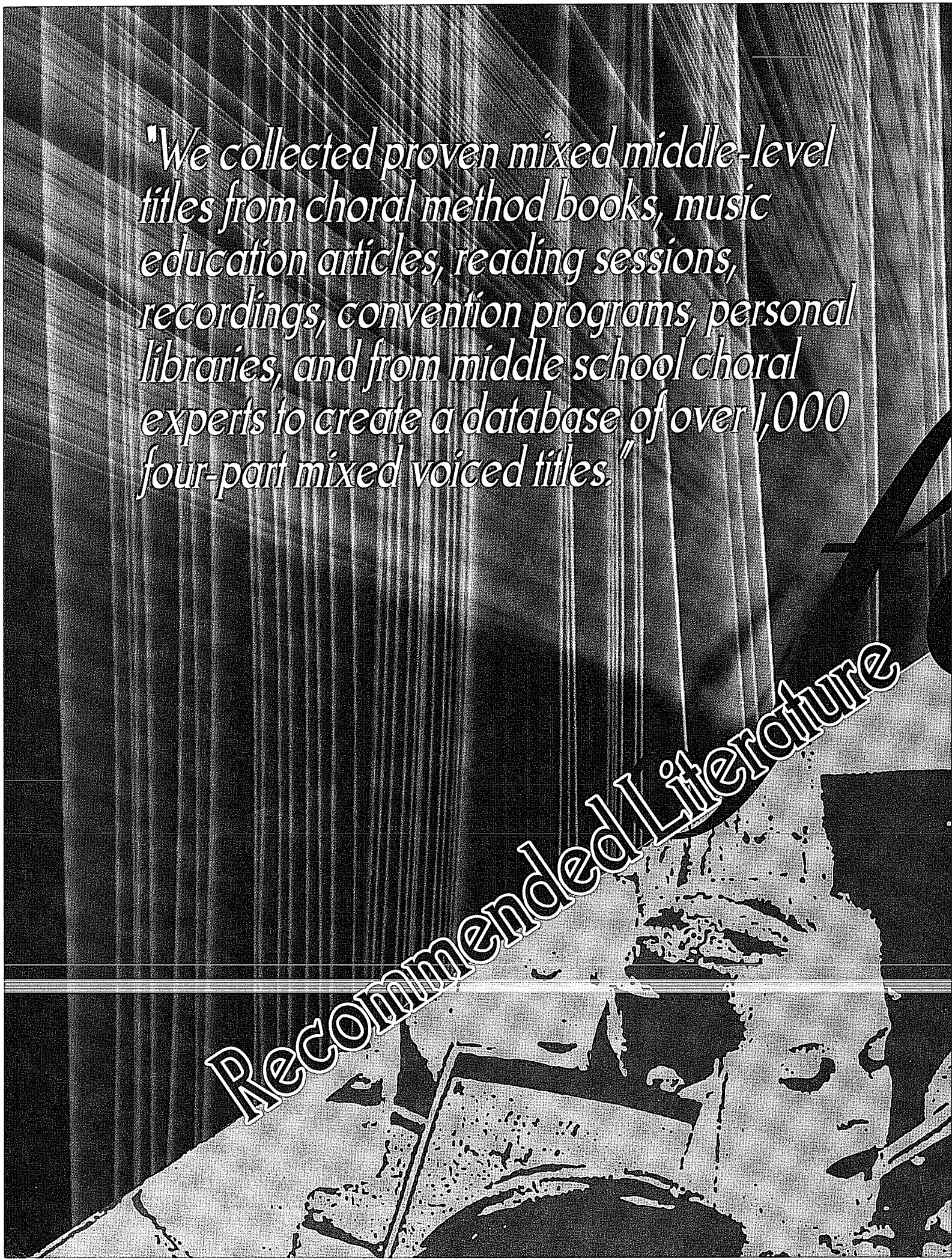
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Recommended Literature



Middle-Level Mixed Choirs

by Rebecca R. Reames and Matthew Warren

Appropriate middle-level literature selected by gifted choral directors accommodates ensembles' technical abilities while also advancing their musical skills and aesthetic experiences. Finding appropriate literature for middle-level choirs requires conductors to devote an enormous amount of time, talent, and determination to the selection process because these choirs are:

- comprised of changed, unchanged, and changing boys' and girls' voices;
- are designated for one grade level or across middle grade levels; and
- are grouped by single gender or for mixed boys and girls voices.

In an effort to assist middle-level conductors with this monumental literature hunt, I investigated four-part literature recommended for middle-level mixed choirs. Although ideal middle-level choral situations may offer single-gender ensembles, mixed-voiced middle-level choirs are more often the norm. Discovering suitable and distinctive SATB literature with limited ranges, *tessituri*, and other musical elements appropriate for middle-level singers to perform is a rewarding educational objective.

Instead of compiling a list of exceptional middle school,

junior high, and adolescent selections based only on my recommendation, I wanted to develop a list of SATB pieces contributed from many reliable sources. Realizing the hours involved in such an extensive compilation, I invited a graduate student, Matthew Warren, to assist me with this project. We collected proven mixed, middle-level titles from choral



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<reamesrr@potdam.edu>



Matthew Warren recently earned his masters degree in music education from the Crane School of Music, State University of New York at Potsdam. He is currently teaching at Spry Middle School in Webster, New York.
<Matthew_Warren@WebsterSchools.org>

method books, music education articles, reading sessions, recordings, convention programs, personal libraries, and from middle school choral experts, to create a database of 1,000 four-part mixed voiced titles. (The bibliography at the end of the article represents many of the entries.)

A middle-level literature list could comprise a variety of voicings. However, I chose to highlight mixed four-part voiced literature for several reasons. Treble literature has become more readily available due to the success of the children's (treble) choir movement. Literature designed for middle-level boys' choirs is limited and therefore resources are fewer. Three-part literature or SAB voiced literature is popular for middle-level ensembles often because the limited texture is manageable; however the third part designed for the boys (or men, in the case of SAB) can be too low or too high

to accommodate changing boys' ranges.

After developing the large database, we located several hundred pieces, analyzed the selections, and recommended our preferred selections. Two charts designate titles that were recommended in numerous sources and therefore are clearly "middle-level friendly." The "highly recommended pieces" were suggested by at least three or more resources. (*Psalmite* was found in nine different sources, but with several different editions). The recommended pieces of 250 titles were suggested in one or more sources. Bold titles indicate recommendations in two sources. (All recommendations include the authors' sanction). Additionally, literature was rated as being appropriate for 7–8th grade mixed middle school choirs, more suitable for 9th grade (junior high) mixed choirs, or in some cases, as being appropriate for both middle school and

junior high depending on the situation and choir experience.

The list includes a few three-part voiced literature selections although these selections generally provide for an optional baritone part. As with much literature for middle-level choir, many SATB pieces are more suitable with a few modifications made by choral teachers based on their groups' musical experience and voicing needs.

The collective middle-level 1,000-title database is a fascinating on-going project. I hope these initial 280 pieces will spark wonderful middle-level musical offerings.

Note: The list of publishers were those at the time of publication.



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Recommended Pieces

Title	Composer (Editor/Arranger)	Publisher	Pub. No.	Voicing	Level
Titles in bold were recommended twice.					
<i>Place among the Stars</i>	Adams, Jonathan	Heritage	15/1246H	SATB	MS
"Siyahamba"	African Song (Doreen Rao, arr.)	Boosey	OCTB6564	SATB	MS
Salmo 150	Aguiar, Ernani (Maria Guinand, ed.)	earthsongs	n/a	SATB	JH
<i>Sing Alleluia, Clap Your Hands</i>	Albrecht, Sally	Alfred	17763	SATB	MS
<i>Cantar! (Sing!)</i>	Althouse, Jay	Alfred	19309	SATB	MS
<i>Look-a That Star</i>	Althouse, Jay	Alfred	4731	SATB	MS
<i>Bim bam</i>	Altman, Shalom, arr.	T. Presser	352-00191	SATB	MS
<i>Jamais Je n'aimerais grand homme</i>	Anonymous (Anderson, Linda Allen, ed.)	Alliance	AMP 0077	SATB	MS
<i>Come, Join in Singing</i>	Arcadelt, Jacques (Patrick Liebergen, arr.)	Belwin	SV9166	3-part	MS
<i>Mary, Mary</i>	Avery & Marsh (Carolyn Jennings, arr.)	Curtis	7943	SATB	MS/JH
<i>Jesu, Joy of Man's Desiring</i>	Bach, J. S.	T. Presser	00518	SATB	JH
<i>Now Let the Heavens Adore Thee</i>	Bach, J. S. (Don Collins, arr.)	Cambiata	D978122	SSCB	MS
Now Thank We All Our God	Bach, J. S. (John Haberlen, ed.)	Kjos	5975	SATB	MS
<i>Wachet auf, ruft uns die Stimme</i>	Bach, J. S. (John Wilson, ed.)	Somerset	MW1225	SATB	JH
<i>Alleluia! Sing Praise</i>	Bach, J. S. (Lucy Hirt, ed.)	Fischer	CM7140	SATB	MS/JH
<i>Sure on This Shining Night</i>	Barber, Samuel	G. Schirmer	10964	SATB	JH
<i>Three Hungarian Folk Songs</i>	Bartok, Bela	Boosey	OCTB5326	SATB	JH
<i>When Rooks Fly Homeward</i>	Baynon, Arthur	Boosey	48003215	SATB	MS
<i>Go Out with Joy</i>	Beebe, Hank	Hinshaw	HMC-117	SATB	JH
<i>Peter Piper</i>	Beery, Lon	BriLee	BL355	SATB	MS
<i>I've Got My Ticket</i>	Beery, Lon, arr.	BriLee	BL274	3-part	MS
<i>Pastime with Good Company</i>	Bennett, Catherine, arr.	Shawnee	D-428	3-part	MS
<i>Speak to One Another in Psalms</i>	Berger, Jean	Augsburg	954	SATB	JH
<i>David's Lamentation</i>	Billings, William	Fischer	6572	SATB	JH
<i>Kittery</i>	Billings, William	G. Schirmer	10309	SATB	MS
<i>Shojojee</i>	Bisbee, B. Wayne, arr.	Santa Barbara	276-2	SATB	JH
<i>I Will Sing Praises</i>	Booker, Theola (Andre Thomas, arr.)	Choristers	CGA718	SATB	MS
<i>We Thank Thee, Lord</i>	Bortniansky, Dimitri (Peter Tkach, arr.)	Kjos	6513	SATB	MS/JH

<i>Coffee Grows on White Oak Trees</i>	Boyd, Jack, arr.	Shawnee	A1003	SATB	MS/JH
<i>Four German Folk Songs</i>	Brahms, Johannes (Ray Robinson, arr.)	Hinshaw	HMC-353	SATB	JH
<i>Gute Nacht</i>	Brahms, Johannes (Sally Herman, ed.)	Shawnee	A-1930	SATB	MS
<i>Wiegenlied (Cradle Song)</i>	Brahms, Johannes (Sherri Porterfield, arr.)	Warner	SV9824	SATB	MS
<i>April Rain Song</i>	Bray, Julie Gardner	Heritage	15/1089	3-part	MS
<i>Follow the Drinking Gourd</i>	Bray, Julie Gardner	Heritage	15/1116	SATB	JH
<i>Gonna Build a Mountain</i>	Bricusse, Leslie (Norman Leyden, arr.)	Hal Leonard	S7011	SATB	JH
<i>Never Tell Thy Love</i>	Bright, Houston	G. Schirmer	50228650	SATB	MS
<i>Dide ta Deo</i>	Brown Jr., Uzee, arr.	Dean	15/1669R-2	SATB	MS/JH
<i>Agnus Dei</i>	Butler, Eugene	Fischer	CM8191	3-part	MS
<i>Gather Ye Rosebuds While Ye May</i>	Butler, Eugene	Gentry	JG-105	SATB	MS
<i>Gloria</i>	Butler, Eugene	Alliance	AMP0378	SATB	JH
<i>I Never Saw a Moor</i>	Butler, Eugene	Richmond	MI-393	SATB	MS
<i>Music When Soft Voices Die</i>	Butler, Eugene	AMSI	1017	SATB	MS
<i>Psalm of Assurance, A</i>	Butler, Eugene	Hinshaw	HMC-175	SATB	JH
<i>Sing to the Lord a Marvelous Song</i>	Butler, Eugene	Hope	A451	SATB	JH
<i>Early One Morning</i>	Cain, Noble, arr.	T. Presser	332-15147	SATB	JH
<i>Serve the Lord with Gladness</i>	Caldara, Antonio (Benjamin Suchoff, ed.)	Plymouth	SC-120	SATB	MS
<i>Non e tempo</i>	Cara, Marchetto	Euro-Amer	EA119	SATB	MS
<i>Panis Angelicus</i>	Cascolini, Claudio	Belwin	ProCh3005	SATB	MS
<i>Roses I Send to You</i>	Chatman, Stephen	Boosey	M-051-47185-0	SATB	MS
<i>"Sanctus" (Requiem in C Minor)</i>	Cherubini, Luigi (Patrick Liebergen, arr.)	Fischer	CM8400	SATB	JH
<i>Prayer of St. Francis</i>	Childs, David	Santa Barbara	SBMP 296	SATB	MS
<i>Set Me as a Seal Upon Your Heart</i>	Childs, David	Santa Barbara	SBMP210	SATB	JH
<i>Somewhere Out There</i>	Chinn, Teena, arr.	Warner	CHM01002	SATB	MS
<i>Rhythm of Life</i>	Coleman, Cy (Richard Barners, arr.)	Shawnee	Out of print	SATB	MS
<i>Come All Ye Fair and Tender Ladies</i>	Collins, Don	Cambiata	ARS980152	SSCB	MS
<i>Gypsy Rover, The</i>	Crocker, Emily, arr.	Jenson	47123014	SATB	MS
<i>Come Away, Sweet Love</i>	Cutter, Bill	Shawnee	A 1944	SATB	JH

<i>Ev'ry Time I Feel the Spirit</i>	Dawson, William, arr.	Music Press	117	SATB	JH
<i>Welcome Here</i>	DeCormier, Robert, arr.	Lawson-Gould	51417	SATB	JH
<i>Hush! Somebody's Callin' My Name</i>	Dennard, Brazeal, arr.	Shawnee	Out of print	SATB	MS/JH
<i>No Rocks a-Cryin'</i>	Dilworth, Rollo	Hal Leonard	08711307	SATB	MS
<i>Adoramus te Christe</i>	Dubois, Theodore (Stan Richison, arr.)	Cambiata	M17797	SSCB	MS
<i>I Asked the River</i>	Duson, Dede	Kjos	8615	SATB	MS/JH
<i>Irish Blessing, An</i>	Duson, Dede	Kjos	8601	SATB	JH
<i>What Is a Heart?</i>	Duson, Dede	Hinshaw	HMC-146	SATB	JH
<i>Deux chansons de noel</i>	Duson, Dede, arr.	Kjos	8672	SATB	MS/JH
<i>Bidi bom</i>	Eddleman, David	Fischer	CM8799	SATB	MS
<i>Durme, durme</i>	Eddleman, David, arr.	Fischer	CM8887	SA(T)B	MS
<i>Joseph Dearest, Joseph Mine</i>	Ehret, Walter, arr.	Cambiata	U117326	SSCB	MS
<i>Didn't My Lord Deliver Daniel</i>	Emerson, Roger, arr.	Hal Leonard	HL40326168	3-part	MS
<i>Let Me Ride (Swing Down Chariot)</i>	Emerson, Roger, arr.	Hal Leonard	40312080	3-part	MS
<i>Maringa Krismes</i>	Fadlu-Deen, Kitty, arr.	earthsongs	n/a	SATB	MS
<i>Send Out Thy Light</i>	Farrell, Michael	Cambiata	C980149	SSCB	MS
<i>Jamaican Market Place</i>	Farrow, Larry	Gentry	JG 2092	SATB	MS
"Introit" and "Kyrie" (<i>Requiem</i>)	Fauré, Gabriel (Hampton Kicklighter, arr.)	Cambiata	M117692	SSCB	MS
<i>River in Judea</i>	Feldman, Jack (John Leavitt, arr.)	Shawnee	A-1911	SATB	MS/JH
<i>Words</i>	Finch, John	Cambiata	C17799	SSCB	MS
<i>Ever 'Gainst That Season</i>	Fink, Michael	Hinshaw	HMC-276	SATB	JH
<i>What Sweeter Music</i>	Fink, Michael	ECS	ECS 2771	SATB	MS
<i>Make Them Hear You</i>	Flaherty, Stephen (Jeff Funk, arr.)	Warner	CH9851	SATB	MS
<i>Gentle Annie</i>	Foster, Stephen (Dennis Eliot, arr.)	Beckenhorst	BP113	SATB	MS
<i>Nelly Bly</i>	Foster, Stephen (Gwyneth Cooper, arr.)	Cambiata	U117571	SSCB	MS
<i>Lovers Love the Spring</i>	Frackenpohl, Arthur	Hal Leonard	00007758	SATB	MS
<i>Water Is Wide, The</i>	Freed, Arnold, arr.	Coronet	392-41530	SATB	MS
<i>Geboren ist uns der heilige Christ</i>	Freundt, Cornelius	Alliance	AMP 0012	SATB	MS
<i>Dry Bones</i>	Gearhart, Livingston, arr.	Shawnee	A0064	SATB	JH
"Sing to the Lord" (<i>Three Meditations</i>)	Goemanne, Noel	Shawnee	out of print	SATB	MS
<i>Three Meditations</i>	Goemanne, Noel	Shawnee	A5781	SATB	JH
<i>Hosanna</i>	Gregor, Christian (J. B. Lyle, arr.)	Cambiata	M979135	SSCB	MS

<i>Carol for All Children, A</i>	Hailstork, Adolphus	Alliance	AMP 0072	SATB	JH
<i>I Can Tell the World</i>	Hairston, Jestor, arr.	Bourne Co.	058566	SATB	JH
<i>Poor Man Lazarus</i>	Hairston, Jestor, arr.	Bourne Co.	103936	SATTBB	MS/JH
<i>What Kind o' Shoes You Gonna Wear?</i>	Hairston, Jestor, arr.	Bourne Co.	1031	SATB	JH
<i>An Irish Blessing</i>	Hamilton, David	Walton	HL08501525	SATB	JH
"Praise the Lord" (<i>Judas Maccabeus</i>)	Handel, George Friedrich (Hal Hopson, arr.)	Shawnee	A-5714	SATB	MS
"Chorale" (<i>St. John's Passion</i>)	Handel, George Friedrich (John Rutter, arr.)	Hinshaw	HMC-946	SATB	MS
"Your Voices Tune" (<i>Alexander's Feast</i>)	Handel, George Friedrich (John Rutter, arr.)	Hinshaw	HMC-948	SATB	MS
<i>Surely He Hath Borne Our Griefs</i>	Handel, George Friedrich (Loy Beal, arr.)	Cambiata	M97201	SACB	MS
<i>Jesus, Sun of Life, My Splendor</i>	Handel, George Friedrich (Paul Bunjes, ed.)	Concordia	98-1445	SATB	MS
<i>Agnus Dei</i>	Hassler, Hans Leo	CPP/Belwin	SV8918	SATB	JH
<i>Ich brinn und bin entzuendt gen dir</i>	Hassler, Hans Leo (Linda Allen Anderson, ed.)	Kjos	ED. 8610	SATB	JH
<i>Fair Maid, Thy Charm and Lovlieness</i>	Hassler, Hans Leo (Norman Greyson, ed.)	Bourne Co.	038446	SATB	MS/JH
<i>My Heart with Love Is Springing</i>	Hassler, Hans Leo (Norman Greyson, ed.)	Bourne Co.	087696	SATB	MS/JH
<i>When the Stars Fall</i>	Hatfield, Stephen	Boosey	48004894	SATB	MS/JH
"Gloria in excelsis Deo" (<i>Heiligmesse</i>)	Haydn, Franz Joseph	earthsongs	ER-2	SATB	MS
<i>Praise We Sing to Thee</i>	Haydn, Franz Joseph (Morten Luvaas, arr.)	Kjos	2015	SATB	MS
<i>Soy Lá primavera</i>	Hayes, Mark	Heritage	15/2205H	SSATB	MS/JH
<i>Leaning on the Everlasting Arms</i>	Hayes, Mark, arr.	Alfred	16061	SATB	JH
"The Banks of the Don" (<i>Five Ontario Folk Songs</i>)	Henderson, Ruth Watson	Warner	VG458	SATB	JH
<i>Farewell, My Love</i>	Hirt, Charles C., ed.	Fischer	GM-7041	SATB	JH
<i>My God Is So High</i>	Hogan, Moses, arr.	Alliance	AMP 0190	SATB	JH
<i>Praise the Lord with Joyful Song</i>	Hopson, Hal, arr.	Jenson	HL 43316010	3-part	MS
<i>Sing Joy</i>	Huff, Mac	Hal Leonard	08730014	SATB	JH
"Gloria" (<i>First Mass in B^b</i>)	Hummel, Johann (John Westlund, ed.)	Walton	WW1024	SATB	JH
<i>Tenebrae factae sunt</i>	Ingegneri, Marc Antonio	Cambiata	D988155	SATB	MS
<i>Innsbruck, I Now Must Leave You</i>	Isaac, Heinrich (John Leavitt, ed.)	Hal Leonard	08596709	SATB	JH

<i>In Flanders Fields</i>	Jacobson, John and Roger Emerson	Hal Leonard	08741384	SATB	MS
"Zol zain sholem" (<i>Let There Be Peace</i>)	Jacobson, Joshua, arr.	World Music	024	SATB	MS
"Ce mois de may" (<i>This Month of May</i>)	Janequin, Clement (Flora Contino, ed.)	Dean	HCA 106	SATB	JH
"Pengyou, ting!" (<i>Friend, hear this good news</i>)	Jennings, Carolyn, arr.	earthsongs	n/a	SATB	JH
Lone, Wild Bird, The	Johnson, David, arr.	Augsburg	11-0513	SATB	MS
<i>Little Innocent Lamb</i>	Johnson, Neil, arr	Heritage	15/1119-1	3-part	MS
<i>This Little Light of Mine</i>	Johnson, Neil, arr.	Hal Leonard	08551263	SATB	MS
"Praise the Lord" (<i>Louez le Seigneur!</i>)	Johnson, Ralph, arr.	earthsongs	n/a	SATB	MS
<i>hist wist</i>	Jones, R.W.	Shawnee	1076	speech	MS
<i>Farewell, Dear Love</i>	Jones, Robert (John Kingsbury, arr.)	T. Presser	332-40128	SATB	MS/JH
<i>While by My Sheep</i>	Jungst, Hugo, arr.	Plymouth	XM-114	SATB	MS
<i>Swing Low, Sweet Chariot</i>	Kirby, Charles, arr.	Cambiata	S17555	SATB	MS
"Follow, Follow" (<i>Rise Up Shepherd</i>)	Kirk, Theron	Kjos	GC84	SATB	MS
<i>Sing a Song to the Lord</i>	Kirk, Theron	Cambiata	C978107	4part	MS
<i>Calypso Noel</i>	Krunnfusz, Gordon	Shawnee	A 0884	SATB	MS
I Know a Young Maiden	Lasso, Orlando di	Fischer	CM 7039	SATB	MS
Kyrie	Leavitt, John	Belwin	SV8904	SATB	MS
<i>Aura Lee</i>	Leavitt, John, arr.	Hal Leonard	08741478	SATB	MS
<i>Gabriel's Message</i>	Ledger, Phil, arr.	Dean	10/2139R	SATB	MS
Let All the Nations Praise the Lord	Leisring, Volckmar (Lara Hoggard, arr.)	Shawnee	A0094	SATB	MS/JH
Hiney ma tov	Levine, Iris, arr.	Mark Foster	MF 3025	SATB	JH
<i>Festival Hosanna</i>	Lightfoot, Mary Lynn	Heritage	15/1517H	3-part	MS
<i>Gloria Deo</i>	Lightfoot, Mary Lynn	Heritage	15/1168H	SATB	MS
<i>Lord, Make Me an Instrument of Your Peace</i>	Lindh, Jody	Choristers	CGA-612	SATB	MS
<i>O Most Gracious, Welcome Child</i>	Loewe, Karl	Hinshaw	HMC1524	SATB	JH
Kyrie Eleison	Lotti, Antonio	Belwin	2204	SATB	JH
Joy Fills the Morning	Lotti, Antonio (Michael Farrell, arr.)	Cambiata	M983177	SATB	MS
<i>Wade in the Water</i>	Lyle, J. B., arr.	Cambiata	S117570	SSCB	MS
<i>Here's to Song</i>	MacGillivray, Allister (Lydia Adams, arr.)	McGroarty	MMP-03	SATB	MS
<i>La'u lupe</i>	Marshall, Christopher, arr.	Alliance	AMP 0238	SATB	JH
<i>Annie Laurie</i>	Martin, Gilbert	Heritage	15/1147	SATB	MS

<i>New Promise of Love</i>	Martin, Gilbert	Hinshaw	HMC-690	SATB	MS
<i>Galway Piper, The</i>	Martin, Joseph, arr.	Shawnee	A2092	SATB	MS
Somagwaza	Maselwa, Joseph & Pete Seeger, arrs.	World Music	07	SATB	JH
<i>Rain, Rain (Spring Rain)</i>	Maslanka, David	Kjos	GC142	SATB	MS
<i>Lift Up Your Heads, O Ye Gates</i>	Mathias, William (David Willcocks, ed.)	Oxford	42.380	SSATB	JH
<i>Rise Up, My Love, My Fair One</i>	McCray, James	National	WHC-77	SATB	JH
Ride the Chariot	Melton, William, arr.	Cambiata	S117450	4part	MS
Cast Thy Burden Upon the Lord	Mendelssohn, Felix (Michael Farrel, arr.)	Cambiata	M980143	SACB	MS
<i>Santo</i>	Mendoza, Michael	Alliance	AMP 0135	SATB	MS/JH
<i>Fum, fum, fum</i>	Miller, John, arr.	Shawnee	A1870	SATB	MS
Gloria	Moses, Rae	BriLee	BL102	SATB	MS
"Gloria" (<i>Orgelsolo Messe</i>)	Mozart, W.A. (Patrick Liebergen, arr.)	Shawnee	A 2145	SATB	MS
"Sanctus" (<i>Orgelsolo Messe</i>)	Mozart, W.A. (Patrick Liebergen, arr.)	Warner	OCT02592	SATB	MS
<i>Cantaremos</i>	Noble, Ramon, arr.	Alliance	AMP 0023	SATB	MS/JH
<i>De amor herido</i>	Noble, Ramon, arr.	Alliance	AMP 0025	SATB	JH
<i>Yo paso las noches</i>	Noble, Ramon, arr.	Alliance	AMP 0028	SATB	JH
<i>Wonderful Peace</i>	Nordqvist, Gustaf	Walton	W2346	SATB	MS
<i>Siyahamba/Haleluya! Pelo tsa rona</i>	Nyberg, Anders, arr.	Walton	HL08501504	SATB	MS
<i>Thuma mina</i>	Nyberg, Anders, arr.	Hal Leonard	HL08501542	SATB	MS
<i>Misty Morning</i>	Nygard, Carl	Hinshaw	HMC-720	SAB	MS
Adoramus te	Palestrina, G.P. (Michael Farrell, arr.)	Cambiata	M485187	SSCB	MS
<i>Gloria patri</i>	Palestrina, G.P. (Norman Greyson, arr.)	Bourne	B204644-358	SATB	MS
<i>Ya viene la vieja</i>	Parker, Alice and Robert Shaw, arrs.	G. Schirmer	HL50305220	SATB	JH
<i>Sing to the Lord</i>	Parker, Alice, arr.	Lawson-Gould	51322	SATB	JH
"Innoria" (<i>Songs of Early Canada</i>)	Patriquin, Donald	earthsongs	n/a	SAB	JH
<i>Come to Me, O My Love</i>	Petker, Allan Robert	Hinshaw	HMC-997	SATB	JH
Consecrate the Place and Day	Pfautsch, Lloyd	Alfred	51240	SATB	JH
<i>A Blessing</i>	Porterfield, Sherri	Alfred	16322	SATB	JH
<i>Kyrie</i>	Porterfield, Sherri	Alfred	7724	SATB	MS
<i>Never Seek to Tell Thy Love</i>	Porterfield, Sherri	Alfred	23461	SATB	MS
<i>Something Told the Wild Geese</i>	Porterfield, Sherri	Heritage	15/1202H	SATB	MS
<i>A Trilogy of Innocence and Experience</i>	Porterfield, Sherri	Warner	SV9820	SATB	MS

<i>Ye Shall Have a Song</i>	Porterfield, Sherri	Alfred	11604	SATB	MS
<i>Prayer of St. Francis</i>	Pote, Allen	Hinshaw	HMC-888	SATB	JH
<i>Jingle Bells Through the Ages</i>	Pote, Allen	Heritage	H217	SATB	MS
<i>Psalm 139</i>	Pote, Allen	Choristers	CGA-610	SATB	MS
<i>I Lift My Eyes to the Hills</i>	Potter, Kenney	Hinshaw	HMC1990	SATB	MS
"E Oru O" (A Yoruba Greeting)	Powell, Rosephayne, arr.	Hal Leonard	08742822	SATB	MS
<i>Enatus est Emmanuel</i>	Praetorius, Michael	Concordia	98-1868	SATB	MS
<i>Den die Hirten lobten sehre</i>	Praetorius, Michael (Clifford Richter, ed.)	Euro-Amer	AP 529	SATB	JH
<i>Lo, How a Rose E'er Blooming</i>	Praetorius, Michael (Walter Collins, ed.)	Hinshaw	HMC-638	SATB	JH
<i>Two Puccini Psalms</i>	Puccini, Giacomo (Martin Banner, ed.)	Alliance	AMP 0282	SATB	JH
<i>Come, Ye Sons of Art</i>	Purcell, Henry (John Haberlen, ed.)	Kjos	Ed. 5877	SATB	MS
<i>He Never Failed Me Yet</i>	Ray, Robert	Hal Leonard	44708014	SATB	JH
<i>I've Been Workin' on the Railroad</i>	Rentz, Earlene, arr.	Heritage	15/2141H	SATB	MS
<i>Ecce quam bonum</i>	Richafort, Jean (Maynard Klein, ed.)	Hal Leonard	12279	SATB	MS/JH
"Promised Land" (<i>Sacred Harp</i>)	Richardson, Michael, arr.	Mark Foster	MF 255	SATB	MS
<i>Bright New Day</i>	Robertson, Ed	Hinshaw	HMC-160	SATB	MS
<i>Fiddler Man</i>	Rutter, John	Hinshaw	HMC-815	SATB	JH
<i>I Will Sing with The Spirit</i>	Rutter, John	Oxford	HMC1386	SATB	MS
<i>Let's Begin Again</i>	Rutter, John	Hinshaw	HMC-513	SATB	JH
<i>The Terrible Tale of Tom Gilligan</i>	Rutter, John	Hinshaw	HMC-811	SATB	JH
"Praise Ye the Lord" (Christmas Oratorio)	Saint-Saëns, Camille (Walter Ehret, arr.)	Boosey	M051419517	SATB	MS
<i>Little White Hen, A</i>	Scandello, Antonio (Norman Greyson, ed.)	Bourne Co.	077616	SATB	MS/JH
<i>Nobody Knows the Trouble I've Seen</i>	Schram, Ruth and Alice Parker, arrs.	BriLee	BL415	SATB	MS
"Oh Shenandoah"	Schram, Ruth, arr.	BriLee	BL153	SATB	MS
<i>Sanctus</i>	Schubert, Franz (Morten Luvaas, arr.)	Kjos	2041	SATB	MS
<i>Banks of Doon</i>	Schultz, Donna Gartman	Boosey	48004626	SATB	JH
<i>Gute Nacht</i>	Schumann, Robert (Martin Banner, ed.)	Music 70	M70-384	SATB	JH
<i>Sing a New Song</i>	Schutz, Heinrich (Carolyn Jennings, arr.)	Belwin	7601	SATB	MS
<i>Lua, lua, lua</i>	Scliar, Esther (Daniel Rufino Afonso, Jr., ed.)	earthsongs	n/a	SATB	JH
<i>Tant que vivray</i>	Sermisy, de Claudin	National	NMP-192	SATB	MS
<i>Goin' to the Promised Land</i>	Simms, Patsy Ford	Warner	SV9850	SATB	MS

<i>Sit Down Servant</i>	Simms, Patsy Ford, arr.	Alfred	22922	SATB	MS
<i>Praise to God</i>	Sirett, Mark	Canadian	CIM-1005-2	SATB	MS
<i>America</i>	Smith, Samuel Francis (John Hunter, arr.)	Fischer	CM 7947	SATB	JH
<i>Climbin' Up the Mountain</i>	Smith, William Henry	Kjos	1001	SATB	MS
<i>I Couldn't Hear Nobody Pray</i>	Smith, William Henry, arr.	Kjos	1011	SATB	MS
"Mi yineni of" (<i>Who Will Give Me Wings</i>)	Snyder, Audrey, arr.	Hal Leonard	08742404	SATB	MS
<i>American Folk Rhapsody</i>	Spevacek, Linda	Heritage	15/1205H	SATB	MS
<i>Canticle of Praise</i>	Spevacek, Linda	Hal Leonard	08756923	SATB	MS
<i>Glory Train, The</i>	Spevacek, Linda	Hal Leonard	08752552	SSAB	MS
<i>Make a Joyful Noise</i>	Spevacek, Linda	Jenson	437-13020	SSAB	MS
<i>Ching-a-Ring Chaw</i>	Spevacek, Linda, arr.	Heritage	15/1123	SATB	MS
<i>Danny Boy</i>	Spevacek, Linda, arr.	Hal Leonard	08756896	SATB	JH
<i>Shenandoah</i>	Spevacek, Linda, arr.	Jenson	437-19074	SATB	MS
<i>Battle Hymn of the Republic</i>	Steffe, William (Jay Althouse, arr.)	Alfred	16359	SATB	JH
<i>Shut de Do</i>	Stonehill, Randy (Mark Hayes, arr.)	Word Music	080689077791	SATB	JH
<i>HMS Pinafore Medley</i>	Sullivan, Arthur (Marilyn Epp, arr.)	Alliance	AMP 0564	SATB	MS
<i>Die Musici</i>	Swift, Robert, arr.	Hinshaw	HMC-477	SATB	JH
<i>I'se the B'y</i>	Swift, Robert, arr.	Belwin	DMC8194	SATB	MS
"Chan mali chan" (<i>Three Malay Folk Songs</i>)	Tan, Bernard, arr.	Kjos	8782	SATB	JH
<i>Werfet Panier auf im Lande</i>	Telemann, Georg (Abraham Kaplan, ed.)	Tetra Music	5075775	SATB	JH
<i>Ride the Chariot</i>	Thomas, Andre	Hinshaw	HMC 931	SATB	MS/JH
<i>When the Trumpet Sounds</i>	Thomas, Andre	Foster	Mf 261	SATB	JH
<i>Goin' Up to Glory</i>	Thomas, Andre, arr.	Heritage	15/1228H	SATB	JH
<i>Route 66</i>	Troup, Bobby (Kirby Shaw, arr.)	Hal Leonard	08200369	SATB	MS
<i>Piping Down the Valley</i>	Tuck, Danny	Music 70	M70-264	SATB	MS
<i>Sit Down Servant</i>	Twine, Linda, arr.	Hinshaw	HMC1659	SATB	MS
<i>O Mistress Mine</i>	Vaughan Williams, Ralph	G. Schirmer	1.5017	SATB	JH
<i>Sail the Waters, Beautiful Julieta</i>	Villancico (John Haberlen, ed.)	Kjos	5976	SATB	MS
"Domine fili unigenite" (<i>Gloria</i>)	Vivaldi, Antonio (Mason Martens, ed.)	Walton	W2045	SATB	JH
"Rorando coeli" (<i>You Heavens Above</i>)	Vodansky, Jan (Lon Beery, arr.)	BriLee	BL487	SAT(B)	MS
<i>How Can I Keep from Singing?</i>	Walker, Gwyneth, arr.	ECS	5100	SATB	MS/JH

<i>Three Fragmented Farces</i>	Walth, Gary Kent	Heritage	15/1450H	SATB	JH
<i>America, the Beautiful</i>	Ward, Samuel (Buryl Red, arr.)	Lorenz	TUM115	SATB	MS
<i>America, the Beautiful</i>	Ward, Samuel (Rob Landes, arr.)	Hinshaw	HMC-939	SATB	MS/JH
<i>America, the Beautiful</i>	Ward, Samuel (Ruth Schramm, arr.)	BriLee	BL276	3-part	MS
"Pie Jesu" (<i>Requiem</i>)	Webber, Andrew Lloyd	Hal Leonard	08603519	SATB	MS/JH
<i>I Am but a Small voice</i>	Whittaker, Roger (John Coates, arr.)	Shawnee	A1644	SATB	MS
<i>Fum, fum, fum</i>	Wilberg, Mack, arr.	Hinshaw	HMC-928	SATB	JH
<i>Thus Saith My Cloris Bright</i>	Wilbye, John (Paul Hendrickson, ed.)	National	CMS-132	SATB	MS
<i>Shepherd to His Love, The</i>	Williams-Wimberly, Lou	Alliance	AMP 0008	SATB	MS
"Rock Island" (<i>The Music Man</i>)	Wilson, Meredith (Mark Brymer, arr.)	Hal Leonard	08637183	Speech	MS
<i>Jubilate Deo</i>	Young, Gordon	Shawnee	A 0857	SATB	MS

Highly Recommended Pieces

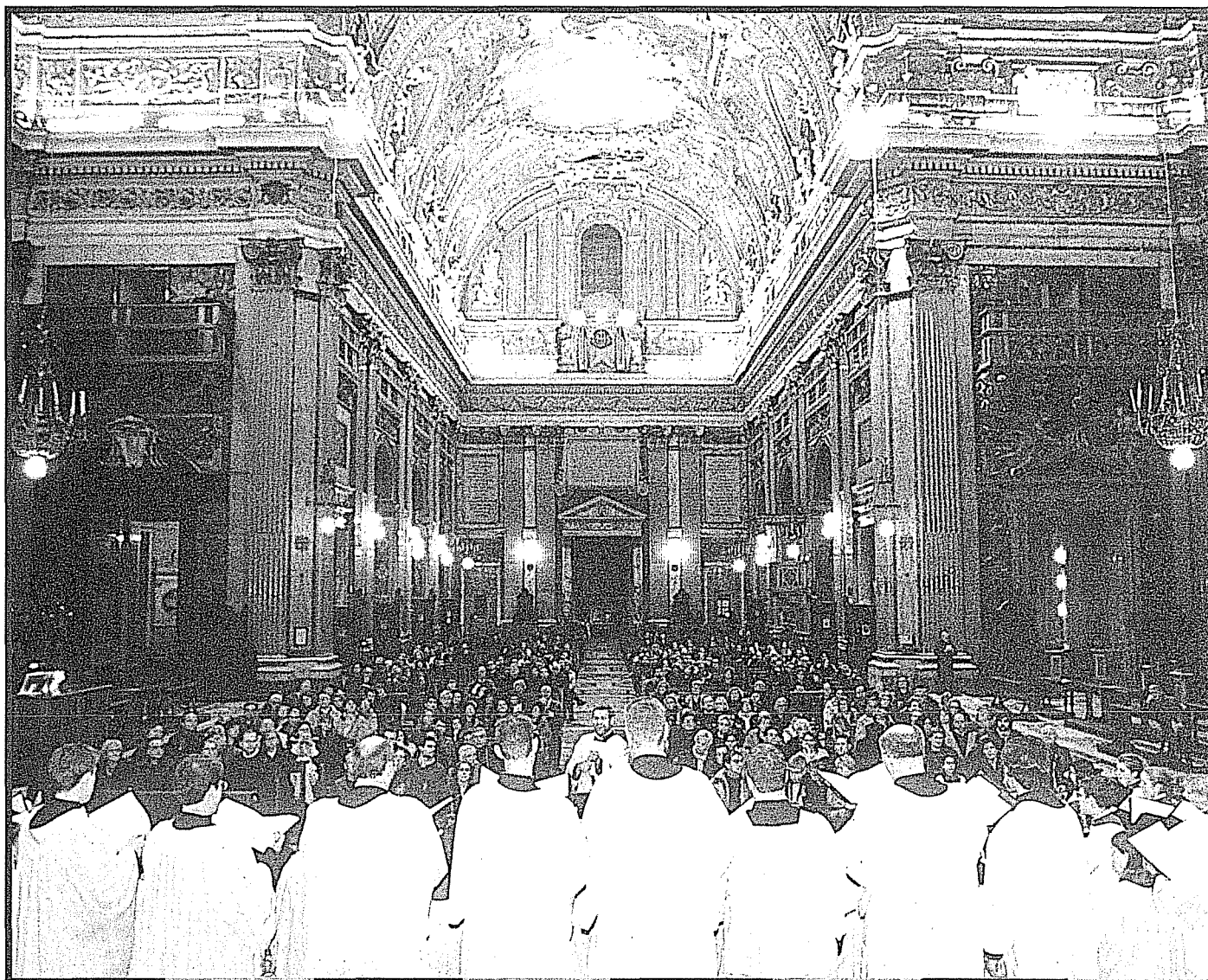
Title	Composer (Editor/Arranger)	Publisher	Pub. Number	Voicing
<i>Chester (Let Tyrants Shake Their Iron Rod)</i>	Billings, William	earthsongs	n/a	SATB
<i>Six Folk Songs</i>	Brahms, Johannes (Herbert Zipper, arr.)	Hal Leonard	12597-9	SATB
<i>Ave verum corpus</i>	Byrd, William (Don Collins, arr.)	Cambiata	D978121	SSCB
<i>I'll Say it Anyway</i>	Certon, Pierre	Hinshaw	HMC 512	SATB
<i>Adoramus te</i>	Clement, Janequin	Bourne Co.	B200048-358	SATB
<i>Younger Generation</i>	Copland, Aaron	Boosey	1723	SATB
<i>Three Madrigals</i>	Diemer, Emma Lou	Boosey	5417	SATB
<i>All Ye Who Music Love</i>	Donato, Baldassara	Bourne	B200303-357	SATB
<i>Da pacem Domine</i>	Franck, Melchior (Mary Goetze, arr.)	Boosey	OCT6187	4part
"Hallelujah, Amen" (<i>Judas Maccabaeus</i>)	Handel, George Friedrich (Byron Brooks, ed.)	Plymouth	CC7	SATB
"O Praise the Mighty Lord" (<i>Joshua</i>)	Handel, George Friedrich (Patrick Liebergen, arr.)	Fischer	CM8384	SATB
<i>O Music, Thou Most Lovely Art</i>	Jeep, Johann (Ray Robinson, ed.)	Hinshaw	HMC-934	SATB
<i>El Grillo [The Cricket]</i>	Josquin des Prez	Warner	LG51025	SATB
<i>Mon coeur se recommande</i>	Lasso, Orlando di (David Randolph, arr.)	Alfred	6885	SATB
<i>O occhi manza mia</i>	Lasso, Orlando di (Maynard Klein, ed.)	Hal Leonard	HL50321340	SATB
<i>Festival Sanctus</i>	Leavitt, John	Belwin	SV8821	SATB
<i>Carol of the Bells</i>	Leontovich, Mykolo (Clarence Knight, arr.)	Cambiata	U983176	SSCB

<i>Ave verum</i>	Mozart, W. A.	Hinshaw	HMC-490	SATB
<i>Niska Banja</i>	Page, Nick, arr.	Boosey	OC4B6517	SAAB
<i>O Bone Jesu</i>	Palestrina, Giovanni Pierluigi da	G. Schirmer	552	SATB
<i>Cantate Domino</i>	Pitoni, Giuseppe (Norman Greyson, ed.)	Bourne Co.	018716	SATB
<i>The Lord is My Shepherd</i>	Pote, Allen	Choirsters	CGA-551	SATB
<i>Psallite*</i>	Praetorius, Michael (Norman Greyson, ed.)	Bourne Co.	ES21	SATB
<i>In These Delightful Pleasant Groves</i>	Purcell, Henry	Boston Music	7612712	SATB
<i>Der Tanz</i>	Schubert, Franz	Hinshaw	HMC-247	SATB
"Kyrrie" (<i>Mass in G</i>)	Schubert, Franz (Patrick Liebergen, arr.)	Alfred	163111	SATB
<i>Three Hungarian Folk Songs</i>	Seiber, Matyas	Hal Leonard	HL50307930	SATB
<i>Turtle Dove, The</i>	Spevacek, Linda, arr.	Hal Leonard	08752552	SATB
<i>I Hear America Singing</i>	Thomas, Andre	Heritage	15/1067-2	SATB
<i>Keep Your Lamps</i>	Thomas, Andre, arr.	Hinshaw	HMC-577	SATB
<i>Fa una canzona</i>	Vecchi, Orazio (Shaw/Parker, eds.)	Lawson-Gould	556	SATB
"Gloria" (<i>Gloria</i>)	Vivaldi, Antonio (Don Collins, arr.)	Cambiata	M117207	SSCB
<i>Welcome Sweet Pleasure</i>	Weelkes, Thomas (Crawford Thoburn, arr.)	Warner	OCT02560	4-part

* the most recommended composition in this study

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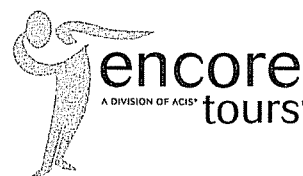
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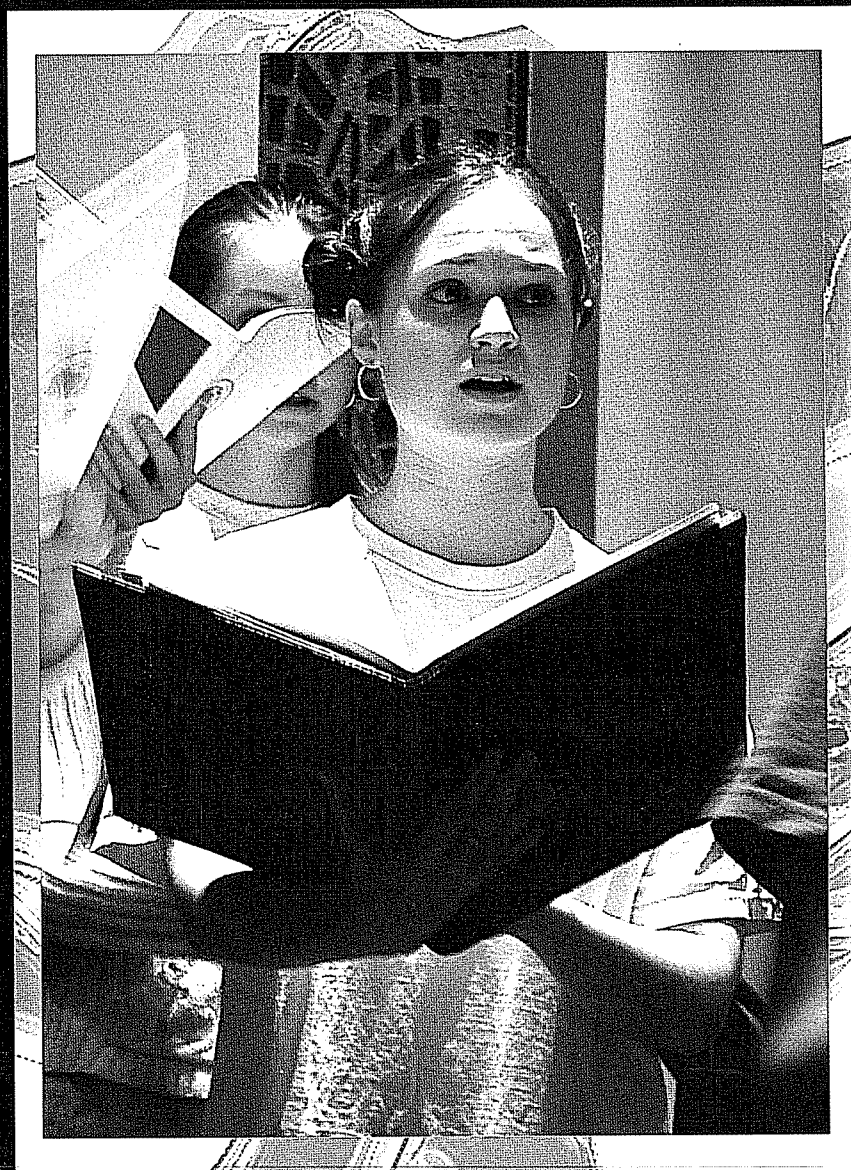
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Motivation

in Middle School Choir

by Judy Bowers

Keeping middle school choral students motivated is a complex challenge because it involves focusing students in the moment, short term steady improvement, and achievement in the long term. Furthermore, since this developmental sequence is probably unique for each student, choral classrooms contain many individuals with unique musical, social, and academic needs. The middle school teacher/conductor must strive to meet individual needs while simultaneously delivering music skill growth and worthy choral performances.

Why is it that some enter the rehearsal room highly motivated and encountering challenges or experiencing failures only serves to intensify student effort, while other students fade at the first sign of difficulty or failure? There is not a simple explanation for this (except that it does exist), but experts in human development have provided much insight into issues such as individual self esteem, environmental factors (home, school, and community), and intrinsic versus extrinsic motivation, etc. One variable that appears to be a thread woven throughout these issues is the role that success plays in student development¹

Structuring Individual Success

Student success can be measured in various ways, including: performance excellence, musical independence, social independence (perhaps defined by decision making skills), and meeting conductor, choir, or individual goals. Structuring successful learning environments has been a prominent topic for several decades, and Madsen and Kuhn have long recommended an 80/20 success ratio between achievable and challenging tasks. This ratio implies students should achieve success about 80 percent of the time, but 20 percent of the task should represent a challenge. The 80/20 ratio links directly to motivation, because if a student succeeds too often (tasks are too easy) or fails too often (tasks are too challenging) students can lose interest and cease trying.² Frequent success paired with occasional failure is one formula for maintaining high student engagement that can aid teachers in establishing a desired rehearsal environment. However, diverse student training and talent also affect rehearsal decisions, because that which is challenging to one student may be easily accomplished by another. Thus, teacher/conductors must advance the group by succeeding with the individual. This is not an easy task, but the research literature provides a starting point for managing diverse students in an ensemble environment.

Two issues that can destroy the rehearsal climate affect most developmental groups, but middle school in particular: select-

ing appropriate ranges for literature, and sequencing skill development for harmony singing. When literature choice prohibits successful singing and individual skill for singing harmony independently is under-developed, conductors face disconnected and off-task singers who do not even approach an 80 percent success rate during rehearsal. Rather than structure success, this environment encourages classroom management problems, which further reinforces lack of success and fosters more intense classroom management problems—the downward spiral. Use of a direct instruction teaching cycle (sequential patterns³) can assist in structuring teacher behavior that prevents or limits classroom management problems while student performance advances to a more reinforcing level.

Voicing the Choir for Appropriate Range

Group voice testing procedures can be used to quickly group singers into sections with similar vocal ranges. Below is an adaptation of the Cooper method, a tried and true approach that takes only a few moments, which can be used to informally identify groups. This procedure uses the “Jingle Bells” melody, sung in different keys, to place boys into three categories: high, middle, and low. High voices include those boys not yet changed or in early stages of vocal development. The low section contains young bass/baritones with low notes, and the middle group includes boys in mid-change, generally singing pitches that surround middle C.

Testing should occur frequently so boys can remain in the section most appropriate for the pitches they currently command. In this process, girls reside in two equal groups (this can be done by numbering off) and they rotate singing soprano and alto parts. To facilitate the group voice testing procedure, boys should form a line facing away from the choir, the teacher should walk in front of the line and listen as the boys sing “Jingle Bells” in the various keys, and all accurate singers should be tapped on the shoulder. When all singers are heard in an appropriate key (for example, D major-Jingle Bells, for the low voices; G major for the high voices; and A major for the *cambiata* singers), the accurate singers should be assigned seats as a section. After all accurate male singers have been placed in high, middle, or low, the inaccurate singers should be heard again to determine the best section assignment, regardless of accuracy.

Once boys are assigned voice parts and girls are divided, rote singing can be introduced, using two to four voice parts to meet the range needs of the choir. If singers have some experience singing and can access head voice, it is possible the choir can sing in unison and prepare to read music. If some or many boys are new to singing, limited range singers may exist in each section, which generally requires multiple parts with very small ranges. Intuitively, this seems backwards; maintaining fewer parts with weak singers seems more appropriate. However, if the primary goal is pitch-matching accuracy, then weak singers need three, four, or even five parts stacked tightly on top of each other to accommodate pitch matching by limited range singers. The second challenge, then, becomes selecting multi-part music that can be sung independently by insecure young male sing-



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ers. A sequenced approach that moves students from easier to harder tasks will support singing independence.

Developing Independent Part Singing

Middle school students often reject anything from elementary school that might seem childish or immature, so teachers work to select age appropriate singing material, even in the early stages of singing development. However, one elementary teaching strategy should not be omitted with beginning middle school singers who lack training and experience singing—the Independence Hierarchy.⁴ To advance skill development and maintain effective classroom management, the “success” goals (80/20 ratio) play an important role. Keeping students singing increases student engagement, supports well-paced rehearsal instruction, and can serve to motivate when successful. Thus, voicing the choir and then moving

immediately to advanced choral literature can be very counter-productive because this may structure extended periods of drill (banging out the harmony notes “one more time so you’ll really have it”) that may still result in students losing the parts when sung together. Thus literature selected for novice middle level choirs, or developmental groups of all ages, plays a huge role in rehearsal success.

What music should be used with those students who are not yet skilled and independent? This may depend on students within the choir, but there is much wonderful choral literature designed for children’s choir that can be sung in unison or adapted. With less sophisticated singers, a better starting point might be folk music. If boys have not yet accessed head voice singing, then folk music allows for easy creation of *ostinato* patterns that fit nicely with the folk melody and structures pitch accuracy. One resource for this technique is the Orff publications that have folk melodies and various *ostinato* parts for the instruments. Many of these instrumental parts provide a perfect vocal *ostinato* (in some octave). The *cambiata* singers (the middle boys) often need an *ostinato* while other voices sing the melody. At the very least, limited range singers can use a pattern of do and ti to create a workable harmony. From this point, the choral singers can move through the various steps of the hierarchy to eventually master independent part singing, melody, *ostinato*, partner songs, descants, rounds, and part songs.

cannot always create in rehearsal with developmental groups who are plodding through music learning and performance. Simply stated, the “1” of the model indicates some teacher initiated behavior for students (directions, social corrections, musical and academic information, etc.). The “2” of this model indicates some form of student participation (performing, speaking, indicating non-verbally, etc.), and the “3” unit allows for teacher response to the student behavior. An immediate benefit is the change of teacher and student activity, an important aspect of instructional pace. While combinations of these patterns (1-2 or 1-2-3) can structure any rehearsal to move forward, the potential benefits for developing choral groups seem monumental. Providing positive feedback to the ensemble or section (the “3” of the pattern) might be important periodically with a well established choir, because much of the success is apparent to them since they are already independent musicians to some degree. With middle school beginning groups, however, students often do not have the musical information required to evaluate success or failure, so having the conductor/teacher systematically identify what was done correctly during the “2” (student performance) can advance the knowledge base essential for independent judgments. Because middle school students can “accidentally” get things correct, or even lip-sync to avoid a mistake (and the teacher reinforces it—“yes choir, we finally got it right”), it is important that we clearly define the information and skills to students. However, as they progress, the “3” aspect (teacher feedback or reinforcement) can move to teacher questioning. The teacher/conductor can elicit feedback from the students; students can certainly demonstrate critical thinking, but the pre-requisite for this is knowledge.

Adapting Teacher Behavior and Implementing Direct Instruction Teaching Cycles

Beyond structuring rehearsals that systematically improve musicianship and independent music making, teachers can also adapt their own instructional behaviors (and indirectly, increase student success and motivation) by implementing a direct instruction teaching model—the 1-2-3 approach to teaching. Although researchers conduct detailed and time-consuming analyses using this approach, practitioners can informally adopt it to structure rehearsal change, i.e., affect pacing. Pacing is that nebulous element that we all seek and can identify but

The table below provides a coding system for use in informally analyzing a taped rehearsal. Teachers experiencing discipline problems should observe their work and notate 1-2-3 categories throughout the rehearsal problem area. Another observation allows for informal timing of each number identified in the first viewing. If a teacher 1 is several minutes long and the class is restless, it

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Table 1

Operational Definitions of Sequential Patterns
(adapted from Yarbrough and Price⁵)

Components of Sequential Patterns

Teacher Presentations (1):

1a Academic Musical Task Presentation (talking about music or performance aspects, including modeling by the teacher or piano, or questions)

1d Directions (giving directions regarding who will, or where to sing/play, counting beats, usually ending in "ready, go", questioning)

1s Social Task Presentation (presenting rules of behavior, moving students around in the room, etc.)

1o Off Task Statements (unnecessary and irrelevant comments, such as talking to oneself, interruptions, etc.)

Student Responses (2):

2p Performance (entire ensemble, sections, or individuals, singing or playing)

2v Verbal (ensemble members asking or answering a question, or making a or statement, spoken performance, such as rhythmic reading, text speaking, or spoken Solfa)

2nv Nonverbal (ensemble members nodding heads, raising hands, or moving in response to teacher instruction)

Reinforcement(3):

3a Verbal/nonverbal Approval (positive response to student behavior)

3d Verbal/nonverbal Disapproval (negative response to student behavior)

Approval		Disapproval	
*Specific	Nonspecific	*Specific	Nonspecific
#related	unrelated	#related	unrelated

*Specific = Exact feedback containing musical information
 Nonspecific = vague feedback containing no musical information (cheerleading)
 #Related = Feedback associated with the "1" presented by the teacher
 Unrelated = Feedback NOT related to the "1" presented by the teacher

should be immediately apparent that the teacher talk (the "1") is simply too long for these singers. If student motivation and sense of success are not strong, additional use of the "3" (teacher feedback, reinforcing desired behavior) may clarify success for the singers. Analysis of a taped rehearsal provides valuable insight to the conductor for many reasons. Use of the direct instruction model, however, focuses on pedagogical issues—instructional pace, in particular.

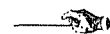
In a perfect world, all choral conductors would stand before musically trained,

highly motivated singers, with primary differences being age and physical development of the group. In reality, though, conductors stand before a diverse group of singers who may have talent and training, talent and no training, training and no talent, motivation but no training, etc. No matter what the group (elementary singers, a church choir, a community ensemble, secondary groups ranging from great to pathetic), there is great variance among amateur choral singers. The choice seems to be: complain or train. A gardening analogy might clarify developmental cho-

ral teaching. If the ground is not fertile, then add to the soil (teach basic musicianship). If the plants are not hearty enough to withstand the elements, provide shelter (make decisions that do not structure failure for beginners—make them succeed). When plants are hearty, display them to give others joy (choose music singers can do and let them perform—we are practicing musicians because we love music making). For perennials, take steps to insure new growth the next year (foster life-long music making for all singers by making them independent). The simplest response to the developmental choir (the "bad" groups) is to complain, which does not advance the singers or the profession. Those who want an advanced group can either wait for them to appear, or they can simply grow their own. Monitoring the voice change, developing musical independence using the hierarchy (successive approximations), and striving to have rehearsals that limit teacher talk, increase student performance opportunity, and label musical concepts and skills can all provide musically rich rehearsals and performances. As teacher/conductors struggle to keep students actively participating in school and community music groups, the professional choices seem clear. If the goal is to maintain musical culture across the country, students must participate and succeed. If your students are not the choir you want, grow your own.

NOTES

- ¹ Madsen, C.K. and Kuhn, T. Contemporary Music Education. Raleigh, NC: Contemporary Publishing Company, 1994.
- ² Ibid.
- ³ Choksy, Lois (1981). *The Kodály Context*: Prentice Hall.
- ⁴ Bowers, J. Classroom Management in Choral Settings. *Florida Music Director*, Vol 53, No. 3, pp 8–11.
- ⁵ Yarbrough, C. & Price, H. E. (1981). Prediction of Performer Attentiveness Based on Rehearsal Activity and Teacher Behavior. *Journal of Research in Music Education*, 29, 209–217



The 2007 National Convention

Honor Choirs

Treble Youth

Jean Ashworth Bartle
Toronto Children's Chorus
Ontario, Canada



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Thursday, March 8, 2-4 pm
Friday, March 9, 2-4 pm

Performance:
Saturday, March 10, 12:30 pm
Jackie Gleason Theater

Two-Year College

Bruce Rogers
Mt. San Antonio College
Walnut, CA



Open Rehearsals:
Thurs., March 8, 2-4 pm
Friday, March 9, 2-4 pm

Performance:
Saturday, March 10, 1:15 pm
Jackie Gleason Theater

Multicultural

Rollo Dilworth
North Park University
Chicago, IL



Francisco Núñez
Young People's Chorus of
New York City, NY



Open Rehearsals:
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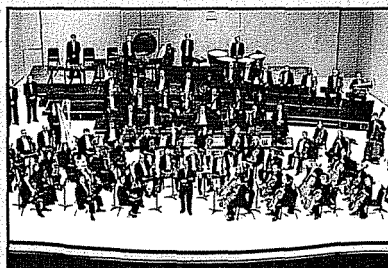
Performance:
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Indonesian Children's Choir, Jakarta, Indonesia	Aida Swenson, conductor
Drakensberg Boys' Choir, Drakensburg, South Africa	Bernard Krüger, conductor
Voces Nordicae, Stockholm, Sweden	Lone Larsen, conductor

Jazz Night

Celebration Vocal Jazz Ensemble, Bellevue Community College (WA)	Thomas Almlí, conductor
Groove For Thought (WA)	

Music In Worship: A Celebration of Divine Grace & Peace

Calvin College Alumni Choir (MI)	Pearl Shangkuan, conductor
Palmer Memorial Episcopal Church Choir (TX)	Brady Knapp and Courtney Daniell-Knapp, conductors

Student Conducting Competition Demonstration Choirs

Willard High School Chamber Choir (MO)	Mark Lawley, conductor
Univ. of Northern Iowa Chamber Singers (IA)	Brad T. Barrett, conductor

Concert Session 1

Cantantes Angeli, The Indianapolis Children's Choir (IN)	Henry H. Leck, conductor
Colt Chorale, Arlington High School (TX)	Dinah Menger, conductor
The Swingle Singers (London, England)	Tom Bullard, musical director
University Singers, Florida State University (FL)	Kevin Fenton, conductor

The 2007 National Convention

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Concert Session 2

Armonia Early Music Ensemble (MO)	Ryan Board, conductor
University of Miami Frost Chorale (FL)	Jo-Michael Scheibe, conductor
Chamber Singers, La Cañada HS (CA)	Lori Marie Rios, conductor
Univ. of Mississippi Concert Singers (MS)	Donald Trott, conductor

Concert Session 3

Plano Senior High School A Cappella Women's Chorus (TX)	Derrick D. Brookins, conductor
East Tenn. State Univ. Men's Ensemble (TN)	Thomas Jenrette, conductor
Parker Elementary School Chorus (TX)	Marianna Parnas-Simpson, conductor
Millikin University Choir (IL)	Brad Holmes, conductor

Concert Session 4

Amarillo Boy Concert Choir (TX)	Jerry Perales, conductor
Chorale, Bak Middle School of the Arts (FL)	Connie Drosakis, conductor
West Orange HS Concert Choir (FL)	Jeffery Redding, conductor
National Lutheran Choir (MN)	David Cherwien, conductor

Concert Session 5

Concordia Singers, Nittany Valley Children's Choir (PA)	Lou Ann Shafer, conductor
Wheaton College Concert Choir (IL)	Paul Wiens, conductor
San Marino Chamber Singers (CA)	Howard Cheung, conductor
Moore's School Concert Chorale, University of Houston (TX)	Betsy Cook Weber, conductor

Concert Session 6

New World Singers, Columbus Children's Choir (OH)	Sandra L. Mathias, conductor
Elmer Iseler Singers (Ontario, Canada)	Lydia Adams, conductor
Yale Schola Cantorum (CT)	Simon Carrington, conductor
University Chorale, Michigan State Univ. (MI)	David Rayl, conductor

Concert Session 7

Centennial HS Chamber Singers (NV)	Alan Zabriskie, conductor
East Carolina Univ. Chamber Singers (NC)	Daniel Bara, conductor
Memphis Central HS Concert Singers (TN)	Gaylon Robinson, conductor
Sam Houston State Univ. Chorale (TX)	Allen Hightower, conductor

Concert Session 8

Seymour Jr High Eagle Ensemble (TN)	Lisa Bitzas, conductor
Charles A. Sprague HS Concert Choir (OR)	Russell Christensen, conductor
Crystal Concert Choir (CA)	Jenny Chiang and Karl Chang, conductors
University Choir, Chapman Univ. (CA)	William Hall, conductor

Reading Sessions

Reading Session 1

Music In Worship
Two-Year College Choirs
Senior High School Choirs
Vocal Jazz

Reading Session 2

Children's Choirs
College & University Choirs
Junior High / Middle School Choirs
Male Choirs
Women's Choirs

Reading Session 3

Boychoirs
Community Choirs
Ethnic and Multicultural Choirs
Show Choirs

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Two-Year College Choirs

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Junior High / Middle School Choirs
Male Choirs
Women's Choirs
Vocal Jazz
Youth & Student Activities

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Boychoirs
Ethnic & Multicultural Choirs
Music In Worship
Show Choirs

MBCC = Miami Beach Convention Center

The 2007 National Convention Interest Sessions

All sessions will be presented for every track!

Interest Session 1

R&S Area	Session Title	Presenter and Demonstration Choirs
Children's Choirs	<i>Ear-training and Sight-Singing in your Rehearsal</i>	Jean Ashworth Bartle conducting <i>The Toronto Children's Chorus Chamber Choir (Ontario, Canada)</i>
Ethnic & Multicultural	<i>Interpreting and Internalizing Global Rhythms: Breaking Open the Beat</i>	Francisco Núñez, Young People's Chorus of NYC and Jim Papoulas, composer with <i>The Hamilton HS Chamber Singers (CA)</i> , R. John Hamilton, conductor
General Interest	<i>Keeping the Conductor's Voice Healthy</i>	Kathryn Smith, Cosumnes River College (CA)
Male Choirs	<i>New Works for Male Chorus - A panel discussion</i>	Frank Albinder, presider, Washington Men's Camerata (D.C.)
Research & Publications	<i>The Cutting Edge in Choral Studies - What's Up Doc?</i>	Don Oglesby and the ACDA Research & Publications Committee
Community Choirs	<i>Tandem Teaching: Collaboration and the Training of Aging Singers</i>	Sangeetha Rayapati and Jon Hurty, Augustana College (IL)
High School	<i>Teaching Literacy Through Concert Literature</i>	Robert J. Ward, The Ohio State University (OH)

Interest Session 2

R&S Area	Session Title	Presenter and Demonstration Choirs
Community Choirs	<i>Choral Conductors Today: a Profile</i>	Ann Meier Baker, President and CEO, Chorus America (D.C.)
Research & Publications	<i>Performance Fashion and Perception: How to iPod your Handel</i>	Christopher Hogwood, conductor and musicologist
Children / Treble Voices	<i>Score Analysis and Your Pedagogical Plan</i>	Marie Stultz, Young Opera Company of New England (MA) with <i>The Miami Children's Chorus (FL)</i> , Timothy A. Sharp, conductor
High School	<i>Teaching Musicianship in the Choral Rehearsal</i>	Steven Demorest, University of Washington (WA) with <i>The Norman North HS Chorale (OK)</i> , Tony Gonzalez, conductor
Women	<i>The Venus Factor</i>	Marcia Patton, Kelly Walsh HS (WY) with <i>The North Crowley HS Women's Chamber Choir (TX)</i> , Robyn Hollimon, conductor
Vocal Jazz	<i>Under the Musical Microscope: Precision in Jazz Rehearsals</i>	Jeff Horenstein and Kelly Kunz, Pierce College (WA) with <i>Groove for Thought (WA)</i>

Interest Session 3

R&S Area	Session Title	Presenter and Demonstration Choirs
High School	<i>The Choral Repertoire Selection Dilemma: a New Approach for the High School Director</i>	Allison Harbeck Beavan, Nauset Regional High School (MA)
General	<i>The Conscious Choir: Developing Awareness and Ownership in Choral Ensembles</i>	Elizabeth Schauer, University of Arizona (AZ)
General	<i>Developing Tonal Memory - Calibrating the Ear</i>	John Goldsmith, University of Pittsburgh (PA)
College / University	<i>Discovering Samuel Barber's Recently Published Motet on the Words of Job</i>	Harold Rosenbaum, Canticum Novum Singers, New York Virtuoso Singers (NY)
Junior High / Middle School	<i>Group Vocal Strategies / Warmups for Changing Adolescent Voices</i>	Patrick Freer, Georgia State University (GA) with <i>The King Philip Middle School Singers (CT)</i> , Marc L. Kaplan, conductor
College / University	<i>It is Contrasts that Move Men's Minds: Text and Expression in Lauridsen, Brahms, & Montiverdi</i>	Joan Conlon, University of Colorado (CO)

The 2007 National Convention Interest Sessions

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Interest Session 4

R&S Area	Session Title	Presenter
Music in Worship	<i>Cast Your Nets: Strategies for Establishing High School Choral Programs in Worship</i>	Michael Zemek, Augustana College (IL)
Junior High / Middle School	<i>Need More Rehearsal Time? Try E-Rehearsal!</i>	Tim Fredstrom, Illinois State University (IL)
High School	<i>Non-stuffy Assessment in the Choral Rehearsal</i>	Vernon Huff, Wando High School (SC)
Show Choir	<i>Show Choirs from A to Z, Seriously! - A Panel Discussion</i>	Ken Thomas, Auburn High School (AL)
Boychoirs	<i>Starting a Satellite Choir Program</i>	Georg Stangelberger, Phoenix Boys Choir (AZ)
Research & Publications	<i>Writing and Publishing in the Choral Journal</i>	Timothy W. Sharp, the Choral Journal Editorial Board and the ACDA Research & Publications Committee

Interest Session 5a

General Interest	Norman MacKenzie, conductor, The Atlanta Symphony Orchestra Chamber Chorus	
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Interest Session 5b

General Interest	<i>Kirke Mechem Retrospective</i> - Kirke Mechem, composer and <i>The Western Illinois University Singers</i> , James C. Stegall, conductor	
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The Raymond W. Brock Memorial Commission

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 Text by John Stirling Walker
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2007 ACDA National Convention Registration Form

Three Simple Ways to Register!

Pre-Registration Postmark Deadline: Jan. 25, 2007

- 1 MAIL** ACDA
2007 Registration
P. O. Box 2720
Oklahoma City, OK 73101-2720
- 2 Fax** (405) 232-8162
- 3 On-Site** *The Miami Beach Convention Center*
Exhibit Hall B, March 7 - 10, 2007

To avoid duplication, please do not mail your form once it has been faxed.

Registration Information

Are you a member of ACDA? Yes Expired No

ACDA Member Number or Life Number _____ Membership Exp. Date _____

ACDA membership is required for choral directors / students attending the convention and must be current through March 2007. Membership renewal notices are mailed two months before membership expires; renew as usual. Membership Application / Renewal forms available at www.acdaonline.org.

Print this information exactly as it should appear on your badge:

Member Name (as name should appear on badge) PLEASE PRINT CLEARLY _____

Institution / Place of Employment (if student write name of school) _____

City, State (and country if not US) _____

Guest(s) registering with me for this convention (limit two per registered member) _____

Street Address Indicate the address where convention materials should be sent. _____

City _____ State / Province _____ Postal Code _____ Country _____

Home Telephone Number _____ Work Telephone Number _____

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Work E-mail Address _____

Reading Sessions

Select up to six (6) complimentary reading session booklets per registered member & guest. Requests accepted but not guaranteed for registrations postmarked after **January 25, 2007**.

- | | | |
|---|---|---|
| Reading Session 1 | Reading Session 2 | Reading Session 3 |
| <input type="checkbox"/> Sr. High School | <input type="checkbox"/> Children | <input type="checkbox"/> Boychoirs |
| <input type="checkbox"/> Two-year College | <input type="checkbox"/> College/Univ. | <input type="checkbox"/> Community |
| <input type="checkbox"/> Vocal Jazz | <input type="checkbox"/> Jr. High/Middle School | <input type="checkbox"/> Ethnic/Multicultural |
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| | <input type="checkbox"/> Women Choirs | |

Packets will be available for pick-up at the on-site registration desk in Miami.

Confirmation & Convention Materials

Please register by **January 25, 2007** to receive the *Advanced Registration* rates and your convention badge and receipt in the mail. Program books and reading session booklets will not be mailed. Registrations *postmarked after* January 25, 2007 will be available for pick up at the registration desk in Exhibit Hall B of the Miami Beach Convention Center.

Confirmation of registration will also be sent by e-mail to those members that provide an e-mail address above.

Registration Fees

REGISTRATION TYPE	ADVANCED REGISTRATION On or before 1-25-07	FULL & ON-SITE REGISTRATION On or after 1-26-07
Active Member	<input type="checkbox"/> \$205	<input type="checkbox"/> \$245
Life Member (Paid/Paying)	<input type="checkbox"/> \$205	<input type="checkbox"/> \$245
Retired Member	<input type="checkbox"/> \$170	<input type="checkbox"/> \$190
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Guest of Member*	<input type="checkbox"/> \$205	<input type="checkbox"/> \$245
One-Day for Member <input type="checkbox"/> Wed. <input type="checkbox"/> Th. <input type="checkbox"/> Fri. <input type="checkbox"/> Sat.	<input type="checkbox"/> \$60	<input type="checkbox"/> \$75

*Non-choral directors only. Guests must register with an ACDA member. Limit two (2) guests per registered ACDA member.

Convention Shuttle Bus Ticket

ACDA is offering a Convention Shuttle Bus service to transport attendees to convention events according to the track schedule.

Please reserve _____ Shuttle Bus ticket(s) at \$75.00 each. Ticket requests accepted only for registrations postmarked by **January 25, 2007**.

Method of Payment (select one only)

- Check (payable to ACDA in US Dollars) **Total Amount: \$** _____
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(All POs must be received by 1-25-2007; this form must accompany all purchase orders.)
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International Choir Night & Music In Worship Event

Due to space constraints, please indicate which of the following concerts you would like to attend: (Assignments made as space allows.)

- | | |
|--|--|
| <u>International Choir Concert</u> | <u>Music in Worship Event</u> |
| <input type="checkbox"/> Wednesday, March 7, 6:00 pm | <input type="checkbox"/> Thursday, March 8, 6:30 pm |
| <input type="checkbox"/> Wednesday, March 7, 8:30 pm | <input type="checkbox"/> Friday, March 9, 6:30 pm |
| | <input type="checkbox"/> Saturday, March 10, 6:30 pm |

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Please indicate your preferred track assignment. Track assignments will be made as space allows. **Each track will have the opportunity to hear all choirs, sessions, and to visit the exhibits.**

First Track Choice _____ Second Track Choice _____
(Choose from "Track 1", "Track 2", or "Track 3.")

NOTE: If you wish to be on the SAME TRACK with other individuals, the registration forms, with payment, for all persons in the party must be received in the same envelope. It will not be possible to switch tracks after assignments have been made or at the convention.

The Choral Journal

- Photocopy this form for your records -

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Join us

for an ACDA National R&S Development Session

Who: ABL Division and State R&S Chairs

Where: Miami Hyatt Hotel Regency Ballroom

When: Tuesday March 6, 2007
(the convention begins early Wednesday morning)

Schedule of pre-convention R&S activities:

7:00 – 8:15 P.M. R&S Development and Plenary Session
(All levels; all genres)

8:15 – 8:45 Refreshments and Feast of Reason

8:45 – 10:00 Genre-Specific Design Sessions
(Breakout sessions, all chairs)

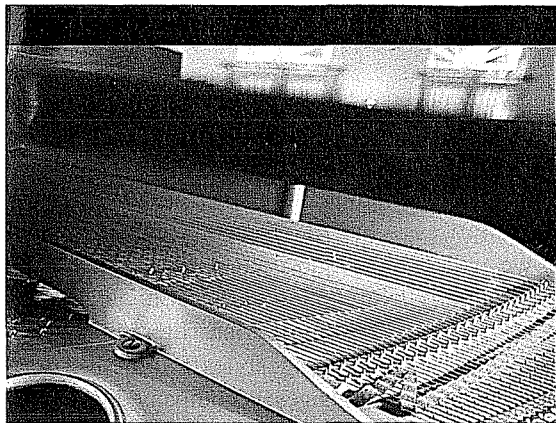
Other convention offerings include:

- Concert Sessions
- Interest Sessions
- R&S Genre-specific Reading Sessions
- R&S Genre-specific Brunch Roundtables
- Vocal Jazz Nights
- Ecumenical Nights

Make plans today to be a part of this exciting event !

R.S.V.P. with attendance intent to: Nancy Cox, <nrcox@swbell.net>

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REPERTOIRE STANDARDS

Nancy Cox, editor <nrcox@swbell.net>

Children's Choirs

Selecting Choral Literature for Children's Choirs: A Closer Look at the Process Part I

Selection of literature for children's choirs is an important key which unlocks the doors of success with our singers. (In fact, this statement is true for most of our choirs!) Literature provides the skeletal basis for teaching objectives, rehearsal planning, vocal techniques, rehearsal techniques and final programming for the overall choral experience.

This past spring, ACDA sponsored seven divisional honor choirs specifically designed for children, encouraging their participation and their music-making at levels that truly inspire and amaze all of us in attendance. Whether watching rehearsals or listening to the final concert, each of us stands in awe at the Web of beauty which is woven with these young singers coming from long distances, from many cities and states in a matter of days...in fact, in a mere matter of hours! All of these choirs were labeled "Children's Honor Choir" or Elementary Honor Choir," except two. One was the Central Division Treble Choir which was for elementary through junior high-age voices. The second was the Southwest Division "5-6-7 Honor Choir" which specifically focused on treble voices in those grade levels.

In each of the seven choirs, the level of musicality, expressivity, and artistry

never failed to astound the listener. In each case, the conductors who were invited to share their expertise with the children, began their planning process in the same manner that each of us does each year/semester. We all begin with selection of a "program"—selection of the literature which provides the basis for musical experiences which teach, encourage, inspire, and create memories for life. When we begin to think of literature selection, we seek literature which has the following criteria:

- Exhibits quality in construction/composition
- Facilitates vocal development
- Encourages musical development
- Utilizes quality, age-appropriate texts
- Engages the mind and the spirit of the singer
- Provides experiences with various styles, genres, languages, or cultures
- Entertains/engages the audience (listener).

Obviously, this list can most likely be further expanded, however, these criteria are representative of the main concerns which most conductors/teachers of children's choirs (or any other choir, for that matter) must consider when programming for the young singer. Each honor choir conductor was contacted prior to

the writing of this article. The following information was requested from each of the conductors:

- The program selections for the specific Honor Choir which they conducted including title, composer/arranger, publisher name and catalog number, instrumentation, and level of difficulty perceived by the conductor.
- What were the main considerations or objectives in the selection of this program? To this end and appearing in Part II of this article, they were asked the following questions:
 - (1) Do you select literature differently for choirs with 5th–8th graders then you would for 5th and 6th graders? If so, why?
 - (2) Do you think about programming thematically?
 - (3) When programming, what consideration do you give to a balance of styles, multiculturalism, languages, etc.?
 - (4) Do you consider accompanied vs. unaccompanied literature?
 - (5) What do you want students to take away from the honor choir experience?

The purpose of this process was two-fold. First, requesting this information provides a list of literature selections for future reference. Not everyone works

with honor choir level capabilities each day, however, it is interesting that on each program represented, there are selections that can be accomplished by less experienced choirs. Additionally, it is important to remember that each of these performances was recorded. Recordings of the honor choirs can be purchased and utilized quite effectively in rehearsals. Quality recordings allow students to have a sense of the "whole" by hearing the entire work. The use of good vocal/choral models always gives students an understanding of the final goal. Just as a "picture is worth a thousand words," so is an "aural picture worth a thousand words." The recording vendors for each of these performances can now be found on the ACDA Web site at: <www.acda-online.org/conventions/convrecordings>.

shtml>.

Finally, even though we select literature with the aforementioned criteria, it is interesting to note the way a program "germinates" in the mind of others. What types of issues do these conductors consider as they begin to select literature for these children's choirs?

The conductors for the 2006 Children's (Treble Choir, 5-6-7 and Elementary) Honor Choirs included Jean Ashworth Bartle, Eastern Division; Cheryl Dupont, Southern Division; Henry Leck, Central Division; Judith Willoughby, North Central Division; Janet Galvan, Western Division; Janeal Krehbiel, Southwestern Division; and Rebecca Rottsoik, Northwestern Division. Below, the programs are listed for each of the Honor Choirs (also note that the level of difficulty and

comments on the repertoire were supplied by the clinicians).

In "Selecting Choral Literature for Children's Choirs: A Closer Look at the Process - Part II, (December 2006)" we will explore questions asked of the seven division honor choir clinicians that include age-appropriate literature; thematic programming; styles, multi-culturalism, and languages; accompanied vs. unaccompanied; and the singer's lasting impressions of the experience.

Submitted by:
Lynne Gackle,
National R&S Chair
for Children's Choirs

**Eastern Division Children's Honor Choir
Jean Ashworth Bartle, Conductor**

Title of the Selection	Composer/Arranger	Publisher & No	Voicing	Accompaniment	Level of Difficulty
<i>When Music Sounds</i>	Ruth Watson Henderson	Gordon V Thompson VG 273 Alfred Publishing	SSAA	Piano	Moderate/Difficult
<i>Lullaby</i>	Johannes Brahms	Hinshaw HMC 1536	Unison	Piano	Easy
<i>Noël Des Enfants qui n'ont plus de maisons</i>	Claude Debussy	Durand 9418	SA	Piano	Easy/Moderate (though French is difficult for many)
<i>The Snow</i>	Edward Elgar	Novello 16-0075	SSA	2 violins and piano	Easy
<i>See the Gypsies</i>	arr. Zoltan Kodaly	Oxford 83.038	SSAA	A cappella	Moderate
<i>Child with the Starry Crayon</i>	Eleanor Daley	Alliance AMP0563	SSA	Piano	Easy
<i>Quant j'ai ouy le tabourin</i>	William Brown	earthsongs	SSAA	Tambourine, wind-chimes, vibra-slap, bell tree, cricket, ching-chok	Moderate/Difficult depending on how well the choir has learned to sing with 1/2 steps and whole steps. If well, then the piece is Easy!
<i>Bonny Bobby Shafto</i>	arr. Edmund Walters	Roberton/Presser 75325	SSA	Piano	Easy

Main Objective or Purpose: To inspire the singers and their conductors, enabling them to reach new artistic heights through the study and performance of superlative repertoire. To give the child growth opportunities to sing new repertoire that likely has not yet been discovered by their own choir. ("Quand j'ai ouy" likely would never have been chosen by their own director, but hopefully now it will. The children loved the piece, despite its seeming difficulties initially.) The music must speak to me and be very convincing. The quality of the composer's choice of text is a major factor in the choice of repertoire. The age-levels of this choir included 10–15-year-olds.

Southern Division Children's Honor Choir
Cheryl Dupont, Conductor

Title of the Selection	Composer/ Arranger	Publisher & No.	Voicing	Accompaniment	Level of Difficulty/ Comment
<i>Jubilate Deo</i>	David Brunner	Boosey & Hawkes M-051-47169-	SSA	Piano or Organ/ Brass Quintet	Moderate A lot of mixed meter, but I have never found that to be a problem with children of any age.
<i>Tantum Ergo</i>	Gabriel Fauré	Broude Brothers BB149	SSA with 3 soloists	Piano or Organ	Moderate/Difficult Level of difficulty is moderate/advanced. This piece requires more subtlety of interpretation.
"Kyrie" from <i>St. Francis in the Carribbean</i>	Glenn Mc Clure	earthsongs	SSA	Piano, Steel Drum, Percussion	Moderate/Difficult The juxtaposition of the Kyrie in Greek to the rest of the piece in Italian is interesting. The style is also quite appealing.
<i>Lake Isle of Innisfree</i>	Eleanor Daley	Oxford W-154	Unison/ SSA	A Cappella	Moderate
<i>Happy Land</i>	Bob Chilcott	Oxford BC65	SSA with Descant	Piano	Difficult The difficulty level is advanced, because it is mostly in four parts and requires an understanding of the style.
<i>Never Never Land</i>	Jule Stein/ arr. Mac Huff	Hal Leonard 08735333	SSA	Piano	Moderate The arrangement is so beautiful and has such an immediate connection with parents and teachers

Southern Division Children's Honor Choir
Cheryl Dupont, Conductor

<i>P'tit Galop/Colinda</i>	Cajun Folk Song, arr. Susan Brumfield	Plymouth Music HL-252 Colle Voce 21-20252	SSAA	Piano, fiddle	Moderate The actual musical difficulty is moderate, but the language presents a challenge because it is so fast.
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Main Objective or Purpose: I think interesting and varied repertoire is the key to the success of any program. At an ACDA convention, when directors hear many concerts over a period of a few days, I think it is important to provide variety for their ears. The same thing is true for the singers, who have intense rehearsals over three days. If the literature is too much the same, it is much less interesting and satisfying for them. Beyond that, I like to work in different languages, because the children are so adept at learning them. These are all pieces that I think are worthy of a convention performance. They provide a balance of sacred/secular, slow/fast, folk songs/multicultural music and art music. In an honor chorus, I always want the children to have an experience which is somewhat different than what they may find in their schools and community choirs, and so I always try to include some repertoire that is less well-known, but worthy of their time. I also want to make sure that the literature stretches them enough, but not too much. If the challenge is too great, they are frustrated. If the challenge is not great enough, the singers are bored. So I try to strike the right balance.

North Central Division Elementary (5th and 6th Grade) Honor Choir
Judith Willoughby, Conductor

Title of the Selection	Composer/ Arranger	Publisher & No.	Voicing	Accompaniment	Level of Difficulty/ Comment
"Et Exultavit" (from Vivaldi for Treble Voices)	Antonio Vivaldi, ed. Janet Galván	Roger Dean 15/1474R	Unison	Piano	Moderately Easy A superb edition for teaching Baroque performance practice.
<i>On Goes the River</i>	Nancy Gifford	Hinshaw 1753	SA	Piano and Flute	Easy Great for developing unified vowels and beautiful phrasing.
<i>Three Nursery Rhymes :</i> 1. Hickory, Dickory, Dock! 2. Bobby Shaftoe 3. Peter Piper	Michael D. Mendoza	Alliance Music AMP 0362	SSA	Piano	Moderately Easy Clever and deceptively challenging: #1 <i>ostinato</i> against the melody provides rhythmic challenges; #2 is lyrical and expressive; #3 is a funny, challenging, rhythmic tongue-twister.
<i>Micma'q Honour Song</i>	Arr. by Lydia Adams	McGroarty MMP-08	Canon	Drum	Moderately Difficult Can be evocative and dramatic in its sung sections if singers' ears have been developed to sing tone clusters.

<i>This Little Light of Mine</i>	African American Spiritual arr. Ken Bergt	Colla Voce 20-96460	Unison treble (3 parts last four bars)	Piano and Cello	Easy Very Expressive. Good for working on phrasing and open, long, tall vowels.
<i>Get On Board</i>	Traditional Spiritual arr. by Paul Caldwell and Sean Ivory	earthsongs	SA plus bars 86-100, 6-part canon	Piano	Moderately Easy Great rhythmic drive and energy throughout.

Main Objective or Purpose: To provide an opportunity for the singers to experience a wide variety of styles and achieve artistry in performance within our allocated rehearsal time. This division was specific in designing this chorus for 5th and 6th grade elementary school singers.

Central Division Treble Honor Choir
Henry Leck, Conductor

Title of the Selection	Composer/ Arranger	Publisher & No.	Voicing	Accompaniment	Level of Difficulty/ Comment
<i>Away All Sadness</i>	Mark Hierholzer	Colla Voce 20-96290	SA	Piano	Moderately easy
<i>Der Herr segne euch</i>	J.S. Bach arr. Peter Robb	Colla Voce 20-96140	SA	String quartet	Moderate
<i>Three Moravian Duets</i>	Antonín Dvořák, ed. Henry Leck	Hal Leonard 08744995	SA	String quartet with w.w. quintet and piano	Moderately Difficult
<i>The Ash Grove</i>	arr. Ruth Dwyer and Martin Ellis	Hal Leonard 08551652	SA	String quartet	Moderate
<i>The Fox</i>	Kirk C. Aamot	Hal Leonard 08743680	SA	Fiddle with optional harmonica	Moderately Easy
"Cerf-Volant" from <i>Les Choristes</i>	Christophe Barratier/Bruno Coulais	Hal Leonard 08744852	SA	Piano	Moderate
<i>Ton Thé</i>	Susan Brumfield	Colla Voce 20-96350	SA	Xylophone and drum set	Easy
<i>Tutira Mai</i>	Maori Folk Song arr. Henry Leck / Martin Ellis	Hal Leonard To Be Published	SA	Piano	Moderate

Main Objective or Purpose: To give the singers an opportunity to sing in several completely different styles and to embrace the wide ability levels within the group. It is important to note that this honor choir was an amalgamation of two planned choirs. (Beginning level 4-6 Treble Choir and a Junior High Mixed Choir). Because enrollment was lower than expected, the two choirs were combined into a 4-9th grade Treble Choir. The diversity of experience and age was significant. Therefore the repertoire was designed to accommodate two extremes.

Southwestern Division 5-6-7 Honor Choir
Janeal Krehbiel, Conductor

Title of the Selection	Composer/ Arranger	Publisher & No.	Voicing	Accompaniment	Level of Difficulty/ Comment
<i>Wher E'er You Walk</i>	G. F. Handel	EC Schirmer 426	Unison	Piano/keyboard	Easy A nice, simple opener that can establish desired tone, teach breath management and build confidence in singing musical line
<i>A Trumpet Song</i>	H. Purcell, arr. Goldsbrough	Oxford 54.309	SA	Piano	Moderately Difficult A wonderful experience with Baroque duet, using cross-voicing and fun rhythmic motif
<i>Circle 'Round the Moon</i>	Mark Hierholzer	Plymouth HL-537	SA	Piano	Moderately Difficult Poetry is about the piercing beauty of nature and gives children a chance to express this beauty with phrasing, diction, and an interesting interplay of parts.
<i>Come Join the Angels' Song</i>	Telemann, arr. Krehbiel and Epp	Choristers Guild CGA1033	SA	Piano	Easy This precious duet is perfect for children's voices. It is quickly learned and provides an opportunity for teaching dynamic control and caressing phrase endings.
<i>Under the Calico Tree</i>	Dick Thompson	Alliance AMP 0215	SA	Piano	Medium Difficulty - Children love this piece because the words are so much fun. The minor tonality adds necessary variety to a program. The syncopated rhythm is nicely wedded to the Longo poetry and it "sells" quickly

O Salutaris	Delibes, arr. J. Leavitt	Hal Leonard 08551600	SA	Piano	Easy - From the <i>Missa Brevis</i> . A worthwhile lesson in andante sostenuto singing. The Romantic lines provide teaching opportunities for expression.
<i>Micma'q Honour Song</i>	Lydia Adams	McGroarty Music MMP-08	treble voices	A Cappella	Medium Difficulty This piece adds variety to a program and gives children an opportunity to experience sound in new ways. The director can adapt the piece to the group and experiment on site.
<i>Five Little Chickens</i>	Daniel Kallman	Mark Foster YS 402	SA	Piano	Easy – The children enjoy the drama, the story and the wild accompaniment. This makes a good closer if the children can pull off the dramatic contrasts and “sell it.”

Western Division Children's Honor Choir

Janet Galvan, Conductor

Title of the Selection	Composer/ Arranger	Publisher & No.	Voicing	Accompaniment	Level of Difficulty/ Comment
Come Ye Makers of Song	Ruth Watson Henderson	Gordon V. Thompson VG 363 (Alfred Music)	SSA	Piano	Moderately Difficult This is a wonderful opening number.
Et exultavit from "Vivaldi for Treble Voices"	Vivaldi, ed. Janet Galván	Roger Dean Publishing Company, 15/1474R	Unison	Piano	Moderately Easy Great for Baroque style—delightful in young voices.
Kadiq	Francisco Nuñez	Boosey & Hawkes, M051475094	2 part treble & SSA	Piano and opt. percussion	Difficult This captures the imagination of the young people. It also contains a powerful message.

Western Division Children's Honor Choir
Janet Galvan, Conductor

Stand Together	Jim Papoulis	Boosey & Hawkes (To be published).	SSA	Piano and Bodhrun (Irish Drum) or Djembe	Moderate The young people love this so much that it seems easy to them
Blessing	Katie Moran Bart	Neil Kjos, C8425- (Curtis Music Press)	Unison, 2 part	Piano	Easy A beautiful setting – opportunity for sophisticated phrasing.
This is the Day	Gerald Smith	Solo Voice, 3-Part Treble	Boosey and Hawkes M051472185	Piano, Bass and Percussion	Moderate The biggest challenge is style and finding the right soloist.

Main Objective or Purpose: The objective was to choose an excellent program that has a variety of challenges, styles, and difficulty levels. I consider the usual ideas that go into making a program flow – tempi, key relationships, character, period, style—a flow and build to the end. At the level of ACDA Regional, each composition must be fantastic. The program is first and foremost for the young people. They will be in rehearsals for long hours over a short period of time. The program must allow “release” time for mind, body, and spirit. I think the messages that we share with young people are also important. Although I choose literature for the young people, I keep in mind the fact that conductors will be at the rehearsals to be inspired and to learn. I try to mix standards of the repertoire with new pieces. Note: This choir had students from 5 – 8th grades. The majority of the students were in grades 5, 6, and 7, with a smaller number in grade 8.

Northwestern Division Children's Honor Choir
Rebecca Rottsoik, Conductor

Title of the Selection	Composer/ Arranger	Publisher & No.	Voicing	Accompaniment	Level of Difficulty/ Comment
<i>I Hear Sweet Music</i>	Andrea S. Klouse	Alliance 0615	SA	Piano	Medium
<i>Der Herr ist gross</i>	Heinrich Schutz	Alliance 0126	Two-part	Continuo and Cello	Medium Difficulty, parts cross frequently and it is sung in German.
<i>The Angels Will Guide You Home</i>	Eleanor Daley	Alliance 0581	SSA	Piano	Medium Difficulty
<i>These Things Can Never Die</i>	Valerie Shields	Alliance 0521	SSA	Piano, handbells (opt)	Medium Difficulty More of a musical challenge and will require more intense rehearsal. Text is the impetus, students “buy into” this text.

Northwestern Division Children's Honor Choir
Rebecca Rottsoik, Conductor

<i>Tching-Tching-a-Ryah</i>	David Maddux	Alliance 0585	SSAA	Piano	Medium Difficult Memorizing is a challenge, but this song turned out to be easier than I had anticipated and was very effective.
<i>Adiemus</i>	Karl Jenkins	Boosey & Hawkes (London) M060108877	SSAA	Piano/ Recorder/ Drums	Medium Difficult
<i>Cumana</i>	Harold Spina/ Roc Hilman arr. Martin Ellis	Hal Leonard 08711373	SSA	Piano/Percussion	Medium Difficult

Main Objective or Purpose: I like a program that “shows off” the choir – a full range of vocal colors, styles, finesse, emotional impact, tempi. I want “buy-in” from singers, ownership in their music-making, so texts play an important part. I want music that allows their personalities to come through. I know that if you are in the seven-plus hours of rehearsals for several days with kids, you need to have lots of variety in both vocal technique and emotional content inherent in each piece so you can keep things exciting, vibrant and heartfelt. (This is a guiding principle when selecting repertoire for older singers, too. You need to be able to work various parts of the brain and spirit so that you can avoid diminishing returns.)
Note: This choir was comprised of 5th, 6th and 7th grade students.

Junior High/ Middle School Choirs

Middle School Choir: The First Thirty Days

As a middle school choral director, the first thirty days in your classroom can make or break your choral program. What you do and how you do it can have students running to the counselor to get out of your class, or bring other students to the counselor to get into your class.

Below are just a few of the many questions that could be running through your mind as you begin your school year.

- How many days a week will my choir meet ... 2, 3, 5?
 - Do I have gender-based choirs?
 - Do I have any returning members or are they all new to singing?
 - What voicing potential can be expected?
 - Does the choir meet all year or only for a portion of the year?
 - Is this a select choir or a “ya’ll come” choir?
 - Will the students be “pulled out” for other activities?
 - Are students required to be in choir or is it a choice?
 - What expectations and/or vision does administration have for the choir?
- These are all very important questions which dictate the choices a director makes within those first thirty days. While the ideas presented below are not necessarily new, a director may find something here to “revitalize and rejuvenate” their program.
- The first day, get them singing! While there are many administrative issues that must be dealt with, it cannot overshadow what the students are there for. They came to sing so have them sing as much of the period as possible. Some students will be happy to sing anything and will do so with vigor, some will just follow along, and others will be afraid someone might actually hear them. (Honestly, is the choir handbook so

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CHORAL STUDIES

important that you must discuss it
the first day?)

- Begin with music that will have the students feeling successful from the onset! Many have found great success with rounds and canons. These are easy to learn and to sing. Students begin part singing right away without even realizing that that is what they are doing. Mix them up within the classroom so they are constantly standing next to someone new. Not only will they begin to get to know each other, they will learn that they can sing next to anyone. Beginning with unison singing will allow each student to find their comfort zone because they are all singing the same thing. The appropriateness of unison singing has been well documented. In a recent *Choral Journal* article by Lynn Gackle, ("Unison Singing: A Choral Experience for All Ages), she wrote that "Unison singing is not easy at all." Unison singing allows challenges the middle school students' needs, while giving the director the opportunity to address appropriate postures, breath support, diction, intonation, etc.

- Allow the gentlemen to sing wherever they are comfortable those first days of choir (guys singing in the high range or an octave below at this stage is ok). The important part is that they are singing. Be encouraging to those young men whose voices have not changed.

- The process of voice testing may begin during the later part of the thirty days. Until that time, many singers

are just trying to find their place in the choir. While leading up to the testing period, having students stand throughout the room in clusters mixing genders leads to vocal independence. This will make it easier to actually hear the singer once you begin the testing process.

- Take some time to work on the "non-singing" aspects of the choir during those first critical days. Many students join so they can be a part of something in the school. Make an effort to help everyone to fit in!

- Take the time for the students to all learn each other's names. (This also allows you time to do the same!)

- Begin to build a "TEAM." It takes everyone doing their part to make a choir successful. Making sure that every student feels that they are in a "safe" and "non-threatening" atmosphere goes a long way in building a successful choral program.

- Engage in musical activities that do not require singing for a child to be successful. Listen to recordings and evaluate musical aspects to allow the student to get an understanding of what you want them to achieve.

- An idea which someone recently shared was to take a picture of every student in the choir within the first few days. Post these pictures on the bulletin board (randomly) along with a catchy title that makes everyone feel important. This will do wonders to boost self esteem within the choir, which ultimately will improve the choral sound.

- "If you take the 'I' out of choir, it becomes a "chor(e)" for everyone else."

Correction

The table of contents in the October issue mis-identified the author of "Mode and Method: A Choral Conductor's Guide to Concert Performance Practices of Sacred Harp" as Joan Gregoryk. The author was Amelia Nagoski.

This statement can serve as a gentle reminder when you find singers not participating in the singing process. While this is not unique to the middle school, it does help to get students back on track in a non-threatening manner.

Realize that you make all the difference in the first thirty days of school. Think of the reasons you stayed in choir. It was more than just your friends; many times it was because of the great teacher you had. Students choose to stay in choir because its fun, because their friends are there, and because they want to sing. It is our job to do all we can to encourage those students to stay and experience the difference music can make in their lives. The following are points to keep in mind as you begin to touch the lives of the students who walk into your classroom:

- Have passion for what they do and for what you do;

- Make sure that your students understand the subject;
- Have a sense of humor;
- Recognize and notice students and student effort;
- Speak in understandable terms;
- Be organized;
- Take the time and effort to care about each student;
- Remember that the students want to be in your classroom;
- Think about enjoyment in learning;
- Don't be afraid to learn along with your students;
- If you don't know something, be honest; and

- Be firm, fair, and respectful to each and everyone

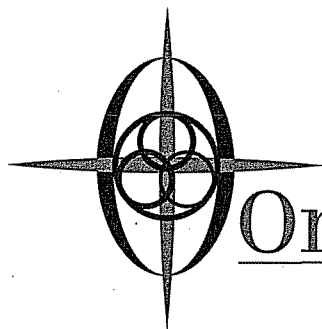
It is vital that we make the middle school choir years an enjoyable, educational, safe and yes, musical experience for all. Never doubt the beginning-of-the-year- influence on your students. Those early days can make or break the rest of the year.

Additional ideas for the beginning of the year activities are welcomed. If you have ideas to share, please e-mail the national chair at <sges@brightusa.net> These ideas will be added to the R&S Web site for others to access.

Submitted by:
Sandi Gesler,
National R&S Chair
Junior High/Middle School Choirs

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Show Choirs

The Impact of Competitive Show Choir on the Enrollment of Male Singers in Choral Programs in Nebraska and Iowa

by
Doran Johnson

Editor's note: Doran Johnson teaches at Westside High School in Omaha, Nebraska. He is the current North Central Division R&S Chair for Show Choirs.

The purpose of this study was to investigate the relationship between competitive show choir and male enrollment

in high school choral ensembles. This study was conducted in two parts. Part I involved the completion of a survey by high school choral directors (N=25) to obtain demographic information, male enrollment information, and ratings of importance of nine elements of their choral program. Part II was a survey of male students (N=57) currently enrolled in high school choral programs to obtain

Table 1

Ratings of Importance of Motivating Factors to Enroll in a Choral Ensemble

Factor	5 Very Important	4	3	2	1 Not Important	NA	NR	M
I like to sing.	41	14	2	0	0	0	0	4.68
I feel that I am talented.	11	32	12	1	1	0	0	3.89
Program has a history of quality performances.	40	10	3	0	2	0	2	4.56
I want to participate in a show choir.	25	8	2	3	7	12	0	3.91
I enjoy show choir competition.	23	9	3	3	5	14	0	3.97
My friends are in choir.	22	20	10	3	2	0	0	4.0
I want to take trips with the choir.	26	13	11	3	4	0	0	3.95
I want to be in the musical.	19	7	15	6	8	2	0	3.42
I like the director.	40	10	5	2	0	0	0	4.54
My parents encouraged me to sing in choir.	16	16	9	7	6	3	0	3.54
An older brother/sister encouraged me to sing.	5	14	2	5	13	18	0	2.82
My middle school teacher encouraged me to sing.	16	17	7	5	7	5	0	3.58
I think choir is fun.	32	22	2	1	0	0	0	4.49
Choir is an easy class.	22	12	9	4	10	0	0	3.56

information on the factors that influenced their decision to join choir.

The results indicated: (1) Directors placed a higher importance on the traditional established components of a choral program such as all-state, contest ratings and the musical. (2) There were no differences in male enrollment in schools with show choirs as compared to those without show choirs. (3) There is a moderate correlation between male enrollment and participation in competitive show choir. (4) Male students cite quality of performances and personal enjoyment as main factors influencing them to enroll

in a choral ensemble. Table 1 shows the rating of fourteen motivating factors for enrolling in a choral ensemble and Table 2 shows the ordinal placement of the fourteen factors based on the average of the responses.

Submitted by:
Ken Thomas,
National R&S Chair
for Show Choirs



Table 2

**Ordinal Rank of Motivating Factors
to Enroll in a Choral Ensemble**

Rank	M	Factor
1	4.68	I like to sing.
2	4.56	Program has a history of quality performances.
3	4.54	I like the director.
4	4.49	I think choir is fun.
5	4.0	My friends are in choir.
6	3.97	I enjoy show choir competition
7	3.95	I want to take trips with the choir.
8	3.91	I want to participate in a show choir.
9	3.89	I feel that I am talented.
10	3.58	My middle school teacher encouraged me to sing.
11	3.56	Choir is an easy class.
12	3.54	My parents encouraged me to sing in choir.
13	3.42	I want to be in the musical.
14	2.82	An older brother/sister encouraged me to sing.

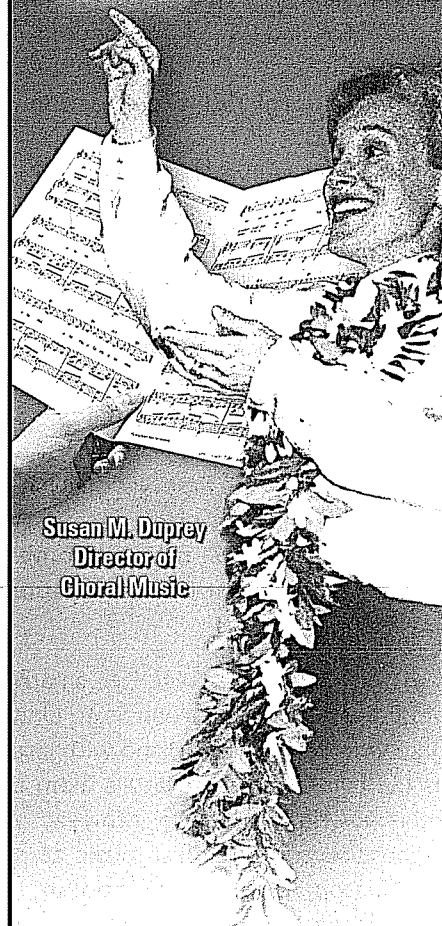
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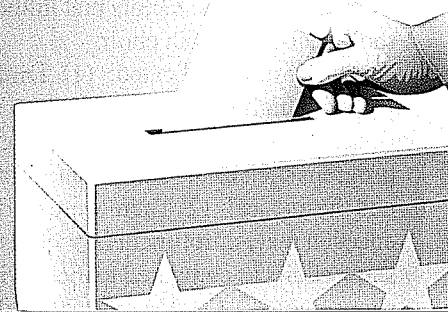
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National Election

National R&S Candidates



NANCY COX taught junior high/middle choral music in the Altus, Oklahoma public school system for thirty-five years. Her choirs sang honor performances for numerous state ACDA and OMEA conventions, three division ACDA conventions, and one national MENC convention in Chicago.

She has served as a junior high/middle school specialist for festivals, honor choirs, and teacher workshops in twenty eight states, and has conducted ACDA Division Junior High/Middle School Honor Choirs in Honolulu and Denver. In 1997, she conducted the ACDA National Junior High/Middle School Honor Choir in San Diego.

She served as the first National Junior High/Middle School R&S Chair and organized the first national honor choir affiliated with ACDA national conventions in 1985 in Salt Lake City. Since that time, as a national Junior High/Middle



School R&S Chair, she has organized and executed national honor choirs in San Antonio, New York City, and was the Honor Choirs Coordinator for the Los Angeles convention in 2005.

She was a contributor to Terry Barham's book, *Strategies for Teaching Junior High/Middle School Male Voices- Master Teachers Speak*, and a junior high/middle school methods book to be published by Anton Armstrong and Andre Thomas.

In 2003, she was elected ACDA National Chair of the Repertoire & Standards Committee. She currently serves as editor of the Repertoire & Standards section in the *Choral Journal*. She is the author and editor of the "R&S Procedural Guide" for R&S chairs, and division and state presidents/president-elects. Additionally, she chaired the national Honor Choir Evaluation Committee to establish the "ACDA Honor Choir Policies and Procedures Handbook." She is a former recipient of Oklahoma's "Director of Distinction" Award.

ROBERT YOUNGQUIST, a native of Ohio, received his B.M.E. from Bowling Green State University, Bowling Green, Ohio where he studied piano with Jerome Rose. He obtained his M.M. in Choral Literature from the University of Iowa and is now in his thirty-eighth year as the director of choral music at Washington Senior High School in Washington, Iowa.

A lifetime member of ACDA, Youngquist has held many positions of leadership for ACDA. These include the presidency of the Iowa Choral Directors Association and the presidency of the North Central Division of ACDA. He has served on the steering committees for five division conventions and one state convention; and he continues to serve the North Central Division as their web site manager.

In the North Central Division, he has long been known



for his passion for Repertoire and Standards. At both the state and division levels, he has served as the coordinator of the respective Repertoire and Standards committees and for two years, he served as the North Central Division R&S chair for Senior High School Choirs.

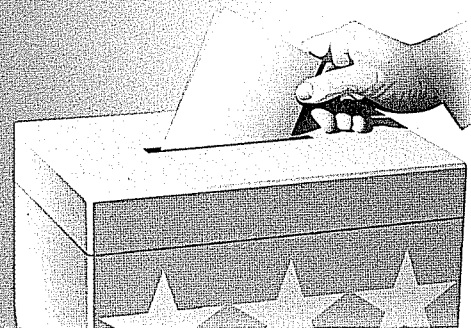
In July of 1998 Bob was awarded ICDA's highly prestigious Robert M. McCowen Memorial Award "for outstanding contribution to choral music in Iowa."

"If elected as the National Chair for Repertoire and Standards, I would work to provide strong leadership and open lines of communication. I would encourage the vital spirit of volunteerism for it is that which has made our organization strong. I would seek to clone some of the organizational procedures which have proven to be so effective in Iowa's R&S Committee—assisting other states and divisions to develop strong R&S programs. I would also continue to enhance the R&S national presence on the internet in an effort to facilitate better communication with our membership."

Division Election

Central Division

President-Elect Candidates



MARY HOPPER is professor of choral music and conducting at the Wheaton College Conservatory of Music (Wheaton, IL). She conducts the Men's Glee Club and the Women's Chorale, and has toured nationally and internationally with both ensembles to great success. Her ensembles frequently appear at conventions of the ACDA, most recently, the Women's Chorale at the ACDA National Convention in New York City, February 2003. Hopper holds degrees from Wheaton College and the University of Iowa, where she studied with Don V. Moses. Before coming to Wheaton, she taught public school music in the Chicago area and choral conducting and voice at the University of Minnesota (Morris). Also an active church musician, she presently serves as Minister of Music at Immanuel Presbyte-

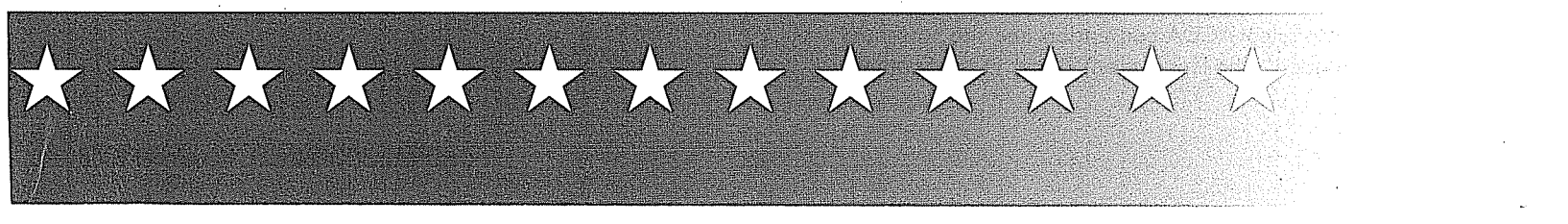


rian Church in Warrenville, Illinois. For her dedication to excellence in her field, she was awarded the 2001 Senior Teaching Achievement Award at Wheaton College. Hopper is in demand nationally as a guest conductor and clinician and has served ACDA as Illinois State President, treasurer, and newsletter editor.

CRAIG JOHNSON is chairperson and professor of music in the Department of Music at Otterbein College in Westerville, Ohio, where he has been on the faculty since 1980. He holds degrees from Northwestern University and the College-Conservatory of Music, University of Cincinnati. At Otterbein, he conducts Camerata, an eighty-five-voice choir, and teaches music theory. He is also Director of Music at North Community Lutheran Church in Columbus, and teaches graduate choral conducting at Trinity Lutheran Seminary. Choirs under Johnson's direction have sung at conferences



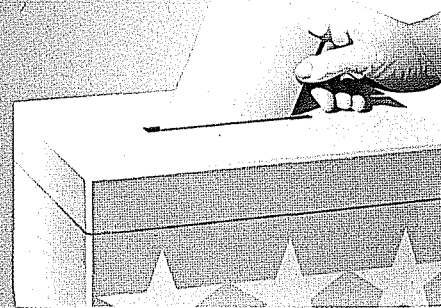
of the Ohio MEA, the Ohio CDA, the Central Division of ACDA, and the OAKE National Conference. He is a past president of the Ohio CDA and chaired two OCDA state summer conferences, in addition to serving on the planning committee for ACDA division conventions. He co-authored *The Chorus in Opera: A Guide to the Repertory*, and is active as a clinician, adjudicator, consultant, and National Association of Schools of Music evaluator.



Division Election

Southern Division

President-Elect Candidates



BRADLEY L. ALMQUIST earned a B.M.E. and M.M. at the University of North Dakota in Grand Forks, graduating magna cum laude. He was awarded the first D.M.A. in choral conducting by Louisiana State University in Baton Rouge, where he studied with Kenneth Fulton.

Before coming to Murray State University, Almquist taught choral music at Columbus High School, the University of Wisconsin Center—Marshfield/Wood County, and Eastern Michigan University. His choirs have sung invitational performances for the Wisconsin CDA, the Kentucky chapter of the ACDA, the Kentucky MEA, the Southern Division of MENC, and the Southern Illinois Chapter of AGO. The MSU Concert Choir performed invitational performances for the 2002 ACDA Southern Division Convention in Charlotte and the MENC National Convention in Nashville. In 2006, the MSU Concert Choir sang for the ACDA Southern Division convention and performed the Raymond W. Brock Memorial Commission.

Almquist received the 2002 MSU Board of Regents Teaching Excellence Award and the College of Humanities



and Fine Arts Excellence in Creative Activity award. In 2003, the Athena Festival. He was honored with the Robert K. Baar award for choral excellence in 2004. In 2005, Almquist received the College of Humanities and Fine Arts award for Outstanding Service to the university. In 2006, he received the first Charles and Marleen Johnson Outstanding Music Faculty.

At Murray State University, Almquist conducts two choral ensembles, the Concert Choir and Chamber Singers. He teaches choral conducting, choral arranging, choral methods, choral repertory and graduate music education courses. Almquist serves as an adjudicator, clinician, and guest conductor throughout the mid-west and southern United States.

He is a past president of the Kentucky chapter of ACDA and currently serves as the ACDA Southern Division College and University R&S Chair. He is a past president of the Kentucky MEA District I and has served as the state College and University Representative on the KMEA Board of Directors. He currently serves on the editorial board for the *Bluegrass Music News*.

Almquist has published editions of Johann Hermann Schein and Heinrich Schütz, in addition to articles on teaching choral music. In 1997, he was appointed director of the Paducah Symphony Chorus. In 2004, Almquist was appointed the conductor and music director for the Paducah Symphony Children's Chorus. In February 2007 the PSCC will appear in concert at the annual KMEA In-Service. Almquist is a member of ACDA, MENC and CMS.

DEBRA SPURGEON serves as associate professor of choral music education at the University of Mississippi, where she conducts the Women's Glee, Chamber Singers, and teaches choral methods and conducting. She has been actively involved in leadership roles in ACDA, having served as president of the Oklahoma Choral Directors Association and president-elect of the Southwestern Division of ACDA in 2000 before moving to Ole Miss. In 1999, she was elected Oklahoma's Director of Distinction. Spurgeon has served on two regional and two national ACDA convention planning committees. In 2006, her Women's Glee performed for the Mississippi ACDA convention, and she presented a session titled "The Conductor's Body" at the Southern



Division ACDA Convention. She is currently the Women's R&S Chair for Mississippi ACDA.

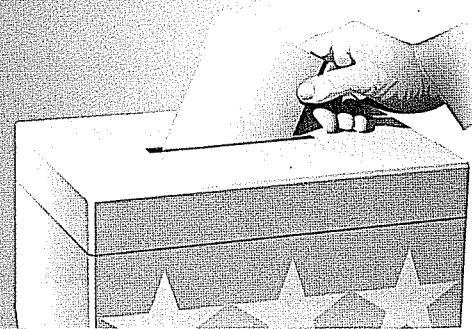
Spurgeon has conducted honor choirs in Tennessee, Oklahoma, and Texas and in 2005 conducted the Oklahoma ACDA Women's All-State. Prior to moving to Mississippi in 2001, she taught at Southwestern Oklahoma State University for eighteen years. Before college teaching, she and her husband, Alan, initiated a comprehensive junior and senior high choral program in Bentonville, Arkansas.

A native of Missouri, Spurgeon received a B.M.E. from Truman State University in Kirksville, Missouri; an M.M. from the University of Arkansas; and a D.M.A. in vocal performance from the University of Oklahoma, where she was a recipient of the Benton/ Schmidt Voice Award. Her articles have appeared in the *Choral Journal*, *Teaching Music*, *Journal of Research in Music Teacher Education* and the *Journal of Singing*. She is an active soprano soloist, clinician, and adjudicator in the region. Professional memberships include MENC, SAI, and Pi Kappa Lambda in addition to ACDA.

Division Election

Western Division

President-Elect Candidates



CHERYL ANDERSON is director of choral activities at Cabrillo College, in Santa Cruz, California. In her fifteen-year tenure at Cabrillo her ensembles have performed at all levels of ACDA and MENC, she has led Interest Sessions at four Divisional Conferences, and has served on the Western Division Boards as R&S Chair. She is currently Bay Area Representative for the California ACDA Executive Board and chairs the Composition Project. In addition to her elementary and secondary school teaching, she has served on the faculties of Transylvania University, Colorado State University, University of Northern Colorado, and University of California, Santa Cruz in choral/vocal music, music education, and music theory and history. At Cabrillo College she is Founder/Director of Cabrillo Youth Chorus Project, Cabrillo Opera, Voice Master Class, and Renaissance Consort. She has received the Board of Governors' Meritorious Teaching Award, has been named to Who's Who six times, and routinely receives the Alpha Gamma Sigma student award for Outstanding Teaching.



Anderson received her A.B. from West Liberty State College, WV, her M.M.E. from the University of Northern Colorado, and has completed her D.M.A. coursework in conducting and voice at College-Conservatory of Music, University of Cincinnati. For

seven seasons she was choral director of the Breckenridge Music Institute, Colorado. She served as musical director of Pacific Repertoire Opera and was music coordinator for "The Eastern Stream Migrant Program" during her first five years of teaching. She sang for seven seasons with Robert Shaw in the Carnegie Hall Concert Series and was a Conducting Fellow with Helmuth Rilling. Her choirs have sung throughout the world, including Mass at St. Peter's Basilica, St. Mark's Cathedral, and choral/orchestral works in the great concert halls of Western and Eastern Europe. Cabrillo Choir sang the Berlin Premiere of Eric Whitacre's Paradise Lost in 2003. In June, 2007, Cabrillo Symphonic Choir and Youth Chorus will perform the East Coast premiere of Imant Raminsh's The Peace of Wild Things in Carnegie Hall. Anderson and Cabrillo Choruses commissioned Raminsh to write this work, featuring the poetry of e. e. cummings, Wendell Berry, and Morton Marcus. Numerous composers have written works for her choirs, including Daniel Pinkham, James McCray, Stephen Tosh, Fred Squatrito, as well as Mr. Raminsh. Cabrillo Youth Chorus, Symphonic choir, and Cantiamo have performed with the Cabrillo Music Festival and routinely sing with Santa Cruz Symphony. Ms. Anderson has conducted numerous All-State Choirs, is guest conductor with Santa Cruz Symphony and Ensemble Monterey Chamber Orchestra, and is in demand as clinician, adjudicator and guest conductor. In January 2007 her editions, The Cheryl Anderson Choral Series, will be published by Third Planet Music. She is also the Director of Music at the First Congregational Church of Santa Cruz.

MICHAEL HUFF is in his thirteenth season as artistic director of The Festival of Gold™ Series, operated by Heritage Festivals. He is also President of Utah ACDA. A freelance pianist, conductor, arranger, and producer, he is in steady demand as a choral and instrumental conductor, pianist, clinician, adjudicator, and teacher, and is devoted to creating circumstances in which deep, relevant learning, and effective performances can occur. He spent over a decade as associate conductor and principal accompanist for the Utah Symphony Chorus. He has led choirs for the LDS Church's Worldwide General Conference on several occasions, and is presently working



through Utah ACDA on a workshop series designed to assist Utah's vast community of LDS Church choir directors. Huff has music degrees from the University of Utah (B.Mus., M.Mus), and Arizona State University (D.M.A.). He was VIP Coordinator and Children's Honor Choir Accompanist at the 2005 National Convention in Los Angeles; Local Site and Equipment Coordinator at the 2006 Western Division Convention in Salt Lake City, and will serve as the associate convention chair as part of the 2008 Western Division Convention in Anaheim.

Just Some of the Reasons YOU Should Attend The 2007 ACDA National Convention

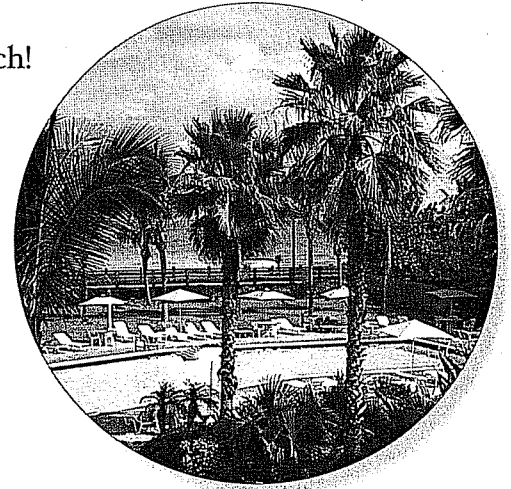
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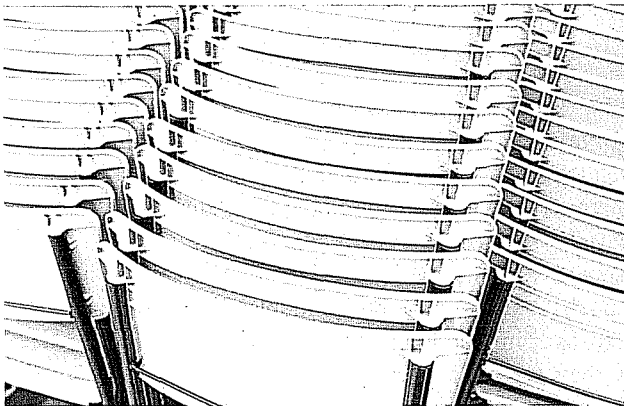
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Rehearsal Break

Preferred Practices in Teaching Boys Whose Voices are Changing

by

Don L. Collins

Editor's note: Don L. Collins has been on the choral music education faculty at the University of Central Arkansas in Conway since 1970. He is semi-retired and serves as founder/director of Cambiata Vocal Music Institute of America, Inc. He is the author of the popular textbook, *Teaching Choral Music, 2nd ed.* <dcollins@conwaycorp.net>

to accomplish this, we laboriously edited alto and tenor parts to provide that comfortable range.

From mid-century and beyond, we made significant strides toward improving our understanding about how to engage these young men in the choral art by not only encouraging them to sing, but also by keeping them singing throughout these vocally critical years. Due to the research and empirical knowledge of Duncan McKenzie (the alto-tenor plan), Irvin Cooper (the cambiata concept), Frederick Swanson (the adolescent bass theory), John Cooksey (contemporary eclectic theory) and Lynn Gackle (adolescent female voice) and others, choral music publishers began to release music written specifically for singing organizations containing changing voices. The composer or arranger gave special consideration to the unique vocal limitations of these young musicians and the educator's job became much easier. It is a unique music which provided an inroad to lifelong artistry.

In the latter part of the twentieth and the beginning of the twenty-first century, still another dimension of our understanding emerged. When the King's Singers, Chanticleer, and various rock groups arrived on the scene, American music educators became intensely aware of the beauty, flexibility, and agility of the male falsetto. This awareness led some music educators to go to great lengths to train the male unchanged voice beginning

with the purity of the head phonation and bringing it down through the *passaggio* into chest phonation. Over the years (and possibly through the influence of the Anglican-oriented British) they learned that approaching the voice from the top seems to work for young men throughout puberty and into adulthood, allowing them to sing through the full compass of the voice with ease and without apparent detriment to the vocal apparatus. This approach has been adopted by Henry Leck in his work with the Indianapolis Children's Choir and Youth Chorale and promulgated through his workshops and his video, *The Boy's Changing Voice (Take the High Road)*.¹ It gives the early adolescent male greater range extension and freedom in singing as one finds with many countertenors. He is no longer limited only to using that comfortable singing area produced in chest phonation.

This approach works well in a closed community of boys such as a boys choir, outside the influence of other boys who do not sing. They support each other in the music making process when they are in an environment where they all may engage in this common practice of extended vocal range production without fear of ridicule from those boys who think they sound like a girl. Currently it seems this approach is limited to directors of boy's and children's municipal choirs, liturgical churches with men and boys choirs, and to a few public and private schools where master music teachers who have

From a perspective spanning over fifty years, I stand amazed at how much our profession has learned about how to teach early adolescents whose voices are changing to be contributing choral artists. In my early years, I remember being told that boys should remain musically mute until this critical period passed. We were afraid that singing would render their vocal instruments useless for the remainder of their lives. Many of them did, in fact, become musically useless, not because their voices were damaged, but because once they discontinued singing, they never returned to the choral art.

As years passed, in an attempt to keep them singing, we determined that if they sang in the area of the vocal range where they were comfortable (although there were times in the process that range included only a compass of four or five tones that seemed to change almost weekly) there were no apparent ill effects from engaging in music-making. To ac-

significant training in teaching proper vocal technique use it with their young and developing singers.

The challenge in teaching public and private school music classes is somewhat different than in those limited number of choral situations I just described. In my capacity as managing editor for a publishing company, music educators and church musicians write me asking for complimentary octavos they may peruse in search for music to sing. I usually answer their e-mails by inviting them to describe their choral situation so I may choose music designed specifically for the voices (many of them changing) in their choirs. An overwhelming majority of their responses contain a disclaimer similar to "in my mid-level choir, none of my students read music and most of the boys have had little singing experience."

The fact of the matter is that many mid-level music programs have an abundance of girls and a minimal number of boys (some have none at all) enrolled in their church or school programs. Further, many of these boys enroll in choir for extra-musical purposes. They were invited by a friend or they have been placed in the program by the administration since there is no place for them in the band

or orchestra or because the school has a required rotating arts component. Many of these boys have never experienced tone production using head phonation (falsetto) and most of them are only able to sing a few pitches just above and below those produced with their speaking voices. A few are inexperienced as singers and are so uncertain that they have difficulty maneuvering their voices up or down, so they sing only one or two pitches. Others have a vocal gap between head (falsetto) and chest phonation. They are completely unable to produce a singing tone in this area.

Still another factor is evident from the responses I have received from these music educators. Many of them have very little understanding about how to deal with the adolescent singing voice because of inadequate training they received at university. This lack of sufficient training, in many cases, is not because the university professors fail to teach the courses well. It is because the curriculum is so crowded with other required courses that students take only one conducting course and one or two methods courses. The time spent in the secondary choral methods course may have been so dominated with high school methods that there was little time to address the mid-level curriculum,

let alone teach the students about proper vocal technique for students with changing voices. Further, the e-mails reveal that the teacher may be a band director with little or no vocal experience.

Still another factor affecting the situation is the amount of choral music instruction allotted to mid-level students. Excellent is the program that provides vocal music every day of the week for a three year period. Most have somewhat less with a few offering music one or two days a week for as little as one semester.

As mentioned, I have drawn the above conclusions from the hundreds of descriptions of choral classroom situations over the last several years that I have received from the educators themselves. It is not in the purview of this column to provide suggested solutions to the current status of choral music education at mid-level.

But I would like to suggest what I consider to be the best approach in dealing with adolescent changing voices in the time frame and cultural context of current mid-level music education. Considering the profile of these students, those who teach them, and the amount of time allotted to the choral music curriculum, it is highly unlikely the male students will receive enough instruction in vocal technique to result in the adequate use of falsetto phonation for an extended range singing experience as espoused by Leck.

From my perspective, the best approach is the one taken by many church musicians and music educators throughout the United States where there is not a close knit community of male singers to support each other. Once again to set it in context, in churches and schools boys may come to the choral situation with little or no knowledge about how to use the head voice. Some may not have attempted to sing at all until the mid-level grades. Usually these boys relate

Are we not formed, as notes of
music are, for one another,
though dissimilar?

--Percy Bysshe Shelley

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singing in head voice to the way females sound, so they view head phonation as an infringement upon their masculinity. Due to a macho mentality displayed in many American families or because of the influence of male teachers and other boys, they think it is feminine to sing in head voice. Therefore, many teachers feel it is important to encourage the use of the boy's emerging male octave (called "chest" or "modal" phonation). At the apex of the changing process (often called "high mutation") boys with little previous singing experience may find it difficult to move through the *passaggio* (the "break" or "passage") which separates head and modal phonation. The *passaggio* becomes so wide (with some boys) that they can't produce any tones at all around middle C (the proximity of the *passaggio* during the second phase of change). To alleviate this problem, many teachers choose music that attempts to keep the young male singing in the most comfortable portion of modal phonation (sometimes less than an octave) so the boys do not have to move through the *passaggio*. As the boys' voices continue to change, the *passaggio* gradually lowers, as do the tones in modal phonation. Directors constantly must be aware of where these comfortable tones lie, so they may place the boys on the most singable part in the literature. The more options (available parts) teachers have from which to choose, the more likely the boys will be comfortable and productive in the singing process. Many schools have uni-sex classes for boys and girls in the mid-level grades.

Putting three grades of boys together (usually 6th, 7th, & 8th) affords three or four parts (CCB, CBB or CCBB) from which teachers may choose when searching for a part in the music with a comfortable singing area for various boys to sing. If school or church protocol enables single-grade classes, directors may choose to teach the grades separately, then combine them for concert or worship services. In four-part mixed music (boys and girls singing SSCB voicing together), there are at least two boys' parts from which to choose, an option significantly better than having only one part that all boys must sing (SABOys).

As editor of music recommended

for adolescents, and in all my personal compositions and arrangements, I always attempt to include optional pitches for boys in the second phase of change (I call them "baritones") whose voices have yet to add tones below D (third line in the bass clef). I also provide optional notes for boys who have difficulty singing above F (fourth line, bass clef) due to a wide *passaggio* with the inability to phonate around middle C. For boys in the first phase of change, *cambiatas*, I write a part which limits the range from A to A around middle C in case their voices have just begun to thicken and they still have a lower range similar to the boy treble, or they do not know how to experience the head voice and are limited to how high they can sing using chest phonation.

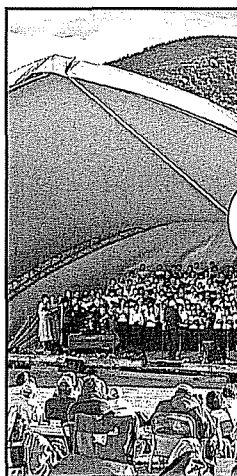
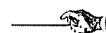
When teaching students with limited music ability and background, probably the best advice I can offer mid-level music educators is that their students' vocal comfort, mental and psychological well-being, and level of satisfaction should be paramount, even to the total of all their musical considerations. In order for students to continue to make music into adulthood, they must feel they are making a contribution to whatever choral endeavor they are attempting. If boys are unable to sing the music that is provided them because their vocal line is not within their comfortable singing range, they will soon realize they are not making a contribution and will seek more gratifying experiences. This behooves the teacher to select music that administers to their specific needs. If the teacher cannot find time to deal with their vocal uncertainties,

again, they will soon realize they are not making a contribution and seek other venues. To be successful in teaching early adolescent singers, teachers must really care for their students and be committed to music-making and to the teaching process. These attributes give teachers passion. The students sense that passion and they will follow the teachers where ever they lead.

In conclusion, as I said at the beginning, "I stand amazed at how much our profession has learned about how to teach early adolescents whose voices are changing to be contributing choral artists." I am waiting for that utopian situation such as exists in Lake Wobegon where the "the women are strong, the men are good-looking, and all the children are above average."² It is my hope that one day all we know about how to teach students whose voices are changing will be equally shared and practiced by all mid-level choral music educators. "Won't the music we conduct be glorious?!!"

NOTES

- 1 This video is distributed by Hal Leonard Corporation, P. O. Box 13819, Milwaukee, WI 53213.
- 2 This is the quote from Prairie Home Companion with which each week Garrison Keller closes his monologue about Lake Wobegon, the fictitious town where he was born.

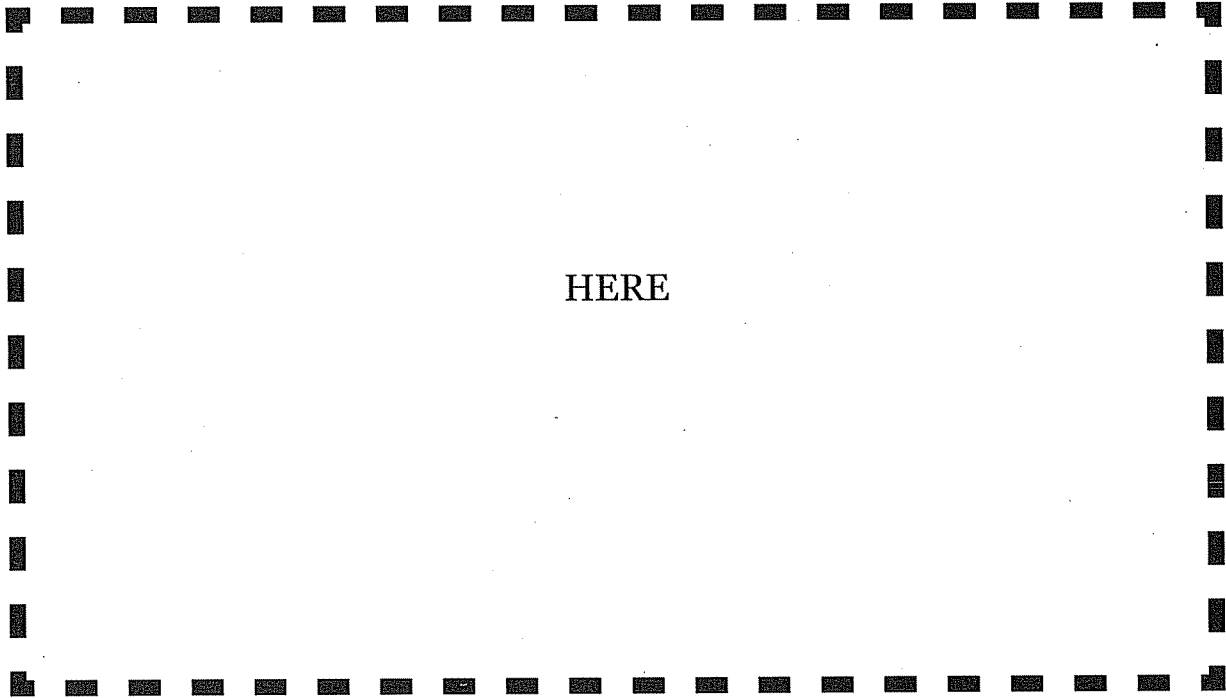


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Choral Music in the Junior High/Middle School

Janeal Krehbiel, editor <janealk@sunflower.com>

Turn the World Around at the Middle Level

by

Sandra Brown Williams

Editor's note: Sandra Brown Williams is founding director of the Middle-Level Choral Institute for Teachers. <www.MLCIT.com> She presented a session, "A Song Can Take You There!" at the 2001 ACDA National Convention in San Antonio. In 1995, she was a Walt Disney Teacher Honoree. Twenty of her students were featured on the live national awards show. She is a past president of Oregon ACDA and directs the Eugene Symphony Youth Ensemble. <www.mlcit-rits.com>

All the struggles in class finally pay off when I hear the very last beautiful note suspended in the air, and then the sweet simple moment of absolute silence, every person in the choir and audience hushed, all breath held, before the burst of applause shatters the moment, and the feeling that if the moment had gone on for another second, everyone in the room would have expired in wonder at the beauty of it all.¹

—grade seven

The impact of an aesthetic experience during the middle level years may be unparalleled. These children stand between two worlds. The one being left behind encourages spontaneity, imagination, and magic. The one being entered expects reality, reason, and responsibility. Imagine that the child can see into both worlds and, the two worlds merge. A new maturity and training give the child command of the language and music, but the risk-taking part of the child still flies free within a boundless range of emotions and expectations.²

All children have an innate desire to sing, to create, to move, and to dance; but we live in a world that does not always acknowledge these natural inclinations. If we are to guide students in choices that mold their characters and shape their futures, as well as free them to be the best vocalists, musicians, and people they can be, then we must give them memorable experiences in our rehearsals and performances.

After we sang just one note, we were transfixed by the beautiful tone and resonance. It was like everything we sang vibrated

through our bodies and went upwards. When we sang our last note and cut off, it was left hanging in the air like it was reluctant to leave.

— grade eight

In an August 8, 2005, *TIME* magazine article, Nancy Gibbs speculated that the Motion Picture Association acknowledged the nature of the middle level age when it invented the PG rating: parental guidance suggested. It was "as though it knew parents can guide and suggest, but kids are making more decisions." Reminding us that Anne Frank received her diary on her thirteenth birthday, Gibbs quoted from Anne Frank's 1944 diary, "Parents can only advise their children or point them in the right direction. Ultimately people shape their own characters."³

Anton Armstrong stated recently in an interview with Nancy J. Ashmore, "I see myself as a catalyst now, someone who helps bring out the best in students, as musicians and as individuals."⁴ When we focus on the individual, the ensemble is strengthened from the inside out. The students, as well as the director, raise the

standards and expectations for the choral experience.

Our director cut us off and there it was. Our sound rang in our ears and the choir understood the sensation of music. It was more than acoustical. Something else made our voices join together. It was the beauty of hard work, musicality, and most of all the voices of students who believed in themselves.

—grade seven

This belief in oneself gives students the courage to risk giving their individual gifts. The risk is too great if the students do not have good skills. With an understanding of behavioral development, a thorough knowledge of music and the voice, an ability to inspire students, and success in creating an atmosphere of trust, the teacher can guide students to:

• Discover their gifts

You don't know how amazing I feel to have the gift of music. No one in my family knows how to read music. It's almost like being the first to go to college.

—grade seven

• Develop their gifts

I will never forget the rehearsal when all students walked in rows down B Hall singing the third

system on page two and first on page three. I remember trying to put a direction into the phrase.

—grade seven

• Give their gifts

When I sing I feel that I'm connected to the music itself. I can relate to it. It's just something in me that makes me want to sing. It's because I can, and it's a gift that I have that some do not. A gift that I will use forever."

—grade eight

Those two worlds seen by middle level students, the need to make their choices rather than be dictated to, and the desire to give their developed and personal gifts will result in students choosing to have the beauty of song in their lives!

All of the ugliness binding me disappears...suddenly I feel beauty all around as I open my lips...and my heart...and my mind.... simultaneously to a song!

—grade seven

Over a period of ten years, I saved the writings of over a thousand public school students. The students did not know in advance they would be asked to record their thoughts. The writing was done in non-auditioned choir classes, and there is an equal representation of boys and girls. The images were so clear that when, asked

to write about a memorable moment, they wrote quickly, purposefully, and specifically. The selected writings in this article illuminate the artistic experience of a few of these students who had their world turned around at the middle level!

"I began to get anxious. The music was beginning to sound more and more familiar. I heard my cue to become alert. I straightened my back as I took a deep breath, and felt a smile grow across my face. The flute played, and we stood, completely unnoticed. I couldn't wait to surprise the enchanted audience. The trombonist began his solo, and I felt the beat pulsing through my body. As the trombone solo finished, the sixteen measures began. After the fourteenth measure, I took a big breath, and the air filled my lungs; preparing to make beautiful music. As we came in on our first note, I could feel the audience turning in all directions, searching for the source of this magic. As we continued on with our singing, I felt joy, because we were adding such immense energy to an already awesome production. As I finished the sixty measures leading up to the harp crash, I felt excitement when I landed right on time.

—grade eight

NOTES

1. Permission has been granted to print the student quotes and photos in this article.
2. Williams, Sandra Brown. *The Song Can Take You There!* Copyright 2001. Published by the Regional Institute for the Teaching of Singing, Eugene, Oregon.
3. Gibbs, Nancy. "Being 13," *Time*, August 8, 2005, Vol. 166, No. 6.
4. Ashmore, Nancy J, "An interview with Anton Armstrong, Conductor, St. Olaf Choir." www.stolaf.edu/news/interview/Armstrong.

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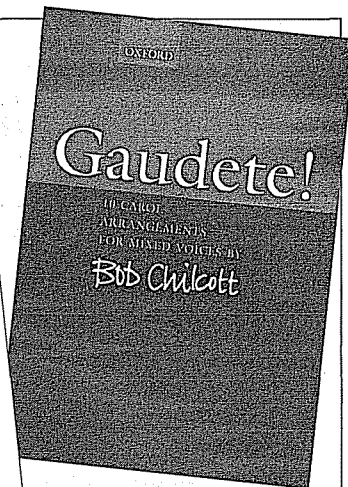
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The intent of the research poster session at the National ACDA convention is to bring current research to light and to encourage our colleagues in the choral world to stay in touch with research in choral music, applying what they learn to performance practice, repertoire choice, etc. Of particular desire are papers about repertoire, performance practice, conducting pedagogy, editions, analysis that will illuminate performance, vocal or compositional practices in contemporary choral music, and so on.

A poster session is a research report format used widely in the natural and social sciences, and increasingly in the humanities. Presenters prepare a poster (usually on tag board or something heavy that will stand up) showing the main points of their research with brief text and illustrations. Then the presenter stands next to his/her poster during the session, answering any questions from people who come to see the displays. We also expect presenters to have handouts (such as an annotated bibliography and an abstract with examples) and copies of the paper upon which the presentation is based. Most of the presenters selected by the committee will also have about 12 minutes to talk about their work.

Participants will be required to furnish 10 copies of a complete report (one of which will be collected for the ACDA Archives and the remainder to be available for distribution at the presentation session) and 100 copies of a report summary (limited to two pages or fewer). Participants may also be asked to respond to post convention inquiries about their work that could include requests for full copies of their reports.

Prospective presenters should comply with the following guidelines:

1. Papers submitted for presentation must comply with the following guidelines
 - (a) Papers should not have been presented at another major conference;
 - (b) If the data have been presented in whole or substantive part in any forum or at previous research sessions, a statement specifying particulars of the above must be included with the submission; and
 - (c) The paper may have been submitted but must not be in print prior to the convention. Prospective presenters must be members of ACDA.

2. Papers presented at other conferences will be considered only if the audience was substantially different (e.g., a state meeting or a university symposium). A statement specifying particulars of presentation must be included with the submission. Preference will be given to presenters who did not participate in the 2003 ACDA research poster session.
3. The research may be of any type but a simple review of literature normally will not be considered for presentation. Manuscript style of articles representing descriptive or experimental studies must conform to the Publication Manual of the American Psychological Association (3rd edition, 1983). Authors of other types of studies may submit manuscripts that conform to either A Manual for Writers of Term Papers, Theses, and Dissertations (K. L. Turabian, 5th edition, 1987) or The Chicago Manual of Style (15th edition, 2003).
4. Submit five copies of a full report beginning with an abstract no longer than 250 words summarizing the research. Each author's name, institutional affiliation, and first author's mailing address should appear only on one separate cover page not attached to the full reports with abstracts. Please provide e-mail addresses. Incomplete submissions (e.g., reports without abstracts, or projects in progress) will be rejected.
5. Correspondence will be sent to the first author only. Each submission should include both a first-author-addressed, stamped, letter-size envelope facilitate more timely response from the committee.
6. Submissions should be sent to

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545 Couch Drive
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attn: Kirin Nielsen
7. Submissions must be postmarked by November 7th, 2006 and received by November 15th, 2006. Extensions cannot be granted.
8. Submitted reports cannot be returned.
9. All submissions will be screened by a panel of qualified judges.

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Kirin Nielsen
Research Poster Session Chair



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takes the form of one class plus directing all the choral ensembles (three at present) and overseeing the program of vocal instruction in the department. The ability to recruit music students is vital. Doctorate or ABD is required. The successful candidate will also contribute to all-college programs (e.g., first-year seminars, interdisciplinary studies, writing program, and international education). Beloit College, a small liberal arts college, is committed to the educational benefits of diversity and urges all interested individuals to apply. For more information about how to apply, turn to the display ad on page 137.

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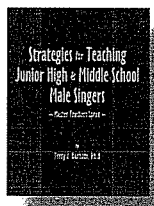
Book Reviews

Stephen Town, editor
<STown@nwmissouri.edu>

Strategies for Teaching Junior High and Middle School Male Singers: Master Teachers Speak

Terry J. Barham, Ph.D.

This book is a tremendous resource for beginning middle and junior high school choir directors. Seasoned teachers will appreciate additional vocalises and repertoire for the male changing voice. The book is based on the results from two different surveys developed by the author. Successful choral teachers who work with junior high/middle school boys responded to questions involving voice classification, literature recommendation, suggestions for recruiting, retaining boys' interested in singing, planning for successful performances and vocalises for developing the young male voice.



recommended literature section, which was collected and compiled by the author and graded by Darolyn Nelson. I found this part of the book to be an excellent source not only for new teachers but experienced as well. The notes were succinct and on target for the needs of choral directors. The chapter on "Tailor the music to meet the needs of your singers" is practical information that every music educator teaching young male voices needs to read. The author reminds the reader of the importance of fitting the music to the singers. He includes information concerning transposition, exchanging parts, octave displacement, doubling parts and writing a new part.

This book is an excellent resource for choral music educators who work with middle and junior high school male voices.

Sheri L. Neill
Fort Worth, Texas

The Choral Director's Guide to Sanity and Success

Randy Pagel with Linda Spevacek
Dayton, Ohio:

Heritage Music Press, 2004.

198pp. \$19.95.

ISBN: 0-89328-172-7

Written by two very successful choral directors and teachers, *The Choral Director's Guide to Sanity and Success* is a manual for the novice teacher/conductor and a refresher course

for the more seasoned classroom professional. It is divided into four main sections, the first two dealing with the nuts and bolts of managing a classroom and a choral program. The third section is devoted to the teacher as a musician, and the fourth section addresses frequently asked questions and includes a list entitled "The A to Zs of Teaching." The book is laced throughout with quotations from a variety of sources. These quotations serve

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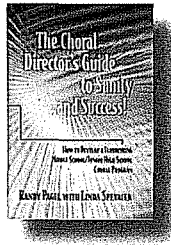
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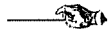
as introductions to sections within each chapter and are a source of inspiration to the teacher and the student. In fact, this compilation of "quotable quotes" is a wonderful beginning towards sanity and success.

There is no voice like the voice of experience, and Pagel and Spevacek write with the knowledge of the uniqueness of the middle school singer. Each author has written particular chapters in the book and there are a few chapters which are jointly written. For instance, Randy Pagel offers techniques for establishing discipline while building musical skills in the first few chapters of the book. Linda Spevacek addresses vocal production issues in other chapters. Both Pagel and Spevacek write from the male and female perspective of working with the boy's voice and the girl's voice, offering wonderful insight regarding the physiology and psychology of vocal production in these middle school-aged voices.



Practical matters such as walking on and off risers, proper choral attire, budget, and festival preparation are given lots of space in these pages. Also included are areas such as recording your choir, networking, building an audience – things you aren't necessarily taught in your college methods classes, but things that will certainly have an impact on your choral program. This is a "how-to" book with good, easy-to-follow advice for anyone teaching a middle school choral group.

Marilyn Thomas Bernard
Albuquerque, New Mexico



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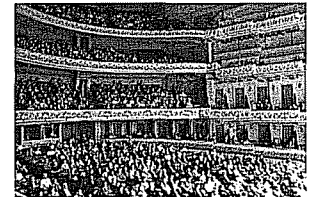
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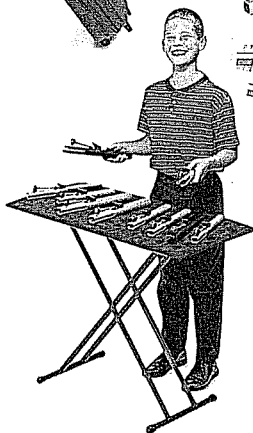
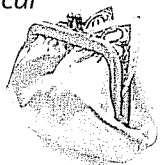
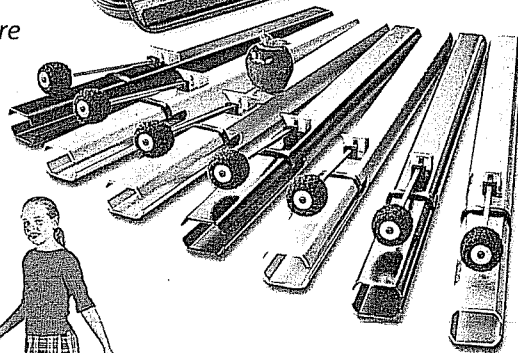
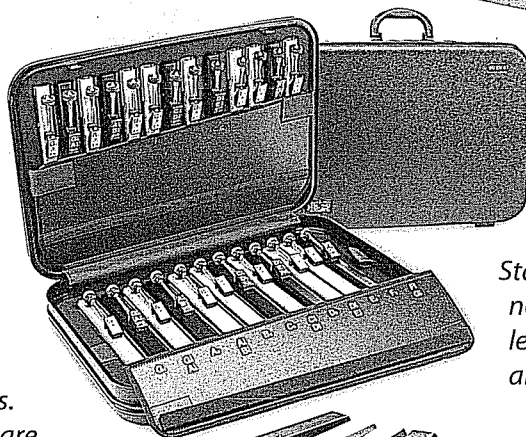
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New York City
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Compact Disc Reviews

Lawrence Schenbeck, editor <lschenbe@spelman.edu>

Ralph Vaughan Williams: *Mass in G Minor; Works by Duruflé, Tavener, et al.*

Atlanta Symphony Orchestra Chamber Chorus
Norman Mackenzie, conductor
Telarc CD 80654; SACD 60654 (2006; 54' 21")

Ralph Vaughan Williams: *Mass in G Minor and other works*

Judith Bingham: *Mass*
Westminster Cathedral Choir
Martin Baker, conductor
Robert Quinney, organ
Hyperion CDA 67503 (2005; 79' 45")

Since its premiere in 1922 Vaughan Williams's *Mass in G Minor* has found a place in the repertoire of numerous choirs, both in and out of church. The *Mass* works liturgically and as a concert piece, and its superb scoring enables, rather than challenges, all who sing it. Not surprisingly, it has been recorded many times, and two recent releases bring to a full dozen the versions now available.

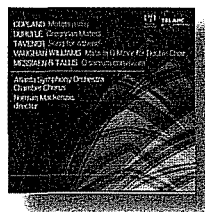
The new recordings, by the Atlanta Symphony Orchestra Chamber Chorus and by Westminster Cathedral Choir, face stiff competition from some of the best English collegiate and chamber choirs, not to mention ensembles in New York and Chicago and the Elora Festival Singers of Canada. Nonetheless both new discs have much to recommend them, and for quite distinct reasons.

The Atlanta Chorus's director, Norman Mackenzie, has maintained the vocal sheen of his celebrated predecessor, Robert Shaw, and it is the blend of his choir that particularly impresses the listener. In a program that also includes motets by Copland and Duruflé and anthems by Tallis, Messiaen, and Tavener, there is also a clear sense of the vitality and continuity of live performance rather than what often emerges from studio sessions. Mackenzie's reading of the Vaughan Williams is persuasive, even in the opening Kyrie, which he takes considerably faster than do other conductors. His soloists are good, and they and the choir demonstrate excellent intonation throughout. Nick Jones's notes on the selections are coherent and to the point. Recorded using DSD Surround technology, this is only the second SACD version available of the Vaughan Williams; the first, on Chandos, featured the Richard Hickox Singers.

How then does Westminster Cathedral Choir's performance of the *Mass in G Minor* compare with that by the Atlanta chorus? The two versions are, in

fact, markedly different in terms of their acoustic, performers, and accompanying selections. Martin Baker places greater emphasis on phrasing and line than on blend. Here and there the Westminster boys sound shrill, and the basses sing as if they're on steroids! Andrew Carwood, in his superb notes, mentions the choir's "unique Catholic sound," and it has to be said that this may not be to everyone's taste. Admirers of George Guest's work at St. John's College, Cambridge, or even of the Vienna Boys Choir, will however be thrilled. Regardless, where Baker's choir scores highly is in the vigor they bring to the repertoire; they even manage to break through the Cathedral's cavernous acoustic, which can be overwhelming, notably in Vaughan Williams's *A Vision of Aeroplanes*.

Yet it is with the works complementing the *Mass in G Minor* that the Westminster CD proves its full value. While



Unless otherwise stated, all items reviewed in this column are standard compact discs. "SACD" refers to hybrid Super Audio CDs, playable on both regular CD players and on multichannel or stereo SACD players. "DVD" refers to video discs coded for viewing in North America. "DVD-A" refers to audio discs playable only on specially equipped DVD players. Exceptions will be noted.



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the Atlanta CD also includes some ethereal motets, all of which may be heard on other discs, Westminster Cathedral Choir offers us the first recording of a major new Mass setting, commissioned for the Cathedral from British composer Judith Bingham. This stunning piece almost overshadows the other Vaughan Williams offerings on the disc (his *Te Deum in G*, *O Vos Omnes*, *Valiant-for-truth*, and *A Vision of Aeroplanes*). Actually, perhaps it does overshadow them. From the opening organ preamble by Robert Quinney, who plays superbly throughout the program, to the pleading but controlled Agnus Dei, this *Mass* entrances the listener. The singing is wonderful, with every dynamic step finely judged, and the phrasing always faultless. There is a sense of theater in everything Judith Bingham writes, and the more one listens to her new *Mass*, the more its drama becomes apparent as it envelopes you. Though there is no Credo, the piece works liturgically; however, the *Mass* is also a fine addition to the concert repertoire. We therefore owe Baker a debt of gratitude for commissioning this major new work, and for recording it so soon after its publication by Maecenas Music.

Listening again to the dozen recordings of the *Mass in G Minor* I am struck by how important is the choice of venue for the performers. Though it is nearly

forty years old, the Willcocks reading (on EMI) with the choir of King's College, Cambridge, has both resonance and space without losing any clarity. No wonder the Chapel is revered as a place in which to sing. Of the more recent CDs, the closest to King's is that of the Elora Festival Singers, who record in St. Mary Magdalene, Toronto (on Naxos). Other recordings' acoustics are either too dry or too reverberant, or their engineers have not quite balanced singers with resonance. Certainly there are problems on the Hyperion recording with Westminster Cathedral. An earlier analog recording on the same label, performed by the Corydon Singers, in St. Albans, Holborn, is markedly clearer, and incidentally boasts the best set of soloists of any version. The Atlanta recording in St. Philip's Church, Atlanta, is not especially defined, so that the Duruflé motets suffer a little, but the choir makes such an appealing sound that one is inclined to forgive any loss of detail. (Sadly, one detail that was not lost is an early male voice entry in the Kyrie, at 0'40"—a blemish that occurred at the very same place in the Willcocks version!)

Nonetheless, for lovers of Vaughan Williams's music, both the Atlanta and the Westminster recordings are welcome additions, with their own particular merits

and shortcomings. For sound quality, I would recommend the Atlanta, and for repertoire, the Westminster. But why choose? I would get both!

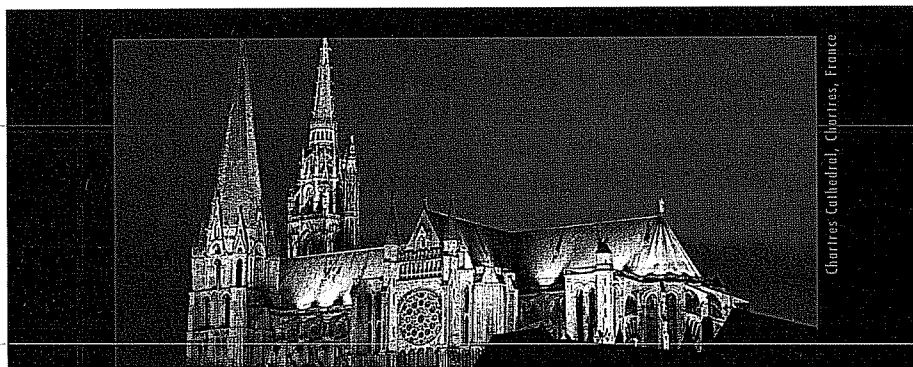
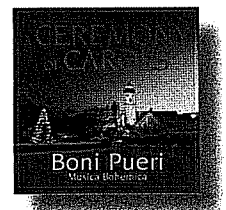
Philip Barnes
St. Louis, Missouri

Britten: A Ceremony of Carols; Old European Christmas Carols, arr. Krček

Boni Pueri Czech Boys Choir, Musica Bohemica Praha
Jakub Martinec, conductor
Arco Diva UP 0070-2 231 (2004; 54' 08")

What happens when a Central European boychoir sings an intrinsically English piece such as Britten's *A Ceremony of Carols*? The results are interesting in more ways than one. Although the *Ceremony* was originally written for treble voices, Boni Pueri opts for the SATB arrangement made for Boosey & Hawkes by Britten's friend Julius Harrison. This allows Jakub Martinec to use his boys with changed voices, although the basses sound rather light and don't quite ground the choir. In his arrangement, Harrison clarifies certain harmonies and changes some of the doublings while retaining the same keys. The modifications affect the overall effect of the work. Passages that were clearly intended for equal voices are now spread over octaves (e.g., "This Little Babe").

The Czech Boys Choir tone is quite distinctive. Overall, they emulate the English boychoir sound, but at times one hears the continental sound championed by the Vienna Choir Boys. Boni Pueri produces a bright tone with very spread vowels that lack the height and depth of sounds produced by English choirs. The opening and closing "Hodie" seem rather forced. However, they approach their top notes with a nice light touch. Intonation is very good, although phrasing can be a bit choppy.



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The thirteen charming "Old European Christmas Carols," arranged by Jaroslav Krček for voices and folk instruments, are really the highlight of this recording. These selections skillfully mix old chestnuts with unfamiliar songs. Boni Pueri sings in Latin, Italian, French, German, Slovak, Polish, Spanish, Czech, Moravian, and English, but pronunciation and diction are quite good. Intonation is also exemplary, and the choir settles into cadences very nicely while singing with more line and fluidity than in the Britten.

Richard A. A. Larraga
Dedham, Massachusetts

Success for Adolescent Singers: Unlocking the Potential in Middle School Choirs

With Patrick K. Freer, Ed.D.

Waitsfield, VT:

Choral Excellence Inc., 2005.

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Every student who plans to teach music—and many of us already teaching—should view this excellent set of DVDs. Each of these three discs, titled *The Singer*, *The Choir*, and *The Individual*, is valuable, and their collective value is enormous. The accompanying booklet also contains a wealth of material and resources. Not only is there a well-annotated bibliography, but Freer includes exercises, suggestions, and methods for each of the types of activities he presents. In addition, he provides a list of repertoire he teaches in the videos, with composer and publisher information. The booklet is also useful as an independent tool for students.

In these videos, we see a group of randomly selected middle-school students brought together for a week's worth of choral training. No one was auditioned, and Freer did not know any of the students until they arrived; nor did the students know each other. As Freer says on the first disc, the purpose of this set of DVDs is to teach the process of vocal

education with performance as only one of several outcomes.

On Disc I, Freer demonstrates a series of non-threatening physical activities to determine the vocal level of each student. He shows how important it can be to use a constructivist approach—to determine the level on which the student is functioning and build on that.



Disc II (*The Choir*) spotlights the choral rehearsal: building attention and focus, teaching music, and matching challenges with skills. Freer stresses the importance of focus on musical content and of transferring learning responsibility to the student through a process of self-evaluation and constant input into the rehearsal process. He reminds us that our techniques should constantly be evolving and that repertoire should consist of instructional material that accurately reflects student needs.

One of the most challenging aspects of secondary music education is the changing voice. Disc III (*The Individual*) highlights the value and excitement of working with individual voices to help give each student, whether male or

female, a physiological and psychological understanding of the voice change. Freer addresses areas of vocal confidence, personal success, flexibility, and the importance of continuing to sing through the changes. He builds on the dynamic and important work of Lynne Gackle for the female voice and John Cooksey for males. On this disc, we see Freer working vocally one-on-one with different students, continually interacting with them to get their input. His work demonstrates a wonderful sensitivity to the individual's feelings and a positive approach to everything Freer does.

I strongly recommend this DVD set to all those who are preparing music teachers, students of music education, and those of us already teaching. Freer has provided a comprehensive, active presentation of student-centered learning, knowledge, strategies, and accomplishments.

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Lyn Schenbeck
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Sound in Spirit (Modern, Medieval, and Multicultural Sacred Choral Works)

Chanticleer

Joseph Jennings, music director

Warner Classics R2 61941

(2005; 79' 58")

The release of *Sound in Spirit* represents something of a departure for Chanticleer. According to producer Steve Barnett, this is “the first Chanticleer recording totally conceived for recording and remixing in a studio environment. It is the first ... to be conceived as a total experience—ideally it should be listened to from beginning to end without pause—thus there is no silence or space between tracks. It is the first to add outdoor ambient sounds. It is the first ... to incorporate overtone singing.”

Sound in Spirit features fourteen devotional works from various cultural and

historical traditions, threaded together as a whole. This unified, or narrative, concert concept is not unlike that of Anonymous 4 and other ensembles in several recordings over the past decade, and usually works to good effect in this instance.

Sound in Spirit begins with “Incantation” from a larger “theatrical/vocal work,” *NightChants* by Minnesota composer Jan Gilbert (b. 1946), a hauntingly improvisatory solo for countertenor and thunder tube (both accomplished admirably by Ian Howell). Selections from this work are also featured in the middle and at the end of the recording and become one of the unifying devices.

Next follows *Axion estin*, a stark hymn to the Virgin, set by the Romanian monk Nectarie Vlahul (1804–99), who was heavily influenced by Greek Orthodox liturgical chant. Featuring soloists Ben Johns and Dylan Hostetter, it is one of the tracks that make the recording especially

worthwhile. The Vlahul hymn is followed by a short improvisatory bridge titled *Sound in Spirit* by Chanticleer music director Joseph Jennings, which leads directly to a stunning work based on the Buddhist chant tradition of Tibet, the *Motet for 12 Singers* by Carlos

Rafael Rivera (b. 1970). This work includes both spoken and sung chant, “indeterminate” and microtonal pitches, and the sound of a Tibetan singing bowl (played by Jennings).

A plainchant arrangement by Jennings, called simply *Beata*, acts as a transition to Roman Catholic liturgy, represented in this recording by a superb performance of the motet *O sacrum convivium* by Tomás Luís de Victoria. This work also serves as an introduction to one of the most reward-



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ing tracks in this recording, the energetic *Cantiga 391* by Alfonso X de Castille (1221–84), *Como pod' a gloriosa*. Fraser L. Walters and Michael Lichtenauer do admirable solo turns throughout, in alternation with the ensemble.

Other highlights of *Sound in Spirit* include Jackson Hill's (b. 1941) *In Winter's Keeping*, and Massachusetts composer Patricia Van Ness's (b. 1951) *Cor meum est templum sacrum*, a charming yet profound little piece built on a simple *ostinato*. Also gratifying, yet surprising, is the performance of Australian Sarah Hopkins's (b. 1958) *Past Life Melodies*, a work familiar to many. Rooted in Aboriginal chant and remarkable for its use of overtone singing, it is usually performed with a large ensemble. Hopkins suggests that a choir of at least 60 be used, although she notes that the piece has been sung by anywhere from 25 to 800 singers. Chanticleer has adapted the work well for their twelve members, and the effect on the recording is admirable, especially in the clarity of the overtones.

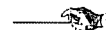
This raises the question of how well a group usually recorded in locations with outstanding acoustics fares for the first time in a recording studio. The answer is a qualified positive. On many of the tracks, such as *Past Life Melodies*, studio mixing and ambient effects work quite well and augment the clarity, depth of sound, intonation, and tasteful interpre-

tation that we have come to expect from Chanticleer. Less effective are the middle of the cantiga (which tends to sound a bit dry from the first tutti entrance until the entry of the percussion), and the use of canned-sounding nature effects, such as pattering rain and chirping frogs, as introductions or segues. Natural sounds used in this way could be highly effective, but those in this recording sound like stock effects at times and may distract some from the otherwise exquisite artistry on the disc.

That said, Jennings and his ensemble

are to be commended for pushing the envelope a bit in both conception and execution. This new Chanticleer offering is an excellent addition to their impressive body of work, and a welcome addition to any choral professional's collection.

Hank Dahlman
Kettering, Ohio



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Lyn Schenbeck, editor <lyn.schenbeck@cowetaschools.org>

I Am Being Woven

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Composed for a fine 7th and 8th grade female chorus, Bernon's "Woven" is a play on words and a finely conceived musical design. She identifies the text, "I am like a basket being woven," as growing out of "inspiration from the students" of Mystic (CT) Middle School. The musical setting reflects the composer's understanding of the capabilities of that age group.

Unrelenting eighth-note patterns first in the piano, and then in the "winding and weaving" melody are unexpected in both rhythm (3/4 and 6/8 intermixed) and melodic movement (mostly stepwise with occasional well-prepared skips). But once learned, the lines, which are never more difficult than necessary to achieve interest and motion, sing themselves.

The piece begins and ends with whispered words. Within, it pauses with a bid of homophonic tribute to "empathy, love, hope, family, and life." Overall, the text is inspirational without being maudlin.

This is appropriate and challenging middle school music worthy of the re-

hearsal time it will require (listen to it at the Lorenz link).

Richard Stanislaw

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Elegant settings of three beloved Scottish tunes, *Skye Boat Song*, *Afton Water*, and *Auld Lang Syne*, offer treble choirs an opportunity to delight in the story of Bonnie Prince Charlie's escape to the *Isle of Skye*, celebrate the beauties of *Afton Water*, and finally learn the words to "Auld Lang Syne." The piano accompaniment gently supports a clear declamation of the traditional melodies without overpowering the flowing quality of three tunes about water. The soprano line is not restricted to a mere parroting of the melody, nor is the alto part merely a shadow of the known tune. Rather, the vocal lines for both parts showcase the melody, harmonic lines and contrapuntal devices that create a richly textured version of the songs. Both parts

maintain a very comfortable *tessitura* for young singers. The foreword offers insight into the context of each of the melodies and poet Robert Burns as well as L'Estrange's thoughtful arrangements. Published in one octavo and ideally performed as a set, each arrangement could stand alone. In the same style, L'Estrange has published a trio each of Welsh folksongs, English melodies and Irish tunes.

Emily John

Queens, New York

The Angel Gabriel

Traditional Basque

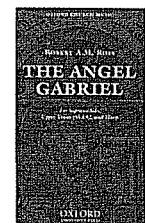
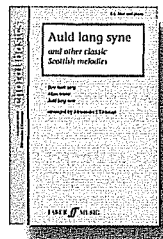
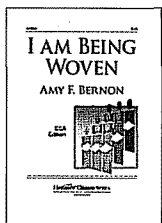
Robert Ross, arr.

SSAA, soprano solo, harp

Oxford University Press \$1.80

<www.oup.com>

Interesting harmonies provide a backdrop for the charming Basque melody that tells the tale of the Angel Gabriel's message to the Virgin Mary. Opening with a soprano solo accompanied by harmonics on the harp, this arrangement unfolds in an unique fashion. Instead of a simple declaration of the stanzas of text alternating with the "Gloria" chorus, Ross has added an extensive B section of rich sonorities (sung on "Ah!") in four parts.



One could envision that this section of the piece represents the angels' choir singing with Gabriel. The third stanza offers another soprano solo opportunity. The *tessitura* demands mature voices rather than very young children; overall, the setting would be most appropriate for women's choirs. The rich vocal lines offer a lovely arrangement of this carol. Unfortunately, the harp writing is not idiomatic for the instrument; the chord groupings

are awkward on the harp and therefore do not create a clear eighth-note pulse as one would envision when seeing the part on the page. The harpist must sacrifice either the sonorities or the inner rhythm to play the part. There are also a few spots where the chords must be rewritten to be playable on a harp. Although the resonance of the harp is well-suited to the harmonic shifts; the accompaniment would work very well on piano and may often be a

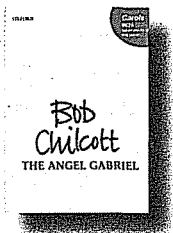
viable alternative for ensembles, although Ross does not indicate that piano is an acceptable option. An alternate setting of Ross's *The Angel Gabriel* for mezzo-soprano with optional tenor solo, mixed choir (SATB) and harp is available from the publisher.

Emily John
Queens, New York

The Angel Gabriel

Bob Chilcott
Upper voices (SS), piano
Oxford University Press BC73
\$1.60

The *Angel Gabriel*, written by former Kings' Singer Bob Chilcott, is a beautiful and worthwhile addition to the Christmas holiday repertoire. The piece is written for what he calls "upper voices," and although one could use a normal soprano/alto *divisi*, perhaps a better solution would be to equally divide the higher and lower voices of the treble choir into two equal parts. The piece is strophic and largely unison, and there is three-part *divisi* only for two measures. When the voices do divide into two parts, the parts are either canonic in nature or feature melodic material with a descant above.



Chilcott selects a nineteenth-century text by Sabine Baring-Gould, and with it crafts a beautiful, although somewhat angular, melody. Harmonic interest is primarily provided in the piano accompaniment. There is some harmonic work for the voices to do, as the piece modulates in the third stanza, before returning to the original key of F major for the final stanza. Phrase lengths are not taxing, and ranges are comfortable for both younger and older voices, although it should be noted that the angular nature of the melody requires singers to sing up and down throughout their range. This would make *The Angel Gabriel* an excellent piece for exploring and developing the transition between head and chest voice.



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As is usually the case, the visual layout of this Oxford University Press offering is clean, clear and easy to read. *The Angel Gabriel* would be a great holiday concert choice for any treble choir, but its reduced range and limited *divisi* would make it a particularly useful choice for children's choirs or middle school choirs, especially if those choirs have members who need practice with register transition.

Mark Rohwer
Flower Mound, Texas

Jesus Loves Me

William Bradbury
arr. Margaret R. Tucker
Unison/2 part Children's Choir,
Congregation
Organ, Optional Flute
Choristers Guild, #CGA 1065
\$1.85

If you are a church musician who directs choirs or is responsible for their direction, a membership in Choristers Guild should be a priority. The organization has supplied accessible music for choirs, handbells, and music methods publications through their monthly publication and other materials to church musicians for over forty years. They have also spawned Choristers Guild Chapters in many cities and states who sponsor festivals and other events for directors, choirs, and handbells. I have been a member and part of many of those festivals for the same length of time. It was during one of those festivals that I first witnessed Helen Kemp as she worked with children. I was amazed at the sounds that came from the choir and the tools she used to achieve that sound. When Helen and John Kemp served as the directors of Choristers Guild, they were kind enough to publish some of my music. It was the encouragement I needed to continue to create. Workshops continue to be sponsored in various parts of the country to assist new and experienced directors in working with children, youth, and adults.



The music that I have chosen to review is selected from their large catalog of music for church choirs.

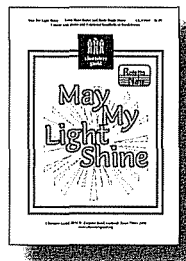
Most children already know the *Jesus Loves Me* melody, so it is a piece that could be begun early in the year. Although the melody is familiar, the re-harmonization is effectively done for organ and voices. However, piano could also be used, omitting the pedal and adjusting the bass line. The first stanza uses only the melody and the familiar text. The texts for stanzas two and three were written by David Rutherford McGuire. In stanza two, the arranger has added an optional counter melody that generally lies below the original. In stanza three, the congregation joins the children singing the familiar tune. A counter melody that is more descant-like in nature lies for the most part above the original tune. Since the congregation is also singing the melody, the choir can concentrate on learning the descant. This is an effective and useful arrangement for even the smallest children's choir.

Carolee R. Curtright
Lincoln, Nebraska

May My Light Shine

Inspired by *Kings of Orient* and *We Three Kings*
John Hopkins
arr. Lynn Shaw Bailey and
Becky Slagle Mayo
Unison with piano and four
handbells or hand chimes
Choristers Guild, CGA 1066
\$185

May My Light Shine is a part of the rote-to-note series of Choristers Guild. Its intent is to assist directors in teaching children how to read. Characteristics of the series include larger notation, singable melodies that can be taught with solfa, easy rhythms, and simple forms. Included with this piece is an optional scripture introduction that could be read



by several of the choristers and would enhance its performance.

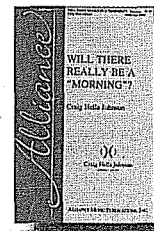
The melody is very singable and the *tessitura* would encourage the healthy development of the voice. The limited number of handbells or hand chimes could easily be done by members of the choir while they are singing the piece. The ABA form will help singers to learn the piece easily. It is most suitable for the youngest choir members and would assist the director in teaching score reading.

Carolee R. Curtright
Lincoln, Nebraska

Will There Really Be A Morning?

Craig Hella Johnson
Two part treble with piano
Alliance Music Publications
AMP 0620
\$1.60

Craig Hella Johnson is the artistic director of a wonderful mixed professional choral ensemble, Conspire. He also served as the conductor and artistic coordinator of the Peace Event during the ACDA North Central division



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convention in early March. The Peace Event was a moving experience for all who attended and this piece was sung by the Minnesota Boychoir during that event. It was beautifully done and all those who heard it were charmed by the piece.

I immediately ordered it thinking I would use it for my youngest choir but when it came decided to use it with all my choirs, third grade through high school, as an opening to our spring concert. It worked very well with all the choirs and I was amazed at how quickly they learned the music and the text. The composer set a text by Emily Dickinson in the most musical manner. Learning the text of this author in such a musical way was a wonderful experience for singers.

The first stanza is sung in unison although the composer has written the

stanza in two parts. Singers became accustomed to following two parts from the beginning of the piece.

Each stanza precedes a short refrain, "Morning, Morning, where does morning lie." The second stanza adds a countermelody to the SI part. SII sings the melody on the last two stanzas until the final refrain when they sing a countermelody of their own. The composer continues to add some difference in harmony in stanza three. I was pleased to note that the countermelodies were easy to learn and enhanced the melody line. The piece concludes with a unison repeat of "Morning, Morning," followed by a rhythmic change to emphasize the last phrase, "Where does morning lie?"

I highly recommend this piece for any children's or youth choir. It is one of those pieces that automatically elicits

good singing. My choristers asked to sing it over and over again. A talented accompanist is needed because some of the accompaniment is challenging at first.

Carolee R. Curtright
Lincoln, Nebraska

Walk In The Light

arr. Andre Thomas

Unison/Two part with piano (1062)

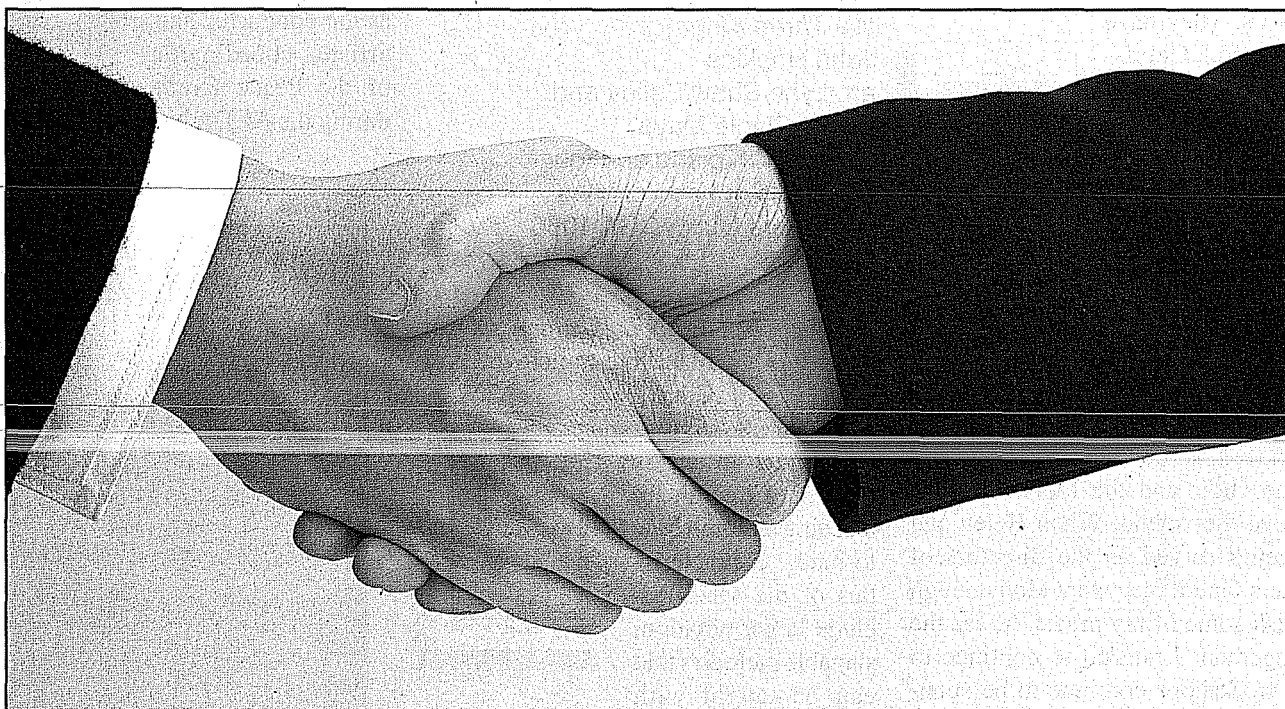
Also available in SATB
and piano (1063)

Choristers Guild, CGA 1062, \$1.75
and CGA 1063, \$1.75

Walk in the Light is an arrangement of a traditional melody, Jesus the Light of the World. The

Q: Why Should I Attend the 2007 Convention?

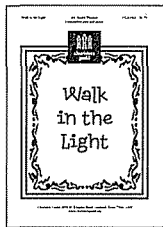
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Turn to page 118 for even more reasons to attend the convention!

stanzas were written by Charles Wesley and the refrain by George D. Elderkin.

The arrangement for children's choirs is straight forward, with the melody stated in unison the first time. Andre has written a traditional gospel piano accompaniment that adds rhythmic excitement to the piece. Having an accompanist who could improvise



would only enhance what is written. In stanza two, the arrangement encourages a Call that could be sung by a soloist and a Response that could be sung by the entire choir. Although there are two separate parts, there is no harmonic singing until stanza three. This would assist the teaching of following two parts even though both are singing the same melody. The last stanza includes harmony with the appearance of a descant above the melody.

This is a very singable piece with lots of teaching possibilities for the young singer and a four-part arrangement with lots of repetition for success with the adult singer. The four-part arrangement is easy since parts repeat. It could be learned in the traditional way teaching one part at a time by rote first. The four-part section also has a descant that could be sung by a few voices. This could be performed by any church choir and would be enjoyed by congregation and choir or by combined choirs.

Carolee R. Curtright
Lincoln, Nebraska

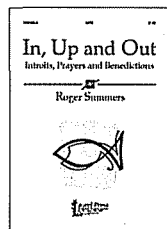
***In, Up, and Out: Introits,
Prayers and Benedictions***

Roger Summers
SATB, keyboard
Laurell Press, 10/3182LA
\$1.85

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short (with the longest at thirty-one measures) which is naturally no indication of the quality contained within.

Each of these pieces is a setting of a brief religious text set upon a basic melody. The introits have faster tempi with greater rhythmic activity in the choral parts and the accompaniment, compared with the rest of the set. The prayers and benedictions require



with slower tempi and contain more linear melody. A homophonic texture prevails with occasional use of imitation and unison. Summers often sets the choral parts in close position with simple voice leading. The accompaniment, intended for organ, is most frequently block and arpeggiated chords.

Jeffery R. Thyer
Oklahoma City, Oklahoma

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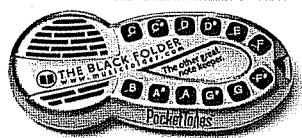
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