A CHORAL ORGANIZATIONAL STRUCTURE FOR THE DEVELOPING MALE SINGER

DISSERTATION

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By

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ABSTRACT

The purpose of this study was to propose an organizational model that would enable a community boy choir organization to provide a continuous curriculum of vocal instruction for the male singer at all stages of his vocal development. The proposed organizational structure included four choirs for male singers: the treble training choir; senior treble choir; changing-voice ensemble; and tenor/bass ensemble.

The rationale behind the proposed community boy choir organization rested largely on the realization of a changing-voice ensemble for the male adolescent. Based upon data collected from a review of literature and survey of prominent community boychoir programs, the researcher asserted that a choir for the adolescent male was critical to the success of a continuous choral curriculum for the male singer. The changing-voice ensemble would allow the conductor to address the distinctive physiological, psychological and social challenges of the adolescent male within a homogeneous ensemble, ultimately retaining the adolescent throughout his entire vocal development.

Conclusions from this study included: the individual singer and his community boy choir organization profited from both a well-sequenced and
uninterrupted curriculum of instruction for the male adolescent singer; the changing-
voice ensemble provided the adolescent singer with a sense of self-worth and
accomplishment difficult to obtain if overshadowed or lost within a large ensemble of
treble or mature voices; frequent testing and monitoring of the male voice was an
essential element to the vocal success of the male singer and to the community choir
organization; a homogeneous changing-voice ensemble allowed the conductor to
better select repertoire that addressed the vocal capabilities of the changing-voice
singer; periodical interaction with older male role models encouraged the young
adolescent to continue developing his vocal instrument.
Dedicated to my family
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CHAPTER 1
INTRODUCTION

A significant dilemma in vocal education for male singers is the absence of a continuous curriculum of instruction that spans the entire development of the male voice. The absence of changing voice ensembles in many educational institutions and community organizations ignores the pivotal vocal event for all male singers. The reason for the absence of changing voice ensembles is threefold: many teachers and conductors are unfamiliar with the vocal pedagogy of the male voice during adolescence; the psychological development of the male adolescent discourages many music educators from directly instructing the male adolescent singer; the musical results of a changing voice ensemble are considered inferior and unsatisfying.

First, although the physiological development of the male voice has been well documented, many music educators remain unsure as to how to classify and instruct a male adolescent singer. Phillips (1995) stated, “The real problem of the changing voice was that music teachers often were unfamiliar with the pedagogy for instructing students in singing during the early adolescent years” (p.25). As a result of this unfamiliarity, teachers and choir leaders looked for guidance from music educators and vocal pedagogues to ascertain successful classification and instructional strategies. Several music educators noted that traditionally voice

Second, many educators, aware of the unpredictable social and psychological dynamics of the male teenager, choose to avoid instructing the adolescent directly. Male adolescents can be difficult to motivate, they struggle with a sense of identity, and are predisposed to revert to childish behavior (Swanson, 1961). Huls (1957) describes the adolescent male as overly socially conscious, often resentful of authority, easily frustrated within restrictive situations, suffering from insecurity and greatly concerned with appearance to his peers. As a result, instructing and maintaining the interest of adolescent boys in singing are major challenges for many music educators.

Third, many music educators consider the performance outcomes of a changing-voice ensemble to be inferior compared to both treble and changed-voice ensembles. The well-trained treble has a unique voice, pure in quality, flexible, strong and enduring. Ingram and Rice (1962) explain that the unchanged treble voice is rich, possesses a warm quality, and is powerful and clear (p.67). Unfortunately, the tone quality of a treble entering the first stage of vocal change is
no longer clear, and the ringing tone of the head voice become thick and takes on a falsetto quality (Collins 1982, p. 7). The adolescent may have difficulty controlling the voice, with “cracking” often interrupting the vocal line. As the young adolescent moves through subsequent developmental stages, his voice becomes uncomfortable in the upper register, and the notes of the lower range become heavier (Collins, 1987). The vocal tone quality is inconsistent, and the boy has trouble crossing registers (McKenzie, 1956). A blank spot, or “hole,” may develop in the middle register, limiting the vocal range of the middle adjustment to less than an octave (Swanson, 1981).

Despite the nature of the vocal change, White and White (2001) believe that with proper guidance, the adolescent male is capable of free, natural singing (p.41). Similarly, Swanson indicates that with continuous training the changing voice singer could display clean diction, well-focused tones and appropriate interpretive style, thus allowing many boys to enjoy their new masculine voices (Swanson, 1984, p.50). The supposition of many changing voice experts is that by incorporating knowledge of male vocal development, appropriate instruction, encouragement and patience, the male adolescent can sing with an easy quality and perform with style and sensitivity.

Considering the importance of the vocal change for all singers, it seems appropriate that music educators and their associated organizations provide effective instruction for male adolescents at all stages of their vocal development. Not only is it essential that community choir leaders be informed about vocal

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1 The term “cracking” refers to the instant a changing voice singer cannot support a pitch in a vocal register and as a result the voice suddenly “pops” into the falsetto range. This phenomenon can also occur in his every day speaking patterns.
techniques and methodologies for the male voice, but also that community choral organizations provide ensembles that promote the participation of the adolescent male singer. A continuous curriculum of instruction can be achieved by the creation of a fluid changing voice ensemble which bridges traditional unchanged treble choirs with adult male choirs.

Need for the Study

Research has shown that there is a great disparity in the ratio of male to female singers in many church choirs, school programs, and community choirs.\(^2\) This situation remains in spite of a notable increase in the number of both mixed children’s choruses and boy choir organizations since the late 1960s (Rao, 1989). Generally, new community boy choirs develop in the style of their European predecessors as is evidenced by the absence of the changing voice singer in the organization.

Recently, some community boy choir organizations at various levels of musical sophistication have attempted to incorporate the changing voice into their respective programs.\(^3\) Although there has been an increase in the number of community ensembles for the changing voice, there are few organizations offering actual changing voice ensembles that accommodate specific developmental stages

\(^2\) Swanson’s research states ratios of one male to every five, eight, and ten females are not uncommon in various school and choral organizations (Swanson, 1981, p.33). Doreen Rao (1998) notes that females outnumber males for various choral programs four to one (p.24).

\(^3\) The Amabile Boys Choir, London, Ontario, Kantorei: The Singing Boys of Rockford, Illinois, Salem Boys Choir, Oregon, Dayton Boys Choir, Ohio and the Green Bay Boy Choir, Wisconsin organizations have active changing voice ensembles of various size and structure.
of the changing voice nor does there seem to be a separate, final ensemble
destination for the settled adult male voice.\textsuperscript{4}

A community boychoir organization which offers instruction and an
ensemble for each stage of the male’s vocal development provides the male singer
with a continuous vocal curriculum. An uninterrupted curriculum may help address
many of the physiological, psychological and social challenges of adolescents that
cause many changing voice singers to drop out of various choral programs. If
contemporary music organizations do not address the issues surrounding male
changing voice, the ratio of male to female singers at all levels will continue to
decline, and the health of choral organizations will suffer.

\textbf{Purpose of the Study}

The purpose of this study was to propose an organizational model that
would enable a community boy choir organization to provide a continuous
curriculum of vocal instruction for the male singer at all stages of his vocal
development. Through a review of literature and a survey of prominent community
boychoir organizations the author proposed an organizational model that would
enable a community boy choir organization to better serve the vocal development of
the male singer from childhood to adulthood. Areas of particular interest were: the
overall organizational structure of selected community boy choirs; the participation
or non-participation of changing or changed voice singers within the studied
organization; and if applicable, how the changing voice was incorporated into the

\textsuperscript{4} It is commonly accepted by vocal pedagogues that the male voice is considered to be mature only
after the changing voice has completely settled. For this study an ensemble for settled voices would
not incorporate changing voices as full time members of the ensemble.
organization with particular interest in the division of ensembles within the larger organization.

Sub-questions that were addressed included: the physiological, psychological development and characteristics of the male adolescent; the classification of the male voice and resulting instructional methodologies; appropriate repertoire for the changing voice; and motivation of the male adolescent singer. Answers to these questions were used to design an organizational structure for a community boy organization that addressed the needs of the maturing male singer, with special attention given to the stages of the changing voice.

The proposed organizational model was based upon the belief that a continuous curriculum for the male singer spanning the treble choir to adult male choruses was both desirable and achievable. Providing an ensemble for singers at each stage of their vocal development ensured that each individual could participate fully in a choir, regardless of which developmental vocal stage they were experiencing. It was the hope of the author that the continued participation of the male singer from unchanged treble to mature adult voice within a single choral organization would encourage a life-long relationship with singing, thus improving the ratio of male to female singers in various adult educational and community organizations.
Research Design

The first task of the survey portion of this study was to accumulate a pool of suitable community boy choir organizations that would provide the researcher with data concerning the structure of each individual choir organization. Experts in the boy choir medium assisted the researcher in establishing which community boy choir programs were representative of the highest levels of professionalism, musicianship and overall achievement in America. The researcher, through the use of contact information contained in the National Boychoir Directory, approached each community boy choir program recommended by the panel of experts.

The second task was to devise a questionnaire to be completed by the conductor or artistic director of each selected community boy choir for the purpose of understanding the structure of the organization and how the changing voice was incorporated into all aspects of the organization. The questionnaire consisted of two parts. Part A of the questionnaire established the current organizational structure of the selected community boy choir organization. Part B of the questionnaire was sub-divided into three sections: 1. History of the Organization established the historical and evolution of the organizational structure of the selected community boy choir organization; 2. Curriculum ascertained the curriculum of the community boy choir and how it was developed and implemented within each organization; and 3. Developing Male Voice established the participation or non-participation of the changing voice singer within each organization. Questions about the adolescent

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5 The experts chosen to recommend boy choir organizations for this study are nationally and internationally recognized for their outstanding knowledge and work with boy choir organizations.
6 The National Boychoir Directory is a public document published by the American Choral Directors Association. ACDA is the pre-eminent choral association in North America representing over twenty thousand conductors.
male in regard to auditions, repertoire, and vocal development were also investigated. Finally, space was provided for respondents to suggest additional instructional techniques for the changing-voice singer.

Analysis of the Data

The completed questionnaire comprised the main source of data for this study. Part A of the questionnaire served to establish the current form of the organization: number of ensembles, number and age range of participants, voicing of each choir within the organization, and length of rehearsals. Subjects were also asked to provide a recent concert program or repertoire list that typified the performance level of their ensemble. Part B of the questionnaire served to establish the respective history, current curriculum and participation of changing voices within each selected community boy choir organization.

A comparison method was employed to evaluate and analyze the data collected through the interview [questionnaire] process. Common themes or ideas that emerged within each case were documented and combined into categories related to organizational structure and curriculum. Any anecdotal experiences or philosophies related to the questionnaire or the male changing voice provided by the participants were also transcribed and grouped into common and contrasting themes. These are described in Chapter Four.
Definition of Terms

**Adolescence** – From the Latin words *ad* and *olescens* meaning “continuing to grow”. Adolescence is defined as the period in life between childhood and adulthood. Huls (1957) states, “Adolescence is the period of time between the onset of puberty and full mental and physical maturity” (p.15).

**Alto-tenor** – The term alto-tenor describes the boy whose voice has begun to lower and exhibit adult vocal characteristics. Duncan McKenzie (1956) developed the term to classify the adolescent male voice that was still alto in tessitura and quality; however, the range has lowered so that the boy can comfortably reach many tenor pitches.

**Break**- The term break defines the area of the voice in which the quality abruptly changes from an unchanged treble quality to a more mature tone quality (Ingram and Rice, 1962).

**Cambiata**- From Latin *nota cambiata*, meaning the changing note. Dr. Irvin Cooper adapted this term to classify a developmental stage of the adolescent male voice. In this context, the term cambiata defines the range and tessitura of a male adolescent voice (Collins, 1982; Cooper, 1962; McKenzie, 1956).

**Changing-voice**- The term changing-voice defines the adolescent male who, due to hormonal changes in the body, experiences a change of vocal range and tone
quality. The changing-voice singer exhibits vocal qualities characteristics of a bass or tenor adult male (Miller 1988).

**Continuous curriculum of instruction**- This term refers to an unbroken sequential program of training spanning the time a boy begins vocal instruction through the voice change to the mature adult voice.

**Falsetto**- From the Latin word *falsus* meaning “false”. The term falsetto defines the register in the male voice that extends above the natural high voice. David (1995) describes falsetto as a series of pitches, which are produced when the vocal bands are thinned and dampened so that only the anterior portion vibrates (p.171).

**Mature adult voice**- For this study, a voice will be considered a mature adult voice only after the vocal development initiated by the onset of puberty is complete. The development process for male singers continues until the early twenties for baritones and basses and the mid to late twenties for tenor voices (Collins, 1982, p.7).

**Mutation**- The term mutation defines the phenomenon whereby the voice changes in range and quality from an unchanged treble sound to the characteristics of the settled male voice. The term mutation is commonly interchanged with the term “changing voice”.


**Range (vocal)**- The term range defines the extent of pitches (low to high) capable of being performed by a particular voice type. Vocal range is often used to assist in determining the stages and development of the changing voice (McKinney, 1982, p.113).

**Register**- The term register defines a group or series of pitches produced by similar actions of the vocal folds (Moody 1923, p.1). Ware (1998) asserts that a register is a series of consecutive, homogeneous tone qualities (p.281).

**Tessitura**- The term tessitura defines the comfortable pitch level a singer can sustain for a prolonged period of time. The tessitura of an individual can change with maturation (Ware, 1998, p.190).

**Treble (the singer)**- From the Latin word *triplus* meaning the top voice of a three-part composition (Owens, 2001 p.708). The term treble also defines the vocal classification of a high voice, especially that of a boy. For this study, the term treble will refer to the male unchanged voice classification.

**Vocal Adjustments**- The term vocal adjustment defines the vibratory and acoustical actions that are used to produce each of the three vocal registers (Phillips, 1992). The chest, middle and head registers are named lower, middle and upper adjustments respectively. The term vocal adjustment is commonly interchanged with the term “vocal register”.
**Vocal tract** - The term vocal tract refers to the vocal mechanism that produces and amplifies sound. Parts of the vocal tract include the laryngeal region, pharyngeal region adjacent pathways, the mouth and resonating cavities (Ehmann and Haasemann, 1981, p.140).

**Limitations**

The participants in this study were recruited from a list of male choir organizations contained in the *National Boychoir Directory*. This public directory is maintained and published by the *American Choral Directors Association*. The initial pool of participants in this study was limited to American community boy choir organizations not affiliated with churches or intensive music instructional institutions, such as the *American Boys Choir* or *Texas Boy Choir* schools. This study was further restricted to those community boy choir organizations selected by a panel of boy choir experts who were representative of the highest levels of professionalism, musicianship and overall achievement in America. These findings cannot necessarily be generalized to a population beyond this sample.

**Organization of the Document**

This document is organized into six chapters, a bibliography, and appendices. The first chapter of the study presents an introduction, need for the study, the purpose, research design, definition of terms, limitations, and
organization of the study. The second chapter comprises an extensive review of literature related to this study, encompassing issues surrounding the male changing voice.

Chapter Three explains the methodology and construction of the survey portion of the study. The chapter describes the design of the study, the selection and size of the study sample, the formulation of a questionnaire, and procedure for the distribution of the questionnaire.

Chapter Four describes the data collected from the study. Each participant’s responses have been summarized and significant themes and trends are presented. A discussion of all collected data identifies issues specific to a changing-voice ensemble. Found here is the researcher’s justification for a changing-voice ensemble within a community boy choir organization. Discussion covers benefits of a homogeneous ensemble, voice testing, repertoire, and the importance of vocal and behavior modeling.

Chapter Five consists of an introduction and description of a proposed organizational structure for a community male choir organization. This chapter is organized under headings that correspond to the individual choirs within the proposed organizational structure. Descriptions of each choir, summaries of educational and musical goals, repertoire selection, dress, and rehearsal and performance expectations are presented for each ensemble within the proposed organization.

Chapter Six contains a brief summary of the preceding chapters, concluding statements relative to the findings of the study, and suggestions for practical
applications of the findings as well as for additional research. The appendices, which follow the bibliography, include the informed consent form, questionnaire, and repertoire lists.
CHAPTER 2
RELATED LITERATURE

Puberty and the Physiological Characteristics of the Male Adolescent

The research of Sataloff and Spiegel (1989) indicates puberty begins approximately between nine and a half and fourteen years of age for North American males. The research of Thurman and Klitzke (1994) states puberty begins approximately between age twelve and extends to eighteen years of age (p. 679).

Hormonal changes during adolescence precipitate rapid physical maturation in young males causing a dramatic acceleration in their physical growth (Emge, 1997; Ware, 1998, p.266). The accelerated period of growth may be as short as twelve months or as long as two years (Thurman and Klitzke, 1994). Initial indications of the onset of puberty may be observed by a lowered speaking voice followed quickly by the lowering of the singing voice (Roe, 1970, Swanson, 1982). Other observable indications of puberty include awkwardness caused by muscles not keeping pace with other physical developments; facial hair and hair growth on the arms and legs; development of the Adam's Apple and facial blemishes (Roe, 1970). Expanding upon Roe’s (1970) observations, Thurman and Klitze (1994) note there are dramatic changes in height, weight, body hair, lean body tissue and an increase of size of anatomic and organ areas of the body such as feet, hands, pulmonary system and various areas of the nervous system of the adolescent (p. 697). The vocal
pedagogical research of White and White (2001) also states that during puberty physiological changes occur in the larynx, vocal folds, vocal tract and other organs, bones, muscles and cartilage that support the phonation process.

Voice Change or Mutation of the Male Adolescent

Voice change or mutation is a well-documented event precipitated by hormones released in the body at the onset of puberty (Emge, 1997; Phillips, 1996; Ware, 1988). Cooksey (1992) states voice mutation occurs at the start of puberty and is directly related to the development of primary and secondary sexual characteristics. Sataloff and Spiegel (1989) note that prior to the onset of puberty, male and female larynges are approximately the same size (p.34). White and White (2001) indicate the vocal folds in both male and female children remain approximately six to eight millimeters in length until puberty. Thurman and Klitze (1994) state laryngeal dimensions increase slowly and steadily during childhood and develop in relation to the growth rate of the entire body. There are no significant differences between the female and male larynx and its growth rate during childhood (p. 700).

As part of the human body, the voice is subject to and subsequently controlled by the physiological changes in the maturing adolescent (Huls, 1957, p.19). Voice change during puberty is caused by major alterations in laryngeal anatomy (Sataloff and Spiegel, 1989). The epiglottis grows, flattens and ascends. The neck lengthens, the chest cavity grows larger and resonating cavities increase in size (Emge, 1997; White and White, 2001). Throughout puberty the laryngeal
cartilage becomes significantly larger and heavier growing in the anterior-posterior direction. White and White (2001) observe the Adam's apple or *pomum Adami* in the male adolescent as the consequence of the larynx growing primarily in the anterior-posterior (front to back) direction resulting in the angular projection of the Adam's Apple.\(^7\) The length of the male vocal folds will increase approximately sixty-seven percent from childhood to adulthood with the majority of the growth occurring during adolescence. The vocal folds reach their greatest length following the complete pubertal growth spurt (Thurman and Klitzke, 1994, p. 701). The male vocal cords increase in length four to eight millimeters and the voice drops approximately an octave by the age of eighteen years of age (Emge, 1997; Miller, 1988; Roe, 1970; Sataloff and Spiegel, 1989; Ware, 1998; White and White, 2001).

The lengthening and thickening of the vocal folds and surrounding muscles of the larynx are observed in the resulting lower speaking and singing voice (Phillips, 1996, p. 77).

Coffman (1987) argues that the mutation of the voice can happen suddenly or gradually depending on the unique maturing rates of each individual. Cooksey (1977) states, "The onset of pubertal sexual and voice changes cannot be predicted with precision. The exact entry point into this stage is highly variable across the total population of individuals" (p.13). A typical group of twelve and thirteen year olds will include those who show no signs of puberty, a few who are well-advanced into adolescence and others just entering puberty (Ingram and Rice, 1962 p.56). Emge asserts (1997) the voice maturation process can be observed in as young as

\(^7\) The Adam’s apple is much more pronounced in the male body. The female larynx also increases in size but does not undergo as radical a change as in the male (Phillips, 1995).
ten and eleven year olds. Collins (1987) points out that some boys do not enter puberty until grade nine or ten. Therefore, boys will be in various stages of change throughout junior high and high school (p.13).

Primary voice maturation lasts for thirteen months and varies in severity for up to twenty-four additional months. Cooksey (1992) notes as vocal folds thicken, lengthen and the vocal tract expands, there is a loss of vocal richness, fullness and the voice becomes less agile. The most active period of mutation in the voice occurs at the onset of puberty, on average between the ages of twelve and a half and fourteen (Cooksey, 1985, p.721). During the process of change, the muscles and cartilages of the larynx all grow in size. Unfortunately, often the muscles and cartilages do not grow in exact proportion to one another. As a result, the coordination of muscles and cartilages is unsteady and therefore the voice is uncertain (Roe, 1970, Ware, 1998). Irregular growth rates in the vocal mechanism make maturation of the voice unpredictable at various stages of development. Consequently, vocal instability occurs congruently with the lowering of the speaking and singing voice (Cooksey, 1992; Ware, 1998).

Psychological Characteristics of the Adolescent Male

In addition to the challenging physiological changes of puberty, there are also developing social and psychological dynamics in the adolescent male of which music educators need to be aware (Sataloff and Spiegel, 1989). There is a staggering range of social, physical and intellectual development characteristics among the age group (Miller, 1988, p. 77). Phillips (2004) concludes that the
physical and psychological changes of puberty make the adolescent male an unpredictable musician. These dramatic physical, social and psychological changes occur at different times and at different rates in various individuals.

Huls (1957) describes the adolescent male as overly socially conscious, often resentful of authority, easily frustrated within restrictive situations, suffering from insecurity and greatly concerned with his appearance to his peers. Ingram and Rice (1962) state, "Early adolescence is a time of storm, stress and excitement for all concerned. The only thing consistent about adolescents is their inconsistency" (p.56).

Observing the male adolescent, Roe (1970) asserts the youth often lacks vitality in all that he does. His growing body makes him slow to respond; he can often be seen slumping in his chair. His emotional nature is quick to change; he will try to make people think that he is unaffected. He is often overly concerned with peer acceptance, and is unwilling to try anything different from his peer group. The boy is not sufficiently mature psychologically, physically or socially to take individual risks (p. 177).

Role Models and Social Dynamics

Throughout adolescence, young males select male role models and associate with peer groups who share common values and interests. The values of the peer group become the values of the individual boy (White and White, 2001). It is reasonable to conclude that if singing is perceived by the adolescent male peer group as feminine, the changing voice singer will avoid singing in the classroom.
(Adler, 2001). The boy will try to meet the social and performance expectations of the peer group. Even if he has the skills to participate at a high level in music or the arts, he may not participate if the social group does not prize his actions. White and White (2001) acknowledge male adolescents often identify with male role models who devalue artistic talent, particularly music activities.

As a result of various social stigmas, music educators have had difficulty recruiting male singers for their choral programs. O’Toole (1998) found that the number of female singers auditioning for various all-state, honor choirs, and advanced choir summer programs outnumbered male singers by as much as four to one. Similarly, Swanson (1981) noted that in many church choirs, community choir organizations and school programs the ratio of females to males in choral ensembles ranged from five to one to as high as ten to one.

Instructional Theories and Methods for the Male Changing Voice

British Tradition or “Break” Theory

Formal vocal instruction for male soloists and choristers had its beginnings as early as in the fourth century (Garretson, 1993). The founding of the scholae cantorum in Rome provided music instruction for both men and boys. Dyer (2001) states that the Roman scholae cantorum was associated with an orphanage, and it is likely the school served as a training institute for musically talented boys who were preparing for clerical careers (p.606). Grout (1988) explains that through the music education of the scholae cantorum, cantors, pre-eminently adult solo singers, and
boy choirs were trained and used as integral components of the daily Catholic service.  

Garretson (1993) indicated that intensive musical instruction for boys was also not uncommon in the larger churches of Europe (p.9). Garretson noted that in England there were several church affiliated choir schools where boys were trained to participate in the daily ceremonial and musical functions of the church.

From 1300 to 1800, sanctuary choirs remained primarily the domain of males. Traditionally, women were not allowed to participate in a leadership role during the liturgy (Bragg, 1972). Boys were trained to sing the soprano and alto vocal parts with adult male falsetto voices often supplementing the alto section. When a boy’s voice started to change, he was instructed to continue singing only in his upper adjustment. Once it became impossible for the boy to maintain the pitches of the upper register, he was removed from the choir. The boy then entered a period of vocal rest and was subsequently not trained or employed as a singer until his voice had completely settled (Friar, 1999). This sequence of vocal instruction has become known as the “break” or “Traditional” (British) boy choir methodology.

Boy choirs were considered singularly fitted for leading the congregation through the Anglican service because of their clear, unaffected tone quality that imparted a recognizable and innocent element to all musical aspects of the sung service (Martin, 1892). McKenzie (1956) explained that the boy became most valuable to the choirmaster just as he approached adolescence. After two to four years of intensive training his voice blossomed, becoming powerful, bright, flexible

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8 The Cantor within the Catholic service is responsible for responsorial and solo psalmody during the daily service.
and full of color (pg.6). Consequently, the most disheartening experience in the work of the choirmaster was the moment when a highly trained treble suffered from his inevitable vocal change. The boy continued to improve through intensive training only to reach his total vocal collapse (Martin, 1892).  

The loss of one or two senior trebles during a church calendar year was very difficult for all choirmasters; therefore, the primary concern of the choirmaster was to retain the top trebles as long as possible. The boy whose voice was changing was instructed to sing only in his upper range until it was impossible for him to do so. Ingram and Rice (1962) noted boys as old as fifteen and sixteen years of age sang the soprano vocal parts in traditional boy choirs and continued to do so until their voices “broke.” The boy’s voice was subsequently quieted and he no longer participated as a member of the church choir.

A choirmaster concerned with the preparation of music for Sunday Services and the planning of rehearsals with the unchanged treble choir and adult ATB members had little time or interest in the training of the changing voice (McKenzie, 1956; Garretson, 1993). The changing voice was of no real value for the choirmaster, therefore there was no attempt to bridge the gap between treble choir and adult ensemble.

Traditional British choirmasters believed the singing voice should be given a period of rest from the onset of puberty until the voice settled (McKenzie, 1956). Their reasoning was simply that if the adolescent boy continued to sing throughout the vocal change, the resulting tonal quality of the adult voice would be raucous,

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9 George Martin was the Organist and Master of the Choristers of St. Paul’s Cathedral, London, England.
lacking in flexibility and color (McKenzie, 1956). Martin (1892) is quoted as stating, "A boy whose voice is broken ought no more sing than a man with a fractured limb ought to be permitted to walk" (p.21).

This “break” theory, perpetuated in church supported choir programs, was later adopted by British music educators and applied to the English school system (Cooper, 1964). Dr. Irwin Cooper, an American music education researcher, travelled to England to study the changing voice and after hearing a concert of sixteen and seventeen year old singers, asked the choirmaster about the singing abilities of the 12 to 15 years old. The choirmaster replied "We don't use boys at this age, their voices are breaking and thus unusable” (p.119). There was no attempt to train the voice after the boy could not sing in his upper adjustment (Garretson, 1993).

The traditional "break" theory of Britain has been followed by choirmasters for centuries. The British methodology was transported and fostered in the United States by Episcopal Church choirmasters, therefore in direct conflict with the American public school education model that advocated managing the voice change of all boys (Cooksey, 1984).

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10 Traditional choirmasters believed if a voice was taught during the period of change, the boy would sing forever with a poor vocal quality (Huls, 1956).
American Boy Choirs

Boy Choirs of the Episcopal Church in America

The Episcopal Church in America embraced the British methodology of choral instruction. The young boy was subject to intensive choral and vocal training and was an integral component of the church choir up to the moment when he became unable to sustain pitches of the soprano range. The adolescent voice was then considered “broken” and the singer was removed from the choir in order to enter a period of vocal rest. Only after his voice fully matured was the male chorister again allowed to sing with the church choir.

Like their British counterparts, many American choirmasters believed that only during the two or three years before the vocal change were boys’ voices valuable for choir singing (Johnson, 1906). Furthermore, the majority of choirmasters believed that boys should not sing during the change of voice (Dawson, 1902). The American organist and choirmaster of the Episcopal Church of the Holy Cross, in New York, Claude Johnson (1906) quoted contemporary medical authorities articulating “that there is a state of congestion of the vocal organs,” (i.e., an increase in blood supply without sufficient allowance of return), which causes the male’s voice to be useless during adolescence (p.6).

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11 English choirmasters Edward Hodges and Henry Cutler led a choral revival in the Episcopal Church at Trinity Church, New York (Temperey, 2001). By the year 1900, it was common to observe boy choirs in the Episcopal Church in most large metropolitan areas.

12 In general, American choirmasters within the Episcopal Church believed boys were capable of greater vocal facility than girls. They also believed that a boy should rest from singing during his voice change.
American Public School Education Model

Although traditional British methodologies regarding the changing voice were perpetuated in America by choirmasters in the Episcopal Church, the American public school system did not adopt the traditional break theory (McKenzie, 1956). Early American music educators John Dawson (1902), and W.L. Tomlins (1914) believed that during puberty, the boy’s voice did not physically break, therefore the male adolescent could continue to benefit from choral and vocal instruction. Tomlins (1914) disputed the commonly held belief that the harsh and unfocused tones emitted during the period of adolescence were indicative of a general breaking up of the child voice, “presaging its total destruction, and ushering in the new and entirely different voice of manhood” (p. 4). Tomlins concurred, stating “the fact is that the child’s voice instead of breaking up and being lost, is simply growing lower, heavier, and more resonant” (p.4).

The creation of the intermediate junior high school and its philosophy of inclusive music education classes required boys to participate in singing throughout their most radical stages of vocal mutation (Swanson, 1984, p. 47). The inclusive public school system prevented American music teachers from removing boys with changing voices from the junior high school music program (Friar, 1999). The question was not if boys should continue to sing but rather how the adolescent voice should be classified and trained during the junior high school years. Representing many of his contemporaries, music educator Duncan McKenzie (1956) believed vocal instruction during the vocal change was not harmful to the emerging adult
voice and compared talking with singing. The boy continues to talk even when his voice is changing; therefore, he is able to sing through the change.

In contrast to the traditional belief that a boy would develop poor vocal habits and tone quality if he continued to sing after the onset of puberty, American music educators believed that it was during the vocal change that proper vocal habits and issues of tone quality were best addressed (Dawson, 1902; Tomlins, 1914). Mayer and Sacher (1963) suggested that the junior high school voice passed through an unbroken development. Mayer and Sacher continue by stating that “youngsters should be encouraged to use all their vocal abilities and are capable of beautiful singing marked by richly varied expression” (p.20).

American Community Boy Choirs

Prior to 1940, there were very few community boy choirs of high musical standard in the United States. Swanson (1984) argued that although there were several outstanding church-sponsored boy choir programs, community choirs open to all boys were rare. Following the successful American concert tours by the Vienna Choir Boys, some non-church affiliated boy choir school programs were founded in Birmingham, Alabama (1935); Columbus, Ohio (1937); Denton, Texas (1946) and Phoenix, Arizona (1947).

The American Boy Choir (1937) began as a community-sponsored choir program, developing into a school for musical boys within two years of its founding. Throughout the war years, the American Boy Choir toured the United States, inspiring other communities to establish boy choir programs. The Texas Boy
Choir (1946) and Phoenix Boy Choir (1947) also developed as schools of musical instruction for talented boys, and all three schools emulated the organizational model and vocal methodologies of the Vienna Choir Boy program.\textsuperscript{13}

Paralleling the growth of non-denominational community mixed children’s choirs in the second half of the twentieth century, several new community boy choirs of high musical standard were established in Cincinnati, Ohio (1965); Raleigh, North Carolina (1968); Marysville, Washington (1971); Baltimore, Maryland (1987); and London, Ontario (1990).

**Classification of the Changing Voice**

Several music educators and voice pedagogues have researched and contributed to changing voice classification and related instructional methods. Issues regarding the proper classification of the changing voice and how it moves through each developmental stage have polarized music educators for the past sixty years.\textsuperscript{14} Champions of limited range methodologies believe the boy’s voice change is predictable, gradually lowering through definable developmental stages. Within the most active classification of the changing voice, the adolescent is instructed to sing a limited range of pitches equalling approximately one octave. Subscribers to the conflicting extended range method believe the boy’s voice change is unpredictable and is not limited to a midvoice range of an octave. Proponents of the extended range classification encourage the adolescent to sing in the upper, lower

\textsuperscript{13} Although the American Boys Choir and Phoenix Boy Choir do not employ singers past the eighth grade, the Texas Boy Choir program has recently added a high school curriculum of vocal instruction to their program.

\textsuperscript{14} Cooper and Kuersteiner (1973) state the correct classification of the changing voice is the key to successful singing experiences in junior high school or representative choral performing ensembles.
and then middle registers (Phillips, 2004). Although music educators have not been able to agree fully on instructional techniques and the classification of the changing voice, most concur that it is important to keep boys singing throughout the vocal change (Friar, 1999, p.26).

**Alto-Tenor Approach**

Duncan McKenzie developed the *Alto-tenor Approach* to assist music educators in classifying and instructing the boy’s voice throughout the vocal change (Friar, 1999). McKenzie (1956) believed male voice change was a gradual process where lower notes appeared as higher notes disappeared (Cooksey, 1992). As a result, McKenzie introduced the idea of developmental stages in relation to the changing voice (Friar, 1999). McKenzie concluded that all male voices, as they change, move through three distinct developmental stages: soprano to alto-tenor and then to tenor or bass. The alto-tenor stage represented the greatest activity of vocal change for the adolescent.

The term alto-tenor was used to describe and classify the boy's voice after it had been affected by the onset and progression of puberty. McKenzie noted that the initial change was difficult to observe. At first, the boy’s voice lowered from Soprano I to Soprano II without a change of tone quality. The voice continued to lower in range and tessitura as new notes emerged in the lower register and the notes of the upper register became difficult to sing. The voice became alto in tessitura and tone quality, but the range actually lowered so that the boy could comfortably reach many notes of the tenor range. The light quality of the young
adolescent’s voice distinguished his voice from the mature tenor voice. As the voice moved through the alto-tenor phase into the final bass stage, the voice continued to descend to its lowest limit. Once the voice reached its lowest pitch limits, it gained two to four semitones in the upper range. Only at this moment could a voice be classified with adult descriptors\(^\text{15}\) (p.28).

McKenzie proposed that the alto-tenor could successfully sing TTBB compositions (tenor 1) and SATB compositions even though the alto-tenor section would be beset by their weak tone quality and limited dynamic range. McKenzie suggested an adapted scale of softer dynamics for the soprano, alto and bass sections to help resolve issues of balance amongst all four vocal parts (McKenzie, 1956).

Cambiata or Limited Range Approach

The most practiced method of classifying and training the changing voice in America is the *Cambiata or Limited Range Approach*. The Cambiata approach was developed by Dr. Irvin Cooper and championed by his former student, Dr. Don Collins.\(^\text{16}\) Cooper believed boys could sing through the vocal mutation without any detriment to the vocal instrument as long as they performed music written in accordance with the range and tessitura limitations of the adolescent voice (Collins, 1982).

\(^{15}\) McKenzie believed it was dangerous to connect adult voice classifications with the adolescent voice.  
\(^{16}\) Cambiata, from Latin nota *cambiata*, meaning the changing note. The Cambiata singer sings a newly composed third vocal part.
Contrary to his contemporary, Duncan McKenzie, Cooper (1953) believed the alto-tenor plan was too restrictive and was somewhat of a misleading term. McKenzie suggested the changing voice or alto-tenor comprised two distinct tone qualities; the upper register sounded somewhat like an alto and the lower register exhibited tenor characteristics (p. 34). Cooper argued that the changing voice contained only a few notes from each of the two vocal parts and had its own distinct range and tonal quality (p. 35). Subsequently, Cooper divided McKenzie’s alto-tenor classification into two distinct vocal stages, the cambiata and the new baritone. Cooper divided the male voice and its development into four distinct classifications: the treble unchanged voice; phase one of the vocal change, called cambiata; phase two of the change, called new baritone, and fully changed voices he named basses.17

The popularity of the Cambiata approach was due to Cooper’s (1962) and Collin’s (1982) assumption that ninety percent of all boys’ voices change in a sequential and recognizable pattern. The treble voice dropped to a cambiata range at the age of eleven or twelve, whereas phase two of vocal mutation (new baritone) occurred at the age of thirteen. The final phase occurred at the age of fourteen, with the exception of the tenor voice which did not develop until much later.

Cooper disagreed with McKenzie’s assertion that traditional adult TTBB and SATB compositions and arrangements were suitable for the adolescent voice. Cooper suggested cambiata singers were not tenors and could not cope with adult tenor parts (Cooper and Kuersteiner, 1973). “The tenor part is usually too low,

17 Cooper explains that a tenor voice only completes its maturation process in a male singer’s early or mid-twenties.
compelling the cambiatas to use only their lower register denying them of any
development of the upper and middle registers” (p.23). In addition, Cooper asserted
that adult bass music was inappropriate for the new baritone singer who could not
cope with the extended range of usual SATB adult compositions. Cooper stated,
“The tessitura of the voice (new baritone) does not coincide with that of the music
being sung. The upper register of the voice is neglected” (p.26).

In response to the limited number of compositions appropriate for cambiata
and new baritone ranges and tessituras, Cooper composed and arranged several
pieces for the unique pitches and registers of the changing voice singer (Cooksey,
1992). Cooper believed the voice should not be made to fit the music; rather, the
music should be made to fit the voice (Cooper; 1973, Collins 1982). Collins (1987)
stated the failure to provide suitable music for the changing voice singer
communicated to the young man that there was not a special place for him to
contribute to the ensemble and that this time in life was detrimental to him as a
singer.

In 1972, Cambiata Press began to publish compositions written specifically
for the developing male singer. Arrangements of classical, popular and American
folk songs were published with SSCB or SACB voicing.\(^\text{18}\) Cooper also produced
several choral collections, a sight-reading method book for adolescents called The
Reading Singer, and important texts for educators such as Letters to Pat (1953) and
Teaching Junior High School Music (1973).\(^\text{19}\)

\(^{18}\) The “C” within the stated voicing represents the Cambiata voice part. Other arrangements include
SSC (B) optional bass part and a limited number of CCBB, all boy selections.

\(^{19}\) Cooper also produced the film The Changing Voice (1959).
Contemporary Eclectic Approach

Dr. John Cooksey, also a former student of Dr. Cooper, agreed with McKenzie, Cooper and Collins that vocal maturation proceeded at various rates through predictable stages of development (Cooksey, 1985, p.734). Cooksey, however, found the vocal classifications of both the Alto-tenor and Cambiata approach too limiting. Reviewing the research of McKenzie, Cooper and Collins, Cooksey expanded the vocal classifications of the changing voice. Cooksey (1992) concluded the male voice moved through six sequential and predictable classifications: the unchanged treble; midvoice I; midvoice II; midvoice IIA; the new baritone; and finally settling baritone voice (Miller, 1988).

Cooksey (1977) believed that the changing voice passed through not two but three distinct stages: midvoice I, mid voice II and midvoice IIA. The boy entered the classification of midvoice I at the initial period of voice mutation. Midvoice II classified the adolescent vocal mutation period and midvoice IIA represented the climax of maturation and was the key transitional stage of development for the changing voice. Cooksey observed that adolescents in the midvoice IIA stage developed noticeably huskier and lower speaking voices and their singing voices lost agility and range and were difficult to control (Cooksey, 1977). Cooksey suggested that choral directors might facilitate the development of the voice, but believed prolonged private study should be avoided until the voice had fully settled.

Cooksey’s Contemporary Eclectic Approach to the changing voice urges music educators to select repertoire that matches the range of the three stages of the

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20 Cooksey has subsequently changed the titles of two voice classifications. The New Baritone is currently referred to as New Voice and Settling Baritone as Emerging Adult Voice.
changing voice.\textsuperscript{21} Cooksey (1984) states, “choral music must be chosen to suit the unique vocal capabilities of boys undergoing voice change” (p.41). Cooksey expresses shock that anyone would try to keep a boy’s voice in the high range during the change: “As the voice changes, the boy needs to be singing where the core of the voice is developing”\textsuperscript{22} (Hook, 1998, p.23).

**Adolescent Bass or Extended Range Theory**

Swanson, author of the *Adolescent Bass or Extended Range Approach*, based his methodology on the belief that all vocal change was rapid, rather than gradual, with the adolescent experiencing a drop of an octave at the onset of puberty. Swanson became aware of several examples of true tenor and bass voices emerging very early in adolescence. Swanson, through studio study and his work with *The Moline Boy Choir of Illinois*, observed that many boys could perform a full bass range by the age of thirteen and still sing in their soprano range (Phillips, 1995). Swanson suggested that adolescents be encouraged to sing in both their upper and lower adjustments. Swanson also observed that maturing singers subsequently developed a blank spot in their voices between the upper and lower adjustments (Cooksey, 1992). Swanson pointed out that there were areas of silence between the bass and useable treble ranges where the singer could not produce a sound (Miller, 1988). Through the use of falsetto singing, vocalizing downwards

\textsuperscript{21} The inherent problem with this approach is the limited range of Cooksey’s vocal stages. Only a very few compositions meet the restrictive range requirements and composers find the ranges too restrictive. Therefore there is very little music available to reinforce the Contemporary Eclectic Approach (Phillips, 1996).

\textsuperscript{22} Cooksey explains that the core of the voice is the group of pitches most easily performed by the singer.
from the upper adjustment through the emerging middle adjustment, Swanson believed all registers could be successfully merged (Swanson, 1973; Phillips 1996).

Another aspect of Swanson’s methodology is the premise that each adolescent voice followed its own individual developmental pattern as it moved from the treble range to the adult singing voice. Swanson (1981) stated, “Each changing voice follows its own individual and unique patterns as it moves from the boyish treble to the adult singing voice”. Swanson believed that during this period of physical and vocal change, the young man should receive individual vocal training. “The bewildered youth needs expert guidance to learn how to grow with the voice and how to use his instrument properly” (p.32). Swanson found that other benefits of individual instruction from a studio teacher included the elimination of the social pressures of the inclusive classrooms and social peer groups (Swanson, 1981). According to Swanson, the goal of private vocal instruction was to produce a singer who possessed the techniques of good breath management, good diction, excellent interpretive ability and repertoire of very listenable songs (p.33). A boy would sing well because of continuous good training rather than forced silence (Swanson, 1981).

Modified Extended Range Theory

Synthesizing the research of McKenzie, Cooper, Cooksey and Swanson, Dr. Kenneth Phillips expanded the Extended Range Theory by developing five vocal classifications for the male adolescent voice (Ware, 1998, p.267). Unchanged voices were classified as Junior High Treble I and II; Junior High Tenor were boys
with unchanged voices not seated with girls; Junior High Tenor II were boys with changing voices usually in grades seven and eight; Junior High Bass classifications were voice types that changed quickly, resulting in a divided range of B2 to F3 in the lower register and A4 to C5 in the upper register. These singers commonly had no useable middle register. Finally, the Junior High Bass/Baritone classification referred to newly changed voices (Ware, 1988).

Phillips (1995) challenges music educators who have become fixated on the Cambiata classification: “The limited range theory of the Cambiata Approach has become a fixture of the profession to the point where the instructor ignores all other voice part possibilities. There is therefore a lack of guidance and vocal instruction in both the upper and lower registers” (p.26). The solution, according to Phillips, is to teach the students to sing in all three vocal registers: upper, lower and then middle. In the earliest stage of voice change, Phillips (1995) recommends cultivating the upper and lower registers: “The upper and lower registers must be developed independently before a correct connecting of the two adjustments can be learned as part of the emerging adult vocal production” (p.29). The result of this instructional sequence is healthy vocal production (Phillips, 1995).

Voice Pivoting

Sally Herman (1988) recommends the use of four-part music in the eighth grade.23 Using the technique of voice pivoting, male singers sing a combination of voice parts as dictated by their vocal ranges (Emge, 1997). The technique of voice

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23 Swanson (1973; 1977) and Phillips (1992) also support the use of four-part music in the junior high school curriculum.
pivoting allows the adolescent to move back and forth from various voice parts in order to keep him singing in his comfortable range. Herman (1988) states, “A singer may start out on a first tenor part, switch to second tenor, go back to first tenor. The first tenor may also sing alto for a few measures” (p.92). This technique must be used in coordination with frequent voice monitoring (Emge, 1997).

Herman’s vocal classification of adolescent boys falls into four voice parts: tenor I, tenor II, baritone and bass. These titles are not to be confused with their adult counterparts in range, tessitura or strength. Herman believes that by classifying the boys with masculine terminology the social stigma of performing voice parts labelled soprano and alto is minimized (Phillips, 1992).

**Summary**

An uninterrupted curriculum for the male singer that encourages the adolescent to continue his vocal education through the voice change remains absent in many community boy choir organizations. The physiological and psychological characteristics of the male adolescent discourage many music educators from directly instructing the young man in their choral ensembles. Additionally, peer pressure and the attitudes of influential role models towards males who sing often persuade the adolescent male to think that singing is not a valuable activity.

Although most American researchers agree that singing through the vocal change is beneficial to the male singer, experts do not agree on one instructional method best for the changing-voice singer. Conflicting views and instructional methodologies have confused music educators who often make decisions that
frustrate and discourage the participation of the male singer. Many young men drop out of choral programs because their teachers and conductors remain ignorant of the special needs of the male changing voice.

The participation of the adolescent male continues to be of great concern for music educators. The ratio of female to male singers within church choirs, community organizations, and educational programs remains greatly unbalanced. Through organizational structures that provide changing-voice ensembles, the male singer is encouraged to fully develop his voice within a supportive environment. As a result, many adolescents may choose to remain active participants in choral organizations.
CHAPTER 3

METHODOLOGY

Design

The design of this study involved in-depth interviews of selected community boy choir organization directors via a questionnaire. A comparison method was employed to document common trends and themes that emerged from the completed questionnaires. A literature review related to the development of the male voice served as a point of reference for all observations, evaluations and conclusions of this study.

Sample

The study sample consisted of twelve conductors or artistic directors each of whom serves as the leader of each selected community boy choir organization. Each organization was recommended by a panel of boy choir experts as representative of the highest levels of professionalism, musicianship, and overall achievement attained by American community boy choir organizations (Appendix B).

The names and addresses of each community boy choir organization were obtained from the American Choral Directors Association’s National Boychoir Directory. A questionnaire titled Organizational Structures of Community Boy Choirs was distributed to each organization that consented to participate in the
study. A total of twelve questionnaires was distributed with fifty percent of the questionnaires returned by the study deadline.

**Description of Questionnaire**

After fully reading and understanding the scope of the study and completing the consent form (Appendix A), interviewees responded to the questionnaire, *Organizational Structures of Community Boy Choirs* (Appendix C) that established the respective history, organizational structure and curriculum of selected community boy choir organizations. Questions were formulated to encourage conductors or artistic directors to discuss the organizational structure, curriculum and philosophy of their respective organizations as they pertained to the adolescent singer. The questionnaire was divided into two parts. *Part A* of the questionnaire established the present number of choirs, participants in each ensemble, voicing, and number and length of rehearsals. A representative concert program, typifying the performance level of each ensemble, was also requested. *Part B* of the questionnaire was divided into three sections. Section one, *History of the Organization*, established the historic structure of the selected boy choir organization and the evolution of the original structure into its present day form. Section two, entitled *Curriculum*, ascertained the mission statement of the organization, the subject’s personal philosophies with regards to educational and musical outcomes, the existence of a formal choral curriculum, and if applicable, how the curriculum was developed and implemented. Additionally, the subject was asked to evaluate the effectiveness of the curriculum, and how educational and musical goals differed amongst ensembles within the whole organization. The third
section, *The Developing Male Voice*, established the age range of the male singers in the community boy choir and the participation or non-participation of changing-voice singers within the organization. How the changing voice singer was utilized in each ensemble and strategies used to encourage the changing voice to fully participate in the organization were of significant interest to the researcher.

**Procedures**

**Permission and Consent**

Because of the involvement of human subjects, the investigator submitted appropriate paper work to the Office of Research Foundation: Responsible Research Practices at The Ohio State University. After obtaining approval, the author sent participants in the study a packet containing the description and instructions for the study, questionnaire, return mailing materials, and a *Consent for Participation* form. Each participant was told how the findings of the study would be used and was given ample opportunity to ask questions about any aspect of the study. The consent form was signed by each participant and returned to the researcher.

**Distribution**

Survey questionnaires, accompanied by a cover letter, a stamped, self-addressed return envelope, a stamped self-addressed post card, and consent form were mailed in eleven by fourteen inch envelopes.
The cover letter briefly introduced the nature of the study and assured the subject that his/her participation was voluntary and that confidentiality would be maintained throughout the study and in any subsequent writings.

A stamped, self-addressed post card was used to verify receipt of the packet. The consent form, printed on The Ohio State University letterhead, was signed and returned by the subject with the completed questionnaire.

The questionnaire was printed on eight and a half by eleven-inch paper and divided into two parts. Multiple copies of Part A were available to each subject, so that one Part A questionnaire could be completed for each ensemble within the organization. A single copy of Part B of the questionnaire was completed, as all questions contained in this section referred to the organization as an entity. A stamped, self-addressed envelope was provided for all completed consent forms and questionnaires to be returned to the researcher. A return date of March 22, 2004, was suggested, allowing three weeks to complete and return the questionnaires.

**Transcription**

The author transcribed all completed questionnaires. This allowed the author to become familiar with common trends, ideas, and themes that emerged in the study. Summaries of each questionnaire were synthesized into a participant profile for each community boy choir organization and are presented in Chapter Four.
Data Analysis

Analysis of the data began by using the constant comparison method. Common themes or ideas that emerged within each case were documented and combined into categories. Common themes, trends and ideas were noted and represented philosophies, goals, ideas and issues related to the organizational structure and corresponding curriculum of each participating organization in the study.

Summary

The results of this questionnaire were used to lend validity to the proposed organizational structure and curriculum for the male voice spanning treble training choirs to adult men’s choruses presented in Chapter Five. Evaluation of the success of this proposed organizational structure and curriculum for the male voice would take place in a subsequent research study.

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24 Boys traditionally begin vocal and choral training between eight and ten years of age. Tenor and Bass singers within an adult choral organization are considered mature voices only after the voice has settled into a consistent vocal register. Although all voices mature at individual rates, male voices are generally considered mature when the singer has reached his mid-twenties.
CHAPTER 4

PRESENTATION OF PROFILES, THEMES AND RECOMMENDATIONS

Introduction

The following profiles and common themes have been developed from the participants’ comments as transcribed from the interviews. Care has been taken to present the statements in each of the following profiles in the spirit in which the participants intended, so that each profile accurately represents the organization which each participant discussed during the interview process. As the profiles of each organization were studied, common themes emerged. Where possible, additional materials supplied by several of the participants, such as organization mission statements and recent concert programs, were analyzed to further investigate emerging trends.

The latter were documented and combined into categories. A summary of the themes noted for each participant follows the profile of each community boy choir organization. The following categories were used: Mission Statements; Curriculum; Motivation; Development of the Male Voice; Testing and Monitoring; and Personal Philosophy.
Organization One

Profile

Organization One is located in a medium-sized city in the northwest region of the United States. Established in 1980, Organization One was founded as an educational outreach program for a large university in order to provide musical experiences for local public school children. Presently, there are six ensembles within the community choir organization with males participating in four of the choirs. There are currently no plans to alter the structure of the organization.

The beginning level mixed choir consists of twenty singers, five of whom are boys. The children range from five to six years of age. A beginning female choir for singers in grades two and three has a membership of eighteen singers. The intermediate female choir performs mostly two part and easier three-part compositions and has forty-seven singers. There are four boys in a small SSA chamber choir and five male singers in a youth choir of eighteen members. The five males in the youth choir range in age from fourteen to eighteen years.

The boy choir consists of males in grades two to grade five. There are fifteen boys between eight and twelve years of age. The choir is divided into soprano and alto voicing. The boys meet one day a week for an hour and a half of rehearsal.

Mission Statement

“It is the mission of (Organization One) to teach young people to value and experience excellent singing through musical activities which develop skills, sharing, self-expression and personal growth. This goal will result in a lifelong appreciation of fine music.”
**Curriculum**

The conductor of each ensemble is ultimately responsible for all repertoire selection. A musicianship curriculum based on a Kodály–related sequence of musical skills supplements all skill acquisition and performance of selected repertoire. Beginning and intermediate choirs, including the boychoir, perform less frequently and devote more energy to skill acquisition. Older ensembles perform much more frequently.

The beginning choir, boychoir, and two intermediate level choirs participate in a thirty-minute musicianship training class each week. Singers are divided into three levels based upon age and experience. The musicianship skills attained in the sequential curriculum fosters the skills the singers will need to be successful in the more advanced ensembles. The advanced SSA choir and mixed youth choir do not participate in a formal musicianship class.

**Motivation**

No information provided by participant.

**Developing Male Voice**

There are twenty-nine male singers in Organization One ranging from five to eighteen years of age. The young treble moves from the beginning choir to the boy choir after he has completed the first grade. Members of the boy choir progress to the mixed SSA choir after finishing grade five. The boy remains in the SSA choir until he has entered puberty.
Changing-voice singers participate in small numbers within Organization One. The male adolescent frequently sings the alto part in the youth choir and the tenor or bass voice in the mixed youth choir. The conductor notes that there are not enough men to create a strictly male group. The changing-voice singer moves into the mixed youth choir in grade eight. The members of the mixed youth choir range from fourteen to eighteen years of age.

The changing voice singer is encouraged to continue singing through the initial vocal change by developing the lower register while still singing in as much of the upper register as remains comfortable.

**Testing and Monitoring**

Conductors monitor the vocal development of all members during weekly rehearsals. Group singing and solo opportunities are offered during rehearsals, but there are no formal times within the curriculum for individual voice testing.

**Philosophy**

“Singers are recruited early so that they can be part of our entire program. I personally believe that singing during the voice change [in both registers] is very healthy and important, provided that the boys are never damaging themselves. The boys’ choir has helped us in this area, because the singers seem less embarrassed to make a mistake in front of a co-educational group.”
Organization Two

Profile

This community choir organization is located in the capital city of a southern state and was established in 1985. The original structure of Organization Two was a single boy choir consisting of seventeen singers. The organization expanded to include an additional boy choir, a children’s chorus and most recently, added female singers. There are currently no future plans for enlarging the organization.

The children’s chorus is a mixed treble ensemble for children in the second and third grades. There is also an intermediate level resident boy choir and girl choir for treble and soprano voices in grade four and above. The girls’ chorus and touring boys choir are for singers who successfully complete a year in the resident choruses.

There are fifty-two boys divided among the children’s chorus, resident boy choir and touring boy choir. The boys range in age from eight to fourteen years. The children’s chorus and resident choir rehearse once a week for ninety minutes and the touring choir once a week for two hours. Changing-voices sing in the touring choir and perform the alto part in all SSA compositions.

Mission Statement

It is the mission of this organization to nurture musically talented children through an auditioned choir that performs a large variety of repertoire. Its leaders believe that children develop best when expected to strive for excellence, and the
organization seeks to expose a diverse population of children to music regardless of race, creed, or financial position. These choirs are showcased as ambassadors for their state, in the hopes that they will show others the richness of their cultural heritage.

Curriculum

This organization does not have a formal instructional curriculum but “encourages healthy singing of varied repertoire” including works from the Renaissance, Baroque, Classical, Romantic, and Contemporary eras. Arrangements of popular folk music from America and other countries are also studied, as are a wide range of operetta and jazz compositions. Emphasis is placed on music reading skills using solfege as well as on developing an appreciation of historically significant composers. Self-discipline and self-esteem are recognized as important qualities in young musicians.

Motivation

No information provided by participant.

Developing Male Voice

Although singers graduate from the organization after the eighth grade, boys who experience voice mutation before they enter grade nine are free to remain in the organization. The changing-voice singer is encouraged to use his falsetto voice
to perform the alto voice in all SSA compositions. The conductor explained, “I try to find music that fits their range” [male changing-voice singer].

**Testing and Monitoring**

All singers are accepted into the organization after a vocal audition used to establish the proper voicing for each singer. Singers are later tested through yearly voice checks.

**Personal Philosophy**

Boys are encouraged to sing through the change, but the organization does not actively recruit changing-voice singers. Organization Two is primarily a treble choir community choir organization.

**Organization Three**

**Profile**

Community Boy Choir Organization number three was established in 1968 and is located in a large metropolitan area in the southeastern United States. This choir started as one choir of twenty unchanged voices but “each year the program increases”. The eighty voices are divided among five choirs: a training choir; resident boychoir; two concert choirs; and an advanced treble ensemble.

The boys range in age from seven to fifteen, and sing in SA and SSA formations. They rehearse twice a week for ninety minutes. They would like to expand, but future plans are dependent upon rehearsal space.
Mission Statement

The mission of Organization Three is to educate and train boys in the art of singing, to perform the finest music in the boy choir tradition, to contribute to musical life in their community, and to enhance (their state’s) cultural reputation. This organization hopes to develop “character, discipline, leadership, and a strong commitment to excellence”.

Curriculum

The curriculum, developed by part-time staff, is taught to each chorister entering the program. It includes learning specific compositions, and it changes with each new training class. Music reading and rehearsal behavior and etiquette instruction are pivotal to this program.

Motivation

This choir strives to create “a setting conducive to success.” Each singer is acknowledged for his contribution to the choir, and the cohesiveness of the choirs is fostered by social events like cookouts, day seminars, and weeklong camps. “Choirboys are very supportive of each other and applaud individual successes.” As manners are a very important aspect of this program, “Tea is served at the beginning of each rehearsal.”
Developing Male Voice

Young men are “encouraged to continue singing” until they complete five years in the choir. Developing the head voice in the older singers is an important part of the program. As the voices change, they sing alto II and I. The conductor explained that, “when they move out of our organization, the young men are encouraged to participate in their school or church choir.”

Testing and Monitoring

All singers are accepted into the organization after a vocal audition. The vocal audition is used to establish the proper voicing of each singer. Singers are monitored later through frequent voice checks.

Personal Philosophy

As this is “a boy choir singing SSAA music (they) do not recruit changing voices. (The) singers are pleased to sing the classics.” Therefore, popular youth appeal is not an issue. “It is exciting to work with boys who can match pitch and have a sense of rhythm.” Watching them grow into fine young singers, and experiencing “the enthusiasm exhibited by young male singers is very rewarding. (The) choristers like a challenge and work very hard to succeed.” As the singers vary in talent from year to year, so the vocal literature is adapted annually to match the skill level. “Working with a same-sex choir really makes a difference socially and ultimately in performance.”
Organization Four

Profile

Community Boy Choir Organization number four has been in existence for over fifty years in a large metropolitan area of the south central United States. This program started as one choir of unchanged voices and currently co-ordinates approximately two hundred voices.

The training choir has forty-nine singers, aged seven to ten. They sing SA, and rehearse twice a week for a total of eighty minutes. The intermediate boy choir has forty-two singers, slightly older at eight to ten years of age. They, too, sing SA, and have two ninety-minute rehearsals per week. The resident choir is slightly smaller with thirty singers aged nine to thirteen. They sing in three parts, SSA, and rehearse for two hours twice a week. The touring choir has forty-five singers aged ten to fourteen, and they sing SSAA. Their rehearsals are two hours on a weekday, three hours on Saturday, and another two hours every other week. The men’s choir has twenty-five singers, ages sixteen to thirty-five. They sing TTBB, and rehearse for two hours once a week.

This organization has “just started a neighborhood (satellite) choir in the northwest of the valley and is looking to start additional choirs in every suburb of the city.”

Mission Statement

This boy choir “is dedicated to providing boys in the community an enriched educational experience through the study and performance of choral
music. The chorus endeavors to impart musical, social, and leadership skills that build self-esteem and have a sustaining impact on its members. Representing and serving the community as an artistic and cultural resource are fundamental to the chorus mission.”

**Curriculum**

“This organization has a newly created curriculum used during rehearsals.” It employs a “step by step increase in difficulty.” “Through the added levels (they) address the reduced musical education of the public school system.”

**Motivation**

The increased professionalism of these ensembles has served as a large motivational factor. The Men’s Choir [most recent addition to the organization] has evolved to be one of the most professional ensembles (in the city), and every choirboy looks forward to becoming a member.”

**Developing Male Voice**

Young men in this organization sing through their voice change, changing from alto, to tenor, to baritone. In order to continue the development of their voices, choristers are encouraged to study singing privately. Singers audition at the end of the semester in order to progress into the next choir.
Testing and Monitoring

Private voice lessons are used to monitor the progression of each voice. The conductor is responsible for the majority of private vocal instruction.

Personal Philosophy

This choir has grown to accommodate all men’s voices. “If at all possible (boys are encouraged) to sing through (the) voice change, (as long as they are) supervised.”

Organization Five

Profile

Located in a metropolitan area in a northeastern state, community boy choir Organization Five was founded in 1984. Over the past twenty years Organization Five has expanded to four choirs from a single original ensemble. There are over ninety boys in the organization ranging in age from nine to seventeen.

The training choir, for singers in grade three and higher, numbers approximately twenty singers and rehearses once a week for ninety minutes. Boys are nominated by local music teachers who feel a student may benefit from musical enrichment provided a community boy choir. There is no audition required. The large senior treble choir numbers thirty singers and rehearses weekly for two hours. It is the major performing ensemble of the organization and all members are auditioned from singers participating in the training choir.
A select ensemble of fifteen singers, chosen by the conductor from the members of the senior treble choir, perform SSA and SSAA repertoire at all major concert season performances. An ensemble for “changed” voices drawn from “graduates” of the organization was established in 1996. This group performs primarily men’s choral arrangements and performs on selected concerts throughout the season. Presently, there are no future plans for expanding the number of choirs in the organization.

Mission Statement

“It is the mission of this organization to provide an opportunity for boys to learn and perform great choral literature, and allow and encourage these boys to become musical role models for other boys who enjoy singing.”

Curriculum

Each concert season begins with a day camp where basic reading and vocal skills are introduced to the training choir. More advanced skills are taught to the senior treble choir through standard treble choir repertoire. The changed-voice ensemble does not participate in an instructional period prior to the concert season. Musical concepts are introduced in rehearsals throughout the concert season with all repertoire used to facilitate and reinforce each skill.
Motivation

Boys are encouraged to remain active members of the organization through state and national concert tours and joint performances with other boy choir organizations. The positive example of older trebles and the changed voice singers helps to motivate the younger boys to continue singing in the organization. Special attention is garnered from solo and small group performance opportunities within the selected treble ensemble. The unchanged singer considers participation in the small ensemble as reward for good behavior and vocal skill acquisition.

Developing Male Voice

Until the development of the “changed” voice ensemble, the male adolescent organization was primarily a treble ensemble. The changing-voice singer was allowed to remain in the choir if he could perform the Alto part of SSA or SSAA compositions. Addressing the requests of past treble members, the changed voice ensemble was created to continue to provide performance opportunities for the young man. Although the ensemble is termed a “changed” ensemble, many changing-voice singers also participate in this choir.

Personal Philosophy

“The boys and young men of the organization learn a great deal more besides music and singing. They learn the value of commitment, self-mastery, teamwork, and community service. They take pride in being able to assume adult
responsibility and knowing they possess something uniquely beautiful to offer to their audiences and the world.”

Organization Six

Profile

Organization Six was established in 1996 as a community children’s choir organization. Located in a large metropolitan area in the eastern United States, Organization Six presently offers five ensembles for primarily female voices and two choirs for male voices less than sixteen years of age. The training treble choir consists of thirty-one boys between the ages of eight and twelve. All members are auditioned and have less than two years of choral instruction experience. The treble training choir has one weekly ninety-minute rehearsal, supplemented with occasional Saturday morning instructional periods shared with members of the senior treble choir. The training choir studies unison and two-part compositions and often performs with the senior treble choir and various female choirs from the organization.

The forty-one members of the senior treble ensemble range from ten to fifteen years of age and have at least one year of experience in the organization. The choir rehearses for two hours during the week and often participates in weekend instructional periods, workshops and community events. Performing a majority of SA and SSA compositions, the senior treble choir also studies various arrangements that incorporate some tenor and bass voicing. There is a supplemental thirty-minute rehearsal for changing-voice members of the senior treble ensemble when SATB compositions are being studied.
Mission Statement

The purpose of this organization is to sustain a children’s choral program of the highest quality that promotes a love of music in choir members, a high level of artistic excellence, self-discipline, self-esteem and commitment. The organization actively seeks children of diverse cultural and economic backgrounds.

Curriculum

The curriculum for this organization is based upon the masterpieces of music from all musical styles and periods. Although most choral repertoire changes from year to year, a body of common repertoire is repeated so members can experience the growth in vocal facility and deeper musical understand. Beginning with simple compositions and gradually progressing to more complex repertoire, the high standard of literature remains constant.

Motivation

The members of the treble training choir are encouraged through their involvement with the older senior treble choir members. Throughout the year repertoire is selected for both ensembles resulting in joint rehearsal and performances. The boys of the senior treble choir are motivated through challenging repertoire and local and state performance opportunities.
Developing Male Voice

The changing-voice singer is encouraged to participate in the senior treble choir. The young man performs in both his upper register and lower register according to the voicing of the composition. He is assigned two voice parts, one for SSA compositions and a second for SATB repertoire.

Testing and Monitoring

During a summer camp program, each singer is tested to determine vocal range, aural and reading skills. All returning members of the training choir are re-auditioned in the spring to determine if they will progress into the senior treble choir. All senior trebles are tested prior to the start of the concert season to determine appropriate part assignment. Singers are monitored throughout the year during all rehearsals.

Personal Philosophy

The training treble senior treble and changing-voice members are encouraged through discipline, music of the highest quality and interaction with other males who enjoy singing in an ensemble. The value of singing and the “gift of the singing voice,” along with social skills, are reinforced throughout the concert season.
Common Themes Among Organizations

Themes common among participants were extracted and grouped into categories. The categories are as follows: Homogeneous Ensemble for the Changing-voice Singer; Recruitment; Repertoire; Testing and Monitoring; Role Models [Vocal and Behavior]; Social Skills; and Diverse Population.

Homogeneous Ensemble for the Changing-voice Singer

Although many of the organizations within the study encouraged the changing-voice singer to continue to participate within their organization, not one of the studied organizations, regardless of its size and number of participants, provided an ensemble specifically for the changing-voice singer. Organization Two instructed the changing-voice singer to use his falsetto voice to perform the alto voice in all SSA compositions. Organization Three encouraged the changing-voice singer to develop his head voice. As the voices changed, the changing-voice singer performed the alto I and II voice parts.

Organization One placed changing-voices into a mixed youth choir. Although Organization Four provided a TTBB ensemble for “graduates” of the treble ensembles, the age range spanned twenty years between the youngest and oldest participants. Organization Five also provided an ensemble for “graduates” from their respective treble ensembles, but described the membership of the choir as “changed” voices. Other organizations allowed changing-voice singers to participate in the senior treble choir as long as they could continue to sing in the
upper adjustment, often performing the alto voice of various SSA or SSAA compositions.

**Recruitment**

An examination of the data provided by each participant revealed that there was no real effort to recruit adolescent males into the organizations. Representing the majority of community boys' choir organizations, the conductor of Organization Two stated that being director of a primarily treble choir organization, he does not actively recruit changing-voice singers.

With few exceptions, adolescent males who performed within all the participating organizations are graduates of the treble choir program. There are many benefits of having an adolescent male who is already familiar with the vocal and behavior expectations of the conductor. There is always a need, however, to recruit new members to fill the place of singers who leave the organization for reasons unrelated to issues surrounding the adolescent singer. [Issues may include but are not limited to: family relocation, serious illness and financial concerns.]

**Repertoire**

The majority of participants in the study recognized that repertoire of the highest quality was the most important component of the organization’s vocal curriculum. Organization Six stated that their curriculum was based upon the masterpieces of choral music from all musical styles and periods. Similarly, Organization Two included masterworks from the Renaissance, Baroque, Classical,
and Contemporary eras in its curriculum. In like fashion, Organization Three educated and trained all its singers in the art of singing by performing the “finest music in the boy choir tradition.”

In addition to repertoire of the highest quality, several organizations provided specialized instructional methods to facilitate and reinforce vocal, aural, and reading literacy skills. Organization One offered a musicianship curriculum that supplemented all skills presented in rehearsals. The conductor of Organization Three stated that [supplemental] music reading instruction was pivotal to this program. Organization Four believed it was necessary to implement a reading curriculum, used during rehearsals that employed a “step by step increase in difficulty.”

**Testing and Monitoring**

Frequent testing and monitoring of the male voice is an essential element to the vocal success of the male singer. The vocal range and tessitura of each voice should be monitored by the conductor and all changes of tonal color, loss of agility, or vocal strength should be noted. Five of the six organizations test new recruits through a formal audition process and place the successful singer in an appropriate ensemble. In place of formal auditions, Organization Five accepts new members through a referral program with local music educators.

Organization Three suggested that all members of the boy choirs be tested frequently after the initial audition. Further voice monitoring by the conductor was achieved by observing each singer within a rehearsal setting. Only Organization
Four allocated separate instruction time [achieved through individual lessons for all its members] to monitor the vocal development of all its singers. Small group instruction was provided for the changing-voice singers of Organization Six although it was limited to thirty minutes per week.

**Role Models [Vocal and Behavior]**

Several of the participants observed the importance of role models to the success of their programs. Organization Four stated that the creation of the “Men’s” choir has encouraged all the members of the treble choir to “look forward to becoming a member” of the most senior ensemble.

Organization Five has joint performances with all levels of ensembles participating. The positive example of older trebles and the changed voice singers helps to motivate the younger boys to continue singing in the organization. Organization Five encourages all the boys of the treble choirs and “changed” voices of the TTBB ensemble to become musical role models for other boys who enjoy singing.

Throughout the concert season, Organization Six rehearses shared repertoire that is performed by both the training and senior treble choir. The resulting joint rehearsals and performances allow the younger singers to observe the positive vocal and behavior of the older boys. The interaction of the two choirs also allows the senior trebles to display leadership qualities to the young treble choir members.
Social Skills

The researcher noted that many of the participants of the study expressed the importance of developing the self-esteem and social skills of its membership. The conductor of Organization Two recognized that self-discipline and self-esteem were important qualities in young musicians. The choristers of Organization One experienced excellent singing through musical activities that also fostered self-expression, sharing skills and personal growth. An important aspect of the mission of Organization Three was to develop “character, discipline, leadership, skills” in its singers. The conductor of Organization Three also believed good manners were an important aspect of this program. In like fashion, Organization Four endeavored to impart musical, social, and leadership skills that built self-esteem and had a sustaining impact on all its members.

Diverse Population

An interesting theme was observed in a comparison of Organizations Two and Six, both community choir programs located within large metropolitan areas. The participation of a racially, socio-economic, and culturally diverse population within both choirs was considered by the conductor as important to the over-all success of the organization. Each organization strived to represent the diversity of their respective communities within the choir organization. Organization Two sought to expose a diverse population of children to music, regardless of race, creed, or financial position. Likewise, Organization Six also provided access to the organization to children of diverse cultural and economic backgrounds. Upon
further investigation, it was learned that Organization Six offered scholarships for
new members who could not afford the costs of uniforms or tuition.

**Recommendations**

Based upon the review of literature (Chapter Two) and survey of selected
community boy choir organizations (Chapter Four), the researcher concluded that
the vocal development of the male singer could be enhanced through the creation of
a distinct choir for changing voices. The researcher placed the changing-voice
ensemble within an organizational structure that consisted of four male choruses.
(see Chapter Five pp. 74-94).

Both the individual singer and his community boy choir organization could
profit from a well-sequenced and uninterrupted curriculum of instruction for the
male adolescent singer. Friar (1999) stated that students benefit from singing
through the vocal change under the guidance of teachers prepared to give them a
well-researched contemporary music education at every stage of their vocal
development (p. 29). Similarly, Cooksey (1992) observed that by singing
throughout the vocal change, boys maintained a healthy attitude towards themselves
and choral music and stood a better chance of remaining involved in a choral
organization throughout high school, college and beyond (p.55).

The creation of a homogeneous ensemble comprising only changing voices
has many advantages, including: the elimination of many of the vocal and social
difficulties resulting from the inclusion of unchanged, changing and changed voices
in one ensemble; the potential for the conductor to closely monitor each singer’s
range and vocal development throughout the concert season; the selection of specialized repertoire that addresses the vocal capabilities of the changing-voice singer; reinforcement of desired vocal habits; and more thorough periodical interaction with older male role models, something that can encourage the young adolescent to continue developing his vocal instrument.

The small vocal ensemble also provides valuable experiences for the changing-voice singer. Collegiality with other boys of similar talents and interests, the opportunity to perform literature of artistic worth and technical merit, specialized instruction, and personal attention all help the adolescent to realize that he is a valuable component of the community boy choir organization. Participation in this ensemble gives the changing voice a sense of security, and prepares him for a role in the older male ensemble. The young changing voice singer is provided with a sense of self-worth and accomplishment difficult to obtain if overshadowed or lost in a large ensemble of mature voices.

A Homogeneous Ensemble

Placing male adolescents into one specialized ensemble is beneficial both for the conductor and the changing-voice singer. By removing the changing-voice singer from the treble ensemble and not placing the adolescent in a changed-voice choir, the conductor avoids difficult social and musical issues which are created by combining singers of varying physiological and psychological maturity within a single choir. There is less social pressure in a homogeneous group, and the adolescent choir helps to establish a peer group in which singing is accepted as a
masculine male trait. Some participants of the study observe that boys seem less embarrassed to make a mistake in front of other males than within a co-educational group. As a result, the young male is less self-conscious and thus more easily persuaded to continue singing.

A choir consisting of only changing voices also allows the conductor to discuss and explore in depth: physical changes experienced by the singer throughout adolescence; vocal registers [vocal adjustments]; crossing of vocal registers; the falsetto voice; pivoting; and an introduction to a new choral repertoire. Huls (1957) notes that within small ensembles, the conductor could be cognizant of the tone quality, degree of power and phases of behavior specific to each stage of the adolescent vocal change (p.22).

Testing and Monitoring

Accurate evaluation and classification of the changing-voice singer are paramount to the success of each singer in the choir. Having small numbers of singers within the proposed changing-voice ensemble allows the conductor to provide more opportunities for testing and evaluating individual members. Although music educators do not fully agree on the developmental stages and classifications of the changing voice, they do concur that the nature of the change is unique to each individual. The constant varying characteristics of the changing voice demands that frequent testing is necessary to assure that changing-voice singers are placed in the correct voice parts. Cooksey (1992), McRae (1991), and Nordholm (1953) agree that frequent individual and group testing ensure proper
vocal placement. The importance of constant monitoring of the male voice is emphasized in three of the studied community organizations; only Organization Four, however, provides individual instructional periods to monitor the development of each boy.

Voice classification without sufficient monitoring and evaluation can have a lifelong, disastrous effect for a singer. Gillard (1970) stated that one of the greatest errors the teacher of singing can make is to offer an on-the-spot classification of a student's voice (p.32). David (1995) observed that if a student were told he was a particular voice type, he would precede to sing that voice part without regard for comfort or health of the instrument (p.68). Therefore, Gillard concluded that the assignment of vocal parts should always be temporary and that the adolescent be subject to frequent tests for strain and lack of freedom. Similarly, Mellalieu (1935) noted that a choir leader should always make a point of testing each boy at the beginning of every session by observing difficult notes in his range, so that he can be placed in the appropriate section. Once all singers have been successfully classified and placed within a suitable vocal part, the conductor can select repertoire that best addresses the vocal characteristics of the changing voice ensemble.

**Repertoire**

Selecting repertoire that motivates and challenges the singer, reinforces vocal skill acquisition, provides artistic expression, and is appropriate for public performance is a challenge for conductors and music educators of all various types of vocal ensembles. The participants of this study collectively state that repertoire
of the highest quality is the most important component of their respective organization’s curriculum. Finding repertoire for a group of singers with similar musical experience, instructional needs and vocal capabilities is a challenging task. Finding repertoire that is suitable for an ensemble encompassing vastly varying levels of musical sophistication, physiological and psychological maturity is daunting.

Several experts, including Cooksey, Collins, Cooper and Phillips agree that much of the music published and performed by choirs which include changing-voice singers is either outside the pitch range capabilities of many young men or produces a higher then necessary fatigue in larynx muscles and excess effort. The conductor of Organization Two believes that “healthy singing” habits need to be considered for all repertoire selections. Adcock (1987) affirmed that when the male adolescent actively participates in a mixed voice choir, the resulting sound is usually not satisfying to the listener and certainly unsatisfactory for the male singer who is forced to sing vocal parts that are either too high or too low.

Collins (1982) believes boys can sing throughout the vocal mutation process without any detriment to the vocal instrument as long as they perform music written in accordance with the range and tessitura limitations of the adolescent voice. David (1995) states that singing the correct literature was very important, especially for young singers. Extremes of pitch are to be avoided and the technical demands of the music should always be considered. The singing of inappropriate repertoire leads to vocal abuse and damages the vocal instrument. By providing suitable music for the
changing-voice singer, the music educator communicates to the singer that there was a special place for him to contribute to the community boy choir organization.

Most mixed adolescent choirs perform many SAB compositions. Several music educators including Adcock (1987), Herman (1988), and Miller (1988) found that most SAB music forced the young adolescent voice to sing a part that was either too high or too low. Specifically, Miller (1988) argued that SAB compositions were not appropriate because the range and the tessitura of the bass voice were too low and demanding for the changing-voice baritone or newly settled bass.

Several adult compositions with SATB and TTBB voice parts also did not meet all the vocal needs of the changing voice singer. Collins (1982), Cooper (1973), Miller (1988), and Nordholm (1953) believed the mature tenor and bass vocal parts were too demanding in range, tessitura, and vocal technique. During the most active period of vocal change, the large intervals and extended range characteristic of the tenor and bass parts of SATB and TTBB compositions were nearly impossible for the changing voice to perform with any success. Subsequently, Miller (1988) concluded that because the needs of the male adolescent were always changing, all compositions and arrangements needed to be adjusted to ensure that the choir members were singing in a comfortable range at all times.

In response to the need for suitable repertoire for the changing-voice within a larger multi-voice ensemble, the Cambiata Press began publishing compositions written specifically for the developing male singer. Arrangements of classical,
popular and American folksongs were published with SSCB or SACB voicing.\textsuperscript{25} There were also collections of Christmas carols, teacher manuals and support materials available for the music educator.

Recently, several publishers have published listings of compositions for the adolescent mixed voice ensembles and also offer limited numbers of compositions for the changing-voice choir.\textsuperscript{26} Repertoire specifically composed for the changing-voice choir avoids many of the pitfalls of mixed chorus compositions and adult male compositions. Cooksey (1992) suggested that repertoire suitable for the male adolescent contained minimal crossing of registers, encouraged breath management skills, moved in a step-wise motion, and contained appropriate texts.

\textbf{Role Modeling [Vocal and Behavior]}

Although there are many benefits provided for the changing-voice singer in a homogeneous ensemble, the positive interaction of older male singers with changing-voice singers is invaluable to the overall development of the male adolescent. Through periodical joint rehearsals, recordings, and observed concerts of adult male choirs, the male adolescent is exposed to the vocal and behavior characteristics of the adult male. Miller (1988) believed that individual vocal progress could be enhanced by the use of modeling as well as encouraging the male adolescent to continue to participate in a vocal activity. Organization Four has found that the treble choir members all “look forward to becoming a member” of

\textsuperscript{25} The [C] within the stated voicing represented the Cambiata voice. A complete listing of compositions available from Cambiata Press is available at www.cambiatapress.com.

\textsuperscript{26} Publishers that distribute music for the changing-voice singer include Warner Brothers and Hal Leonard.
the Men’s Ensemble. The vocal model, provided by the adult ensemble, inspired the boys to continue their participation in the organization after the vocal change. Additionally, White and White (2001) observed that at puberty, young males selected male role models; therefore it was very important that the impressionable adolescent observed older males singing in a choir. If a talented male adolescent observed an older male participating in a choral ensemble, the adolescent would likely identify singing as a valuable and masculine trait.

Music educators have indicated that it was important that the changing-voice singer hear examples of the type of sounds they were being asked to produce in individual instruction and small group rehearsals. Upon hearing examples of the adult male voice, adolescents were encouraged to continue developing their own voice as they attempted to attain the vocal characteristics of the mature male instrument. After a vocal model had been established, the conductor helped the adolescent understand what was required to achieve the vocal characteristics of the older voice and provided suitable instruction and guidance to obtain the desired vocal quality. Continued exposure to the vocal role model reinforced the progress of the adolescent and motivated him to continue singing so that one day he might sing with the adult ensemble.

Summary

The addition of the changing-voice choir to the traditional organizational model of community boy choir organizations provides male singers an opportunity to develop their voices without interruption or influence from unchanged and changed voices. Together in a group setting, boys enjoy singing. The attitude of the
male adolescent and musical development of the changing voice are both improved in a homogeneous ensemble for the changing voice. Encouraging the male singer throughout his maturation process may lead to less frustration for the singer by promoting good vocal habits, an understanding of the maturation process, and an enjoyment of the developing masculine possibilities of the emerging instrument.

It is important to consider the changing-voice choir an instructional ensemble. By limiting concert tours and public performances, the instructor can concentrate on the changing-voice singer’s vocal development including breath management skills and improved tone quality. As the vocal skill of the changing-voice singer improves, he will eventually be capable of performing suitable repertoire with sensitivity, expressive phrasing, interpretation, and nuance.
CHAPTER 5
PROPOSED STRUCTURE FOR A COMMUNITY BOY CHOIR ORGANIZATION

Introduction

The following proposed community boy choir organization is based upon information gleamed from the literature review [Chapter 2] and recommendations from the survey results as described in Chapter 4 (pp. 65-73). The model comprises four levels of male choirs. Each choir has its own characteristics, goals, and outcomes particular to the physiological and psychological needs of its members. The Changing-voice Ensemble may be further sub-divided into smaller groups of singers of similar range, tessitura and overall vocal development. This adaptable ensemble helps to limit vocal frustration related to the physiological characteristics of the changing voice and also to reduce negative social pressures associated with the adolescent male who participates in vocal activities. The male singer at all four choral levels learns about and is provided with guidance throughout all stages of his vocal development. Singers progress through the four levels of ensembles based upon their vocal classification, behavior and discipline, reading abilities, vocal skills and aural skills, overall musical sophistication and their dedication to the organization.

The creation of a changing-voice choir is pivotal to the success of a continuous choral curriculum for the male singer. This continuous curriculum is
achieved by the creation of a *Changing-voice Ensemble*, which bridges the *Senior Treble* and *Tenor/Bass Ensemble* and allows the conductor to address the unique challenges of the adolescent male in a homogeneous ensemble.

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<th>Senior Treble Choir</th>
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<td>Advanced treble voices</td>
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<th>Changing-voice Ensemble</th>
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<td>Newly changing and developing voices</td>
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<th>Tenor/Bass Ensemble</th>
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<td>Settled male voices</td>
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**Figure 1: Community Boy Choir Organization**

**Goal of the Organization**

The fundamental goal of this proposed community boy choir organization is to provide an uninterrupted, continuous curriculum of instruction, spanning treble
choirs to male choruses. An ensemble opportunity at each stage of his vocal development may encourage the individual singer to acquire a life-long love of singing demonstrated by his continued participation in the community boy choir organization and other adult choral organizations.

**Educational and Musical Outcomes**

Educational and musical outcomes for each individual choir are based upon the maturity and vocal abilities of the singers within a particular ensemble. Instructional methods such as Kodály, Orff, Dalcroze, or traditional Royal School of Church Music or combinations of these and other instructional techniques may be employed to obtain the educational and musical outcomes presented in the following curriculum. The goal of this study is not to suggest a specific method of instruction, but rather a proposed organizational structure to be adapted by the conductor. Educational and musical outcomes are divided into four headings: Behavior and Discipline; Reading Skills; Vocal Skills; and Aural Skills.

**Behavior and Discipline**

It is expected that all singers will continually develop and exhibit behavior and self-discipline skills throughout their tenure in the community boy choir organization. Singers are to show respect for each other, conductors, staff and parents at all times. Participants are expected to represent positively the community boy choir organization during all rehearsals, performances, tours and public appearances.
Discipline is important for all aspects of this organization. Disruptive behavior will not be tolerated in rehearsals, performance, tours or public appearances. Proper discipline also includes being prepared for all rehearsals and performances by remembering to bring music folders, music work sheets, and pencils for each rehearsal. Performance deportment is taught to the members of the training choirs and is expected in all advanced ensembles. Experienced members of the organization are expected to model proper behavior and discipline during rehearsals and performances for all younger singers.

Reading Skills

Rudimentary and advanced reading skills including elements of rhythm, melodic movement, pitch relation, and notation are taught. Sight-reading skills and recognition of concepts of time, form, and style are also introduced and reinforced through music presented in rehearsals. Each ensemble progresses through a sequenced instructional program which increases in complexity and difficulty. Special attention to bass clef notation and melodic motion and harmonic progressions particular to the tenor, baritone and bass voices is introduced and studied in the Changing-voice Ensemble. The aim of reading skill instruction is to develop music literacy in all members of the community boy choir organization.

Vocal Skills

Proper vocal production and all related skills are introduced through vocal warm-ups, modeling, small group instruction and applied to all repertoire presented
during rehearsals. New trebles master elementary concepts of posture, breath management, diction, and phonation before they progress to an advanced ensemble. Vocal skills specific to the changing-voice including, but not limited to, the falsetto voice, development of all vocal registers, agility, vocal stamina, crossing of registers, and consistency of tone are taught through small homogeneous group instruction. Advanced skills of breath management, phonation, resonance, extended range, diction, and expression are taught in the Senior Treble and Mature Tenor/Bass ensembles through vocal instruction and literature of the highest standard.

**Aural Skills**

Aural skills including pitch matching and recognition, melodic movement, rhythm, interval relationships, part-singing, and major, minor and modal tonalities are taught and reinforced with exercises and music presented in rehearsals. Each ensemble progresses through a sequenced program increasing in complexity and difficulty.

**Repertoire**

Masterpieces of the treble, changing-voice and tenor-bass repertoire constitute the foundation of the choral curriculum and are vehicles for all musical concept acquisition and reinforcement. Contemporary compositions and arrangements of high artistic merit and appropriate for each ensemble are also
studied. The level of musical challenge increases sequentially and is unique to each performing ensemble within the organization.

Special choral literature and solo compositions that meet the vocal needs of homogeneous groups of changing-voices are also used for instruction and performances within the Changing-voice Ensemble. All selected repertoire should challenge members of each choir according to the physical, intellectual and musical capabilities of each group. Further, a varied and challenging repertoire encourages the singer to continually improve his choral abilities.

**New Members**

New members are recruited actively through concert presentations and involvement in large community events. Active interaction with private music instructors and local schools and related arts organizations is very important for new growth as well. New members are chosen through an audition process.

**Audition Process**

Auditions ascertain the musicianship, attitude and deportment of the young singer. The new recruit is asked to perform a series of vocal skills that demonstrate the range, vocal quality and agility of his voice. Aural tests are used to evaluate the singer’s melodic memory, intonation, part-singing, and ability to isolate pitches within two and three-part chords. The boy’s ability to “hold” a voice part is than determined as he is asked to sings a simple melodic line [such as a major scale] while the conductor sings or plays on the piano a counter melody. Rhythmic
memory is evaluated through a series of progressively more difficult “clap-back” passages. Reading skills are evaluated through sight-reading exercises, and simple recognition questions related to a score, provided by the conductor. The boy is asked to identify notes, rests, dynamics and other musical markings within the score.

The deportment and maturity of the individual is assessed throughout the audition process and a brief interview that ascertains the musical experience of the boy [private instruction, or choral experiences, for example, member of a church choir], reasons for auditioning [“I love to sing.” or “My friend is in the choir.”] and his general interests. The difficulty level of each audition is adaptable to the musical sophistication of each boy. As such, conductors have a variety of exercises and scores available during the audition.

Auditions for prospective trebles occur in the late spring months. All active members re-audition each year to evaluate their progress, their voice-type, and their possible advancement to the next senior ensemble. Advancement is based upon the completion of at least one year of participation in an ensemble and a successful evaluation of behavior and discipline. Reading ability, vocal, and aural skills of the each singer are also evaluated. Auditions also provide an opportunity for the conductor to assign team captains and section leaders, and discuss issues of behavior, expectations, and future goals.
Voice Testing

Voice testing is an important component of the continuous curriculum in this proposed community boy choir organization. The process of testing and the resulting classification of the boy’s voice are paramount to the success of each individual in the choir program. The vocal range and tessitura of each voice should be monitored by the conductor and all changes of tonal color, loss of agility, or vocal strength should be noted. Formal voice testing is scheduled throughout the year in two ways: initially, all members new and returning are tested and classified prior to the first week of rehearsals; throughout the year, a thirty-minute slot of time before each rehearsal is available for additional voice testing and assessment.

Individual voice testing is also available by request of the individual singer who believes that he is having difficulties performing in a particular vocal range. If the conductor notices a singer having difficulties or suspects he is progressing from one developmental stage to another, he or she may also reevaluate the singer.

Members of the changing-voice choir are informally evaluated during all rehearsals through the use of small group and individual instructional methods. Through continuous evaluation of the changing-voice, the adolescent becomes aware of his vocal range and development.

Leadership Structure

The Training Choir, Senior Boys Choir, and Changing-Voice Ensemble are divided into teams. Each team is assigned a team captain and an assistant captain. The captain is a mature member of long standing in the organization and is
expected to model appropriate behavior, discipline and commitment to his team members. The captain assists in taking attendance, uniform checks and displays leadership skills to the younger members of his team. The assistant captain helps the captain and assumes the leadership position if the team captain cannot participate in a rehearsal or concert.

The Senior Choir and Changing-Voice Ensemble each have a Head Boy and Assistant Head Boy. Each position is assigned to an individual who is respected by his peers. The boys assist the choir managers in organizing the choir prior to rehearsals and performances, assisting team captains, and aiding the conductor during rehearsals.

The Tenor/Bass Ensemble has assigned section leaders who are responsible for displaying leadership skills during all rehearsals and performances, as well as recording weekly attendance, and performing uniform checks.

Point System

A point system is used to reinforce positive behavior and demonstrations of attained musical knowledge and skills within the Treble Training Choir, Senior Boys Choir and Changing-voice Ensemble. Opportunities to demonstrate desirable skills and behaviors through a competitive interaction among groups of males acknowledge research that suggests that the male’s attention, interest and desire to perform is heightened through competitive situations. Maccoby (1998) notes that one of the biggest differences between boys and girls is that friendships

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27 The Anglican or American Episcopal choirmasters assign a Head boy and Assistant Head Boy to aid the choirmaster and role model positive vocal and rehearsal behaviors for the younger trebles.
28 The point system is not used for the adult Tenor/Bass Ensemble.
between males are based, to a large extent, on one-upmanship: one boy trying to prove to others that he's stronger, faster, or smarter. Research also indicates that testosterone levels [in males] spikes in response to a challenge, whether it is a tennis match or some other form of competition (Gilbert 2000, p.42).

At the discretion of the conductor, points are awarded to teams for, but not limited to: uniform checks, attendance, proper sitting or standing posture, questions correctly answered during rehearsal, demonstration of a vocal skill or selected passages from current repertoire, good behavior and discipline, positive social skills, and respect for members of the organization.29

After major concert presentations and again at the end of the season, the team (see p. 84) with the highest number of points is presented with an award. An award may take the form of food, a planned special event, or a special privilege. If the conductor deems them worthy, the teams that finish with fewer points may be presented with lesser awards.

Description of Each Choir of the Organizational Structure

Treble Training Choir:

The Treble Training Choir is for young boys with little or no experience in choral music. Prospective choir members are selected from the community through an audition process that evaluates each applicant on his behavior, reading, vocal, aural, and concentration skills. Each successful boy is invited to a summer day camp where the singer is introduced to basic choral skills in a social environment.

29 Proper social skills demonstrated towards team members, managers, conductors, and towards members of the community at large will be reinforced verbally, with points awarded to the team of the individual displaying the said social skills.
The aim of this choir is to introduce proper rehearsal behavior, rudimentary reading and aural skills, and good vocal habits. Literature is selected that will facilitate breath management, tone development, reading skills and independence of parts. These skills prepare singers for membership in the Senior Treble Choir.

The progress of each training choir member is monitored throughout the concert season and concludes with a final evaluation. After a successful final evaluation, the singer is invited sing with the Senior Treble Choir. The number of singers who move from the training choir to the advanced ensemble is directly related to the number of changing-voices moving from the Senior Treble Choir to the Changing-voice Ensemble.

Teams

Choir members are divided into teams, each with a team captain and assistant captain. Boys who have one year of experience in the Treble Training Choir usually fill these positions.

Uniform

The Training Treble Choir has both rehearsal and performance uniforms. The rehearsal uniform is a white short-sleeved, collared shirt with the choir insignia, black pants with belt, black socks and black shoes. A long-sleeved white

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Rehearsal uniforms help to instil discipline, focus the singer, increase pride in the choir, and eliminates issues related to the economic diversity of the participants. The use of uniforms is based upon private schools of vocal instruction and selected community organizations. Colors are suggestions only.
collared shirt is worn during the winter months. The performance uniform includes a white button-down dress shirt with a red tie, red vest, black dress pants and belt and black dress socks and shoes.

Educational and Musical Outcomes

Instruction for the Treble Training Choir focuses on proper behavior and rehearsal deportment, rudimentary reading skills, tone development, and musicianship skills.

Behavior and Discipline: Singers will be expected to:
- Participate in all choir events
- Acquire basic rehearsal skills
- Acquire basic performance etiquette
- Concentrate throughout one and a half hours of rehearsal

Reading skills: Singers will acquire, understand and/or demonstrate:
- The ability to follow melodic line and text
- Basic rhythmic sight-reading
- Basic melodic sight-reading
- Basic note and rest names and values
- A uniform system of symbols and score-marking techniques
- Unison and basic two-part music
- The ability to sing in one language other than English

Vocal Skills: Singers will acquire, understand and/or demonstrate:
- Proper sitting and standing posture
- Basic breath management skills
- Upper adjustment/head voice production
- Increased vocal clarity and agility

Aural Skills: Singers will acquire, understand and/or demonstrate:
- The ability to match pitch
- Basic rhythm patterns
- Basic pitch relationships
- The ability to recognize healthy vocal tones and use descriptive words and phrases to explain a healthy treble sound. Examples “pure”, “bright” and “focused”
- Recognize major and minor tonal centers
Rehearsals

Weekly rehearsals begin shortly after the start of the school year. Rehearsals are an hour and a half in length and follow the academic year with breaks during Christmas, spring and summer months.

Performances

This ensemble performs on all major concert programs and selected small joint concerts with the Senior Treble Choir. The Training Treble Choir is not responsible for concert tours, recordings, or out-of-state choral events.

Senior Treble Choir

The Senior Treble Choir is the premier treble ensemble in the organization. This ensemble consists of boys who have completed a minimum of one year of instruction in the training choir, have acquired advanced musicianship skills, and who sing with a refined vocal quality. Trebles in this choir demonstrate mature vocal artistry and appropriate discipline and behavior.

This choir challenges its members with a wide range of literature and performance experiences. Emphasis is placed upon higher levels of musicianship, performance skills, discipline and the importance of social etiquette. Many of the singers are encouraged to supplement their choral experiences with private lessons in voice, piano or other instruments. The Senior Treble Choir is a touring and recording ensemble.

Teams

Choir members are divided into five teams each with a captain and an assistant captain. The captain is a mature member of high standing in the
organization. The captain displays leadership qualities to the younger members of his team, assists with attendance and uniform checks. The assistant captain helps with these duties and assumes the leadership position of his team when the captain cannot participate in a rehearsal or concert. In addition to team captains, a Head Boy and Assistant Head Boy are selected to aid the choir managers and conductor during rehearsal.

**Uniforms**

The rehearsal uniform consists of a short-sleeved red collared shirt, black pants and belt, black socks and shoes. A long-sleeved red collared shirt is worn during the winter months. The concert uniform is a white button-down dress shirt with a black tie, a red vest with choir insignia, black dress pants and belt, black socks and dress shoes.

**Educational and Musical Outcomes**

Instruction for the *Senior Treble Choir* centers on advanced reading skills, tone development, and musicianship skills. All outcomes are reinforced through the study and performance of traditional treble choir compositions as well as music from representative cultures, world music and contemporary composers.

**Behavior and Discipline:** Singers will be expected to:
- Participate in all choir activities
- Work toward long-term goals
- Understand the importance of the individual to the ensemble
- Make a personal commitment to the ensemble
- Understand the importance of their own behavior and how it reflects upon the organization
- Concentrate during two-hour rehearsals

**Reading Skills:** Singers will acquire, understand and/or demonstrate:
- Complex rhythmic/melodic patterns
- Intermediate sight-reading skills [example: large intervals/minor tonality]
- Note names of the treble clef
Ledger lines above and below the staff
The effects of accidentals on pitch
The ability to follow 2-and 3-part scores
All dynamic markings and basic articulations notation
Recognize the relationship between text and expression
The ability to sing in English, Latin and another languages as required by repertoire

Vocal Skills: Singers will acquire, understand and/or demonstrate:
The ability to produce free, unrestricted head tones
The ability to project the voice with clarity and warmth
The ability to phrase sustained passages
A two-octave range
A developed lower range: tone quality is rich, round and even
Optimal vocal strength
Consistent tone quality throughout the full vocal range

Aural Skills: Singers will acquire, understand and/or demonstrate:
Intermediate pitch relationships [example: large major and minor intervals]
Intermediate rhythmic and melodic patterns
Issues of balance and blend
The differences between major and minor key centers
The ability to recognize and adjust slight variations in pitch

Rehearsals
Weekly rehearsals are two hours in duration and follow the academic year
with breaks during Christmas, spring and summer months.

Performances
The Senior Treble Choir performs at all major concerts as well as several
community and state choral events. This ensemble tours nationally and
internationally on alternating summers, is responsible for compact disc recording,
and represents the organization in selected choral competitions and conventions by
invitation and/or audition.
Changing-voice Ensemble:

The Changing-voice Ensemble is for the singer who, after the onset of puberty, is experiencing mutation of his vocal instrument. All senior trebles classified with a changing voice have immediate access to the changing-voice ensemble. Although most of the choir members come directly from the Senior Boys Choir, new boys are accepted under certain circumstances. The choir will vary in size depending on the number of singers progressing into the changing-voice choir from the senior treble ensemble. The choir is divided loosely into vocal ranges. Voicing may include alto, tenor I, tenor II, baritone and bass. Throughout the season, the ensemble may be subsequently divided into smaller homogenous groups based upon the each singer’s stage of vocal development.

Members of the changing-voice choir are encouraged to participate in all rehearsals and performances. Because of the demands of the changing-voice, special consideration is taken in the choice of suitable repertoire, classification of the voice, and length of rehearsals. An atmosphere of understanding and humor prevails throughout all instruction, demonstrations and evaluations. This choir prepares singers for the Tenor/Bass Ensemble.

Teams

Choir members are divided into teams each with a captain and an assistant captain. The captain is a mature member of high standing in the organization. The captain displays leadership qualities to the younger members of his team, assists with attendance and uniform checks. The assistant captain helps with these duties and assumes the leadership position of his team when the captain cannot participate
in a rehearsal or concert. In addition to team captains, a Head Boy and Assistant Head Boy are selected by the conductor to assist choir managers and aid the conductor during rehearsals.

**Uniform**

Rehearsal uniforms are a short-sleeved black shirt, black pants and belt, black dress socks and black shoes. A long-sleeved shirt is worn during the winter months. Concert uniforms are a white button-down shirt with a red and black tie, black vest, black dress pants and belt, black dress socks and shoes.

**Educational and Musical Outcomes**

Instruction for the *Changing-voice Ensemble* centers on reinforcing good posture, breath management, tone production, diction, text expression, reading skills, ear training, and exposure to other languages.

**Behavior and Discipline:** Singers will be expected to:
- Participate in all choir activities
- Balance social and peer pressures
- Work through vocal frustrations by participating to the best of their vocal abilities
- Concentrate for short but intense periods of rehearsal time

**Reading Skills:** Singers will acquire, understand and/or demonstrate:
- The ability to follow 3- and 4-part scores
- Intermediate sight-reading skills in the new vocal range of the adolescent
- Bass clef notation
- Key signatures
- Sing selected repertoire in various languages
- The ability to mark in the score and negotiate difficult/register-crossing pitches
Vocal Skills: Singers will acquire, understand and/or demonstrate:
- Correct posture and breath management
- Increasing strength in the middle and lower registers
- Use of head voice or falsetto
- Mixing of the registers
- The ability to negotiate the space between two registers
- The ability to protect himself from vocal abuse by maintaining healthy vocal use

Aural Skills: Singers will acquire, understand and/or demonstrate:
- Pitch matching
  - Sing selected pitches of various chords. [Root, third, fifth, octave]
  - Able to sing pitches in the lower register when modeled by the instructor in the upper register

Rehearsals

Weekly rehearsals are two hours in duration. Choir members do not sing for the entire length of the rehearsal but in short intervals of intense rehearsing. Intervals of singing are followed by educational instruction relating directly to issues of the changing-voice including: breath management, posture, range evaluation, negotiating register adjustment, upper, middle and lower adjustments and bass clef reading skills.

During the final thirty minutes of rehearsal, members of the Tenor/Bass Ensemble join the changing-voice choir. Carefully selected repertoire will be rehearsed and performed jointly by both ensembles. The relationship between members of the changing-voice choir and the singers of the Tenor/Bass ensemble provides vocal and social modeling opportunities for the senior choir membership.
Performance

The *Changing-voice Ensemble* performs at all major concerts throughout the season. The choir performs repertoire sensitive to the characteristics of the changing-voice. This ensemble is not responsible for national or international choral events, tours or recordings.

Tenor/Bass Ensemble:

The *Tenor/Bass Ensemble* is the changed-voice ensemble in the organization and consists of singers who have successfully progressed through the previous three organizational choirs.\(^{31}\) This ensemble is for singers who have demonstrated a mature vocal range, consistency of tone across all adjustments, flexibility and mature vocal tone qualities, advanced reading, aural and vocal skills, and dedication to the organization.

All members of the *Tenor/Bass Ensemble* exhibit strong leadership skills and model desired vocal qualities and behavior patterns for the changing-voice choir members. Ensemble members are also expected to exhibit intellectual and social maturity appropriate for an adult ensemble.

This choir is committed to performing traditional masterpieces of the male choral literature as well as encouraging the development of new compositions for the tenor/bass genre. The *Tenor/Bass Ensemble* is a recording and touring ensemble.

\(^{31}\) Some members of the choir will be accepted from outside of the organization through recruitment and an audition process.
Teams

The Tenor/Bass Ensemble is not divided into teams, rather into tenor I, tenor II baritone and bass sections. Section leaders are chosen by the conductor and are responsible for tracking weekly attendance, music checks and occasional sectional rehearsals.

Uniforms

There is no official rehearsal uniform for members of the Tenor/Bass ensemble, though singers will be expected to maintain a professional appearance. Concert uniforms consists of a white tuxedo shirt, black tie, cummerbund and jacket, black tuxedo pants, black socks and shoes.

Educational and Musical Outcomes

Behavior and Discipline: Singers will be expected to:
- Participate in all choir activities
- Exhibit leadership skills for all younger singers
- Help all younger members of the organization
- Be actively involved in the activities of the organization: fund-raising, assisting parent volunteers, and providing input for choir events and long range planning
- Demonstrate self-motivation and discipline

Reading Skills: Singers will acquire, understand and/or demonstrate:
- The ability to read TTBB scores
- Advanced sight-reading skills
- Perform in several languages
- Comfort with contemporary compositions and notation

Vocal Skills: Singers will acquire, understand and/or demonstrate:
- Consistent tone quality across three vocal adjustments
- The ability to negotiate the *passaggio*
- Vowel modification to improve vocal resonance and range
- Increased vocal agility and clarity of tone
Aural Skills: Singers will acquire, understand and/or demonstrate:
- Recognition of common cadential passages and harmonic progressions
- Recognition of advanced melodic and rhythmic passages
- Distinguish and adjust to slight variations in pitch, resonance and tone color

Rehearsals

Weekly rehearsals are two hours in duration. For thirty minutes, the Changing-Voice Ensemble joins the Tenor/Bass Ensemble in a joint rehearsal.

Members of the Tenor/Bass ensemble are expected to model proper vocal techniques and behavior for the younger changing-voice singers.

Performances

The Tenor/Bass Ensemble performs at all major concerts as well as several community and state choral events. This ensemble tours nationally and internationally on alternating summers, is responsible for compact disc recording, and represents the organization in selected choral competitions and conventions by invitation and/or audition.
Summary of Chapters

Chapter One presented an introduction asserting that the absence of a changing-voice ensemble in many educational and community boy choir organizations ignored the pivotal vocal event for all male singers. It was suggested that a continuous curriculum of instruction that addressed issues unique to the male adolescent could be realized by the creation of a changing-voice ensemble, one which bridged the treble choir with the adult male chorus. It was hypothesized that by providing an ensemble for the male adolescent at each stage of his vocal development, the young singer would be encouraged to actively participate in choral activities throughout his lifetime.

The second portion of the chapter outlined procedures for the development of the study (i.e., designing a study questionnaire, obtaining study information, and analyzing data). Also included were definitions of important terms, limitations of the study and organizational aspects.

Chapter Two comprised an extensive review of literature related to the physiological, and psychological development of the male adolescent. The classification of the male changing voice, and traditional and contemporary methodologies for instructing the male adolescent singer were also detailed. It was concluded that in addition to knowing the physiological changes of puberty, music
educators needed to be aware of the social and psychological characteristics of the adolescent male.

The literature review also encompassed a brief historic overview of adolescent choral participation in America and compared the conflicting instructional methods of traditional British choirmasters and American public school music educators. While many experts did not fully agree on various issues related to the changing voice, most concur that the male adolescent benefits by singing throughout the vocal change.

Chapter Three described the methodology of the study including identification of the population, development of the sample and construction of the questionnaire. The results of the investigation were reported in Chapter Four.

Chapter Four was divided into three segments: participant profiles, presentation of common themes, and recommendations based upon data analysis. Participant profiles revealed the characteristics of each organization. It was noted that each organization had a distinct organizational structure with varying lengths of rehearsals, instructional periods, small and large group instruction, and number of performances.

Common themes were documented, combined into categories, and compared among study participants. The themes that emerged from the profiles of each participant suggested that the majority of the community boy choir organizations encouraged the changing-voice singer to participate within the choir organization. Unfortunately, however, there was no apparent common organizational structure that fostered a continuous curriculum to address issues
related to the adolescent male singer. Subsequently, the researcher attempted to extract the most beneficial aspects of each organization and synthesize them into recommendations that served as the cornerstone to the proposed organizational structure presented in Chapter Five.

Chapter Five presented an organizational structure for a community boy choir that includes four ensembles: the *Treble Training Choir; The Senior Treble Choir; the Changing-voice Ensemble;* and the *Tenor/Bass Ensemble*. The fundamental goal of this proposed community boy choir organization is to provide a continuous curriculum of instruction, spanning treble choirs to men’s choruses. Each ensemble has its own set of educational and musical goals and outcomes particular to the physiological, psychological and musical needs of its members. Educational and musical skills are divided into four areas: Behavior and Discipline; Reading skills; Vocal skills; and Aural skills. The complexity of each educational and musical outcome increases sequentially and is unique to each performing ensemble within the organization. Singers progress through the four levels of ensembles based upon their vocal classification, behavior and discipline, reading abilities, vocal skills and aural skills, overall musical sophistication and their dedication to the organization.

Another important feature of the proposed community boy choir model is the inclusion of scheduled voice testing and evaluation. Frequent voice testing provides the conductor ample opportunity to correctly monitor the vocal development of all his or her singers. Successful evaluation of the adolescent singer allows the conductor to promote healthy vocal development. The process of testing
and the resulting classification of the boy’s voice are paramount to the success of each individual in the choir program.

Conclusions

Based upon the collected data from the extensive literature review and study of selected community boy choir organizations, it is recommended that a changing-voice ensemble be included in the organizational structure of a community boy choir program. Of particular importance to the success of the community boy choir model is the ability of the organization to successfully address the complex issues that are related to the changing-voice singer, ultimately retaining adolescents throughout their entire vocal development.

The addition of the changing-voice choir to the traditional organizational model of community boy choir organizations provides young male singers an opportunity to develop their voices without interruption or influence from unchanged and changed voices. By removing the changing-voice singer from the treble ensemble and not placing the adolescent in a changed-voice choir, the conductor avoids difficult social and musical issues typically created by combining singers of varying physiological and psychological maturity within a single choir.

The conductor of the changing-voice ensemble can further divide the adolescents into smaller groups of singers. The young men are divided into sub-groups of similar vocal range and tessitura.\(^{32}\) With the assistance of an adult singer

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\(^{32}\) Although the members of the Changing-voice ensemble are close in age and physiological and psychological maturity, there can be marked differences in vocal range and tessitura in a group of adolescent singers. Dividing the ensemble loosely into sub-groups allows the conductor to select compositions of limited range that each singer can comfortably perform.
from the Tenor/Bass ensemble, or other musical volunteers, Group A can study the characteristics of the bass clef [notation, harmonic movement, interval relationships] or other concepts important to the development of the changing-voice singer as Group B rehearses carefully selected repertoire with the conductor. The repertoire is selected to best address the vocal capabilities of the sub-group. After a determined period of time, the two groups alternate instructional and vocal activities. It is important that the chosen repertoire motivates and challenges the singer, reinforces vocal skill acquisition, and provides the changing-voice singer ample opportunities to perform with expression and artistry.

The availability of individual and small group instruction within a homogeneous changing-voice ensemble helps the adolescent to realize that he is a valuable component of the community boy choir organization. Adolescent males maintain a healthy attitude towards themselves and choral music if boys of similar talents and interests surround them. The young changing voice is provided with a sense of self-worth and accomplishment difficult to obtain if overshadowed or lost in a large ensemble of mature voices. As valued members of an ensemble, many male adolescents will choose to remain involved in a choral organization throughout their high school age, college years and beyond.

**Suggestions for Further Research**

Future researchers may wish to explore the following areas in order to determine how the outcomes of the proposed community boy choir model and the experiences of the participants might be enhanced.
1) A future study that tracks the retention of the male singer throughout the entire length of the program would determine the feasibility of the model as it relates to the developing male voice.

2) A second study that tracks participation of male singers in various educational, community or professional choir organizations after they have graduated from the community boy choir organization will help establish if past members of the organization have developed an active life-long relationship with choral music.

3) A third study that explores instructional techniques most suitable for the changing-voice ensemble would ultimately provide music educators with appropriate vocal and motivational techniques best suited for the male adolescent.

**Significance of This Study**

Although the results of this case study cannot be generalized to all community boy choir organizations, several of the findings are significant. Themes that emerged from the study of each organization suggested that young males were encouraged to sing in various formations of choral ensembles; there was, however, a lack of changing-voice ensembles within the organizational structures of community boy choir organizations.
Considering the importance of the vocal change for all males, it is appropriate that community boy choir organizations provide effective direct instruction for the changing-voice singer within a homogeneous ensemble for the adolescent male. The elimination of treble voices and mature male singers from this ensemble allows the conductor to focus instruction solely on the needs of the changing-voice singer. The changing-voice ensemble provides the adolescent male with small group instruction, frequent testing and monitoring of the changing-voice, and appropriate repertoire selection. It also can limit vocal frustration, and reduce negative social pressures associated with singing activities. By successfully filling the vocal and instructional gap between the treble and adult male choruses, the changing-voice ensemble encourages the young male singer to remain an active participant in vocal activities.
REFERENCES


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APPENDIX A

INFORMED CONSENT FORM
Consent for Participation

Please complete the following:

I consent to participating in the research entitled *Organizational Structures for the Male Singer*:

Bevan Keating, principal investigator, has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. Possible benefits of the study have been described, as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me.

Finally, I acknowledge that I have read and understood the consent form. I sign it freely and voluntarily. A copy has been given to me.

Date: _______________________   Signed _______________________

Signed: ______________________

Witness: ______________________
APPENDIX B

CONTACT LETTER TO BOYCHOIR EXPERT PANEL
Good morning, ______________

I write to you to ask for your assistance in the initial collection of information for my document entitled Organizational Structures for the Male Singer. This paper will consider many characteristics of the top boychoir organizations in the United States, which are not affiliated with a religious institution. For this study, I am focusing on community choral programs. Respecting your vast experience within this medium, I am hoping you can help me to establish which boychoir programs are representative of the highest levels of professionalism, musicianship and overall achievement in America.

You need not to rank your choices of boychoir programs. Simply recommend exceptional programs based on your knowledge of their organizational structure, historical significance and educational and performance outcomes. Each program you cite/recommend should exemplify your personal standards as an outstanding boychoir program. Please be assured that your participation is completely confidential and that your identity will remain anonymous throughout the entire study and in any subsequent writings.

I appreciate your time and effort and look forward to your insights,

Bevan Keating

Contact Information

Bevan Keating
The Ohio State University
School of Music, Weigel Hall
Columbus, Ohio, 43210
APPENDIX C

ORGANIZATIONAL INTERVIEW FORM
Organizational Interview Form

Organizational Structures of Community Boy Choirs

Date: ____________, 20__.  
Name: _______________________  Phone ____________________
email ____________________  fax ____________________

Part A  For EACH CHOIR or ENSEMBLE within your organization, please complete the first page of this questionnaire.

Part B  HISTORY OF ORGANIZATION, CURRICULUM, THE DEVELOPING MALE VOICE sections need only be completed once for an entire organization.

Choir name:
_______________________________________________________________________

Conductors(s):
_______________________________________________________________________
_______________________________________________________________________

Number of male singers: _________

Age range of singers: _________

Voicing of Choir: example SA, SSA, SAB, TTBB ______________

Day(s) of rehearsal: (Eg. 2 days/week, Tuesdays and Fridays)
_______________________________________________________________________

Length of rehearsal:
_______________________________________________________________________

Please attach a recent concert program or list compositions that typify the performance level of this ensemble.
I  HISTORY OF ORGANIZATION

1. When was your organization established? ___________________________

2. Name(s) of founder(s):
   ________________________________________________________________

3. Why was the organization originally founded? _______________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________

4. What was the original structure of the organization? (how many choirs, members etc.)
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________

5. How has the structure of the organization evolved? ____________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
6. How do you believe the structure of your organization addresses the educational, social, and vocal development needs of your members?

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

7. Are there future plans to increase or decrease the number of choirs in your organization? If so, please explain.

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
II CURRICULUM

1. A Mission statement (organization): Do you have one?  
   Yes  No
   If applicable, please write or attach your mission statement below:

   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

2. If you do not have a mission statement, what is your personal philosophy with regards to educational and musical outcomes?

   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

3. Do you have a formal choral curriculum?  
   Yes  No

4. If yes, how was the curriculum created/developed? If no, skip to question 8.

   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
5. How is your curriculum implemented?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

6. What aspects of this curriculum do you believe are most effective, and why?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

7. Are there any components of your curriculum you wish to reevaluate? Yes No
If yes, please explain why.
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
8. How do vocal and educational outcomes differ among your ensembles?

_______________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

III THE DEVELOPING MALE VOICE

1. What is the age range of the male singers in your organization? ________________

2. Do you have male changing-voice singers in your ensembles? Yes  No
   If no, please skip to question 5.

3. Through what strategies are these young men being encouraged to continue singing in
   your organization?

_______________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. How are the male changing-voices divided into vocal parts? Example: A.T.T.B.  S.A.B

_______________________________________________________________________
________________________________________________________________________
________________________________________________________________________
5. If you have more than one choir in your organization, at what point in the male singer’s development will the singer move out of one ensemble and into a subsequent choir?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

6. How do you monitor and evaluate the individual vocal development of your male singers?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

7. What is your personal/organizational philosophy in regard to the male changing-voice?

The following questions are only a guide. Please feel free to answer this question in a way which expresses your philosophy about working with or encouraging the male changing-voice.

eg. Do you actively recruit changing-male singers?
Have you selected repertoire that especially appeals to the male adolescent? List:
What do you find most challenging about working with the developing male voice?
What do you find most rewarding about working with the developing male voice?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
I wish to express once again my thanks for your time and expertise. I appreciate your efforts and if you wish to discuss your answers or related topics, please feel free to contact me at your convenience. If you wish me to share the results of the completed study, please let me know.
APPENDIX D

LIST OF SUGGESTED COMPOSITIONS

TREBLE TRAINING CHOIR

• The following compositions for each ensemble have been derived from the combined experiences of the researcher and concert programs provided by the study participants.
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Pirate Song</td>
<td>W.R. Smith</td>
<td>Banks Music</td>
</tr>
<tr>
<td>Candle-Light</td>
<td>A. Rowley</td>
<td>Leslie 1026</td>
</tr>
<tr>
<td>Carrion Crow</td>
<td>arr. A. Carse</td>
<td>Stainer &amp; Bell</td>
</tr>
<tr>
<td>Child’s Prayer</td>
<td>W.H. Anderson</td>
<td>Leslie Music Supply</td>
</tr>
<tr>
<td>Evening Prayer</td>
<td>E. Humperdinck</td>
<td>Leslie 2003</td>
</tr>
<tr>
<td><em>Fais Dodo</em></td>
<td>N. Telfer</td>
<td>Leslie 1164</td>
</tr>
<tr>
<td>Fate of Gilbert Gim</td>
<td>M. Drynan</td>
<td>Gordon Thompson</td>
</tr>
<tr>
<td>Friday Afternoons</td>
<td>B. Britten</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>There was a man from Newington</td>
<td></td>
<td></td>
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<tr>
<td>A Tragic Story</td>
<td></td>
<td></td>
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<tr>
<td>Be Gone, dull care</td>
<td></td>
<td></td>
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<tr>
<td><em>Gloria deo</em></td>
<td>D. Ouchterlony</td>
<td>Leslie Music Supply</td>
</tr>
<tr>
<td>from Carol Cantata</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good Night</td>
<td>D. Kabalevsky arr. D. Rao</td>
<td>OCTB6441</td>
</tr>
<tr>
<td>Hand me Down my Silver Trumpet</td>
<td>arr. J.A. Bartle</td>
<td>HMC 1535</td>
</tr>
<tr>
<td><em>Hine ma tov</em></td>
<td>A. Naplan</td>
<td>OCTB6782</td>
</tr>
<tr>
<td>Huron Carol</td>
<td>arr. H. Cable</td>
<td>W.C. VG-253</td>
</tr>
<tr>
<td>Title</td>
<td>Arranger</td>
<td>Publisher</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Let Me Fly</td>
<td>arr. P. Simms</td>
<td>A16309</td>
</tr>
<tr>
<td>Little Lambs</td>
<td>H. Morgan</td>
<td>Waterloo</td>
</tr>
<tr>
<td>Lone Dog</td>
<td>B. Britten</td>
<td>OCT6738</td>
</tr>
<tr>
<td>Magnify</td>
<td>N. Telfer</td>
<td>ED 8733</td>
</tr>
<tr>
<td><em>Minka</em></td>
<td>arr. J. Jones</td>
<td>A0179</td>
</tr>
<tr>
<td>On the Night Jesus was Born</td>
<td>D. Ouchterlony</td>
<td>Leslie Music</td>
</tr>
<tr>
<td>One Small Child</td>
<td>D. Meece</td>
<td>EA 5041</td>
</tr>
<tr>
<td>Path to the Moon</td>
<td>E. Thiman</td>
<td>B&amp;H 18160</td>
</tr>
<tr>
<td>Reindeer On the Roof</td>
<td>J. Althouse</td>
<td>08599479</td>
</tr>
<tr>
<td>Robin (The)</td>
<td>R.W. Henderson</td>
<td>G-187</td>
</tr>
<tr>
<td>Sleep, Little Baby, Sleep</td>
<td>D. Besig</td>
<td>E-5250</td>
</tr>
<tr>
<td>Song of Praise</td>
<td>H. Somers</td>
<td>Oxford</td>
</tr>
<tr>
<td>Water is Wide (The)</td>
<td>arr. B. Tate</td>
<td>P1190</td>
</tr>
<tr>
<td>You’re a Mean One, Mr. Grinch</td>
<td>arr. J. Funk</td>
<td>T5780YC5</td>
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APPENDIX E

LIST OF SUGGESTED

SENIOR TREBLE CHOIR REPERTOIRE
# Repertoire List
## Senior Treble Choir

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A La Nanita nana</em></td>
<td>arr. N. Luboff</td>
<td>W5000</td>
</tr>
<tr>
<td><em>Ah! Si mon moine Voulait Danser!</em></td>
<td>arr, G. Ridout</td>
<td>Gordon Thompson</td>
</tr>
<tr>
<td>All Things Bright and Beautiful</td>
<td>J. Rutter</td>
<td>HMC-663</td>
</tr>
<tr>
<td>All Through the Night</td>
<td>arr. W.H. Anderson</td>
<td>Leslie 3003</td>
</tr>
<tr>
<td><em>Alleluja</em></td>
<td>W.A. Mozart arr. R Artman</td>
<td>08570212</td>
</tr>
<tr>
<td>And God Shall Wipe Away all Tears</td>
<td>E. Daley</td>
<td>HMC 1284</td>
</tr>
<tr>
<td>Angels’ Carol</td>
<td>J. Rutter</td>
<td>HMC-986</td>
</tr>
<tr>
<td>Angel Choir and the Trumpeter</td>
<td>C. Dedrick</td>
<td>08740260</td>
</tr>
<tr>
<td><em>Ave Maria</em></td>
<td>G. Ridout</td>
<td>Gordon Thompson</td>
</tr>
<tr>
<td><em>Ave Verum</em></td>
<td>G. Faure</td>
<td>ECS 860</td>
</tr>
<tr>
<td>Bells of Youth</td>
<td>V. Thomas</td>
<td>2020 Penygroses</td>
</tr>
<tr>
<td><em>Benedictus</em></td>
<td>F. Schubert arr. H. Lowe</td>
<td>CGA-190</td>
</tr>
<tr>
<td><em>Bist du bei mir</em></td>
<td>J.S. Bach</td>
<td>VG-183</td>
</tr>
<tr>
<td><em>Domine Deus</em></td>
<td>J.S. Bach</td>
<td>OCTB6552</td>
</tr>
<tr>
<td>Duet fro Cantata #15</td>
<td>J.S. Bach</td>
<td>OCTB6454</td>
</tr>
<tr>
<td><em>Et in terra pax</em></td>
<td>A. Vivaldi</td>
<td>W5016</td>
</tr>
<tr>
<td>Festival Sanctus</td>
<td>J. Leavitt</td>
<td>SV9536</td>
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<tr>
<td>For the Beauty of the Earth</td>
<td>J. Rutter</td>
<td>HMC-469</td>
</tr>
<tr>
<td>Heavenly Aeroplane</td>
<td>J. Rutter</td>
<td>T114</td>
</tr>
<tr>
<td>Hymn to Freedom</td>
<td>O. Peterson</td>
<td>W 1135</td>
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125
<table>
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<th>Song Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>How Merrily We Live</td>
<td>M. Este</td>
<td></td>
<td>ECS 1062</td>
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<tr>
<td>I’m Goin’ Up a Yonder</td>
<td>arr. M Sirvatka</td>
<td></td>
<td>OCTB 6451</td>
</tr>
<tr>
<td>In dulci Jubilo</td>
<td>M. Praetorius</td>
<td></td>
<td>08596706</td>
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<tr>
<td>In the Bleak Midwinter</td>
<td>H. Drake</td>
<td></td>
<td>W107</td>
</tr>
<tr>
<td>Jingle Bell Rock</td>
<td>R. Emerson</td>
<td></td>
<td>40326210</td>
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<tr>
<td>Kalinka</td>
<td>arr. J. Gregoryk</td>
<td></td>
<td>OCTB6785</td>
</tr>
<tr>
<td>Laudamus te</td>
<td>A. Vivaldi</td>
<td>arr. D. Rao</td>
<td>OCTB6582</td>
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<tr>
<td>Laudate Dominum</td>
<td>W.A. Mozart</td>
<td></td>
<td>OCTB6537</td>
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<tr>
<td>Lift Thine Eyes</td>
<td>F. Mendelssohn</td>
<td></td>
<td>Leslie 3011</td>
</tr>
<tr>
<td>Lobster Quadrile</td>
<td>C. Jennings</td>
<td></td>
<td>OCTB6553</td>
</tr>
<tr>
<td>Mary Wondered What it Meant</td>
<td>N. Telfer</td>
<td></td>
<td>VG-181</td>
</tr>
<tr>
<td>Nachtviolen</td>
<td>F. Schubert</td>
<td></td>
<td>08551177</td>
</tr>
<tr>
<td>One by One</td>
<td>arr. J. Leavitt</td>
<td></td>
<td>08703117</td>
</tr>
<tr>
<td>Oh Let the Merry Bells Ring</td>
<td>G.F. Handel</td>
<td></td>
<td>OCTB6509</td>
</tr>
<tr>
<td>Regina Angelorum</td>
<td>W.A. Mozart</td>
<td></td>
<td>08551006</td>
</tr>
<tr>
<td>Shalom Chaverim</td>
<td>arr. H Harter</td>
<td></td>
<td>OCT 2129</td>
</tr>
<tr>
<td>Songs form Gahu</td>
<td>K. Armstrong</td>
<td></td>
<td>M-051-46826-3</td>
</tr>
<tr>
<td>Stabat Mater</td>
<td>G.B. Perogolesi</td>
<td></td>
<td>G. Schirmer 15621</td>
</tr>
<tr>
<td>Still, still, still</td>
<td>arr. N. Luboff</td>
<td></td>
<td>W5021</td>
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<tr>
<td>Suo-Gan</td>
<td>arr. G. Williams</td>
<td></td>
<td>Curwen 71997</td>
</tr>
<tr>
<td>Three Kings (The)</td>
<td>H Willian</td>
<td></td>
<td>W77</td>
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<td>Song</td>
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<tr>
<td><em>Tuuti, Tuuti Tummaistani</em></td>
<td>C. Collins</td>
<td>OCTB6822</td>
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<tr>
<td>What a Wonderful World</td>
<td>Weiss and Thiele</td>
<td>08639543</td>
<td></td>
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<tr>
<td>Wind Song</td>
<td>R. Kidd</td>
<td>OCTB6539</td>
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APPENDIX F

LIST OF SUGGESTED

CHANGING-VOICE ENSEMBLE REPERTOIRE
## Repertoire List
### Changing-voice Ensemble

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
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</thead>
<tbody>
<tr>
<td>A Roving</td>
<td>arr. N. Luboff</td>
<td>W1004</td>
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<tr>
<td><em>Beatus and Benedictus</em></td>
<td>Orlando di Lasso</td>
<td>CPPoct02567</td>
</tr>
<tr>
<td>Be Thou My Vision</td>
<td>arr. Robert Hunter</td>
<td>HMC375</td>
</tr>
<tr>
<td>Blow, Blow Thou Winter Wind</td>
<td>Sherri Porterfield</td>
<td>SV9430</td>
</tr>
<tr>
<td>Blow the Candles Out</td>
<td>arr. Michael Richardson</td>
<td>MF1061</td>
</tr>
<tr>
<td><em>Cantate Domino</em></td>
<td>Hans Leo Hassler, arr. Archibald T. Davison</td>
<td>ECS68</td>
</tr>
<tr>
<td><em>Cantate Domino</em></td>
<td>Pitoni arr. Davison</td>
<td>018717</td>
</tr>
<tr>
<td>Come Again, Sweet Love</td>
<td>John Dowland, arr. Roger Emerson</td>
<td>HL08740099</td>
</tr>
<tr>
<td>Down in the Valley</td>
<td>arr. George Mead</td>
<td>ECS1.1716</td>
</tr>
<tr>
<td>Down the River</td>
<td>arr. Green</td>
<td>* Cambiata Press</td>
</tr>
<tr>
<td><em>See <a href="http://www.cambiatapress.com">www.cambiatapress.com</a> for complete listing</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fergus and Molly</td>
<td>V. Singh</td>
<td>OCT 9605</td>
</tr>
<tr>
<td>Hush! Somebody’s Callin’ My Name</td>
<td>arr. Brazeal W. Dennard</td>
<td>ShawneeC278</td>
</tr>
<tr>
<td>I Saw Three Ships</td>
<td>arr. Mark Riese</td>
<td>ECS4392</td>
</tr>
<tr>
<td>Jack Was Every Inch a Sailor</td>
<td>Richard Johnston</td>
<td>Waterloo</td>
</tr>
<tr>
<td>Jesu Dulcis</td>
<td>L. Tommaso da Vittoria</td>
<td>ECS913</td>
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<tr>
<td>Title</td>
<td>Arranger</td>
<td>Publisher/Label</td>
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<tr>
<td>-----------------------------------</td>
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<td>---------------------</td>
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<tr>
<td>Nine Carols for Male Voices</td>
<td>arr. R. Vaughan Williams</td>
<td>Oxford 41.901</td>
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<tr>
<td>II As Joseph was a-walking</td>
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<td></td>
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<tr>
<td>III Mummers’ Carol</td>
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<td></td>
</tr>
<tr>
<td>O Thou in Whose Presence</td>
<td>arr. J. Harold Moyer</td>
<td>MF1015</td>
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<tr>
<td>Schon Blumelein</td>
<td>R Schumann</td>
<td>ED 6234</td>
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<tr>
<td>Shalom Chaverim</td>
<td>arr. H Harter</td>
<td>OCT 2129</td>
</tr>
<tr>
<td>She is My Slender Small Love</td>
<td>Eric H. Thiman</td>
<td>HL50307640</td>
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<tr>
<td>Silhouette</td>
<td>arr. Roger Emerson</td>
<td>403-19451</td>
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<tr>
<td>Song for the Mira</td>
<td>arr. Stuart Calvert</td>
<td>VG610</td>
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<tr>
<td>Still, Still, Still</td>
<td>arr. Norman Luboff</td>
<td>1009</td>
</tr>
<tr>
<td>Venite Adoremus</td>
<td>L. Spevacek</td>
<td>437-22012</td>
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<tr>
<td>With A Voice of Singing</td>
<td>M. Shaw arr. J. Harris</td>
<td>EA-5104</td>
</tr>
<tr>
<td>What Child is This?</td>
<td>arr. Mark Riese</td>
<td>ECS4394</td>
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APPENDIX G

LIST OF SUGGESTED

TENOR/BASS ENSEMBLE REPERTOIRE
# Repertoire List
## Tenor Bass Ensemble

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<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
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</thead>
<tbody>
<tr>
<td>A Dirge for Two Veterans</td>
<td>G. T. Holst</td>
<td>Curwen50542</td>
</tr>
<tr>
<td>A Stop Watch and an Ordnance Map</td>
<td>S. Barber</td>
<td>GS. 8799</td>
</tr>
<tr>
<td>A-roving</td>
<td>arr. R. Chantey</td>
<td>LG 791</td>
</tr>
<tr>
<td>Adoramus te, Christe</td>
<td>Palestrina arr. Davison</td>
<td>ECS 44</td>
</tr>
<tr>
<td>Alleluia</td>
<td>R. Thompson</td>
<td>ECS 2312</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>Franz Biebl</td>
<td>HMC1253</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>A. Bruckner arr. B. Trinkley</td>
<td>Oxford 94.109</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>Tomas Luis de Victoria</td>
<td>ECS2330</td>
</tr>
<tr>
<td>Beatus and Benedictus</td>
<td>Orlando di Lasso</td>
<td>CP 02567</td>
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<tr>
<td>Betlehemu</td>
<td>arr. W. Whalum</td>
<td>52647</td>
</tr>
<tr>
<td>Cantate Domino</td>
<td>Hans Leo Hassler</td>
<td>ECS68</td>
</tr>
<tr>
<td>Cantique de Jean Racine</td>
<td>Faure arr. Scott</td>
<td>HMC-714</td>
</tr>
<tr>
<td>Chanticleer’s Carol</td>
<td>C. Susa</td>
<td>ECS 4049</td>
</tr>
<tr>
<td>Come Again, Sweet Love</td>
<td>John Dowland</td>
<td>HL08740099</td>
</tr>
<tr>
<td>Crucifixus</td>
<td>Lotti arr. Davison</td>
<td>ECS 42</td>
</tr>
<tr>
<td>Down in the Valley</td>
<td>arr. George Mead</td>
<td>ECS1.1716</td>
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<td>Grand Hotel</td>
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<td>Greensleeves</td>
<td>arr. R.V. Williams</td>
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<td>Hallelujah, Amen</td>
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<td>Happy Together</td>
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<td>Heaven</td>
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<td>Hush! Somebody’s Callin’</td>
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<td>I Saw Three Ships</td>
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<td>If Music be the Food of Love</td>
<td>D. Dickau</td>
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<td>In Nomine Jesu</td>
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<td>Jack Was Every Inch a Sailor</td>
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<td>Jesu Dulcis memoria</td>
<td>Ludovico Tommaso da Vittoria</td>
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<td>Last Words of David</td>
<td>Randall Thompson</td>
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<td>Lo, How e’er Rose</td>
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<td>Marry a Woman Uglier Than You</td>
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<td>Missa Brevis</td>
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<td>O Sacrum convivium</td>
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<td>O Thou in Whose Presence</td>
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<td>Three Russian Folk Songs</td>
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<td>When I Hear Her</td>
<td>M. Templeton</td>
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APPENDIX H

LIST OF MUSIC PUBLISHERS
<table>
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<th>Music Publisher</th>
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<tr>
<td>Banks Music</td>
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<td>Boosey and Hawkes, Inc.</td>
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<td>Brimark Music Publishing</td>
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<tr>
<td>Cambiata Press</td>
<td>*Visit <a href="http://www.cambiatapress.com">www.cambiatapress.com</a> for complete listing of compositions for the Cambiata voice</td>
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<tr>
<td>Choristers Guild</td>
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<td>Mark Foster</td>
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<td>Neil A. Kjos Music Company</td>
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<tr>
<td>Oxford University Press</td>
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<td>Gordon V. Thompson Limited</td>
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<td>Plymouth Music Company</td>
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<td>Walton Music Corporation</td>
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<td>Shawnee Press, Inc.</td>
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<td>Stainer and Bell, Ltd.</td>
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<td>Belwin Music Publishers</td>
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<td>Warner/Chappell</td>
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<td>Waterloo Music Company</td>
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