

## INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the original text directly from the copy submitted. Thus, some dissertation copies are in typewriter face, while others may be from a computer printer.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyrighted material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is available as one exposure on a standard 35 mm slide or as a 17" x 23" black and white photographic print for an additional charge.

Photographs included in the original manuscript have been reproduced xerographically in this copy. 35 mm slides or 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.



300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA



**Order Number 8803784**

**Junior high school choral music teachers' philosophies of vocal  
mutation, choices of music, and teaching situations**

**Funderburk-Galván, Janet, Ed.D.**

**The University of North Carolina at Greensboro, 1987**

**Copyright ©1987 by Funderburk-Galván, Janet. All rights reserved.**

**U·M·I**  
300 N. Zeeb Rd.  
Ann Arbor, MI 48106



**PLEASE NOTE:**

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs or pages \_\_\_\_\_
2. Colored illustrations, paper or print \_\_\_\_\_
3. Photographs with dark background \_\_\_\_\_
4. Illustrations are poor copy \_\_\_\_\_
5. Pages with black marks, not original copy \_\_\_\_\_
6. Print shows through as there is text on both sides of page \_\_\_\_\_
7. Indistinct, broken or small print on several pages ✓
8. Print exceeds margin requirements \_\_\_\_\_
9. Tightly bound copy with print lost in spine \_\_\_\_\_
10. Computer printout pages with indistinct print \_\_\_\_\_
11. Page(s) \_\_\_\_\_ lacking when material received, and not available from school or author.
12. Page(s) \_\_\_\_\_ seem to be missing in numbering only as text follows.
13. Two pages numbered \_\_\_\_\_. Text follows.
14. Curling and wrinkled pages ✓
15. Dissertation contains pages with print at a slant, filmed as received ✓
16. Other \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**U·M·I**



JUNIOR HIGH SCHOOL CHORAL MUSIC TEACHERS' PHILOSOPHIES  
OF VOCAL MUTATION, CHOICES OF MUSIC,  
AND TEACHING SITUATIONS

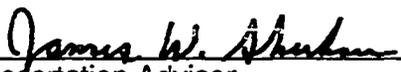
by

Janet Funderburk-Galván

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

Greensboro  
1987

Approved by

  
Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser James W. Thurman

Committee Members Richard B. Bain  
Richard Cox  
Ken Proctor  
Patricia E. Smith

June 26, 1987  
Date of Acceptance by Committee

June 26, 1987  
Date of Final Oral Examination

© 1987 by Janet Funderburk-Galván

FUNDERBURK-GALVAN, JANET. Ed.D. Junior High School Choral Music Teachers' Philosophies of Vocal Mutation, Choices of Music, and Teaching Situations. (1987) Directed by: Dr. James W. Sherbon. 150 pp.

A principal purpose of the study was to identify factors involved in the type of teaching which results in superior performances presented by junior high school mixed choruses with the respective teachers of these choruses operationally classified as performance-successful. Another purpose of the study was to compile a list of compositions suggested by performance-successful junior high school choral teachers as being ideal for junior high school mixed choruses. The main variables investigated were the voice ranges and tessituras of junior high school boys used as guidelines by these teachers to choose choral music for junior high school mixed choruses, teachers' choices of voice groupings to use with junior high school mixed choruses, number of rehearsals per week, and length of choral rehearsals.

The subjects for the study were 44 junior high school choral teachers in Indiana divided into two criterion groups for comparison. Teachers whose choruses had attended state choral festivals and received ratings of superior at least three times in five designated years were labeled "performance-successful;" teachers whose choruses had attended festivals and did not receive at least three superior ratings were labeled "performance-active." Each subject was sent a researcher-devised questionnaire designed to elicit information concerning the teacher's philosophy of the male changing voice, teaching situation, and teaching experience.

Statistical analysis included descriptive statistics, chi-square analysis, and  $t$  tests with the following results and conclusions: (a) There was a significant difference between performance-successful and performance-active teachers in

regard to the number of years the teachers had taught in the school where they were employed at the time of completion of the questionnaire. (b) The largest number of performance-successful teachers named ranges and tessituras with a small span of pitches as those used as guidelines for choosing choral music. Those ranges and tessituras reflected the theory advocated by McKenzie (1956). (c) The majority of both groups reported using SAB music with their choruses, and the majority of these choruses did not include ninth graders. (d) The annotated list of 178 compositions that was compiled included comments which indicate a need for more compositions written for SAB voicing with a limited baritone range, melody lines for boys, and arrangements of "classic" choral literature arranged for SAB voices.

## ACKNOWLEDGEMENTS

Sincere appreciation is extended to Dr. James W. Sherbon, my adviser, for many hours of hard work, valuable criticism and suggestions, support, and expert guidance. I would also like to thank Mrs. Barbara Bair, Dr. Richard Cox, Dr. Rex Prater, and Dr. Patricia Sink for their assistance, encouragement, and advice in the preparation of this document.

Ms. Paula Cox and Dr. Giles Warrack provided assistance and guidance in the statistical analysis, and I would like to thank them for their help.

I would also like to thank Dr. William Fread and the ISSMA staff for their generosity and cooperation. In addition, appreciation is extended to the junior high school choral teachers in Indiana who not only offered their expertise and cooperation, but their encouragement as well.

Finally, I would like to thank my family: my husband, Michael, for his support, computer knowledge, sense of humor, and unfailing optimism; and my parents, Bill and Albert Funderburk, for their confidence, support, sacrifices, and encouragement.

## TABLE OF CONTENTS

	Page
APPROVAL PAGE . . . . .	ii
ACKNOWLEDGEMENTS . . . . .	iii
LIST OF TABLES . . . . .	vii
LIST OF FIGURES . . . . .	viii
CHAPTER	
I. INTRODUCTION	
Context of the Problem . . . . .	1
Purpose of the Study . . . . .	2
Need for Study . . . . .	3
Objectives of the Study . . . . .	9
Hypotheses . . . . .	10
II. RELATED LITERATURE . . . . .	11
Irvin Cooper . . . . .	11
Research Associated with Cooper . . . . .	13
Duncan McKenzie . . . . .	16
Research Associated with McKenzie . . . . .	17
Frederick Swanson . . . . .	18
Research Associated with Swanson . . . . .	21
John Cooksey . . . . .	21
Research Associated with Cooksey . . . . .	25
Additional Theories . . . . .	27
Summary . . . . .	27
III. PROCEDURE . . . . .	28
Population . . . . .	28
Adjudication . . . . .	30
Design of the Study . . . . .	31
Data Collection . . . . .	31
Analysis . . . . .	33

	Page
IV. ANALYSIS . . . . .	35
Descriptive Statistics . . . . .	36
Teacher's Experience . . . . .	37
Teaching Situation . . . . .	39
Contest Ratings . . . . .	41
Teacher's Philosophy of Changing Voice, Description of Teaching Situation, and Experience . . . . .	43
Statistical Analysis . . . . .	55
Suggested Musical Compositions . . . . .	55
Summary . . . . .	59
Teacher's Philosophy of the Changing Voice in Regard to Range, Tessitura, and Choice of Music . . . . .	59
Description of the Teaching Situation: Number and Length of Rehearsals, Number of Ninth Graders in Chorus, Number of Students in School . . . . .	60
Experience of Teacher . . . . .	60
Suggested Compositions . . . . .	61
V. CONCLUSIONS . . . . .	62
Hypotheses . . . . .	62
Range and Tessitura . . . . .	64
Voice Groupings . . . . .	68
Teaching Situation . . . . .	69
Contest Ratings . . . . .	69
Suggested Musical Compositions . . . . .	70
Summary of Conclusions . . . . .	71
Recommendations . . . . .	74
BIBLIOGRAPHY . . . . .	76
APPENDIX A. INDIANA STATE SCHOOL MUSIC ASSOCIATION ADJUDICATION FORM FOR VOCAL ORGANIZATIONS AND ENSEMBLES . . . . .	82
APPENDIX B. FACSIMILE OF QUESTIONNAIRE SENT TO PERFORMANCE - SUCCESSFUL GROUP . . . . .	84

	Page
APPENDIX C. FACSIMILE OF QUESTIONNAIRE SENT TO PERFORMANCE - ACTIVE GROUP . . . . .	96
APPENDIX D. FACSIMILE OF COVER LETTER . . . . .	108
APPENDIX E. FACSIMILE OF LETTER SENT TO NONRESPONDERS .	110
APPENDIX F. ANNOTATED LITERATURE LIST . . . . .	113
APPENDIX G. INDIANA STATE SCHOOL MUSIC ASSOCIATION MUSIC LIST . . . . .	144

## LIST OF TABLES

TABLE	Page
1. Descriptive Statistics for Total Sample, Performance-Successful and Performance-Active . . . . .	37
2. Descriptive Statistics for Performance-Successful Teachers . . .	38
3. Descriptive Statistics for Performance-Active Teachers . . . . .	39
4. Rating Percentages for the Years 1982 through 1986 . . . . .	42
5. Table of Performance Classification by Tenor Range . . . . .	44
6. Table of Performance Classification by Baritone Range . . . . .	45
7. Table of Performance Classification by Tenor Tessitura . . . . .	47
8. Table of Performance Classification by Baritone Tessitura . . . .	48
9. Table of Performance Classification by Number of Rehearsals Per Week . . . . .	49
10. Table of Performance Classification by Length of Rehearsals . . .	51
11. Table of Performance Classification by Voice Groupings . . . . .	52
12. Table of Performance Classification by Years of Teaching Experience . . . . .	53
13. Table of Performance Classification by Years of Junior High School Teaching Experience . . . . .	54
14. Compositions Suggested By More Than One Performance-Successful Teacher . . . . .	57
15. Compositions on the ISSMA Contest List Suggested by Performance-Successful Teachers as Ideal for Junior High School Mixed Chorus . . . . .	58

## LIST OF FIGURES

FIGURE	Page
1. Note Name Designation . . . . .	6
2. Cooper's Stages of Voice Mutation . . . . .	13
3. Ranges and Tessituras of Boys Tested in Brazil by Spann . . .	14
4. Voice Classifications for Mutating Voices Suggested by Miller .	15
5. McKenzie's Stages of Voice Mutation . . . . .	17
6. Swanson's Patterns of Voice Mutation . . . . .	19
7. Mean Ranges and Tessituras For Cooksey's Stages of Voice Mutation . . . . .	22
8. Johnson's Patterns of Voice Mutation . . . . .	26

## CHAPTER I INTRODUCTION

### Context of the problem

Many teachers, performers, and researchers have studied the human voice and reported ranges and tessituras of the male changing voice (Adcock, 1971; Coffman, 1968; Cooksey, 1983; Cooper, 1964; Friesen, 1972; Groom, 1979; Taylor, 1966). The ranges and tessituras reported in these studies were from the results of research with tests of the ranges and tessituras of boys' voices (Cooksey, 1983; Groom, 1979), from literature written about the changing voice (Friesen, 1972), and from interviews with teachers who work with changing voices (Taylor, 1966). Many books and articles have been written based on both research and experience in which the authors recommend appropriate ranges and tessituras for changing voices (Cooksey, 1977b; Cooper, 1965; McKenzie, 1956). However, published reports of studies directed toward discovering what ranges and tessituras are used as guidelines for choosing music for a junior high school mixed chorus by choral teachers with successful choruses are not available. In addition, published research directed toward identifying the teaching situation (number of rehearsals per week, length of rehearsals, and number of students in the school) of successful junior high school choral teachers is generally not available.

Because this study was directed toward boys in the eighth grade, "junior high school" was used to describe schools which include grade eight. Schools which include this level are structured under a variety of names. These schools

are typically classified as middle (grades six through eight) or junior high (grades seven through nine). Therefore, even though some of these schools are actually middle schools, they will be referred to as junior high schools.

For purposes of this study, to qualify as a junior high school mixed chorus, the criterion was established that the chorus had to include male eighth grade singers whose voices had begun the mutation process. Although Cooksey, Cooper, McKenzie, and Swanson reported that age and grade level are not reliable indicators for voice classification, all reported that the majority of boys in the eighth grade are in a period of high mutation (Cooper, 1965; Cooksey, 1983; McKenzie, 1956; Swanson, 1973). For purposes of this study, two classifications of teaching were established: "performance-successful teachers" were defined as those whose choruses had received superior ratings at choral festivals sponsored by their state music associations at least three times in the five years 1982 to 1986 inclusive; "performance-active teachers" were defined as those whose choruses attended choral festivals sponsored by their state music associations at least three times in the designated years and did not receive three superior ratings.

#### Purpose of the study

The purpose of this study was to investigate factors involved in performance-successful teaching of junior high school mixed choruses and to compile a list of compositions suggested by performance-successful junior high school choral teachers as being ideal for junior high school mixed choruses. The principal variables investigated were voice ranges and tessituras used as guidelines by teachers in choosing choral music for boys in junior high school mixed choruses, teachers' choices of voice groupings to use with junior high

school mixed choruses, number of rehearsals per week, and length of rehearsals.

#### Need for study

Treatment of boys' changing voices and selection of appropriate literature for boys with voices in the mutation period has been a problem of music educators for many years. During the late nineteenth century there was a controversy between those who believed that boys should sing during the voice mutation and those who thought that boys should not exercise their singing voices during this period (Brodnitz, 1983, pp.24-26). The proponents of singing during the mutation period were led by Manuel Garcia, a Spanish voice teacher. The advocates of vocal rest were led by Sir Morell MacKenzie, an English laryngologist (Brodnitz, pp. 24-26). This controversy existed until well into the early part of the twentieth century (Cooksey, 1977a., p. 5). Dr. C. H. Moody, organist of Ripon Cathedral, England, was a proponent of a rest period of 3 years during the mutation period, and leading choirmasters of the time generally agreed with this premise. In the 1930s, a shift in attitude toward the treatment of changing voices began to take place in England when Dr. April Winn, Inspector of Music in the Public Schools of England, began to encourage publishers to write music to fit the narrow ranges of the male changing voice.

During the early twentieth century in the United States, the controversy about the male changing voice was not so much whether the adolescent male should sing, but how the male changing voice should be trained and classified (Cooksey, 1977a, p. 5). Songbooks containing vocal parts with limited ranges for boys with changing voices were introduced by Tomlin and Dann in the

second decade of the twentieth century. (McKenzie, 1956, pp. 8-9).

In the 1930s and 1940s, music educators acknowledged problems concerning the male changing voice including the "break" and the limited range of the voice (Cooksey, 1977a, p. 5). Many of these music educators did not attempt to study the physiological problems scientifically; however, studies relating to proper song material were conducted during this period by McManue (1932), Barrett (1935), and Elliott (1939).

In the 1940s more studies were devoted to the problems and ranges of boys' changing voices (Kauffman, 1943; Pedrey, 1945; Wilson, 1946). Results of Pedrey's study in which his subjects included 13-year-old boys (approximate age of most eighth graders) indicated that 88% of those boys had voices which were undergoing vocal mutation. Pedrey concluded that age and pubic development are about equal as indicators of vocal development (p. 35). In a study of voices of children from age 6 to 12, Wilson concluded that unchanged voices have a much lower range than the range of many songs in elementary school songbooks (Friesen, 1972, p. 14).

In the 1950s and 1960s, numerous additional studies on the subject of vocal mutation were conducted which focused on the ranges of changing male voices. Based on his research, Cooper developed a set of recommendations for working with changing voices referred to as the cambiata concept (Collins, 1982, p.9). (The details of this concept are discussed in Chapter II.) The results of the study by Luck (1957) indicated that music teachers are not in agreement about workable ranges for junior high school boys whose voices were in the mutation period except in geographical areas where the cambiata concept had been adopted (p. 3041). Zingale (1958) concluded that there is a lack of

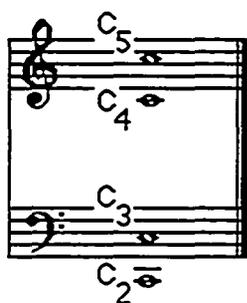
uniformly acceptable criteria concerning voices of students in grades seven through nine and recommended the cambiata concept as a way of dealing with voices of these students. (p. 2105). In addition, as a result of their research, Gustafson (1965) and Spann (1968) recommended use of the ranges and tessituras defined as part of the cambiata concept to be an effective way to ensure the choice of appropriate literature to be used for students with changing voices (Gustafson, p.107; Spann, p.3). Weiss (1950) concluded that the majority of voice changes in males occur gradually with voices passing slowly from soprano to alto to "a kind of tenor" to bass (pp. 134-140).

During the 1950s and 1960s three differing theories about the male changing voice became prominent: the theories of Cooper (mentioned previously), McKenzie, and Swanson (Cooksey, 1983, p. 3). Cooper developed the cambiata concept; McKenzie advocated an alto-tenor plan; and Swanson developed a set of recommendations for working with changing male voices. These recommendations were based on Swanson's research which resulted in the substantiation of the existence of adolescent basses, blank spots in the singing voices of adolescent boys, and the indication that voice change is not orderly (Swanson, 1981, pp. 32-34). (The tenets of these theories are presented in detail in Chapter II.) These researchers presented their beliefs persuasively to music educators and provided evidence to support these beliefs. A major point of difference among the three concerned which pitches should be included in the ranges and tessituras of each stage of the changing voice (Cooksey, 1983, pp. 3-4).

It is obvious that a consensus on the issue of range and tessitura during the stages of the male changing voice has not been reached by contemporary music educators. In a study of characteristics of voice change in boys, Coffman

(1968) stated: "A review of literature in this area (singing ranges of boys' changing voices) manifests a plethora of confusion abroad concerning usable vocal ranges during mutation" (p. 16). In a study of literature for junior high school mixed choruses, Taylor (1966) found discrepancies among authorities on average ranges of junior high school boys' voices. He listed reported ranges of 30 authorities which showed extreme variation (p. 84). For example, the top note of the range for tenors was given as C<sub>5</sub> by one authority and B<sub>3</sub> by another (p. 90). (See Figure 1.)

Figure 1. Note Name Designation



Note. From The Acoustical Foundations of Music (p. 154) by J. Backus, 1977, New York: W. W. Norton & Company, Inc. Copyright 1977, 1969 by W. W. Norton & Company, Inc. Adapted by permission.

As a result of his research on male changing voices, Johnson (1983) reported: "The junior high choral director is faced with three problems that can plague his or her program" (p. 83). The three problems he identified are listed below.

1. There are conflicting approaches as to how to deal with the changing voice in a choral situation.

2. Teachers have difficulty determining the ranges and tessituras of male changing voices.
3. Teachers have insufficient time to work with singers (p.18).

Swanson (1974) stated that the subject of vocal mutation is a field of conflicting theories in which there has been a lack of objective research (p. 33). An examination of the literature about ranges and tessituras of boys with changing voices currently available to choral teachers from the American Choral Directors Association (ACDA), the National Association of Teachers of Singing (NATS), and various publishers reveals evidence to support Swanson's statement regarding conflicting theories. An examination of articles and proceedings of presentations provided by these professional organizations from 1981 to 1983 also supports this statement. For example, Cooksey (1978), who has formulated a set of theories for working with male changing voices presented his findings at the national convention of NATS in Minneapolis, Minnesota in July of 1983. In 1981, an article by Swanson based on concepts and research findings quite different from those of Cooksey was published in the NATS Bulletin. In December of 1982, The Choral Journal included an article by Collins, a student of Cooper and representative of Cambiata Vocal Music Institute of America, Inc., which contained an examination of the cambiata concept. Therefore, the literature corroborates the fact that much controversy about the male changing voice still exists.

Coffman (1968) stated ". . . it is imperative to know within what basic ranges [boys with] changing voices can sing in order that music for their performances, commensurate with their unique changing voice characteristics, may be selected for their singing enjoyment" (p. 16). Cooksey (1983) stated

that singers who sing below or above their ideal ranges will find their singing quality damaged to some extent (p. 6). Harrison (1978) cited an example of a boy who loved to sing, but dropped out of choir because the part he was assigned to sing was either too high or too low, and the other students laughed at his attempts to sing the part (p. 16). Cooper (1953) stated: "Grade of difficulty is not the issue; it is strictly a matter of range" (p. 12). Swanson (1961) stated ". . . enthusiasm wanes quickly when music is not comfortable. When class singing causes constant straining for notes that are too high, passive boys fold up and quit, active boys let their dissatisfaction be known" (p. 63). These statements verify the fact that even though authorities do not agree on the proper ranges for junior high school boys, they do agree that it is important for those who work with junior high school boys to use music with appropriate ranges.

After an examination of the controversy in the literature about ranges of changing voices, it appears doubtful that anyone would have enough accurate information to successfully teach junior high school mixed choruses resulting in performances of high quality. However, at the national conferences of ACDA and at other music conferences, junior high school choral groups which are considered outstanding by many choral directors are heard. Therefore, identifying the vocal ranges and tessituras that are used as guidelines by those choral teachers who have outstanding junior high school mixed choruses could be a valuable contribution to the literature about male changing voices. This information could be beneficial to those choral teachers who are confused as to which techniques they should employ in their teaching in order to develop a successful junior high school mixed chorus.

This information could also be useful to publishers and composers who need to know what ranges and tessituras are most suitable for junior high school voices. Riley (1984), choral editor for Kendor Music and composer of music for junior high school choruses, stated that publishers get impressions from their total requests for music. Therefore, they cannot determine what successful teachers want because their requests for junior high school choral music include orders from teachers who might not choose suitable music or from teachers who have choruses with only unchanged voices.

In summary, music educators have acknowledged the need for song material with limited ranges to accommodate the male changing voice since the early 1900s. Since that time, although many studies have been conducted relating to the male changing voice and the ranges, tessituras, and appropriate song material for that voice, a consensus among music educators has not been reached on this subject. This indicates that more research on the subject is needed.

#### Objectives of the study

The principal purposes of the study were to identify factors involved in performance-successful teaching of junior high school mixed choruses and to compile a list of compositions suggested by performance-successful junior high school choral teachers as ideal for junior high school mixed choruses. Specifically, the principal focus of the study was to investigate the possible impact of the variables listed below.

1. Vocal ranges used as guidelines by junior high school choral teachers to choose choral music for junior high school boys

2. Tessituras used as guidelines by junior high school choral teachers to choose choral music for junior high school boys
3. Teachers' choices of voice groupings to use with junior high school mixed choruses
4. Number of choral rehearsals per week
5. Length of choral rehearsals.

Secondary objectives of the study were to investigate the possible impact of the variables listed below.

1. Number of ninth graders in the chorus
2. Number of students in schools of subjects
3. Number of years of teaching experience
4. Number of years of teaching at the school where the teacher taught at the time of completion of the questionnaire.

### Hypotheses

The study was based on the following null hypotheses.

1. The performance-successful and the performance-active teachers will not differ significantly in the number of years of teaching experience.
2. The performance-successful and the performance-active teachers will not differ significantly in the number of choral rehearsals per week.
3. There will be no significant difference between performance success of junior high school choral teachers and the number of years taught at the school where the teacher was employed at the time of completion of the questionnaire.

## CHAPTER II

### RELATED LITERATURE

Because the focus of this study was on appropriate ranges and tessituras for junior high school boys with changing voices, the review of the literature is divided into four sections. As stated in Chapter I, three leading theories emerged in the 1950s and 1960s (Cooksey, 1983, p. 3). These three theories and the theory of Cooksey who became a major spokesman on the male changing voice in the 1970s and 1980s, (Rutkowski, 1981, p. 11) are presented below. The presentation of each theory is followed by descriptions of research related to that theory.

#### Irvin Cooper

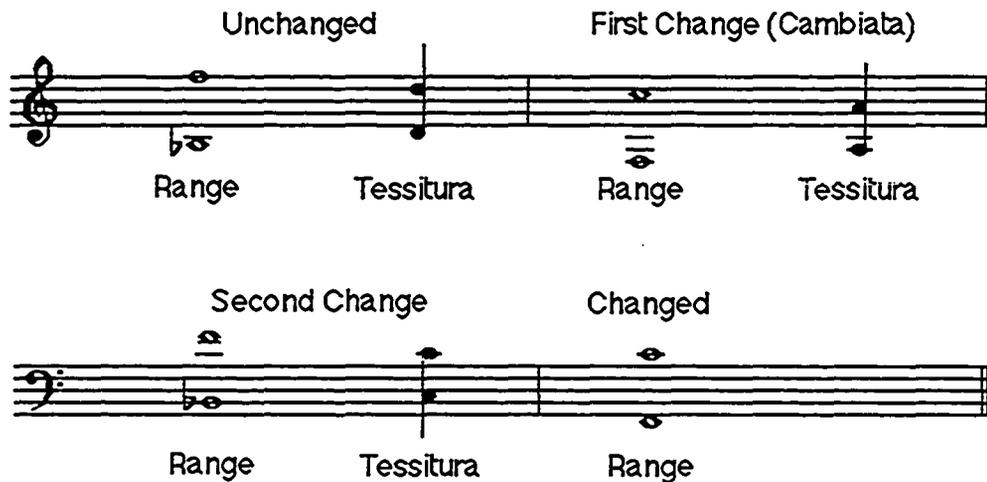
Cooper tested and classified 114,000 adolescent male voices (Collins, 1982, p. 6). He developed a plan for working with the changing voice called the "cambiata concept" (Gustafson, p. 26). The word "cambiata" developed from the theoretical term, "cambiata nota" (changing note) (Collins, 1982, p. 6). The cambiata concept includes the theory that the maturing voice progresses through four stages: unchanged, first change (cambiata), second change, and changed. (See Figure 2.)

Cooper and Kuersteiner (1965) stated that not every voice fits these categories, but ninety percent of all voices tested can be classified in one of the categories (p. 16). Cooper also described differences in the way boys' voices move downward through these stages. He reported that some boys' voices

move gradually and other voices move rapidly with subsequent loss of control. Some boys lose the ability to produce any sound above A<sub>3</sub>, and it takes several months to regain the higher pitches. This is similar to "pattern 2" described by Swanson (1981, pp. 33-34). Others are unable to sing pitches around C<sub>4</sub>. This is similar to "pattern 3" described by Swanson (1981, pp. 33-34). Cooper also identified boys who had a very limited range (F<sub>3</sub> to C<sub>4</sub>), and he referred to these boys as "light baritones." He recommended literature with optional notes for these voices. He stressed the fact that these boys are not cambiatas and they should not be asked to sing a cambiata part (Collins, 1982, pp. 7-8). Emphasizing the fact that his suggested ranges and tessituras are averages, Cooper stated that not every voice could be expected to have those exact ranges, but the notated ranges and tessituras could be used as a guideline for choosing music for a junior high school chorus (Cooper & Kuersteiner, 1965, p. 16).

Cooper and Kuersteiner stated that unison singing is not appropriate for junior high school singers unless the songs lie within the composite unison-octave range of junior high voices (p. 56). Wright, Keller, and Ayres and Roduner agreed that unison songs are not appropriate for junior high school singers. Cooper also stated that adult SATB music is not appropriate for junior high school singers (Taylor, 1966, p. 42). In contrast, Cain stated that SATB music in standard four-part settings is proper for junior high school singers (Taylor, p. 45). However, Cain and Cooper agreed that SAB music is not appropriate.

Figure 2. Cooper's Stages of Voice Mutation



Note. From Teaching Junior High School Music (pp. 15-17) by I. Cooper and K. O. Kuersteiner, 1965, Boston: Allyn and Bacon, Inc. Copyright 1973 by Mrs. Irvin Cooper and Mrs. Karl Kuersteiner. Adapted by permission.

#### Research associated with Cooper

In a study of changing voices, Gustafson (1956) sent questionnaires to 35 teachers and discovered that these teachers thought the cambiata concept was valid and participation in chorus had increased as a result of implementation of the concept (Gustafson, 1956, pp. 58-59). As part of this study, Gustafson presented different ranges by various authors of junior high songbooks (pp. 45-47). He concluded that the cambiata concept is the best plan for dealing with junior high school voices. He provided an argument for the cambiata concept and included an examination of junior high school songs published by The American Book Company, C. C. Birchard and Company, Ginnard Company, and Silver Burdett (p. 75). He concluded that a majority of the songs in these

books were not appropriate in terms of range and voicing for junior high school male changing voices.

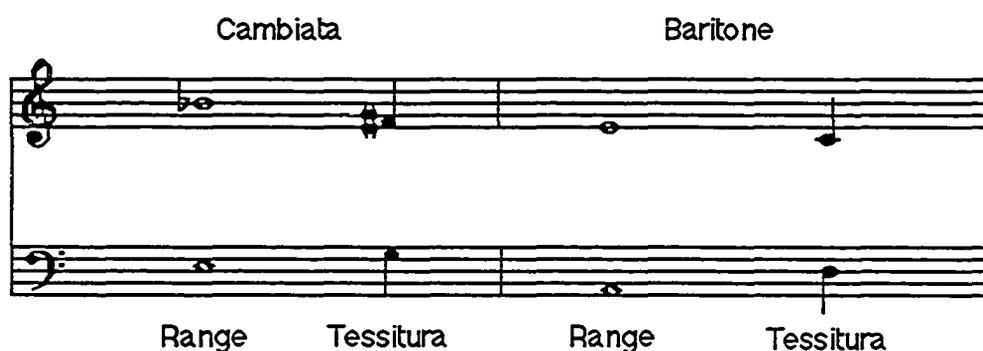
Coffman (1968) tested 974 male subjects in grades four, five, and six and recorded 227 different vocal ranges. He made the following statement.

It became obvious that if a reconciliation were to be achieved between the singers' unique vocal ranges and the materials prepared for their use, it would be essential to determine not more than two basic limited vocal ranges, one which might accommodate most voices in the first phase of change and one which might accommodate most voices in the second phase of change (p. 67).

Coffman also recognized the effect of minimal singing experience on range. He reported that some students had so little singing experience their range was limited to four or five semitones around their speaking pitch (p. 67).

Results of a study by Spann (1968) indicated that after some choral training, boys with changing voices had ranges and tessituras similar to those advocated by Cooper. (See Figure 3.)

Figure 3. Ranges and Tessituras of Boys Tested in Brazil by Spann



(Spann, 1968, p. 6)

In the study, Spann assumed that the terms "cambiata" and "baritone" were the classifications that should be used when classifying changing voices. He stated

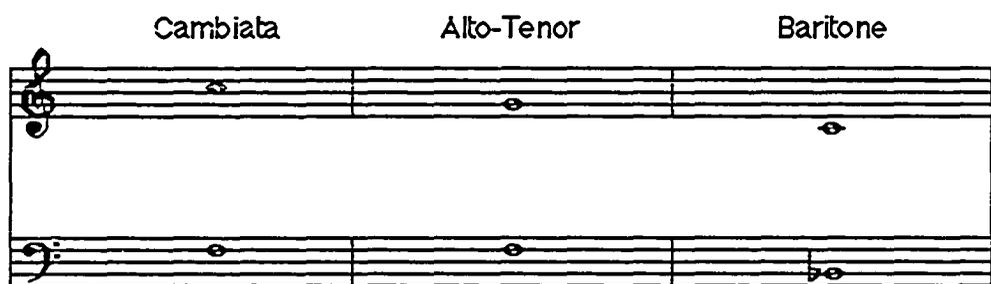
that Cooper had demonstrated the proposed ranges to hundreds of teachers in demonstrations involving thousands of children. As a result of these demonstrations, the correctness of Cooper's theory in regard to voice classification, range, and tessitura was an assumption of Spann's study (p. 3).

Spann observed that vocal ranges increased after participation in a chorus. He concluded that the main cause for variance in ranges and tessituras of Brazilian adolescents in relation to children's voices in other parts of the world is apparently lack of an environment of musical experiences rather than any climatic, hereditary, or dietary factor (p. 66).

Collins (1982) also supported Cooper's ideas. Cambiata Press, of which he is the editor, publishes materials which contain explanations of the cambiata concept and publishes compositions which reflect Cooper's theory (p. 9).

Miller (1982) advocated classifying voices in the manner in which Cooper suggested. However, the ranges recommended by Miller differ from those recommended by Cooper. The ranges and voice classifications which he presented are shown in Figure 4.

Figure 4. Voice Classifications for Mutating Voices Suggested by Miller



**Note.** From "The Young Adolescent Choir and Survival Skills" by S. D. Miller, 1982, *The Choral Journal*, 22(9), pp.21-24. Copyright 1982 by American Choral Directors Association. Adapted by permission.

As a result of a survey study, Zingale (1958) concluded that there is a lack of uniformly acceptable criteria concerning the limitations of voices of children in grades seven through nine and that there is a lack of understanding of boys' voices during and immediately following mutation. Zingale recommended the cambiata concept as a means of dealing with mutating voices (p. 2105).

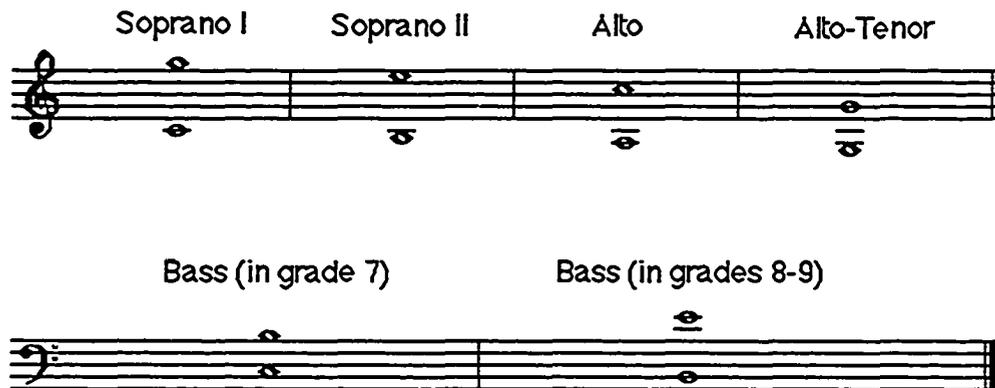
#### Duncan McKenzie

McKenzie (1956) advocated the "alto-tenor plan" and stated that all boys go through this stage (p. 20). He also reported that the voice lowers gradually, passing through the following stages: soprano I, soprano II, alto, alto-tenor, and bass. (See Figure 5.) He stated that the speaking voice of a boy soprano or alto is still the voice of a child. When the speaking voice develops a "youth sound" (neither the sound of man nor child), the boy is about to become an alto-tenor. The voices of boys who will become adult basses change more quickly than the voices of boys who will become adult tenors. He stated that all boys go through a baritone stage with voices of adult tenors subsequently moving upward after going through a baritone stage (McKenzie, 1956, pp. 27-28).

Concerning voice groupings in regard to choice of music for junior high school mixed choruses, McKenzie stated that four-part music written so that the tenor part stays within the alto-tenor range is suitable for all voice conditions except seventh grade choruses which have no alto-tenors. He also stated that if there are changed voices in these seventh grade choruses, the teachers have no alternative but to use SAB music, but SAB music is not suitable for eighth

and ninth grade choruses because the membership of these groups include many boys whose voices are in the alto-tenor stage (p. 73).

Figure 5. McKenzie's Stages of Voice Mutation



Note. From "Ranges of the Adolescent Boy's Voice" from Training the Boy's Changing Voice (p. 30) by D. McKenzie, 1956, New Brunswick, NJ: Rutgers University Press. Copyright 1956 by the Trustees of Rutgers College in New Jersey. Adapted by permission.

#### Research associated with McKenzie

Friesen (1972) used McKenzie's voice classifications in his study on the male changing voice, but he did not use the exact ranges that McKenzie specified for these classifications. Friesen's ranges for the classifications were wider than those suggested by McKenzie (p. 28). Therefore, although Friesen's terminology of voice classification supports McKenzie's theory of voice mutation, his reported ranges do not support McKenzie's theory.

As stated in Chapter I, Weiss (1950) concluded that boys' voices change slowly from soprano to alto to "a kind of tenor" and on to bass (p. 140). This is in agreement with McKenzie's theory.

### Frederick Swanson

Swanson (1981) reported that assumptions of orderly voice change and the methods based on these assumptions have failed (p. 33). He contended that voice change is not uniform and boys do not fit into a predetermined pattern of development (1977, pp. 75-76). In his book about the male changing voice which is a summary of his studies since 1959, Swanson stated "The only generalization that can be safely made about the manner in which boys change from treble to bass clef singing is that each boy will develop in his own peculiar way" (1977, p. 88). Swanson (1961) criticized the cambiata concept, reporting it was not born out of evidence and neither the cambiata nor the alto-tenor are singing voices, but methods of adapting music to a teaching situation (p. 66).

In an article in the NATS Bulletin, Swanson presented five patterns of voice change based on previous studies. The patterns are described below.

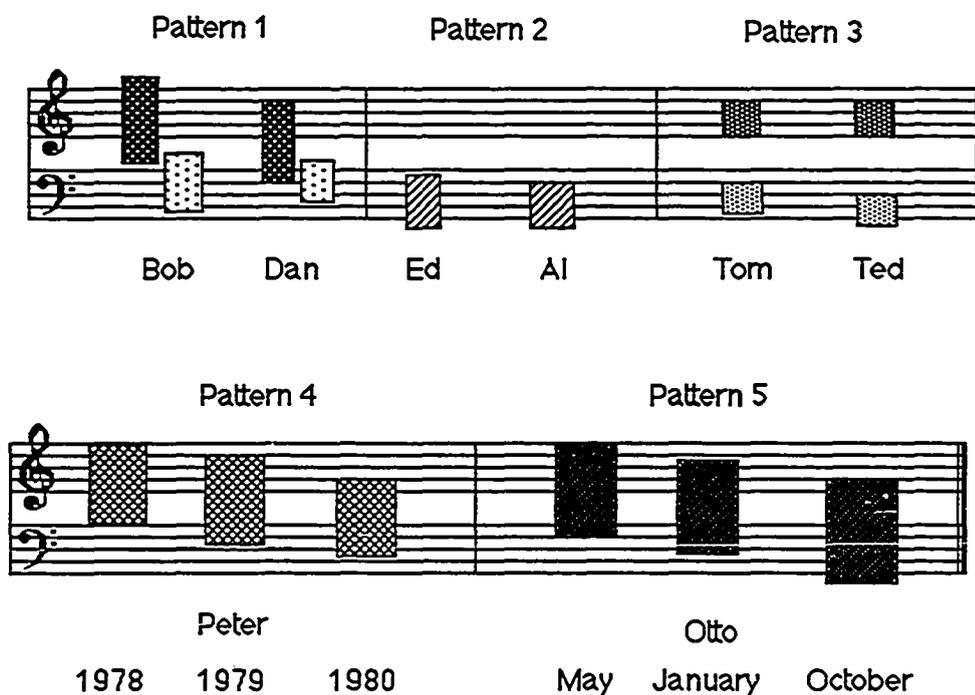
1. A significant number of tones emerge in the bass clef while the boy is continually able to sing treble tones. The two voices (falsetto and full) overlap. The pitch C<sub>4</sub> can be sung in either voice. This is the most frequent pattern.
2. The voice drops almost "overnight" into deep regions of the bass clef, and the treble tones disappear. Boys with these voices can develop into genuine basses. However, boys with these voices are often called non-singers because they tend to "growl around" on these low tones.
3. The boys can sing a few tones in the bass clef and a few tones in the treble clef, and there is an area of silence in between (around C<sub>4</sub>).
4. There is a gradual drop of the voice through the following stages:

soprano, alto, countertenor, tenor, and baritone. Sometimes the voice drops to a baritone voice and subsequently shifts back to tenor.

5. The voice changes by dropping five or six tones and stabilizing followed by similar drops and stabilizations. Swanson calls this "terraced mutation" (Swanson, 1981, pp. 33-34).

Average ranges of male voice types of junior high school age are not included in Swanson's books and articles. However, graphs of the five general patterns are presented (Swanson, 1981, p. 33). (See Figure 6.)

**Figure 6.** Swanson's Patterns of Voice Mutation



**Note.** From "The Young Male With A Changing Voice" by F. J. Swanson, 1981, *NATS Bulletin*, 38(1), p.33. Copyright 1981 by the National Association of Teachers of Singing, Inc. Adapted by permission.

Swanson stated that the boy who is adding tones in the bass clef must sing in the bass clef in order to develop the new tones properly. As a boy's range increases, his vocalises and songs should include the new pitches (Swanson, 1981, p. 32). He suggested using songs that can be readily transposed (Swanson, 1977, pp. 89-90).

An important part of the Swanson philosophy for working with boys with changing voices is the segregation from girls in choral classes. The reasons to separate these boys are listed below.

1. Girls and less mature boys can sing more challenging music. They are not dealing with the radical adjustment of the vocal instrument as in the case of boys with changing voices. Therefore, the boys with changing voices would hold the group back and perhaps would be made to feel inadequate.
2. In a group composed totally of boys whose voices are changing, the teacher could talk frankly about the changes and spend more time in helping the boys handle the new "man's" voice.
3. Music could be chosen especially for this group of boys with changing voices (Swanson, 1977, pp. 77-79).

In regard to voicing, Swanson advocated unison songs of limited range in various keys for the male group. In order to arrive at a "good" key, the teacher would have to graph all voices and find notes that all boys have in their ranges. When the boys are comfortable singing with these new voices, Swanson advocated the introduction of part songs. One type of part song which he recommended is one in which the basses sing the melody and the tenors sing a

sixth above the melody. He recommended SATB music for ninth graders; however, he put limitations on how it is written. He suggested having the basses sing melody, tenors sing a simple harmony part, and sopranos and altos sing challenging descant and harmony parts (Swanson, 1977, pp. 89-97).

Swanson maintained that tenors and low basses of junior high school age do exist (1961, p. 64; 1977, p.141). He also recommended developing countertenors out of baritones and basses if tenors are scarce (1977, p.141).

#### Research associated with Swanson

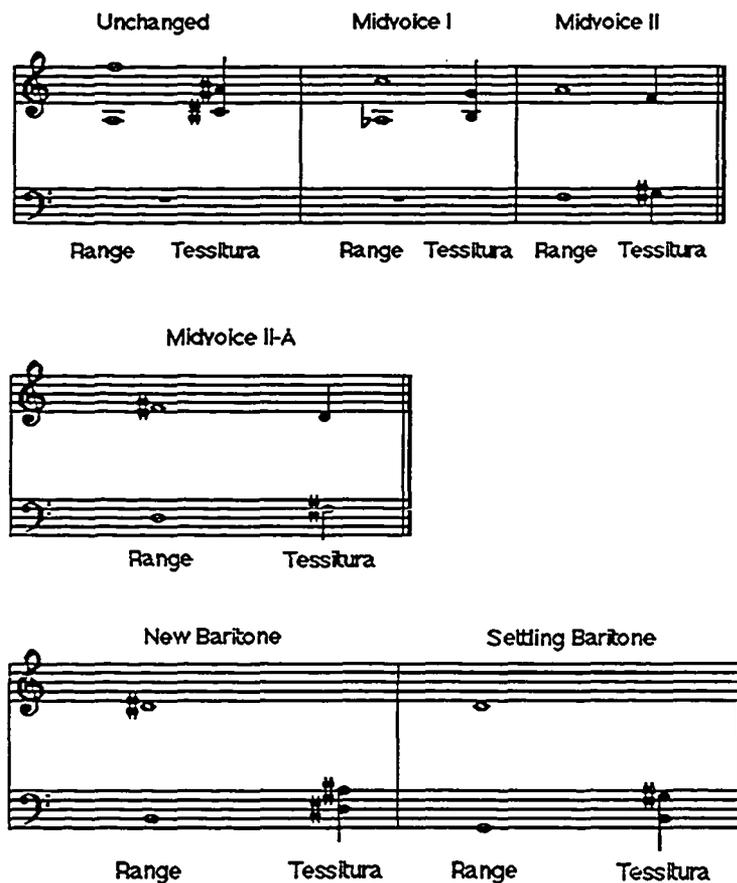
Although findings of a study by Groom (1979) reinforced Cooksey's ranges and tessituras as being most appropriate for classifying changing voices, her findings of sudden changes in some boys' voices and blank spots in singing ranges of some boys with changing voices reinforced Swanson's theory (p. 108). Recommendations of Groom's study include segregating boys from girls in music classes during adolescence. This supports Swanson's theory (p. 112). In addition, as stated previously, although there are many differences in the theories of Swanson and Cooper, Cooper described exceptions to the pattern of voice change observed in the majority of boys, and these exceptions were similar to patterns described by Swanson (Collins, pp. 7-8).

#### John Cooksey

In 1977 and 1978 a series of articles by Cooksey appeared in four issues of The Choral Journal. In these articles Cooksey presented a set of concepts about the male changing voice based on his research which he named "an eclectic contemporary theory for the training and cultivation of the junior high school male changing voice" (Cooksey, 1977a, p. 5). Cooksey (1983) found

that the voice classification systems of Cooper, McKenzie, and Swanson seemed to offer only partial solutions and explanations for the process of vocal mutation (p. 161). As a result of his findings, he concluded that boys go through five stages during vocal mutation. He labeled these stages unchanged, midvoice I, midvoice II, midvoice II-A, new baritone, and settling baritone (p. 15). (See Figure 7.)

Figure 7. Mean Ranges and Tessituras For Cooksey's Stages of Voice Mutation



Note. From A Longitudinal Investigation of Selected Vocal Physiological and Acoustical Factors Associated with Voice Maturation in the Junior High School Male Adolescent (p. 31) by J. M. Cooksey, 1983. Adapted by permission.

Cooksey believed that the amount of time boys remain in these stages varies. Boys stay in the midvoice I stage three to nine months and in the midvoice II stage three to 12 weeks. The midvoice IIA stage usually lasts only a few weeks, but boys stay in the new baritone stage from one to two years (1977b, p. 6).

Cooksey (1983) stated that the most important factor for classifying junior high male voices is range. Tessitura, voice quality, and register development are useful in "serving as vocal-acoustical descriptors of those stages" (p. 35). His description of the singing and speaking voices in each stage of change is as follows.

1. The mean pitch of the unchanged speaking voice is about C<sub>4</sub> or B<sub>3</sub>. The singing voice is full and rich and there are no apparent lift points (exact place in the vocal range where a quality change is apparent). The singing voice is flexible and agile.
2. The midvoice I speaking voice is lower than the unchanged voice. The mean pitch is A<sub>3</sub> or B<sub>3</sub>. The timbre of the speaking voice is rougher and darker, but still light. There is a loss of high tones in the singing voice and increasing breathiness and strain above C<sub>5</sub>. The lower part of the range has little body or resonance, and there is less capability for loudness.
3. The midvoice II-IIA speaking voice becomes husky and lower in pitch. The mean pitch is A<sub>3</sub> or G<sub>3</sub>. The singing voice is less agile. Maximum loudness can be achieved between the pitches A<sub>3</sub> and G<sub>4</sub>. Singers who are in the midvoice IIA stage demonstrate a baritone quality in the

lower part of their range while the midvoice II quality remains in the area of C<sub>4</sub> to F#<sub>4</sub>.

4. The mean pitch of the new baritone speaking voice is D<sub>3</sub> or E<sub>3</sub> and the adult sound is not yet fully apparent. The singing voice has a definite register lift point at C<sub>4</sub> or D<sub>4</sub>. The voice is strained in and above this area and the voice is not very agile.
5. The speaking voice of the settling baritone sounds like an adult voice. The body and resonance of the singing voice increases as does the agility and power (Cooksey, 1977b, pp. 12-14).

In regard to voice groupings, Cooksey's findings indicate a need for flexibility in voicing. He stated that midvoice I voices are more prevalent in the seventh grade; midvoice IIs are prevalent in the eighth grade; and new baritones are in the majority in the ninth grade. However, different combinations of voices in various stages will be found in all three grade levels. Therefore, he recommended optional voicing as well as two-, three-, and four-part arrangements to meet the demands of the various possible combinations of voices. He also made recommendations for the best groupings of sexes and grade levels to form choruses. He recommended seventh grade boys' choruses and seventh grade mixed choruses. He highly recommended eighth and ninth grade mixed choruses for the following reasons.

1. The girls' voices are more mature and can more easily achieve balance with the boys' voices.
2. Unchanged boys' voices are in the minority. Therefore, boys do not have to sing the soprano part with the girls.

3. Music written for a variety of voice groupings can be used (two-part, three-part, SSCB, SACB, and some SATB) (Cooksey, 1978, p. 14).

Cooksey stated that there are disadvantages to eighth grade boys' choruses and eighth grade mixed choruses because the majority of boys' voices are in some stage of change. Therefore, there are many voices with limited ranges and few choral arrangements suitable for midvoice II (tenor) ranges (p. 14).

Cooksey also examined choral compositions of various voice groupings from four music publishers to evaluate how closely they matched the principles of his theory (p. 10).

#### Research associated with Cooksey

Groom (1979) concluded that Cooksey's ranges and tessituras are most appropriate for junior high school boys. Additional findings from Groom's study of adolescent male voices include the following.

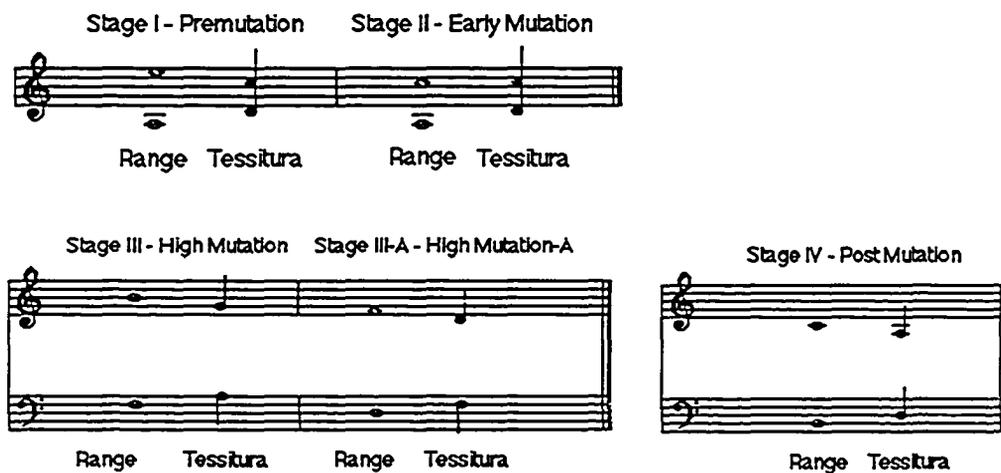
1. Both gradual change and sudden change were noted in the boys' voices.
2. Blank spots within the singers' ranges were found.
3. The pitch of the speaking voice was found to lie near the bottom of the singing range.
4. Age was not found to be a reliable indicator for voice classification, but range in combination with timbre was the most reliable indicator (pp. 108-11).

In a study involving 23 boys, Rutkowski (1981) classified the boys' voices according to Cooksey's categories. She reported wider ranges than those of

Cooksey for each of the voice classifications. Groom stated that Cooksey's ranges are only averages and in contrast to Swanson, Groom concluded that junior high tenor and bass voices do not exist (pp. 14-15).

As a result of a study in which he tested and recorded the ranges and tessituras of male changing voices, Johnson (1983) defined categories of vocal mutation. These are shown in Figure 8. The ranges and tessituras are a combination of those recorded during his research and those recorded by Cooksey (p. 19). Although Johnson labeled his categories differently, they are similar to those of Cooksey.

**Figure 8.** Johnson's Patterns of Voice Mutation



**Note.** From "Aura! / Visual Identification of the Male Changing Voice" by J. P. Johnson, 1983, *PMEA News*, 18, p. 19. Copyright 1983 by Pennsylvania Music Educators Assn., Inc. Adapted by permission.

### Additional Theories

There are also music educators who disagree with the leading theories. Fowells (1983) stated that many qualities of the changing voice are dependent upon desire, training, and practice (p. 11). He stated: "No boy's feet ever doubled in size overnight, and no larynx ever did either" (p. 13). He placed emphasis on what good teachers are doing and less attention on statistics. He stated: "We must quit documenting the phenomenon of the voice change by statistical tables which merely show the limited abilities of inexperienced and unmotivated singers in September, because these describe the singer's ignorance rather than significant vocal states" (p. 17).

### Summary

In summary, the literature reveals sources which support one of the four leading theories of vocal mutation in terms of range and/or tessitura. The leading theories include ranges and tessituras for junior high school boys which are different. Some studies were based on an assumption that one of the theories was generally accepted by music educators. Others included an examination of a specific theory in regard to range and tessitura. The present study was not founded on an assumption of acceptance of one theory or an examination of one of the theories, but was based on an examination of the existence of application of the theories in regard to range and tessitura by successful junior high school choral teachers.

### CHAPTER III

#### PROCEDURE

The purposes of this study were to identify factors involved in performance- successful teaching of junior high school mixed choruses and to compile a list of compositions suggested by performance-successful junior high school choral teachers as ideal for junior high school mixed choruses.

#### Population

The population for the study included all junior high school choral teachers in Indiana who took their junior high school mixed choruses to state festivals sponsored by their state music organizations a minimum of three times during the years 1982 to 1986 inclusive. Because the original population included 117 teachers, a census was taken rather than using a sample from the population. Originally, the population included all junior high school choral teachers in Indiana and New York who met the previously stated conditions. However, because the number of subjects from New York (14) was so much smaller than the number of subjects from Indiana (103) and there was no way of testing whether the entire group including subjects from both states was homogeneous, the New York returns were discarded and the state was excluded from the study.

The names of the choral teachers in the population were obtained from published festival rating results. Festival results were obtained from the office of the Indiana State School Music Association (ISSMA), the organization which administers all state music festivals in Indiana. Address labels which included

most of the names of the respective choral teachers were ordered from ISSMA . The researcher located missing names in the Indiana Directory of Music Teachers, published by the Music Education Department of the School of Music at Indiana University.

The population was divided into two groups for comparison. The two groups are described below.

1. Choral teachers whose junior high school mixed choruses received superior ratings in choral festivals sponsored by their state music education associations at least three times in the years 1982 to 1986 inclusive.
2. Choral teachers whose junior high school mixed choruses had attended choral festivals sponsored by their state music associations at least three times in the years 1982 through 1986 and did not receive three superior ratings.

For purposes of this study, teachers whose choruses received ratings of superior at least three times in the five designated years were labeled "performance-successful," and teachers whose choruses had attended large group festivals and did not receive at least three superior ratings were labeled "performance-active." There are many areas in which one may observe success in music teaching such as rapport with students, student behavior in terms of excitement about music, and student behavior in terms of continued involvement in music. The performance-active teachers might have been successful in one or more of these areas, and it is obvious that they provided opportunities for their students to receive constructive criticism substantiated by the fact that they participated in contests at least three times in five years.

However, the focus of this study was junior high school choral teachers whose ensembles consistently presented superior performances in terms of intonation, tone quality, technique, rhythmic accuracy, interpretation, and balance. The most objective measure available for excellence in these areas is the festival rating. In all cases these ratings reflected a mean rating from three independent adjudicators who were experienced choral teachers. While there might have been subjectivity involved because of the use of adjudicators, the averaging of scores strengthened the contest rating. The adjudication form used at festivals is divided into specific categories (tone quality, intonation, diction, etc.) and a rating scale is provided for the adjudicators to use. (See Appendix A).

### Adjudication

Because performance success was defined in terms of adjudication at state choral festivals, a description of the adjudication process and the adjudicators is provided in the following paragraphs. The Indiana adjudication form is standardized and divided into specific categories (intonation, tone quality, technique [breathing, note accuracy, diction], rhythmic accuracy, interpretation, general musicianship, balance, and other categories [stage presentation, posture, general effect, selection of music, appearance]). See Appendix A.

In Indiana three adjudicators rate the choruses. These adjudicators are required to have had at least three years of choral teaching experience. They are chosen on the basis of their teaching experience and their participation in the Indiana choral festivals. In addition, college choral teachers who apply to ISSMA are chosen to be adjudicators on the basis of expertise and

recommendations from secondary choral teachers. In order to ensure quality adjudication at contests, adjudicators in Indiana are evaluated by choral teachers who attend the festivals. If adjudicators are given inferior ratings, they receive letters informing them of their status. The letter includes specific criticism which has been written on the evaluation forms. Considering the controls and procedures listed above, it is obvious that adjudicators are highly competent, and their evaluations of choral ensembles provide an extremely accurate means for determining performance success.

#### Design of the study

The design of this study was a criterion-group design (Tuckman, 1978, p. 149). The two criterion groups were performance-successful junior high school choral teachers and performance-active junior high school choral teachers as previously defined. The teachers' philosophies of the changing male voice in regard to range, tessitura, and choice of literature; rehearsal situation; and amount of teaching experience were examined through the use of a questionnaire designed by the researcher to identify characteristics associated with the criterion group. This procedure did not allow causality to be established, but provided information whereby potential influential factors could be identified (Tuckman, pp. 119-151).

#### Data Collection

Each teacher was sent a questionnaire devised by the researcher and designed to elicit information concerning teacher philosophies of the changing voice in regard to range, tessitura, and voice groupings; the teachers' experience; and a description of the teaching situation. The researcher

administered a pilot test involving two junior high school choral teachers so that the instrument could be refined. After improvements in the questionnaire were made, the questionnaire was given to junior high school choral teachers in North Carolina who were similar to the target population (junior high school choral teachers who attended state contests). From the results of this second pilot test, final revisions were made to improve the instrument, and the questionnaires were subsequently printed in two typefaces which provided identity needed to classify the two criterion groups. (See Appendices B and C.) In order to maintain a record of returns, the researcher assigned a number to each subject and wrote those numbers on the questionnaires. A packet which was sent to the subjects included the questionnaire, a stamped-addressed envelope, and a cover letter. This letter included information about the study and informed the population of the fact that the music lists gleaned from the study would be sent to all who returned completed questionnaires. (See Appendix D.) After four weeks, 43% of the performance-active teachers had returned questionnaires and 34% of the performance-successful teachers had returned questionnaires. A follow-up letter and another copy of the questionnaire was sent to those who had not responded. (See Appendix E.)

As the questionnaires were returned the researcher recorded the response and evaluated each questionnaire for useability. Questionnaires were useable if the teacher returning the questionnaire met the qualifying criteria. To evaluate questionnaire useability, answers to questions concerning (a) the number of years that the respondents had taught at the schools where they were teaching at the time of the return of the questionnaire and (b) the inclusion in the chorus of eighth grade boys whose voices had begun the mutation process were examined. If the teacher had not taught at the school

long enough to have taken the chorus to festival at least three times or if the teacher's chorus did not include eighth grade boys whose voices had begun the mutation process, the questionnaire was discarded. If the questionnaire had been returned because the teacher to whom it was addressed had left the school and no forwarding address was available, the questionnaire also was discarded.

Thirteen questions included in the questionnaire were structured in order to allow quantification of answers. Nine questions were unstructured encouraging a variety of possible responses and ensuring that the respondents would give individual answers rather than agreeing with an answer provided as one of the item choices (Tuckman, 1978, p. 201). The last item on the questionnaire was a request for a list of a maximum of 10 compositions considered by the respondent to be ideal for junior high school mixed choruses. The researcher filed each recommended composition by composer/arranger and title and recorded the number of subjects who recommended the same compositions. Comments about each composition were also recorded. An annotated literature list was prepared from this file which included the composition titles, composers or arrangers, and the number of times each composition had been suggested (See Appendix F.) In addition, a list was prepared including compositions which were suggested and were on the ISSMA festival music list, and the percentage of compositions suggested from the ISSMA list was computed.

### Analysis

Answers to each of the structured questions were coded. For responses of "other" received to structured questions, like responses were grouped and

new categories (reflecting these grouped responses) were added. Answers to open-ended questions were recorded without being categorized.

The Statistical Analysis System (SAS) was used for analysis of the data. The univariate procedure of SAS was used to provide frequencies for responses to questions from the two groups to determine means, standard deviations, low extreme, and high extreme for continuous answers (length of rehearsal, number of ninth graders in the chorus, number of students in the school, number of years of teaching experience in the school where the subject taught at the time of completion of the questionnaire). Tables were constructed to display this information. In addition, the crosstabulations procedure of SAS was used to construct tables which included frequencies, percentages of the total sample, and percentages for each group. These tables provided comparative information about answers to questions concerning tenor range, baritone range, tenor tessitura, baritone tessitura, number of rehearsals per week, length of rehearsals, voice groupings, years of teaching experience, and years of junior high school choral teaching experience.

The "Frequencies Procedure" was also used to compute chi-square statistics. Chi-square tests were computed to determine whether success of choral teachers (whether performance-successful or performance-active) was related to (or independent of) years of teaching experience and the number of rehearsals per week.

To determine whether there was a statistically significant difference between the two groups of teachers in regard to length of rehearsals and the number of years of teaching at the school where subjects taught at the time of the completion of the questionnaire, a  $t$  test was employed.

## CHAPTER IV

### ANALYSIS

Analysis of the data resulting from the investigation of the variables listed in Chapter I included descriptive statistics obtained from the frequencies and crosstabulations procedures of SAS. In addition, chi-square tests of success and the variables: number of rehearsals per week and years of teaching experience and  $t$  tests of success and the number of years that teachers had taught in the school where they taught at the time of completion of the questionnaire were included in the analysis.

Questionnaires were returned by 69 teachers from the population of 103 choral music teachers in Indiana, a 67% return. Forty-four of the 69 questionnaires were useable returns. Of these, 26 returns were from the performance-successful group, and 18 returns were from the performance-active group. Questionnaires were considered not useable for the reasons listed below.

1. The teacher who returned the questionnaire had not taught at the school long enough to take the chorus to contest at least three times in the years 1982 through 1986 inclusive.
2. The chorus of the teacher who returned the questionnaire did not include eighth grade males. Therefore, the chorus could not be classified as a junior high school mixed chorus according to the criterion used for this study (a mixed chorus must include male eighth grade singers whose voices had begun the mutation process).

3. The teacher to whom the questionnaire was sent had left the school, and no forwarding address was available. In these cases, the choral teacher who had replaced the teacher to whom the questionnaire was mailed had not been at the school long enough to have taken the chorus to the state choral contest at least three times in the designated years.
4. The teacher allowed only unchanged voices in the chorus. Therefore, the chorus could not be considered a junior high school mixed chorus according to the study definition.

For the reasons listed above, 25 teachers did not meet the qualifying criteria. Therefore, they were not included in the study.

#### Descriptive Statistics

Descriptive statistics concerning the variables related to the description of the teaching situation and the teachers' experience generated by the univariate procedure of SAS are presented in Table 1 for the total sample, Table 2 for the performance-successful group, and Table 3 for the performance-active group. The variables included are rehearsal length, number of years of teaching in the school where the teacher taught at the time of the completion of the questionnaire (present school), number of eighth grade males in the chorus whose voices had begun the mutation process, number of ninth graders in the chorus, and number of students in the subjects' schools.

Table 1  
Descriptive Statistics for Total Sample, Performance-  
Successful and Performance-Active

<b>Measure</b>	<b><u>N</u></b>	<b>Mean</b>	<b><u>SD</u></b>	<b>Minimum</b>	<b>Maximum</b>
<b>Number of Years of Teaching in Present School</b>	44	9.98	4.91	3	25
<b>Rehearsal Length (Minutes)</b>	44	47.55	7.55	25	70
<b>Number of Eighth Grade Males Whose Voices Have Begun The Mutation Process</b>	44	10.43	8.40	2	50
<b>Number of Ninth Graders in Chorus</b>	44	4.86	11.18	0	40
<b>Number of Students in Schools of Subjects</b>	44	594.80	278.79	150	1250

#### Teacher's Experience

The mean number of years of teaching in the present school reported by the total sample was 9.98, and the standard deviation was 4.91. The minimum number of years of teaching in the present school reported by the total sample was 3, and the maximum number of years was 25. (See Table 1.) The mean number of years of teaching in the present school for the performance-successful teachers was 11.88 with a standard deviation of 5.10, and the mean number of years for the performance-active teachers was 7.22 with a standard

deviation of 3.02. The minimum number of years of teaching in the present school reported by the performance-successful teachers was 3, and the maximum was 25. The minimum number of years of teaching in the present school reported by the performance-active teachers was 3, and the maximum was 15. (See Tables 2 and 3.)

Table 2  
Descriptive Statistics for Performance-Successful Teachers

<b>Measure</b>	<b><u>N</u></b>	<b>Mean</b>	<b><u>SD</u></b>	<b>Minimum</b>	<b>Maximum</b>
<b>Number of Years of Teaching in Present School</b>	26	11.88	5.10	3	25
<b>Rehearsal Length (Minutes)</b>	26	46.58	6.29	30	55
<b>Number of Eighth Grade Males Whose Voices Have Begun The Mutation Process</b>	26	11.92	10.02	3	50
<b>Number of Ninth Graders in Chorus</b>	26	5.27	2.17	0	40
<b>Number of Students in School</b>	26	564.85	260.43	150	1200

Table 3  
Descriptive Statistics for Performance-Active Teachers

<b>Measure</b>	<b><u>N</u></b>	<b>Mean</b>	<b><u>SD</u></b>	<b>Minimum</b>	<b>Maximum</b>
<b>Number of Years of Teaching in Present School</b>	18	7.22	3.02	3	15
<b>Rehearsal Length (Minutes)</b>	18	48.94	9.08	25	70
<b>Number of Eighth Grade Males Whose Voices Have Begun The Mutation Process</b>	18	8.28	4.78	2	20
<b>Number of Ninth Graders in Chorus</b>	18	4.28	10.00	0	30
<b>Number of Students in School</b>	18	638.06	305.78	225	1250

#### Teaching Situation

Table I shows that for the total sample, the mean rehearsal time was 47.55 minutes with a standard deviation of 7.55. The minimum rehearsal time reported from the total sample was 25 minutes, and the maximum rehearsal time reported by the total sample was 70 minutes. The mean rehearsal time reported by the performance-successful teachers was 46.58 minutes, and the standard deviation was 6.29. The minimum rehearsal time reported by the performance-successful teachers was 30 minutes, and the maximum rehearsal

time was 55 minutes. (See Table 2.) The mean rehearsal time reported by the performance-active teachers was 48.94 minutes, and the standard deviation was 9.08. The minimum rehearsal time reported by the performance-active teachers was 25 minutes, and the maximum rehearsal time was 70 minutes. (See Table 3.)

The mean number of eighth grade males in the chorus whose voices had begun the mutation process reported by the total sample was 10.43, and the standard deviation was 8.40. The minimum number reported by the total sample was 2, and the maximum number reported was 50. (See Table 1.) The mean number of eighth grade males in the chorus whose voices had begun the mutation process reported by the performance-successful teachers was 11.92, and the standard deviation was 10.02. The minimum number reported by performance-successful teachers was 3, and the maximum number was 50. (See Table 2.) The mean number of eighth grade males in the chorus whose voices had begun the mutation process reported by the performance-active teachers was 8.28, and the standard deviation was 4.78. The minimum number reported by the performance-active teachers was 2, and the maximum number reported was 20. (See Table 3.)

The mean number of ninth graders in the chorus reported by the total sample was 4.86, and the standard deviation was 11.18. The majority of teachers did not have ninth graders in the chorus. The mean number of ninth graders in the chorus reported by the performance-successful teachers was 26, and the standard deviation was 5.27. (See Table 2.) The mean number of ninth graders in the chorus reported by the performance-active teachers was 4.28, and the standard deviation was 10.00. (See Table 3.)

The mean number of students in the subjects' schools was 594.80, and the standard deviation was 278.79. The minimum number of students in the school reported by the total sample was 150, and the maximum number was 1250. (See Table 1.) The mean number of students in the subjects' schools reported by the performance-successful teachers was 564.85, and the standard deviation was 260.43. The minimum number of students in the subjects' schools reported by the performance-successful teachers was 150, and the maximum number was 1200. (See Table 2.) The mean number of students in the subjects' schools reported by the performance-active teachers was 638.06, and the standard deviation was 305.78. The minimum number of students in the subjects' schools reported by the performance-active teachers was 225, and the maximum number was 1250. (See Table 3.)

### Contest Ratings

A listing of rating percentages for each year from 1982 through 1986 inclusive, reveals that the majority (69.23%, 73.08%, 96.15%, and 65.38%) of choruses conducted by performance-successful teachers received a rating of I (the highest rating) at contests in the years 1982, 1984, 1985, and 1986, and 50% of the choruses conducted by performance-successful teachers received a rating of I in 1983. The majority (55.56% and 66.67%) of choruses conducted by performance-active teachers received a rating of II in the years 1984 and 1985 and the majority (83.33% and 55.56%) of performance-active teachers did not attend contest in the years 1982 and 1983. (See Table 4.)

Table 4  
Rating Percentages for the Years 1982 through 1986

Performance-Successful Teachers

Year	Rating of I	Rating of II	Did not attend
1982	69.23	7.69	23.08
1983	50.00	19.23	30.77
1984	73.08	15.38	11.54
1985	96.15	3.85	0.00
1986	65.38	26.92	7.69

Performance-Active Teachers

Year	Rating of I	Rating of II	Did not attend
1982	5.56	11.11	83.33
1983	16.67	27.78	55.56
1984	27.78	55.56	16.67
1985	33.33	66.67	0.00
1986	44.44	33.33	22.22

### Teacher's Philosophy of Changing Voice, Description of Teaching Situation, and Experience

Percentages relating to responses to the questionnaire items concerning tenor range, baritone range, tenor tessitura, baritone tessitura, rehearsal length, number of rehearsals per week, voice groupings, teaching experience, and junior high school teaching experience (See Appendices B and C for specific questions) are shown in Tables 5, 6, 7, 8, 9, 10, 11, 12, and 13.

Table 5 shows a crosstabulation of the responses for tenor range with success rating (performance-successful or performance-active). The largest percentage of performance-successful teachers (34.62) and performance-active teachers (58.82) reported G3 to G4 as the range used as a guideline for choosing choral music for junior high school tenors. In addition, 30.77% of the performance-successful teachers chose F3 to A4. There was one missing frequency because one subject reported that the use of a range for tenors (cambiatas, midvoice, alto-tenor) was not appropriate due to the fact that all boys in the chorus sing the same vocal part. Therefore, only a baritone range was provided from that subject.

Table 6 shows a crosstabulation of responses for baritone range with success rating. The largest percentage of performance-successful teachers (40%) and performance-active teachers (44.44%) chose B2 to E4 as the range used as a guideline for choosing choral music for junior high school baritones. There is one missing frequency because one subject reported having no baritones in the chorus, only cambiatas (tenors).

Table 5

Table of Performance Classification by Tenor Range

Range		F3 To A4	F3 to C5	G3 to G4	F3 to G4	A3 to E4	A3 to C5	G3 to B4	TOTAL
<b><u>Performance- Successful</u></b>	<b>Frequency</b>	8	3	9	2	2	1	1	26
	<b>Percentage</b>	18.60	6.98	20.93	4.65	4.65	2.33	2.33	60.47
	<b>P-S %</b>	30.77	11.54	34.62	7.69	7.69	3.85	3.85	
<b><u>Performance- Active</u></b>	<b>Frequency</b>	2	4	10	1	0	0	0	17
	<b>Percentage</b>	4.65	9.30	23.26	2.33	0.00	0.00	0.00	39.53
	<b>P-A %</b>	11.76	23.53	58.82	5.88	0.00	0.00	0.00	
<b>TOTAL</b>		10	7	19	3	2	1	1	43
		23.26	16.28	44.19	6.98	4.65	2.33	2.33	100.00

Table 6

Table of Performance Classification by Baritone Range

Range	B2 to D#4	Bb2 to F4	B2 to E4	C3 to A3	G2 to B3	D3 to D4	C3 to C4	A2 to E4	F3 to F4	TOTAL	
<b><u>Performance-Successful</u></b>	Frequency Percentage P-S %	1 2.33 4.00	1 2.33 4.00	10 23.26 40.00	1 2.33 4.00	0 0.00 0.00	5 11.63 20.00	4 9.30 16.00	2 4.65 8.00	1 2.33 4.00	25 58.14
<b><u>Performance-Active</u></b>	Frequency Percentage P-A %	2 4.65 11.11	1 2.33 5.56	8 18.60 44.44	1 2.33 5.56	1 2.33 5.56	4 9.30 22.22	0 0.00 0.00	1 2.33 5.56	0 0.00 0.00	18 41.86
<b>TOTAL</b>		3 6.98	2 4.65	18 41.86	2 4.65	1 2.33	9 20.93	4 9.30	3 6.98	1 2.33	43 100

Table 7 shows a crosstabulation of responses for tenor tessitura with success rating. The largest percentage (38.46%) of performance-successful teachers chose B3 to F4 as the tessitura used as a guideline for choosing choral music for junior high school tenors in a mixed chorus. The next largest percentage (26.92%) of performance-successful teachers chose G#3 to F4. The largest percentage (43.75%) of performance-active teachers in this category chose A3 to A4 as the tessitura used as a guideline for choosing choral music for junior high school tenors. The next largest percentage (31.25%) of performance-active teachers chose G#3 to F4.

Table 8 shows a crosstabulation of responses for baritone tessitura with success rating. The largest percentages for performance-successful teachers were 40% who chose D3 to B3 as the tessitura used as a guideline for choosing choral music for junior high school baritones in a mixed chorus, and 36% who chose C3 to C4. The largest percentage of performance-active teachers (50%) chose C3 to C4 as the baritone tessitura used as a guideline in the selection of music.

Table 7

Table of Performance Classification by Tenor Tessitura

<b>Tessitura</b>	<b>G#3 to F4</b>	<b>A3 to A4</b>	<b>B3 to F4</b>	<b>F3 to C4</b>	<b>B3 to A4</b>	<b>A3 to E4</b>	<b>G3 to D4</b>	<b>E4 to A4</b>	<b>TOTAL</b>	
<b><u>Performance- Successful</u></b>	<b>Frequency</b>	7	2	10	2	1	2	1	1	26
	<b>Percentage</b>	16.67	4.76	23.81	4.76	2.38	4.76	2.38	2.38	61.90
	<b>P-S %</b>	26.92	7.69	38.46	7.69	3.85	7.69	3.85	3.85	
<b><u>Performance- Active</u></b>	<b>Frequency</b>	5	7	3	0	0	1	0	0	16
	<b>Percentage</b>	11.90	16.67	7.14	0.00	0.00	2.38	0.00	0.00	38.10
	<b>P-A %</b>	31.25	43.75	18.75	0.00	0.00	6.25	0.00	0.00	
<b>TOTAL</b>	12	9	13	2	1	3	1	1	42	
	28.57	21.43	30.95	4.76	2.38	7.14	2.38	2.38	100	

Table 8

Table of Performance Classification by Baritone Tessitura

Tessitura		D#3 to A#3	C3 to C4	D3 to B3	E3 to D4	G3 to C4	C3 to G3	G2 to B3	Bb2 to Bb3	TOTAL
<b><u>Performance- Successful</u></b>	Frequency	0	9	10	3	2	0	0	1	25
	Percentage	0.00	20.93	23.26	6.98	4.65	0.00	0.00	2.33	58.14
	P-S %	0.00	36.00	40.00	12.00	8.00	0.00	0.00	4.00	
<b><u>Performance- Active</u></b>	Frequency	3	9	4	0	0	1	1	0	18
	Percentage	6.98	20.93	9.30	0.00	0.00	2.33	2.33	0.00	41.86
	P-A %	16.67	50.00	22.22	0.00	0.00	5.56	5.56	0.00	
<b>TOTAL</b>		3	18	14	3	2	1	1	1	43
		6.98	41.86	32.56	6.98	4.65	2.33	2.33	2.33	100

A crosstabulation of number of rehearsals per week and level of success of teachers can be seen in Table 9. The largest percentages of both groups (80.77 for performance-successful teachers and 66.67% for performance-active teachers) reported a rehearsal frequency of five times a week.

Table 9

Table of Performance Classification by  
Number of Rehearsals Per Week

<b>Range</b>	<b>Less Than Five Times</b>	<b>Five Times</b>	<b>TOTAL</b>
<b><u>Performance- Successful</u></b>	<b>Frequency</b> 5	21	26
	<b>Percentage</b> 11.36	47.73	59.09
	<b>P-S %</b> 19.23	80.77	
<b><u>Performance- Active</u></b>	<b>Frequency</b> 6	12	18
	<b>Percentage</b> 13.64	27.27	40.91
	<b>P-A %</b> 33.33	66.67	
<b>TOTAL</b>	11	33	44
	25.00	75.00	100

Table 10 shows a crosstabulation of responses for rehearsal length with success rating. The largest percentage of teachers in the performance-successful group (42.30%) reported 31 to 49-minute rehearsals. The largest percentage of teachers in the performance-active group (44.44%) reported 50-minute rehearsals.

Table 11 which displays a crosstabulation of choice of voice groupings and performance classification of teachers, shows that the largest percentage of teachers in both groups use SAB music most often with their chorus. The percentage of performance-successful teachers who reported using SATB music most often with their choruses was 11.54%.

Table 12 shows that 50% of the performance-successful teachers had over 15 years of teaching experience. The largest percentage (38.89%) of performance-active teachers had seven to nine years of teaching experience.

A crosstabulation of performance success and years of junior high school teaching experience is shown in Table 13. The largest percentage (34.62%) of performance-successful teachers reported having over 15 years of teaching experience at the junior high school level. The percentage of performance-successful teachers reported having less than 7 years of teaching experience at the junior high school level was 3.85%. The largest percentages of performance-active teachers had 4 to 6 years of experience (38.89%) and 7 to 9 years of experience (38.89%). The percentage of performance-active teachers who had more than 15 years of teaching experience at the junior high school level was 11.11%.

Table 10

Table of Performance Classification by Length of Rehearsals

	<b>Range</b>	<b>30 Minutes or Less</b>	<b>31 to 49 Minutes</b>	<b>50 Minutes</b>	<b>Over 50 Minutes</b>	<b>TOTAL</b>
<b><u>Performance- Successful</u></b>	<b>Frequency</b>	2	11	10	3	26
	<b>Percentage</b>	4.55	25.00	22.73	6.82	59.09
	<b>P-S %</b>	7.69	42.30	38.46	11.54	
<b><u>Performance- Active</u></b>	<b>Frequency</b>	1	5	8	4	18
	<b>Percentage</b>	2.27	11.36	18.18	9.09	40.91
	<b>P-A %</b>	5.56	27.78	44.44	22.22	
	<b>TOTAL</b>	3	16	18	7	44
		6.82	36.36	40.91	15.91	1

Table 11

Table of Performance Classification by Voice Groupings

Voice Grouping		SA	SAB	SATB	3 Part	Varley (SA, SAB, SATB, 3 Part)	SAB and Teacher-composed Tenor Line	TOTAL
<b><u>Performance-Successful</u></b>	<b>Frequency</b>	0	15	3	5	2	1	26
	<b>Percentage</b>	0.00	34.09	6.82	11.36	4.52	2.27	59.09
	<b>P-S %</b>	0.00	57.69	11.54	19.23	7.69	3.85	18
<b><u>Performance-Active</u></b>	<b>Frequency</b>	1	13	0	1	2	1	18
	<b>Percentage</b>	2.27	29.55	0.00	2.27	4.56	2.27	40.91
	<b>P-A %</b>	5.56	72.22	0.00	5.56	11.11	5.56	
<b>TOTAL</b>		1	28	3	6	4	2	44
		2.27	63.64	6.82	13.64	9.09	4.55	100

Table 12  
Table of Performance Classification by Years of  
Teaching Experience

Years	4 to 6	7 to 9	10 to 12	13 to 14	Over 15	TOTAL	
<b><u>Performance- Successful</u></b>	Frequency	1	4	4	4	13	26
	Percentage	2.27	9.09	9.09	9.09	29.55	59.09
	P-S %	3.85	15.38	15.38	15.38	50.00	
<b><u>Performance- Active</u></b>	Frequency	2	7	3	2	4	18
	Percentage	4.55	15.91	6.82	4.55	9.09	40.91
	P-A %	11.11	38.89	16.67	11.11	22.22	
<b>TOTAL</b>	3 6.82	11 25.00	7 15.91	6 13.64	17 38.64	44 100	

Table 13

Table of Performance Classification by Years of  
Junior High School Teaching Experience

	Years	3 Years or Less	4 to 6 Years	7 to 9 Years	10 to 12 Years	13 to 15 Years	Over 15 Years	TOTAL
<b><u>Performance- Successful</u></b>	Frequency	1	0	6	5	5	9	26
	Percentage	2.27	0.00	13.64	11.36	11.36	20.45	59.09
	P-S %	3.85	0.00	23.08	19.23	19.23	34.62	
<b><u>Performance- Active</u></b>	Frequency	0	7	7	1	1	2	18
	Percentage	0.00	15.91	15.91	2.27	2.27	4.55	40.91
	P-A %	0.00	38.89	38.89	5.56	5.56	11.11	
<b>TOTAL</b>		1	7	13	6	6	11	44
		2.27	15.91	29.55	13.64	13.64	25.00	100

### Statistical Analysis

The chi-square test of independence was employed to assess independence of years of teaching experience and success of the teacher and, in addition, to assess independence of number of rehearsals per week and success of the teacher. No significant relationship was found between success groups for either variable. Therefore, it is conceivable that the two groups do not differ significantly in regard to years of teaching experience or length of choral rehearsals.

To determine whether there was a statistically significant difference between the performance-successful group and the performance-active group in regard to the number of years of teaching at the school where teachers taught at the time of the completion of the questionnaire, a  $t$  test was employed. Significant differences were found between the groups in regard to the number of years of teaching at the school where teachers taught at the time of the questionnaire completion. The average of the performance-successful group was 11.88 years, and the average of the performance-active group was 7.22 years ( $t[44] = 3.79, p = .0005$ ). Because the data did not appear to be normally distributed, a normalized Wilcoxon rank sum  $z$ , a nonparametric statistic, was also computed. A significant difference was found between the 2 groups,  $z = -3.4268, p = 0.0006$ .

### Suggested Musical Compositions

A primary purpose of this study was to compile a list of musical compositions suggested by performance-successful teachers as being ideal for junior high school mixed choruses. From the returns, a list of 178 compositions

was compiled (See Appendix F.) "Festival Alleluia" (SAB with some division in the baritone part) by Roger Emerson was suggested five times, the most often a composition was suggested. Twenty-five compositions were suggested by more than one subject with nine of the 25 composed by Eilers and two arranged or edited by Eilers. (See Table 14.)

ISSMA publishes a list of music for the state choral contest. The list is divided into groups by difficulty. (See Appendix G.) Performance-successful teachers suggested 23.76% of the compositions on the ISSMA list as being ideal for junior high school mixed choruses. Table 15 shows the titles and composers or arrangers of these compositions and the number of times they were recommended. Twelve of these compositions were written for SAB voices; eight were written for 3 parts; two were written for SATB voices; and one was written for SAB/SATB voices.

Table 14

## Compositions Suggested By More Than One Performance-Successful Teacher

<b>Composer/Arranger</b>	<b>Title</b>	<b>Number of Times Recommended</b>
Althouse, Jay	Get On Board	2
Bacak, Joyce Eilers*	All Through The Night	2
Bacak, Joyce Eilers*	Send Down The Rain	3
Barnes, Richard (arr.)	Rhythm of Life, The	2
Beck, John Ness	Every Vailey	2
Butler, Eugene	A Man Of Integrity	2
Eilers, Joyce	Brighten My Soul With Sunshine	2
Eilers, Joyce	Follow The Sun	2
Eilers, Joyce	Haunting Melody	2
Eilers, Joyce	It's Time To Fly Away	2
Eilers, Joyce	My Lord	4
Eilers, Joyce	Power And The Glory, The	3
Eilers, Joyce	Risin' Out of My Soul	2
Emerson, Roger	Festival Alleluia	5
Emerson, Roger	Good Friend	2
Johnson, Neil	Set Down Servant	2
Johnson, Neil	This Little Light of Mine	2
Lojeski, Ed (arr.)	Starmaker	2
Mozart, Wolfgang Amadeus arr. Bacak, Joyce Eilers*	Ave Verum	3
Reese, Jan	Sing It!	2
Saint-Saëns, Camille arr. Eilers, Joyce	Praise Ye The Lord Of Hosts	2
Wagner, Douglas	A Time For All Things	2
Willet, Pat (arr.)	Joshua Fit The Battle Of Jericho	2
Willet, Pat (arr.)	This Old Hammer	2
Wilson, Mark and Knox, Jane	Sing And Be Joyful	2

\*Joyce Eilers and Joyce Eilers Bacak are two names for the same composer.

Table 15

Compositions on the ISSMA Contest List Suggested by Performance-Successful Teachers as Ideal for Junior High School Mixed Chorus

<b>Title</b>	<b>Composer/ Arranger</b>	<b>Voicing</b>	<b>Number of Times Suggested</b>
Alleluia	Harris, Ed	SAB/SATB	1
Aura Lee	Palmer, Edward	SAB	1
Blessing And Glory	Rachmaninoff, Sergei ed./arr.: Ehret, Walter	SAB	1
Every Valley	Beck, John Ness	SATB	1
Festival Alleluia	Emerson, Roger	3-part	5
Follow The Sun	Bacak, Joyce Eilers	SAB	2
Get On Board	Althouse, Jay	SAB	2
Go And Tell John	Pfautsch, Lloyd	SAB	1
Haunting Melody	Eilers, Joyce	3-part	2
Jake The Wily Serpent	Thomas, Eric	3-part	1
Joyful Song, A	McLeod, Carol	SAB	1
Just A Bit Of Sunshine	Bacak, Joyce Eilers	3-part	1
Lady Of The Harbor	Eilers, Joyce	SAB	1
Morning Has Broken	Simeone, Harry (arr.)		1
No Lovelier Countryside	Welch, John (arr.)	SATB	1
Power And The Glory, The	Eilers, Joyce	SAB	3
Risin' Out Of My Soul	Eilers, Joyce	SAB	2
River, Sing Your Song	Butler, Eugene	3-part	1
Sanctus (From <u>German Mass In F</u> )	Schubert, Franz arr. Weck, D.	SAB	1
Simple Gifts	Coates, John (arr.)	SAB	1
Sing It!	Reese, Jan	3-part	2
This Little Light Of Mine	Johnson, Neil (arr.)	3-part	1
Time For All Things	Wagner, Douglas	3-part	2
White Wings	Quiett, Connie	SAB	1

### Summary

The results of the statistical analyses are summarized as follows.

#### Teacher's Philosophy of the Changing Voice in Regard to Range, Tessitura, and Choice of Music

1. The following ranges were chosen by the highest percentages of both groups.
  - a. The tenor range was G3 to G4.
  - b. The baritone range was B2 to E4.
2. The tenor tessitura which was chosen by the highest percentage (38.46%) of the performance-successful group was B3 to F4, and the tenor tessitura which was chosen by the highest percentage (43.75%) of the performance-active group was A3 to A4.
3. The baritone tessitura selected as a guideline for choosing music by the highest percentage of the performance-successful teachers (40%) was D3 to B3. The baritone tessitura which was chosen by the highest percentage (50%) of performance-active teachers was C3 to C4.
4. The majority of both groups (57.69% of performance-successful and 72.22% of performance-active) reported using SAB music most often with their choruses.

**Description of the Teaching Situation: Number and Length of Rehearsals,  
Number of Ninth Graders in Chorus, Number of Students in School**

1. Results of the the chi-square test showed no significant difference between success groups in regard to number of rehearsals per week ( $\chi^2 [1, N = 44] = 1.128, p , <.288$ ).
2. The average rehearsal length for the performance-successful group was 46.58 minutes with a standard deviation of 6.29, and the average rehearsal length for the performance-active group was 48.94 minutes with a standard deviation of 9.08.
3. The mean number of ninth graders in chorus was 5.27 with a standard deviation of 2.17 for the performance-successful group and 4.28 with a standard deviation of 10.00 for the performance-active group.
4. The average number of students in the total population of schools in the sample was 564.85 for the performance-successful schools with a standard deviation of 260.43 and 638.06 for the performance-active schools with a standard deviation of 305.78.
5. The majority of both groups (80.77% for performance-successful and 66.67% for performance-active) rehearsed five times a week.

**Experience of Teacher**

1. A significant difference was found between the two groups in regard to number of years of teaching at the school where teachers taught at the time of the completion of the questionnaire. The average of the

performance-successful group was 11.88 years, and the average of the performance-active group was 7.22 years. The  $t$  statistic was 3.79 which was significant at the .0005 level.

### Suggested Compositions

The results of the analysis of suggested compositions can be summarized as follows:

1. Twenty-five of 178 compositions suggested by performance-successful teachers were suggested by more than one subject.
2. Twenty-four compositions out of 178 suggested by the performance-successful teachers were also on the ISSMA contest literature list.
3. "Festival Alleluia" by Roger Emerson was suggested by five subjects, more than any other composition. The next most suggested composition was "My Lord" by Joyce Eilers which was suggested by four subjects. Three subjects suggested "Send Down The Rain" by Joyce Eilers Bacak, "The Power And The Glory" by Joyce Eilers, and "Ave Verum" by Wolfgang Amadeus Mozart (arr./ed. by Joyce Eilers).

## CHAPTER V

### CONCLUSIONS

A principal purpose of this study was to identify factors involved in the type of teaching which results in superior performances presented by junior high school mixed choruses with the respective teachers of these choruses operationally classified as performance-successful. Another purpose of this study was to compile a list of compositions suggested by performance-successful junior high school choral teachers as ideal for junior high school mixed choruses . The main variables investigated were voice ranges and tessituras of junior high school boys used as guidelines by these teachers to choose choral music for junior high school mixed choruses, teachers' choices of voice groupings to use with junior high school mixed choruses, number of rehearsals per week, and length of choral rehearsals. Secondary objectives of the study were to investigate the possible impact of the variables listed below.

1. Number of ninth graders in the chorus
2. Number of students in the subjects' schools
3. Number of years of teaching experience
4. Number of years of teaching at the school where the teacher taught at the time of completion of the questionnaire.

#### Hypotheses

The following null hypotheses were tested.

1. The performance-successful and the performance-active teachers will not differ significantly in the number of years of teaching experience.

2. The performance-successful and the performance-active teachers will not differ significantly in the number of choral rehearsals per week.
3. There will be no significant difference between performance success of junior high school choral teachers and the number of years taught at the school where the teacher was employed at the time of completion of the questionnaire (present school).

The researcher failed to reject the hypotheses concerning years of teaching experience and number of choral rehearsals. Although performance success was found to be independent of number of years of teaching experience, it is noteworthy that the largest number of performance-successful teachers (50%) had over 15 years of experience and the largest number of performance-active teachers (38.89%) had seven to nine years of experience. It is also noteworthy that 80.77% of the performance-successful teachers reported five rehearsals a week with 66.67% of the performance-active teachers also reporting five rehearsals a week.

Based on the results of the analysis, the null hypothesis concerning number of years in the present school was rejected. Therefore, as a result of this study, it can be concluded that the two groups were significantly different in regard to the number of years of teaching in the school where they taught at the time of the completion of the questionnaire.

The performance-successful teachers obviously established a tradition of going to the state contests in contrast to the performance-active teachers, the majority of whom did not attend the state contests in the years 1982 and 1983. The contests provided a goal for students, and the goal of approval (highest rating and subsequent recognition from peers, teachers, and parents) is one

that is meaningful to adolescents. Results of this study show that the mean number of years of teaching in the present school is 11.88 as compared to a mean of 7.22 for performance-active teachers. Obviously, the teachers who have been in a school for a longer period of time have had longer to build administrative and collegial support. The assumption that these teachers have administrative support is corroborated by the number of times that they have attended contests since teachers must have the permission of the principal to take a group of students to a contest.

#### Range and Tessitura

Choices relating to the questionnaire items concerning range and tessitura reflected ranges and tessituras of Cooksey, Cooper, and McKenzie, three of the four leading theorists discussed in Chapter II. (Ranges and tessituras reflecting the theory of Swanson were not included because Swanson did not include suggested ranges and tessituras as part of his theory, only patterns of vocal change.) However, the names of the theorists were not associated with choices of ranges and tessituras presented in the questionnaire to control for possible influence and to encourage unbiased answers concerning the ranges and tessituras in use by the subjects as guidelines for choosing music. The largest percentage (34.62%) of the performance-successful teachers named G3 to G4 as the range used as a guideline to choose music for junior high school tenors. This is the tenor range recommended by McKenzie. In addition, 30.77% of the performance-successful teachers named F3 to A4 as the range used as a guideline to choose music for junior high school tenors. This is the tenor range suggested by Cooksey. The largest percentage (58.82%) of the performance-active teachers also

named the tenor range proposed by McKenzie as the range used as a guideline for choosing choral music for junior high school tenors. An examination of the tenor ranges suggested by McKenzie and Cooksey reveals that Cooksey's range for tenors includes an additional whole step at both ends of McKenzie's recommended tenor range. Therefore, the two ranges do not differ extremely and it can be concluded that many compositions chosen with Cooksey's ranges used as a guideline would also be acceptable to teachers who use McKenzie's ranges as guidelines for choosing music for junior high school tenors. Therefore, 65.39% of the performance-successful teachers would be in agreement about the suitability of many compositions in regard to tenor range.

The largest number of subjects from both groups (40% for performance-successful and 44.44% for performance-active) named B2 to E4 as the range used as a guideline for choosing music for junior high school baritones. This range is in congruence with the range proposed by McKenzie.

The largest percentage (38.46%) of performance-successful teachers chose B3 to F4 as the tessitura used as a guideline for choosing music for junior high school tenors. This tessitura reflects the alto-tenor theory advocated by McKenzie. The largest percentage (43.75%) of performance-active teachers chose A3 to A4. This tessitura reflects Cooper's theory (cambiata concept). The tessitura of A3 to A4 encompasses 12 semitones, and the tessitura of B3 to F4 encompasses only six semitones. Therefore, many compositions chosen with the tessitura of A3 to A4 used as a guideline would be unacceptable to teachers who used the tessitura of B3 to F4 as a guideline. This is an important finding because the philosophy of 38.46% of the performance-successful group

functions on the premise that the majority of junior high school tenors have a limited tessitura comprising six semitones. Swanson (1961) stated that boys who must strain for notes that are too high either quit trying to sing or let their dissatisfaction be known (p. 63). A conclusion from the present study is that many performance-successful teachers employ practices which are similar to practices based on Swanson's premise and choose music which has a narrow tessitura thus avoiding taking junior high school tenor voices as high as Cooper recommended.

The largest percentage (40.00%) of performance-successful teachers chose D3 to B3 as the tessitura used as a guideline for selecting music for junior high school baritones. This range reflects the theory of McKenzie. In addition, 36% of the performance-successful teachers chose C3 to C4 (suggested by Cooper) as the tessitura used as a guideline for choosing music. The largest percentage (50.00%) of performance-active teachers also chose C3 to C4. Although there is not as much difference in the theories of McKenzie and Cooper in regard to baritone tessitura as in regard to tenor tessitura (Cooper's extends a semitone higher and a whole tone lower), it is notable that the largest number of performance-successful teachers chose the baritone tessitura which does not take voices as high as Cooper's recommended tessitura.

As is shown by the percentages in the preceding paragraphs, the results of the analysis indicate that the majority of teachers in both groups do not adhere to the ranges manifested in one philosophy; rather, they accept parts of more than one theory. To explore this concept further, the researcher examined trends of individual responses to the four questionnaire items concerning range

and tessitura with the following results.

1. Three people in the performance-successful group chose answers to range and tessitura items indicating use of the ranges and tessituras advocated by one of the four theorists for all four questionnaire items (tenor range, baritone range, tenor tessitura, baritone tessitura); their answers reflected McKenzie's theory. None of the performance-active teachers chose answers to all four questions which related to only one theorist.
2. Four performance-successful teachers chose three out of four answers which related to one theory. Three of these subjects chose three answers which reflected the theory advocated by McKenzie, and one chose three answers which reflected Cooksey's philosophy. One performance-active teacher chose three out of four answers which reflected Cooper's theory.

These findings also indicate that a majority of teachers from both groups employ ideas from one or more of the theories in regard to range and tessitura instead of following only one theory. This is in agreement with other researchers such as Johnson (1983) who demonstrated the concept of combining a well-known theory with findings of his own by defining voice categories, ranges, and tessituras reflecting a combination of personal findings and those of Cooksey (p. 19).

In summary, the majority of the total sample reported using McKenzie's ranges for tenors and baritones. McKenzie's tenor (alto-tenor) range encompassed a smaller span of notes than the other leading theories. The tenor tessitura consisting of the smallest span of notes was chosen by the

largest number of performance-successful teachers, and the tenor and baritone tessituras suggested by Cooper were chosen by the largest number of performance-active teachers. In addition, the majority of subjects did not use the ranges and tessituras for tenors and baritones suggested by only one theorist.

### Voice Groupings

As a result of this study, it can be concluded that SAB music with a limited baritone range (with added notes to accommodate differences in junior high school tenors and baritones) can be used successfully with junior high school mixed choruses. The largest number of both groups named SAB music as the type used most often with their choral groups. In contrast, Cooper (1965) recommended SSCB, SACB, SCB, and SSA music for junior high school choruses (pp. 423-425). Cooksey (1978) stated that vocal compromises must be made when junior high school choruses sing SAB music (pp. 11-12). Cooksey recommended using a variety of voice groupings (two-part, three-part, SSCB, SACB, and SATB) However, his recommendation was in reference to a chorus of eighth and ninth graders (p. 14). The majority of the subjects in the present study taught choruses which had no ninth graders. Therefore, recommendations for voice groupings suggested by Cooper and Cooksey are not completely applicable to the groups in the present study. As a result of this study, it can be concluded that although the combination of eighth and ninth graders might be an easier combination for which to find suitable music, many teachers are not able to achieve this arrangement because of the structure of the school system in terms of grade levels. Therefore, in contrast to findings of

Cooper and Cooksey, the findings of this study indicate that SAB music can be used most successfully for junior high school choruses.

### Teaching Situation

The average number of students in the total school population was 564.85 for the performance-successful teachers and 638.06 for the performance-active teachers. However, no conclusions can be drawn from this information because the numbers represented schools of a variety of grade combinations. Having subjects report the number of students in the eighth grade would possibly have provided more meaningful results.

The average length of rehearsals was 46.58 minutes for the performance-successful teachers and 48.94 minutes for the performance-active teachers. It is concluded that rehearsal time is similar for both groups.

### Contest Ratings

Rating percentages for each year from 1982 through 1986 revealed that the majority (69.23%, 73.08%, 96.15%, and 65.38%) of choruses conducted by performance-successful teachers received a rating of I (the highest rating) at the state contest in the years 1982, 1984, 1985, and 1986; and 50% of the choruses conducted by performance-successful teachers received a rating of I in 1983. The majority (55.56% and 66.67%) of performance-active teachers received a rating of II in the years 1984 and 1985, and the majority (83.33% and 55.56%) of performance-active teachers did not attend contests in the years 1982 and 1983. It is also important to note that in the years 1984, 1985, and 1986; 27.78%, 33.33%, and 44.44% of the performance-active teachers received a rating of I. Therefore, from the results of this study, it can be hypothesized that

some of the performance-active teachers were more similar in regard to contest success to the performance-successful teachers than to the other performance-active teachers.

### Suggested Musical Compositions

A list of 178 compositions suggested by performance-successful teachers as being ideal for junior high school mixed choruses was compiled. The composition suggested most frequently was "Festival Alleluia" by Roger Emerson which was suggested five times. The suggestion of Emerson's music is in agreement with the results of a study by Cooksey (1978, pp. 11-13) in which he examined compositions written for junior high school choruses and stated that Emerson's arrangements were written for mixed choruses of seventh and eighth graders. Cooksey stated that because the range of F3 to D4 is recommended by Emerson for all changing and changed voices, vocal compromises must be made when using these arrangements with junior high school choruses. However, Cooksey also stressed the fact that Emerson modifies his own range recommendations in some of his arrangements and adds notes to deal with the differences in range of midvoice II voices (tenors, cambiatas, alto-tenors) and baritones, and these modifications make the arrangements more suitable (pp. 11-12). Cooksey also commented on the music of Eilers stating that her approach to composing music for junior high school tenors and baritones is less consistent than that of Emerson (p. 12). This is in contrast to the results of the present study. Eilers was the name suggested more than any other composer or arranger. However, the contrast could possibly be explained by the difference in time of Cooksey's statement and the

present study. In addition, results of this study indicate that performance-successful teachers use many compositions or arrangements by the same composers. Several subjects wrote comments on their questionnaires such as "Anything by Artman works for junior high school choruses. I can order her music without looking at it because I know it will work." Similar comments were made about three other composer-arrangers. A conclusion from the study is that performance-successful teachers have found composers and arrangers who produce music that is suitable for these teachers; thus, the popularity becomes obvious, and they use many compositions by those individuals.

Additional comments included as a response to the final item on the questionnaire revealed the following trends.

1. Compositions which allow the boys to sing melodies are in demand by performance-successful teachers.
2. Arrangements of "classic" literature for SAB voices with a limited baritone range are in demand by performance-successful teachers.
3. Compositions which contain easy parts (countermelodies) for choruses with limited experience in part singing are in demand by performance-successful teachers.

#### Summary of Conclusions

In summary, based on the results of this study, the following conclusions are made.

1. There is a significant difference between performance-successful and performance-active groups in regard to the number of years taught in the school where they were employed at the time of completion of the questionnaire. Based on the results of this study (contest ratings), it

can be concluded that the performance-successful teachers had established a tradition of attending contests and thus established a tradition of approval (from parents, teachers, and peers) for the chorus.

2. Although performance was found to be independent of number of years of teaching experience, it was noted that 50% of the performance-successful teachers had over 15 years of teaching experience with the largest number of performance-active teachers having seven to nine years experience. It is concluded that years of teaching experience coupled with the musical maturity and additional musical experiences or additional education gained during those years have an impact on the performance success of the teacher.
3. The average rehearsal time for the total sample was 47.55 minutes. Although no significant difference was found between the two groups in regard to rehearsal length, it is notable that both groups consisted of teachers from Indiana who had attended the contest at least three times in a 5-year period. Therefore, it can be assumed that both groups had achieved some degree of performance success and had adequate rehearsal time to prepare students for contest.
4. Inexperienced teachers in Indiana who might need assistance with defining ranges and tessituras regarding guidelines for choosing choral music for junior high school choruses would benefit from choosing the narrowest ranges advocated by leading theorists. Results of this study indicate that the largest number of performance-successful teachers named the tenor range and the tenor tessitura with the smallest span of pitches as those used as

standards for choosing choral music. In addition, when asked about the range and tessitura used as guidelines for choosing music for baritones in junior high school mixed choruses, the largest number of performance-successful teachers named a baritone range and tessitura with a smaller span of pitches than the range and tessitura recommended by Cooper. Those ranges and tessituras are as follows.

- a. Tenor range proposed by McKenzie--G3 to G4
  - b. Baritone range proposed by McKenzie--B2 to E4
  - c. Tenor tessitura related to McKenzie's theory--B3 to F4
  - d. Baritone tessitura related to McKenzie's theory--D3 to B3.
5. Although the majority of performance-successful teachers chose ranges and tessituras related to McKenzie's theory for all four questionnaire items related to range and tessitura, the majority of those teachers did not individually choose answers related to only one theory for the four questionnaire items. It can be concluded that performance-successful teachers choose ranges and tessituras appropriate to their specific teaching situation rather than accepting and practicing the tenets of a specific theory of voice mutation.
6. SAB music with a limited baritone range can be used successfully with junior high school mixed choruses.
7. Because there is a limited number of composers who compose and arrange compositions considered suitable for junior high school mixed choruses by performance-successful teachers, these teachers tend to have their choruses perform many compositions composed or arranged by the same individuals. It can be concluded

that apart from other musical considerations, there is a need for more composers to consider writing music for SAB voicing with a limited baritone range (with most notes falling between G<sub>3</sub> and B<sub>3</sub> to accommodate the boys' ranges used as guidelines for choosing music).

8. There is a demand for music composed or arranged for junior high school mixed choruses which allows the boys to sing melodies and contains easy parts for students with limited experience in part singing.
9. There is a demand for "classic" choral literature arranged for SAB voices with a limited baritone range.

#### Recommendations

1. As a result of this study, the researcher concluded that the performance-successful and the performance-active groups were significantly different in regard to the number of years of teaching in the school where they taught at the time of the completion of the questionnaire. Further research is needed to examine the possible variables which have had an impact on the success of the performance-successful choral teachers during the years that they taught at the school (workshops, conferences, advanced degrees, musical experiences, musical maturity, etc.).
2. A study to further examine range and tessitura choices used as guidelines for choosing music for junior high school mixed choruses with a larger sample is needed so that chi square statistics

can be computed. In this study, too many cells had a frequency of less than five for chi-square statistics to be computed with reliability.

3. Although the two groups were clearly and objectively defined, the percentages of I ratings for the performance-active group indicate that research involving teachers of even more rigorously selected choruses and teachers whose success is unknown would lead to more significant results.
4. Because ninth graders are not included in many junior high schools, additional research is needed in an attempt to identify voicings that are appropriate for the ranges of voices of eighth grade boys. As a result of this study, it can be concluded that SAB music with a limited baritone range (with added notes to accommodate differences in junior high school tenors and baritones) can be used successfully with junior high school mixed choruses. It is proposed that examples of these types of compositions (listed in Appendix F) will serve as models for composers, arrangers, and publishers thus motivating them to meet the vocal needs of junior high mixed choruses and helping them identify more specific guidelines for composers and arrangers. As a result, compositions will not require additional arranging by the teacher or vocal compromises on the part of junior high school boys.

## BIBLIOGRAPHY

- Adcock, E. J. (1971). A comparative analysis of vocal range in the middle school general music curriculum. Unpublished doctoral dissertation, The Florida State University.
- Adcock, E. J. (1986). Junior high singing. . . wow! yuk! The North Carolina Music Educator, 36(2), 40-41.
- Anderson, V. A. (1961). Training the speaking voice (2nd ed.). New York: Oxford University Press.
- Auburn, C. (1953). A survey of pedagogic methods and materials used in teacher training institutions in relation to the apparent lack of teacher understanding concerning junior high vocal phenomena and their choral potential. Unpublished master's thesis, The Florida State University.
- Backus, J. (1977). The acoustical foundations of music (2nd ed.) New York: W. W. Norton and Co.
- Barresi, A. L. & Bless, D. (1982). The relation of selected aerodynamic variables to the perception of tessitura pitches in the adolescent changing voice. Paper presented at the Research Symposium of the Male Adolescent Changing Voice, State University of New York - Buffalo.
- Barrett, H. (1953). Choral training in the junior high school with reference to the changing voice. Unpublished master's thesis, University of Arizona.
- Behnke, E., & Browne, L. (1885). The child's voice. Boston: Oliver Ditson.
- Boone, D. R. (1977). The voice and voice therapy (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Brodnitz, F. (1983). On change of the voice. NATS Bulletin, 40(2), 24-26.

- Coffman, W. S. (1968). A study of the incidence and characteristics of boys' voice change in grades IV, V, and VI and implications for school music materials deriving therefrom. Unpublished doctoral dissertation, The Florida State University.
- Coie, L. & Hall, I. N. (1970). Psychology of adolescence (7th ed.). New York: Holt, Rinehart & Winston, Inc.
- Collins, D. L. (1982). The cambiata concept - more than just about changing voice. The Choral Journal, 23(4), 5-9.
- Cook, D. R. & LaFleur, N. K. (1975). A guide to educational research (2nd ed.). Boston: Allyn and Bacon.
- Cooksey, J. M. (1977a). The development of a contemporary eclectic theory for the training and cultivating of the junior high school male changing voice. Part I: Existing theories. The Choral Journal, 18(2) 5-14.
- Cooksey, J. M. (1977b). The development of a contemporary eclectic theory for the training and cultivating of the junior high school male changing voice. Part II: Scientific and empirical findings; some tentative solutions. The Choral Journal, 18(3), 5-16.
- Cooksey, J. M. (1977c). The development of a contemporary eclectic theory for the training and cultivating of the junior high school male changing voice. Part III: Developing an integrated approach to the care and training of the junior high school male changing voice. The Choral Journal, 18(4), 5-15.
- Cooksey, J. M. (1978). The development of a contemporary eclectic theory for the training and cultivating of the junior high school male changing voice. Part IV: Selecting music for the junior high school male changing voice. The Choral Journal, 18(5), 5-18.
- Cooksey, J. M. (1983). A longitudinal investigation of selected vocal, physiological and acoustical factors associated with voice maturation in the junior high school male adolescent. Unpublished manuscript.
- Cooper, I. (1953). Changing voices in junior high: Letters to Pat. New York: Carl Fischer, Inc.
- Cooper, I. (1964). A study of boys' changing voice in Great Britain. Music Educators Journal, 51(2), 118-120.

- Cooper, I. & Kuersteiner, K. O. (1970). Teaching junior high school music. Boston: Allyn and Bacon, Inc.
- Curry, E. T. (1940). The pitch characteristics of the adolescent male voice. Speech Monographs, 7, 48-62.
- Dowdy, S. & Wearden, S. (1983). Statistics for research. New York: John Wiley & Sons.
- Elliott, A. (1939). Relationships between voice ranges and song material in grades six to nine. Unpublished doctoral dissertation, Teacher's College, University of Cincinnati.
- Fowells, R. M. (1983). The changing voice: a vocal chameleon. The Choral Journal, 24(1), 11-17.
- Friesen, J. H. (1972). Vocal mutation in the adolescent male: its chronology and a comparison with fluctuation in musical interest. Unpublished doctoral dissertation, University of Oregon. (University Microfilms No. 73-7891).
- Greene, M. (1972). The voice and its disorders. Philadelphia, PA: J.B. Lippincott Co.
- Grinder, R. E. (1975). Studies in adolescence (3rd ed.). New York: Macmillan.
- Groom, M. A. (1979). A descriptive analysis of development in adolescent male voices during the summer time period. Unpublished doctoral dissertation, The Florida State University.
- Gustafson, J. M. (1965). A study relating to the boy's changing voice, its incidence, its training and function in choral music. Unpublished doctoral dissertation, The Florida State University.
- Harnett, D. L. & Murphy, J. L. (1975). Introductory statistical analysis. Reading, MA: Addison-Wesley.
- Harrison, L. N. (1978). It's more than just a changing voice. The Choral Journal, 19(1), 14-18.
- Hollien, H. (1960). Vocal pitch variation related to changes in vocal fold length. Journal of Speech and Hearing Research, 3, 150-165.
- Hollien, H. and Malcik, E. (1967). Evaluation of cross-section studies of adolescent voice change in males. Speech Monographs, 34, 80-84.

- Howard, F. E. (1923). The child - voice in singing. New York: H. W. Gray Co.
- Ingram, M. D. & Rice, W. C. (1962). Vocal technique for children and youth. New York: Abingdon Press.
- Issac, S. & Michael, W. B. (1972). Handbook in research and evaluation. San Diego, CA: Robert R. Knapp.
- Johnson, J. P. (1983). Aural / visual identification of the male changing voice, Pennsylvania Music Educators Association News, 18, 18-19.
- Katchadourian, H. (1977). The biology of adolescence. San Francisco: W. H. Freeman and Co.
- Kauffman, M. N. (1943). An analysis of the problems of the boy voice. Unpublished master's thesis, Northwestern University.
- Kidder, L. H. (1981). Research methods in social relations (4th ed.). New York: Holt, Rinehart and Winston.
- Kiell, N. (1964). The universal experience of adolescence. New York: International Universities Press.
- Lapierre, A. (1983). A technique for the development of choral music at the junior high school level. Unpublished masters thesis, California State University, Long Beach.
- Luck, J. T. A study relating to the boy's changing voice in intermediate church choirs of the Southern Baptist Convention. (Doctoral dissertation, The Florida State University, 1957). Dissertation Abstracts International, 1957, 17, 2105.
- McKenzie, D. (1947). Training the boy's changing voice. London: Oxford University Press.
- McManue, E. (1932). A study of the vocal needs of the adolescent boy with song material to aid in the development and care of his singing voice during the period of mutation. Unpublished master's thesis, The University of Washington.
- Miller, R. (1977). English, French, German and Italian techniques of singing. Metuchen, NJ: The Scarecrow Press.
- Miller, S. D. (1982). The young adolescent choir and survival skills. The Choral Journal, 22(9), 21-24.

- Newman, B. M. & Newman, P. R. (1979). An introduction to the psychology of adolescence. Homewood, IL: The Dorsey Press.
- Norusis, M. J. (1983). SPSSX introductory statistics guide. New York: McGraw-Hill Book Co.
- Orlich, D. C. (1978). Designing sensible surveys. Pleasantville, NY: Redgrave Publishing Co.
- Payne, S. L. (1951). The art of asking questions. Princeton, NJ: Princeton University Press.
- Pedrey, C. P. (1945). A study of voice change in boys between the ages of 11 and 16. Speech Monographs, 12, 30-36.
- Phelps, R. P. (1986). A guide to research in music education, (3rd ed.). Metuchen, NJ: The Scarecrow Press.
- Regelski, T. A. (1981). Teaching general music. New York: Schirmer Books.
- Riley, D. (1984). Personal communication, May 2.
- Rowntree, D. (1981). Statistics without tears. New York: Charles Scribner's Sons.
- Runyon, R. P. & Haber, A. (1980). Fundamentals of behavioral statistics, (4th ed.). Reading, MA: Addison-Wesley
- Rutkowski, J. (1981). The junior high school male changing voice: testing and grouping voices for successful singing experiences. The Choral Journal, 22(4), 11-15.
- Rutkowski, J. (1985). Final results of a longitudinal study investigating the validity of Cooksey's theory for training the adolescent male voice, PMEA Bulletin of Research in Music Education, 3, 3-10
- Sorenson, R. A. (1947). The changing voice of the boy. Unpublished master's thesis, University of Michigan.
- Spann, J. F. (1968). The study of the incidence, characteristics and potential of changing voices in selected schools in Brazil. Unpublished doctoral dissertation, The Florida State University.
- Sturdy, L. A. (1939). The status of voice range of junior high boys. Unpublished master's thesis, University of Southern California.

- Swanson, F. J. (1961). The proper care and feeding of changing voices. Music Educators Journal, 48(2), 63-66.
- Swanson, F. J. (1977). The male singing voice ages eight to eighteen. Cedar Rapids, Iowa: Laurance Press.
- Swanson, F. J. (1981). The young male with a changing voice. NATS Bulletin, 38(1), 32-34.
- Swinscow, T. D.V. (1979). Statistics at square one. London: British Medical Association.
- Tanner, J. M. (1972a). Education and physical growth. London: University of London Press Ltd.
- Tanner, J. M. (1972b). Twelve to sixteen: early adolescence. New York: Norton and Co.
- Taylor, G. L. (1966). The problems of the changing voice and the literature for junior high school mixed chorus. Unpublished doctoral dissertation, Colorado State College. (University Microfilms No. 66-12, 180).
- Tuckman, B. W. (1978). Conducting educational research. New York: Harcourt Brace Jovanovich, Inc.
- Vincent, M. (1954). A survey and evaluation of the junior high school vocal situation in schools of the state of Florida. Unpublished master's thesis, The Florida State University.
- Weiss, D. A. (1950). The pubertal change of the human voice. Folia Phoniatica, 2(3), 126-159.
- Wilson, D. K. (1979). Voice problems of children (2nd ed.). Baltimore, MD: The Williams and Wilkins Co.
- Wilson, F. W. (1946). Study of the range of boys' voices at the junior high level. Unpublished master's thesis, Teacher's College, Temple University.
- Zingale, J. L. (1959). Liturgical music arranged to meet the needs of grades VII, VIII, and IX singing groups in Catholic parochial schools of Florida. (Doctoral dissertation, The Florida State University, 1958). Dissertation Abstracts International, 19, 2105.

**APPENDIX A**  
**INDIANA STATE SCHOOL MUSIC ASSOCIATION ADJUDICATION**  
**FORM FOR VOCAL ORGANIZATIONS AND ENSEMBLES**



OFFICIAL ADJUDICATOR'S COMMENT SHEET  
**VOCAL ORGANIZATIONS  
 AND ENSEMBLES**

(JUDGES CHECK EVALUATION. NUMBER 1 IS HIGHEST)

	1	2	3	4	5	GENERAL REMARKS
Intonation						
Tone Quality						
Technique (Breathing, Note Accuracy, Diction, Enunciation)						
Rhythmic Accuracy						
Interpretation and General Musicianship (Expression, Dynamics, Tempo, Phrasing, Style)						
Balance						
Other Factors: Stage Presentation, Posture, General Effect, Selection of Music, Appearance						

TOTAL POINTS \_\_\_\_\_

RATING CODE: 7-10 SUPERIOR; 11-15 GOOD; 16-22 FAIR; 23-27 POOR; 28-35 UNSATISFACTORY

COMMENTS ON PERFORMANCE: (Judges will please include suggestions for improvement)

\_\_\_\_\_  
*(Judge's Signature)*

OFFICIAL RATING:

Division — I. Superior II. Good III. Fair IV. Poor V. Unsatisfactory

**Note.** From Music Festivals Manual (p. 32) by Indiana State School Music Association, 1986. Adapted by permission.

**APPENDIX B**  
**FACSIMILE OF QUESTIONNAIRE SENT TO**  
**PERFORMANCE - SUCCESSFUL GROUP**

## Questionnaire

### Instructions

Please answer the following questions.

If the question refers to "your chorus", please answer the question about your best chorus that includes eighth grade males.

If you have no choruses which include eighth grade males, please answer the question about your best chorus.

Place a check beside the appropriate answer. Check only one blank for each item unless instructed to do otherwise.

- a. I will answer about my best chorus which includes eighth grade males.
- b. I have no choruses which include eighth grade males Therefore, I will answer about my best chorus.

Place a check in the blank beside the appropriate answer.

1. How many years of teaching experience do you have?

- a. 3 years or less
- b. 4 - 6 years
- c. 7 - 9 years
- d. 10 - 12 years
- e. 13 - 15 years
- f. Over 15 years

2. How long have you taught junior high school choral music?

- a. 3 years or less
- b. 4 - 6 years
- c. 7 - 9 years
- d. 10 - 12 years
- e. 13 - 15 years
- f. Over 15 years

3. What is the average number of performances that you present with your junior high school chorus each year (including festivals, assemblies, and public service)?
- a. 1 - 2
  - b. 3 - 4
  - c. 5 - 6
  - d. 7 - 8
  - e. 9 - 10
  - f. Over 10
4. How often does your chorus meet?
- a. Less than once a week
  - b. Once a week
  - c. Twice a week
  - d. Three times a week
  - e. Four times a week
  - f. Five times a week
  - g. Other-Please explain. \_\_\_\_\_
5. Does your chorus meet:
- a. before school hours?
  - b. during school hours as a regular class period?
  - c. during school hours but scheduled as an activity for which students must be excused from class?
  - d. after school hours?
6. What is the grade level(s) of your chorus?
- a. Eighth grade
  - b. Seventh and eighth grades
  - c. Eighth and ninth grades
  - d. Sixth, seventh, and eighth grades
  - e. Seventh, eighth, and ninth grades
  - f. Others (Please specify.) \_\_\_\_\_

7. What grades does your school (with the chorus that is the subject of this questionnaire) include?

- a. Seventh through ninth
- b. Sixth through eighth
- c. Kindergarten through eighth
- d. Kindergarten through twelfth
- e. Other (Please specify.) \_\_\_\_\_

8. What voice grouping do you use most often in music selected for your chorus?

- a. Unison
- b. SA
- c. SAB
- d. SACB
- e. SATB
- f. Other (Please specify.) \_\_\_\_\_

9. What do you use as an average range for junior high school tenors (alto-tenors, cambiatas, or Midvoice II-IIA) as a guideline for choosing choral music? Include extremes of range in answering this question. Questions #11 and #12 deal with tessitura.

\_\_\_\_\_ a.



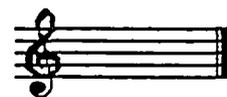
\_\_\_\_\_ b.



\_\_\_\_\_ c.



\_\_\_\_\_ d. Other (Please specify.)



10. What do you use as an average range for junior high school baritones (basses) as a guideline for choosing choral music? Please include extremes of range. Questions #11 and #12 deal with tessitura.

\_\_\_\_\_ a.



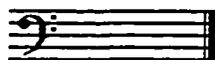
\_\_\_\_\_ b.



\_\_\_\_\_ c.



\_\_\_\_\_ d. Other (Please specify.)



11. What do you use as an average tessitura for junior high school tenors (alto-tenors, cambiatas, or Midvoice II-IIA) as a guideline for choosing choral music for a junior high school mixed chorus?

\_\_\_\_\_ a.



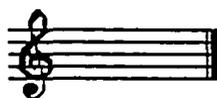
\_\_\_\_\_ b.



\_\_\_\_\_ c.



\_\_\_\_\_ d. Other (Please specify.)

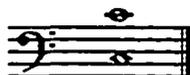


12. What do you use as an average tessitura for junior high school baritones (basses) as a guideline for choosing choral music for a junior high school mixed chorus?

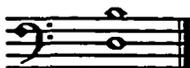
\_\_\_\_\_ a.



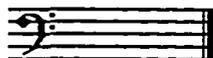
\_\_\_\_\_ b.



\_\_\_\_\_ c.



\_\_\_\_\_ d. Other (Please specify.)



13. Why do you take your chorus to be adjudicated at large group festivals?

\_\_\_\_\_ a. The event is a valuable musical experience for the students.

\_\_\_\_\_ b. I am expected to go.

\_\_\_\_\_ c. Other (Please specify.) \_\_\_\_\_

\_\_\_\_\_

Please fill in the blanks for the following questions.

14. How long are your rehearsal periods?  
\_\_\_\_\_ minutes
15. What is the average number of seventh grade students in your chorus?  
\_\_\_\_\_
16. What is the average number of eighth grade students in your chorus?  
\_\_\_\_\_
17. What is the average number of ninth grade students in your chorus?  
\_\_\_\_\_
18. Approximately how many eighth grade males whose voices have begun the mutation process do you usually have in your chorus?  
\_\_\_\_\_
19. What is the average number of students in your school?  
\_\_\_\_\_
20. What is an approximate average of the number of students that have been in your chorus each year for the past five years?  
\_\_\_\_\_
21. How long have you taught junior high school choral music at the school where you teach junior high school choral music now?  
\_\_\_\_\_

22. Please make a list of no more than 10 compositions you think are ideal for junior high school mixed choruses. Please include composer or arranger.

Comments about the composition (strong points which make it ideal) are optional but will be appreciated.

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_

Comments (Optional) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_

Comments (Optional) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_

Comments (Optional ) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

APPENDIX C  
FACSIMILE OF QUESTIONNAIRE SENT TO  
PERFORMANCE - ACTIVE GROUP

## Questionnaire

### Instructions

Please answer the following questions.

If the question refers to "your chorus", please answer the question about your best chorus that includes eighth grade males.

If you have no choruses which include eighth grade males, please answer the question about your best chorus.

Place a check beside the appropriate answer. Check only one blank for each item unless instructed to do otherwise.

- a. I will answer about my best chorus which includes eighth grade males.
- b. I have no choruses which include eighth grade males. Therefore, I will answer about my best chorus.

Place a check in the blank beside the appropriate answer.

1. How many years of teaching experience do you have?

- a. 3 years or less
- b. 4 - 6 years
- c. 7 - 9 years
- d. 10 - 12 years
- e. 13 - 15 years
- f. Over 15 years

2. How long have you taught junior high school choral music?

- a. 3 years or less
- b. 4 - 6 years
- c. 7 - 9 years
- d. 10 - 12 years
- e. 13 - 15 years
- f. Over 15 years

3. What is the average number of performances that you present with your junior high school chorus each year (including festivals, assemblies, and public service)?
- a. 1- 2
  - b. 3 - 4
  - c. 5 - 6
  - d. 7 - 8
  - e. 9 - 10
  - f. Over 10
4. How often does your chorus meet?
- a. Less than once a week
  - b. Once a week
  - c. Twice a week
  - d. Three times a week
  - e. Four times a week
  - f. Five times a week
  - g. Other-Please explain. \_\_\_\_\_
5. Does your chorus meet:
- a. before school hours?
  - b. during school hours as a regular class period?
  - c. during school hours but scheduled as an activity for which students must be excused from class?
  - d. after school hours?
6. What is the grade level(s) of your chorus?
- a. Eighth grade
  - b. Seventh and eighth grades
  - c. Eighth and ninth grades
  - d. Sixth, seventh, and eighth grades
  - e. Seventh, eighth, and ninth grades
  - f. Others (Please specify.) \_\_\_\_\_

7. What grades does your school (with the chorus that is the subject of this questionnaire) include?

- a. Seventh through ninth
- b. Sixth through eighth
- c. Kindergarten through eighth
- d. Kindergarten through twelfth
- e. Other (Please specify.) \_\_\_\_\_

8. What voice grouping do you use most often in music selected for your chorus?

- a. Unison
- b. SA
- c. SAB
- d. SACB
- e. SATB
- f. Other (Please specify.) \_\_\_\_\_

9. What do you use as an average range for junior high school tenors (alto- tenors, cambiatas, or Midvoice II-IIA) as a guideline for choosing choral music? Include extremes of range in answering this question. Questions #11 and #12 deal with tessitura.

\_\_\_\_\_ a.



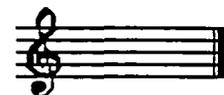
\_\_\_\_\_ b.



\_\_\_\_\_ c.



\_\_\_\_\_ d. Other (Please specify.)



10. What do you use as an average range for junior high school baritones (basses) as a guideline for choosing choral music? Please include extremes of range. Questions #11 and #12 deal with tessitura.

\_\_\_\_ a.



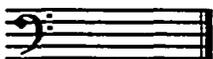
\_\_\_\_ b.



\_\_\_\_ c.



\_\_\_\_ d. Other (Please specify.)



11. What do you use as an average tessitura for junior high school tenors (alto-tenors, cambiatas, or Midvoice II-IIA) as a guideline for choosing choral music for a junior high school mixed chorus?

\_\_\_\_\_ a.



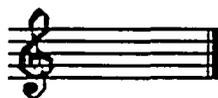
\_\_\_\_\_ b.



\_\_\_\_\_ c.



\_\_\_\_\_ d. Other (Please specify.)

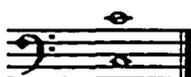


12. What do you use as an average tessitura for junior high school baritones (basses) as a guideline for choosing choral music for a junior high school mixed chorus?

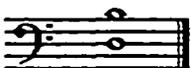
\_\_\_\_ a.



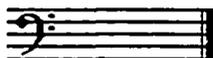
\_\_\_\_ b.



\_\_\_\_ c.



\_\_\_\_ d. Other (Please specify.)



13. Why do you take your chorus to be adjudicated at large group festivals?

\_\_\_\_ a. The event is a valuable musical experience for the students.

\_\_\_\_ b. I am expected to go.

\_\_\_\_ c. Other (Please specify.) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Please fill in the blanks for the following questions.

14. How long are your rehearsal periods?

\_\_\_\_\_ minutes

15. What is the average number of seventh grade students in your chorus?

\_\_\_\_\_

16. What is the average number of eighth grade students in your chorus?

\_\_\_\_\_

17. What is the average number of ninth grade students in your chorus?

\_\_\_\_\_

18. Approximately how many eighth grade males whose voices have begun the mutation process do you usually have in your chorus?

\_\_\_\_\_

19. What is the average number of students in your school?

\_\_\_\_\_

20. What is an approximate average of the number of students that have been in your chorus each year for the past five years?

\_\_\_\_\_

21. How long have you taught junior high school choral music at the school where you teach junior high school choral music now?

\_\_\_\_\_

22. Please make a list of no more than 10 compositions you think are ideal for junior high school mixed choruses. Please include composer or arranger.

Comments about the composition (strong points which make it ideal) are optional but will be appreciated.

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_

Comments (Optional) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_

Comments (Optional) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_

Comments (Optional) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/ Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/ Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
Composer/ Arranger \_\_\_\_\_  
Comments (Optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

APPENDIX D  
FACSIMILE OF COVER LETTER

March 20, 1987

Name of Choral Teacher  
Name of School  
Address of School  
Town, State, Zip Code

Dear (Name of Junior High School Choral Teacher):

I am collecting information for a study about junior high school choral teachers' philosophies of changing male voices and choices of music for junior high school mixed choruses. I am sending the enclosed questionnaire to selected junior high school choral teachers. You were selected on the basis of your choral festival participation.

Would you please take time to fill out the enclosed questionnaire? All participants in the study will remain anonymous, and all results will be confidential.

As part of the study, I am compiling a list of compositions that junior high school choral teachers consider ideal for their mixed choruses. If you would like a copy of the results, please check the blank below.

A stamped return envelope is enclosed for your convenience. If you have any questions, please feel free to contact me.

Please return the questionnaire by April 13. Your cooperation is greatly appreciated. Thank you.

Sincerely,

Janet Funderburk

Please send me a copy of the music list. \_\_\_\_\_

**APPENDIX E**  
**FACSIMILE OF LETTER SENT TO NONRESPONDERS**

Name of Choral Teacher  
Name of School  
Address of School  
Town, State, Zip Code

Dear (Name of Junior High School Choral Teacher):

**HELP!** On March 20th I sent a questionnaire to you concerning your philosophy of changing male voices and choices of music for junior high school mixed choruses. I would like to ask for your help. Would you please complete and return the questionnaire? I know that spring is a very busy time for all teachers, and you might have been too busy to return the questionnaire by the requested date. I would still like to receive it. If your desk looks anything like mine, the questionnaire might be buried under a stack of "to-do's." For that reason, I have enclosed a stamped return envelope and another questionnaire for your convenience.

A high response rate is essential to the success of the study. Your participation can make the difference. Again, let me assure you that all participants in the study will remain anonymous, and all results will be confidential.

If for any reason you do not wish to participate, I would appreciate your indicating that decision on the questionnaire and returning it. I do appreciate your time and consideration.

As I wrote in the previous letter, I am compiling a list of compositions that junior high school teachers consider ideal for their mixed choruses. Many teachers who have returned their questionnaires have been enthusiastic about receiving this list. If you would like to receive a copy of the list, please check the blank below and return the letter with your questionnaire, or simply indicate your desire to receive the list on the questionnaire.

If you have any questions, please feel free to contact me. Thank you.

Sincerely,

Janet Funderburk

Please send me a copy of the music list. \_\_\_\_\_

APPENDIX F  
ANNOTATED LITERATURE LIST

All information was taken directly from questionnaires returned by performance-successful teachers.

**Title** The Turtle Dove  
**Composer / Arranger** Ahrold, Frank, arr.  
**No. of times recommended** 1  
**Comments**  
 SAB and piano  
 Folksong

**Title** Get On Board  
**Composer / Arranger** Althouse, Jay  
**No. of times recommended** 2  
**Comments**  
 Shawnee Press  
 SAB  
 Good for chord training (1-3-5)

**Title** Scat Got Your Tongue  
**Composer / Arranger** Althouse, Jay  
**No. of times recommended** 1  
**Comments**  
 Heritage Music Press  
 Three part mixed  
 Swing. Up beat song  
 Good for rhythm

**Title** We're The Men  
**Composer / Arranger** Althouse, Jay  
**No. of times recommended** 1  
**Comments**  
 Shawnee Press  
 SAB  
 Boys love it, great at the beginning of school year!  
 Parents love it

**Title** That's What the Devil Did  
**Composer / Arranger** Althouse / Kupferschmid  
**No. of times recommended** 1  
**Comments**  
 Good ranges for all voices  
 Students enjoy singing it!  
 Good dynamic changes

**Title** Mister Mean the Dancin' Machine  
**Composer / Arranger** Artman, Ruth  
**No. of times recommended** 1

**Comments**

Heritage Music Press  
 Three part mixed  
 Good range for baritones or cambiatas  
 Upbeat song  
 Good show opener  
 Good at the beginning of the school year

**Title** Singin' A Song of Life  
**Composer / Arranger** Artman, Ruth  
**No. of times recommended** 1

**Comments**

Hal Leonard  
 A "near jazz" vocal style is needed  
 It's fun

**Title** Tomorrow  
**Composer / Arranger** Artman, R  
**No. of times recommended** 1

**Comments**

Hal Leonard

**Title** I Hear A Snappy Tune  
**Composer / Arranger** Asplund, David  
**No. of times recommended** 1

**Comments**

Two-part  
 Have boys sing 2nd stanza

**Title** The Chipmunk Song  
**Composer / Arranger** Averre, Dick  
**No. of times recommended** 1

**Comments**

Two part treble  
 Goes into three parts  
 Boys can sing bottom very easily

**Bacak, Joyce Eilers – See also – Eilers, Joyce**

<b>Title</b>	Alleluia
<b>Composer / Arranger</b>	Bacak
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Hal Leonard
<b>Title</b>	All Through The Night
<b>Composer / Arranger</b>	Bacak, Joyce Eilers
<b>No. of times recommended</b>	2
<b>Comments</b>	
	Very simple
	An easy repetitious part for boys
	Nice arrangement of a traditional tune
<b>Title</b>	Carol of the Drum
<b>Composer / Arranger</b>	Bacak, Joyce Eilers
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Good song to let boys shine!
	Good Christmas song
<b>Title</b>	Follow the Sun
<b>Composer / Arrange</b>	Bacak, Joyce Eilers
<b>No. of times recommended</b>	2
<b>Comments</b>	
	Hal Leonard
	SAB
	Limited Baritone range
<b>Title</b>	Just A Bit of Sunshine
<b>Composer / Arranger</b>	Bacak, Joyce
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Jenson Publications
<b>Title</b>	Let It Snow! Let It Snow! Let It Snow!
<b>Composer / Arranger</b>	Bacak, Joyce Eilers
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Good Christmas arrangement
<b>Title</b>	Spread Your Wings and Fly
<b>Composer / Arranger</b>	Bacak, Joyce Eilers
<b>No. of times recommended</b>	1
<b>Comments</b>	

**Title** Too Soon Old, and Too Late Smart  
**Composer / Arranger** Bacak, Joyce Eilers  
**No. of times recommended** 1

**Comments**

Good message  
 Good legato technique and tempo changes (ad lib)  
 Good voice ranges

**Title** Every Valley  
**Composer / Arranger** Beck, John Ness  
**No. of times recommended** 2

**Comments**

Bechenhorst Press  
 SATB  
 Beautiful harmonic structure  
 Fairly easy parts  
 Great opportunity to work dynamics and expression

**Title** Gloria Tibi from "Mass"  
**Composer / Arranger** Bernstein, Leonard  
**No. of times recommended** 1

**Comments**

G. Schirmer  
 5/8  
 Soloist required

**Title** Bye Bye, Love  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1

**Comments**

Good 50's song  
 Well arranged  
 Gives boys a chance to sing melody alone  
 Fun to sing  
 Good for choreography

**Title** Christmas Is. . . Love  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1

**Comments**

Nice lines - good for working on legato singing; blend

**Title** A Cohan Salute  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1

**Comments**

**Title** Flying Free  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1  
**Comments**  
 Has a nice flow  
 Good melodic line  
 Uses solo flute accompaniment "Oo's" tend to become boring

**Title** Give Just A Little Bit of Love  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1  
**Comments**  
 Kendor Chorals, Kendor Music Three part mixed  
 Good rhythm piece  
 Upbeat- type song

**Title** Just A Little Sunshine  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1  
**Comments**  
 SAB  
 Fun  
 Swing

**Title** Life Keeps Movin'  
**Composer / Arranger** Besig, Don  
**No. of times recommended** 1  
**Comments**  
 Shawnee Press  
 SAB  
 Students really like this, nice limited range for boys and romance for the girls.

**Title** Kittery  
**Composer / Arranger** Billings, W. / Lowens, I.  
**No. of times recommended** 1  
**Comments**  
 This a cappella selection is excellent for teaching intonation awareness  
 SATB  
 Very appropriate for contest

- Title** We've Got to Sing  
**Composer / Arranger** Billingsley, Alan  
**No. of times recommended** 1  
**Comments**  
 Jenson  
 SAB
- Title** In Stiller Nacht  
**Composer / Arranger** Brahms / Weck  
**No. of times recommended** 1  
**Comments**  
 Somerset Press SP-780  
 SAT  
 Both German and English translation given  
 Good for choirs with only cambiata boys  
 3/2 meter makes a good teaching tool  
 Lots of opportunity for dynamic contrast
- Title** Shine Down  
**Composer / Arranger** Brymer, Mark  
**No. of times recommended** 1  
**Comments**
- Title** I Still Believe In Me  
**Composer / Arranger** Brymer, Mark  
**No. of times recommended** 1  
**Comments**  
 Hal Leonard  
 SAB  
 Nearly any songs from the "Kids from Fame" series are excellent. Kirby Shaw has some in the series also "Sing for You America"
- Title** It Was Almost Like A Song  
**Composer / Arranger** Buckholz, Buck  
**No. of times recommended** 1  
**Comments**  
 SATB
- Title** A Man of Integrity  
**Composer / Arranger** Butler, Eugene  
**No. of times recommended** 2  
**Comments**  
 Heritage Music Press  
 SAB  
 Great text  
 Sounds more difficult than it really is

<b>Title</b>	Music is My Life
<b>Composer / Arranger</b>	Butler, Eugene
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Three equal parts
<b>Title</b>	River, Sing Your Song
<b>Composer / Arranger</b>	Butler / Davenport
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Richmond Music Press
<b>Title</b>	Veni Jesu
<b>Composer / Arranger</b>	Cherubini / Weck
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Somerset
	SAT
	Very easy adaptation of a work by an early master
<b>Title</b>	Simple Gifts
<b>Composer / Arranger</b>	Coates, John, arr.
<b>No. of times recommended</b>	1
<b>Comments</b>	
<b>Title</b>	I'm A Dreamer
<b>Composer / Arranger</b>	Coburn / Ades
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Shawnee Press D-237
	SAB
	Excellent for graduation, etc.
	All voices have solo line
	Beautiful text
	Good for quarter note figures in varying combinations
<b>Title</b>	Greatest Love of All
<b>Composer / Arranger</b>	Creed, L., Masser, M. / Chinn, Teena
<b>No. of times recommended</b>	1
<b>Comments</b>	
<b>Title</b>	Mighty Day
<b>Composer / Arranger</b>	Curtis, Marvin
<b>No. of times recommended</b>	1
<b>Comments</b>	
	A cappella

**Title** Kites Are Fun  
**Composer / Arranger** Dedrick, Chris / Peterson, Ted  
**No. of times recommended** 1  
**Comments**  
 SAB and piano  
 Pop jazz sound  
 Has parts for flutes and tambourine  
 Easy to medium difficulty

**Title** Perhaps Love  
**Composer / Arranger** Denver, John / Fry, Gary D.  
**No. of times recommended** 1  
**Comments**

**Title** Team II, The Competition  
**Composer / Arranger** Derwingson and Emerson  
**No. of times recommended** 1  
**Comments**  
 Jenson Publication  
 Good music and lyrics for junior high students

**Title** The Old Ark's A-Moverin'  
**Composer / Arranger** Ehret, Walter, ed. and arr.  
**No. of times recommended** 1  
**Comments**  
 Cambiata Press  
 SA(C)B  
 Spiritual

**Eilers, Joyce – See also – Bacak, Joyce Eilers**

**Title** Bound For Jubilee  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 1  
**Comments**  
 Four-part a cappella

**Title** Brighten My Soul With Sunshine  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 2  
**Comments**  
 Peppy  
 Fun to learn  
 Good sound

**Title** God Bless America  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 1  
**Comments**  
 Three-part mixed

**Title** Haunting Melody  
**Composer / Arranger** Eilers, Joyce (Bacak)  
**No. of times recommended** 2  
**Comments**  
 Jenson Publications  
 Three-part

**Title** It's My Song  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 Three-part mixed  
 Good for three-part singing  
 Gentle, easy-type song  
 Good for teaching dynamics

**Title** It's Time to Fly Away  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 2  
**Comments**  
 SAB

**Title** I Will Sing to the Lord  
**Composer / Arranger** Eilers, Joyce Elaine  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 SSAB

**Title** Lady Of The Harbor  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 1  
**Comments**  
 Studio P/R  
 SAB  
 Nice range for guys

**Title** My Lord  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 4  
**Comments**  
 Hal Leonard  
 SAB (3)  
 Independent lines  
 Much unison, splits into three-part occasionally  
 Good for a beginning three-part chorus  
 Uses melody/counter melodies instead of block harmonies  
 Easier for students to hear and learn three parts  
 Kids have loved it for 10+ years  
 Accompaniment is poor - unimaginative

**Title** The Power and The Glory  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 3  
**Comments**  
 Jenson Publications  
 SAB, Three-part mixed  
 Very up-tempo  
 Features baritones  
 Fun to sing, and kids enjoy it  
 Good singable spiritual

**Title** Risin' Out of My Soul  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 2  
**Comments**  
 Jenson Publications  
 SAB  
 Nice gospel spirit, up-tempo (2) Interesting rhythm and accompaniment  
 Harmony to unison  
 Excellent for concert, contest, even choreography

**Title** Send Down the Rain  
**Composer / Arranger** Eilers, Joyce Bacak  
**No. of times recommended** 3  
**Comments**  
 Jenson Publications  
 SAB  
 Joyce Eilers' music is excellent for Jr. High use, especially her gospel tunes, e.g. "Power and Glory"

**Title** Sing It  
**Composer / Arranger** Eilers, Joyce  
**No. of times recommended** 1  
**Comments**

**Title** Battle Hymn of the Republic  
**Composer / Arranger** Emerson, Roger, arr.  
**No. of times recommended** 1  
**Comments**

**Title** Changes  
**Composer / Arranger** Emerson  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 SAB  
 Nice contemporary harmonies  
 Very good text

**Title** The Christ Child is Born  
**Composer / Arranger** Emerson  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 Three-part mixed  
 Very rhythmic; quick beat  
 Optional bass drum part provided  
 Dynamic contrast  
 Soprano divides on last chord  
 Easy to learn  
 Kids and audience love it  
 Lots of unison throughout

**Title** Festival Alleluia  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 5  
**Comments**  
 Jenson Publications  
 SAB (T)  
 Glorious sound!  
 Group I - Indiana Junior High School Choral List

**Title** First, We Must Be Friends  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 1  
**Comments**  
 Good rhythmical number  
 Nice sound

**Title** The Golden Age Of Broadway  
**Composer / Arranger** Emerson, Roger, arr.  
**No. of times recommended** 1  
**Comments**  
 Just a good collection of "show tunes"  
 Audience pleaser  
 Kids like it, too

**Title** Good Friend  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 2  
**Comments**  
 Jenson Publications  
 All parts have melody at some point in the song.

**Title** Hello Sunshine  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 Nearly any of Roger Emerson's music is suitable  
 Very well received by Jr. High students  
 Positive lyrics  
 Not so challenging that beginning students can't get the parts

**Title** Hey Look At Us Now  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 Good opener for a concert

**Title** Let Me Ride  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 1  
**Comments**

**Title** Powerhouse  
**Composer / Arranger** Emerson  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications

**Title** Sanctus  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 1  
**Comments**

**Title** Scarborough Fair  
**Composer / Arranger** Emerson  
**No. of times recommended** 1  
**Comments**

**Title** Sinner Man  
**Composer / Arranger** Emerson, Roger arr.  
**No. of times recommended** 1  
**Comments**  
 Three parts, with optional tenor notes  
 Good for working on rhythms

**Title** Suncatcher  
**Composer / Arranger** Emerson, Roger  
**No. of times recommended** 1  
**Comments**  
 This piece has a nice flow to it.  
 Medium difficult  
 Has some nice contrasts

<b>Title</b>	The Water Is Wide
<b>Composer / Arranger</b>	Emerson, Roger, arr.
<b>No. of times recommended</b>	1
<b>Comments</b>	Boys range D-D was a bit too large for my boys, but it offered some variety in style on a lovely traditional song
<b>Title</b>	In Search Of The Perfect Song
<b>Composer / Arranger</b>	Emerson and Derwingson
<b>No. of times recommended</b>	1
<b>Comments</b>	Jenson Publications Uses excellent heritage music
<b>Title</b>	Ave Verum
<b>Composer / Arranger</b>	Faure, Gabriel / Mansfield, James
<b>No. of times recommended</b>	1
<b>Comments</b>	
<b>Title</b>	Sanctus
<b>Composer / Arranger</b>	Faure, Gabriel / Eilers, Joyce
<b>No. of times recommended</b>	1
<b>Comments</b>	Jenson Publications SAB Beautiful line, legato phrases
<b>Title</b>	The Rhythm Of Life
<b>Composer / Arranger</b>	Fields and Coleman / Barnes, Richard
<b>No. of times recommended</b>	2
<b>Comments</b>	SATB Don't need bass part
<b>Title</b>	When Johnny Comes Marching Home
<b>Composer / Arranger</b>	Frier / Wolfe
<b>No. of times recommended</b>	1
<b>Comments</b>	
<b>Title</b>	His Love Is Flowing Like A River
<b>Composer / Arranger</b>	Gallina, Jill
<b>No. of times recommended</b>	1
<b>Comments</b>	SAB Good text Good melody with useful (teachable) phrasing

<b>Title</b>	Love 'N' Kindness
<b>Composer / Arranger</b>	Gallina, Jill
<b>No. of times recommended</b>	1
<b>Comments</b>	Jenson Publications
<b>Title</b>	Mighty King
<b>Composer / Arranger</b>	Gallina, Jill
<b>No. of times recommended</b>	1
<b>Comments</b>	Christmas Good for working on shaping phrases, dynamic contrasts within phrases
<b>Title</b>	Let Us Sing
<b>Composer / Arranger</b>	Gardner, Maurice
<b>No. of times recommended</b>	1
<b>Comments</b>	
<b>Title</b>	One More Time
<b>Composer / Arranger</b>	Gray, Cynthia
<b>No. of times recommended</b>	1
<b>Comments</b>	
<b>Title</b>	America Is Music
<b>Composer / Arranger</b>	Grier, Gene / Everson, Lowell
<b>No. of times recommended</b>	1
<b>Comments</b>	Very pretty and useful piece Contains a cappella section Good accompaniment
<b>Title</b>	The Best That We Can Be
<b>Composer / Arranger</b>	Grier, Gene
<b>No. of times recommended</b>	1
<b>Comments</b>	Lots of syncopation Lots of opportunity for movement, choreography
<b>Title</b>	Peace Be With You
<b>Composer / Arranger</b>	Grier, Gene/ Everson, Lowell
<b>No. of times recommended</b>	1
<b>Comments</b>	Sign language included

**Title** Rappin', Clappin' And Finger Snappin'  
**Composer / Arranger** Grier, Gene / Lantz, David III  
**No. of times recommended** 1  
**Comments**  
 Excellent opening number for a "Pops" concert

**Title** Scat Is Where It's At  
**Composer / Arranger** Grier, Gene / Schwartz, Dan  
**No. of times recommended** 1  
**Comments**

**Title** Alleluia  
**Composer / Arranger** Harris, Ed  
**No. of times recommended** 1  
**Comments**

**Title** I Am A Trav'ler  
**Composer / Arranger** Harris, Ed  
**No. of times recommended** 1  
**Comments**  
 SAB  
 Baritones have lead

**Title** The Heavens Are Telling  
**Composer / Arranger** Haydn / Artman  
**No. of times recommended** 1  
**Comments**  
 Hal Leonard  
 Three-part mixed  
 Good version of a masterwork

**Title** Words Unspoken  
**Composer / Arranger** Houston, Jim and Snyder, Audry  
**No. of times recommended** 1  
**Comments**  
 SSA  
 Emotional

**Title** Shady Grove  
**Composer / Arranger** Jennings, Mack  
**No. of times recommended** 1  
**Comments**  
 SAB  
 Nice range for changing voices in boys

<b>Title</b>	Old Dan Tucker
<b>Composer / Arranger</b>	Johnson, Neil
<b>No. of times recommended</b>	1
<b>Comments</b>	
	SAB
	Fun
	Features boys
<b>Title</b>	Old Joe Clark
<b>Composer / Arranger</b>	Johnson, Neil / Eilers, J.
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Jenson Publications
	Timeless piece
	The kids enjoy this one a lot
<b>Title</b>	Pick A Bale Of Cotton
<b>Composer / Arranger</b>	Johnson, Neil A., arr.
<b>No. of times recommended</b>	1
<b>Comments</b>	
	Good for diction
	Traditional, but fun
<b>Title</b>	Set Down Servant
<b>Composer / Arranger</b>	Johnson, Neil
<b>No. of times recommended</b>	2
<b>Comments</b>	
	Jenson Publications
	Finger snaps and hand claps keep this interesting piece going
<b>Title</b>	This Little Light Of Mine
<b>Composer / Arranger</b>	Johnson, Neil, arr.
<b>No. of times recommended</b>	2
<b>Comments</b>	
	Jenson Publications
	B section has four-note range (high)
	Easy and the kids like it too!
	Can add some solos
<b>Title</b>	Soft Shoe Song
<b>Composer / Arranger</b>	Jordan, Roy and Bass, Sid / Rodby, Walter
<b>No. of times recommended</b>	1
<b>Comments</b>	

**Title** One (from "A Chorus Line")  
**Composer / Arranger** Kerr, Anita  
**No. of times recommended** 1  
**Comments**  
 Hal Leonard

**Title** Strike Up the Band  
**Composer / Arranger** King, Pete  
**No. of times recommended** 1  
**Comments**

**Title** Shepherd Me, Lord  
**Composer / Arranger** Kingsley, Gershon  
**No. of times recommended** 1  
**Comments**  
 Don't need bass part

**Title** Praise The Lord  
**Composer / Arranger** Kirk, Theron W.  
**No. of times recommended** 1  
**Comments**  
 SAB

**Title** Requiem For The Masses  
**Composer / Arranger** Kirkman, Terry  
**No. of times recommended** 1  
**Comments**  
 Plymouth Music Co  
 SATB

**Title** On The Robert E. Lee  
**Composer / Arranger** Konowitz, Bert  
**No. of times recommended** 1  
**Comments**

**Title** Candle On The Water  
**Composer / Arranger** Lojeski, Ed  
**No. of times recommended** 1  
**Comments**  
 SATB

**Title** How Majestic Is Your Name  
**Composer / Arranger** Lojeski, Ed  
**No. of times recommended** 1  
**Comments**

**Title** Somewhere Out Here  
**Composer / Arranger** Lojeski, Ed  
**No. of times recommended** 1

**Comments**  
 Good pop song  
 Student don't particularly care for oo's, like to sing words

**Title** Anyone Can Move A Mountain  
**Composer / Arranger** Marks / Schroeder  
**No. of times recommended** 1

**Comments**  
 Schmitt

**Title** Lonesome Valley  
**Composer / Arranger** Martin, Gilbert M., arr.  
**No. of times recommended** 1

**Comments**  
 Big range for boys

**Title** Simple Gifts  
**Composer / Arranger** Mattson, Phil  
**No. of times recommended** 1

**Comments**  
 SATB  
 A cappella  
 Tough but capable  
 7-8  
 Got to have basses

**Title** Madrigals - 17th Century  
**Composer / Arranger** McKinney, Howard D.  
**No. of times recommended** 1

**Comments**  
 J. Fischer  
 Difficult, but excellent for teaching independent singing

**Title** A Joyful Song  
**Composer / Arranger** McLeod, Carol  
**No. of times recommended** 1

**Comments**  
 Studio P/R  
 SAB  
 Good three-part singing, good unison, too  
 Good for syncopated rhythms  
 Good for dynamics

**Title** Friend, Forever  
**Composer / Arranger** McPheeters, Terre  
**No. of times recommended** 1  
**Comments**  
 SAB and piano  
 An easy song with a pop sound  
 This piece is useful for the spring or graduation concert

**Title** I'll Remember You  
**Composer / Arranger** McPheeters, Terre  
**No. of times recommended** 1  
**Comments**  
 Good for ending of the year  
 Good range for all parts

**Title** Maybe Someday  
**Composer / Arranger** McPheeters, Terre  
**No. of times recommended** 1  
**Comments**  
 Shawnee Press  
 SAB  
 Ballad style

**Title** Lift Up Your Eyes  
**Composer / Arranger** Medena, Ken  
**No. of times recommended** 1  
**Comments**  
 Up-tempo song  
 Excellent for incorporating movement into songs  
 Tape available, but the accompaniment works really well also

**Title** The Cat Came Back  
**Composer / Arranger** Miller / Willet  
**No. of times recommended** 1  
**Comments**

**Title** Sing It To A Disco Beat  
**Composer / Arranger** Montgomery and Matzuki  
**No. of times recommended** 1  
**Comments**  
 Plymouth Music Co.

**Title** Ave Verum  
**Composer / Arranger** Mozart / Bacak, Joyce Eilers  
**No. of times recommended** 3

**Comments**  
 Jenson Publications  
 Three-part mixed  
 Somewhat difficult to get across to "kids"  
 Once they learned it, they liked the piece  
 Nice introduction to Latin language  
 Optional a cappella

**Title** Sing A Song Of Merry Christmas  
**Composer / Arranger** Mozart, W.A. / Ehret, Walter  
**No. of times recommended** 1

**Comments**  
 A sneaky way to slip in Mozart

**Title** Dig The Oars Deep  
**Composer / Arranger** Mynow, Gerald  
**No. of times recommended** 1

**Comments**  
 SAB and piano  
 A spirited song that tells a story It has many moods and dynamic changes  
 Jr. High student will enjoy this piece

**Title** Awake My Soul  
**Composer / Arranger** Nelson, Ronald A.  
**No. of times recommended** 1

**Comments**  
 SAB  
 Good practice singing 4th's and 5th's  
 A modern sounding piece which is rhythmic and students will enjoy it  
 On the difficult side  
 Piano accompaniment

**Title** Good Christian Men, Rejoice  
**Composer / Arranger** North, Jack, arr.  
**No. of times recommended** 1

**Comments**  
 Pretty high for boys  
 A nice arrangement of a song they will hear again

- Title** A Song for You  
**Composer / Arranger** North / Rodby  
**No. of times recommended** 1  
**Comments**  
 Shawnee Press
- Title** Sol Fa Calypso  
**Composer / Arranger** North / Rodby  
**No. of times recommended** 1  
**Comments**  
 Shawnee Press
- Title** Homeward Bound  
**Composer / Arranger** Olson, Lynn Freeman  
**No. of times recommended** 1  
**Comments**  
 Boys (tenor / baritones) get to sing the tune  
 Nice melodic lines throughout
- Title** Aura Lee  
**Composer / Arranger** Palmer, Edward  
**No. of times recommended** 1  
**Comments**
- Title** Gloria in Excelsis Deo  
**Composer / Arranger** Perry, Dave and Perry, Jean  
**No. of times recommended** 1  
**Comments**  
 Shawnee Press D-325  
 SAB  
 Very rhythmic  
 High B part  
 Repetition makes this easy to learn  
 Optional descant  
 Excellent Christmas number
- Title** Ragtime Sing-Along  
**Composer / Arranger** Perry, Dave and Perry, Jean  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications

**Title** Somebody To Love  
**Composer / Arranger** Perry, Dave and Perry, Jean  
**No. of times recommended** 1  
**Comments**  
 Alfred  
 Great performance song  
 Easy to riser choreograph

**Title** Go And Tell John  
**Composer / Arranger** Pfautsch, Lloyd  
**No. of times recommended** 1  
**Comments**  
 SAB  
 Difficult (for my students)  
 Mostly contrapuntal in line  
 Uses dissonances well  
 A cappella

**Title** Be What You Want To Be  
**Composer / Arranger** Poorman, Sonja  
**No. of times recommended** 1  
**Comments**  
 Hal Leonard  
 SAB  
 Up tempo  
 Excellent lyrics and message  
 Students enjoy singing it

**Title** Praise To The Father  
**Composer / Arranger** Purcell, Henry / Carlton, John  
**No. of times recommended** 1  
**Comments**

**Title** White Wings  
**Composer / Arranger** Quiett, Connie  
**No. of times recommended** 1  
**Comments**  
 Enter the Young Series, Studio PR  
 SAB  
 Great three-part song  
 Good for dynamics  
 Good solid three part  
 A spiritual

- Title** Blessing And Glory  
**Composer / Arranger** Rachmaninoff, Sergei / Ehret, Walter  
**No. of times recommended** 1  
**Comments**  
 Bourne Co.  
 SAB  
 Group I - Indiana Junior High School Choral List
- Title** The Blessing of Aaron  
**Composer / Arranger** Ramsey / Rodby  
**No. of times recommended** 1  
**Comments**  
 Good for working on legato line
- Title** Sing Hallelujah  
**Composer / Arranger** Ray, Jerry  
**No. of times recommended** 1  
**Comments**
- Title** Sing It!  
**Composer / Arranger** Reese, Jan  
**No. of times recommended** 2  
**Comments**  
 Jenson Publications  
 SAB
- Title** Singin' A Song  
**Composer / Arranger** Riley, Dave  
**No. of times recommended** 1  
**Comments**  
 Three parts, not necessarily SAB  
 Movement used, written right into the song (tapping hands on thigh,  
 clapping, snapping)
- Title** Starmaker  
**Composer / Arranger** Roberts, Bruce and Sager, Carole / Lojeski  
**No. of times recommended** 2  
**Comments**  
 Hal Leonard  
 SAB
- Title** Dream A Dream  
**Composer / Arranger** Robertson, Ed  
**No. of times recommended** 1  
**Comments**

**Title** Let Love Come Near  
**Composer / Arranger** Robertson, Ed  
**No. of times recommended** 1  
**Comments**  
 SSAB  
 Limited (major 3rd) baritone range

**Title** Praise Ye The Lord Of Hosts  
**Composer / Arranger** Saint-Saëns, Camille / Eilers, Joyce  
**No. of times recommended** 2  
**Comments**  
 Latin included  
 Nice arrangement of good literature  
 This is a good piece to teach  
 Solid part singing  
 Stays a bit high for baritones

**Title** Sanctus  
**Composer / Arranger** Schubert, Franz / Weck  
**No. of times recommended** 1  
**Comments**  
 German

**Title** Sing Gloria  
**Composer / Arranger** Shaw  
**No. of times recommended** 1  
**Comments**  
 Hal Leonard

**Title** Alexander's Ragtime Band  
**Composer / Arranger** Shaw, Kirby  
**No. of times recommended** 1  
**Comments**  
 Hal Leonard  
 For a more advanced group  
 Wonderful middle section  
 Scat  
 Excellent arrangement  
 Challenging

**Title** Down By The Riverside  
**Composer / Arranger** Shaw, Kirby  
**No. of times recommended** 1  
**Comments**

**Title** Tear Them Down  
**Composer / Arranger** Shaw, Kirby  
**No. of times recommended** 1  
**Comments**

**Title** What A Day (To Fall in Love With You)  
**Composer / Arranger** Shaw, Kirby  
**No. of times recommended** 1  
**Comments**

Hal Leonard  
 Excellent number for a more advanced chorus  
 Very versatile in voicing  
 Could be used in SSA also  
 Good introduction to jazz syllables and parts

**Title** Chase Your Blues Away  
**Composer / Arranger** Simms, Patsy Ford  
**No. of times recommended** 1  
**Comments**

Good beginning part-singing song  
 Good for choreography  
 Students enjoy singing it  
 Easy to learn

**Title** Morning Has Broken  
**Composer / Arranger** Simeone, Harry  
**No. of times recommended** 1  
**Comments**

**Title** Gaudeamus Hodie  
**Composer / Arranger** Sleeth  
**No. of times recommended** 1  
**Comments**

**Title** Wintertime Aglow  
**Composer / Arranger** Snyder  
**No. of times recommended** 1  
**Comments**

**Title** Come On Sing Hallelujah  
**Composer / Arranger** Spevacek, Linda  
**No. of times recommended** 1  
**Comments**  
 SSAB

**Title** Shenandoah  
**Composer / Arranger** Spevacek, Linda  
**No. of times recommended** 1

**Comments**  
 Jenson Publications  
 Lovely setting of the American folk song  
 Some soprano division  
 Very sensitive treatment of text

**Title** Simple Gifts  
**Composer / Arranger** Spevacek, Linda Steen  
**No. of times recommended** 1

**Comments**  
 Printed too small  
 Tasteful arrangement  
 Includes solo part

**Title** Hanukkah Dance  
**Composer / Arranger** Stocker, David  
**No. of times recommended** 1

**Comments**  
 Seasonal  
 SAB

**Title** Like An Eagle  
**Composer / Arranger** Strommen  
**No. of times recommended** 1

**Comments**  
 SAB and piano, bass and percussion  
 Pop sound  
 Medium difficulty

**Title** Walk On Down  
**Composer / Arranger** Strommen, Carl  
**No. of times recommended** 1

**Comments**  
 Alfred

**Title** Walk Tall  
**Composer / Arranger** Strommen, Carl  
**No. of times recommended** 1

**Comments**

- Title** Mayday Carol  
**Composer / Arranger** Taylor, Deems  
**No. of times recommended** 1  
**Comments**  
 SAB and piano  
 Medium difficulty
- Title** Jake The Wily Serpent  
**Composer / Arranger** Thomas, Eris  
**No. of times recommended** 1  
**Comments**  
 SAB  
 Easy, fun
- Title** Didn't My Lord Deliver Daniel?  
**Composer / Arranger** Thygerson, Robert W., arr.  
**No. of times recommended** 1  
**Comments**  
 Heritage Music Press  
 SAB  
 Good boys' range  
 Good study of dynamic contrasts
- Title** Ezekiel Saw the Wheel  
**Composer / Arranger** Thygerson, Robert W.  
**No. of times recommended** 1  
**Comments**  
 Heritage Music Press  
 Easy and interesting  
 Three parts
- Title** Parade Of The Wooden Soldiers  
**Composer / Arranger** Vaccaro, Judith  
**No. of times recommended** 1  
**Comments**
- Title** Fa Una Canzona  
**Composer / Arranger** Vecchi / Bacak  
**No. of times recommended** 1  
**Comments**  
 Jenson Publications  
 More challenging number, but easily singable

**Title** A Time For All Things  
**Composer / Arranger** Wagner, Douglas E.  
**No. of times recommended** 2  
**Comments**  
 Sacred Music Press S-7437  
 Easy setting to the Ecclesiastes words  
 Music antiphonal effect between unison SA and B voicing

**Title** No Lovelier Countryside  
**Composer / Arranger** Welch, John, arr.  
**No. of times recommended** 1  
**Comments**  
 Studio P/R - Columbia  
 SATB  
 A cappella  
 Nice harmony, chord structure and legato flow

**Title** Carol Of The Bells  
**Composer / Arranger** Wilhovsky, arr.  
**No. of times recommended** 1  
**Comments**  
 Seasonal  
 SATB

**Title** Bile Them Cabbage Down  
**Composer / Arranger** Willet, Pat, arr.  
**No. of times recommended** 1  
**Comments**  
 Clever  
 Accepted by students of Jr. High age

**Title** Joshua Fit the Battle Of Jericho  
**Composer / Arranger** Willet, Pat, arr.  
**No. of times recommended** 2  
**Comments**  
 Heritage Music Press  
 Three-part mixed  
 Five note range for boys  
 Very singable  
 Easy piano  
 High B section

- Title** This Old Hammer  
**Composer / Arranger** Willet, Pat, arr.  
**No. of times recommended** 2  
**Comments**  
 Nice arrangement  
 Only six notes for boys  
 Easy and fun  
 Some chromatic
- Title** Trav'ler  
**Composer / Arranger** Wilson, Mark  
**No. of times recommended** 1  
**Comments**  
 SAB
- Title** Sing and Be Joyful  
**Composer / Arranger** Wilson, Mark and Knox, Jane  
**No. of times recommended** 2  
**Comments**  
 Studio P/R  
 SAB  
 Driving rhythm  
 2/2  
 Good for Christmas  
 Baritones have their own part all the through the piece  
 Not an easy song, but good for the boys' voices in order to train
- Title** Feelin' Alive  
**Composer / Arranger** Wolf, Phyllis  
**No. of times recommended** 1  
**Comments**  
 Heritage Music Press  
 Great fun to sing
- Title** The Water Is Wide  
**Composer / Arranger** Zaninelli, arr.  
**No. of times recommended** 1  
**Comments**  
 Singable piece of music  
 Easy  
 Teaches "Round" singing

**APPENDIX G**  
**INDIANA STATE SCHOOL MUSIC ASSOCIATION MUSIC LIST**

1986-87

ISSMA Mixed Chorus Junior  
Division

PERFORM AS PUBLISHED  
UNLESS OTHERWISE SPECIFIED

**GROUP I.**

ALL THAT I CAN BE (SATB)  
Don Besig  
Studio PR/Columbia

ALLELUIA (SAB/SATB)  
Ed Harris  
Hinshaw Music

ALLELUIA (SAB)  
William Boyce  
Arr. Theron Kirk  
Pro Art Pub.

AURA LEE (SAB)  
Elwood Palmer  
Belwin-Mills Pub.

BLESSING AND GLORY (SAB)  
Sergei Rachmaninoff  
(Bourne Co.) Chappell

CHARLOTTOWN (SATB)  
Arr. Chas. F. Bryan  
J. Fischer & Bro.

CHORAL PRAYER (SATB -  
A Cappella)  
L. Stanley Clarum  
G. Schirmer Pub.

DONA NOBIS PACEM (SSATB)  
Ed Van Camp  
Somerset Press

ELIJAH ROCK (SSATB)  
Arr. Jester Hairston  
Bourne Co.

EVERY VALLEY (SATB)  
John Ness Beck  
Beckenhorst Press

FESTIVAL ALLELUIA (3 pt.)  
Roger Emerson  
Jenson Pub.

GAELIC BLESSING, A (SATB)  
John Rutter  
Hinshaw Music

GLORY TO GOD IN THE HIGHEST  
(SAB)  
Franz J. Haydn  
Arr. Elwood Coggin  
World Library Pub.

GO AND TELL JOHN (SAB)  
Arr. Lloyd Pfautsch  
Hope Pub.

GO NOT FAR FROM ME, O GOD  
(SATB)  
Zingarelli  
G. Schirmer

HEY FOR THE DANCING (SAB)  
Lajos Bardos  
Shawnee Press

HOW BEAUTIFUL UPON THE  
MOUNTAINS (SATB)  
Eugene Butler  
Carl Fischer, Inc.

I SING THE BODY ELECTRIC  
(SATB)  
Arr. Ed Lojeski  
Hal Leonard Pub.

IT WAS ALMOST LIKE A SONG  
(SATB)  
Arr. Marilyn Marzuki  
Columbia Pictures Pub.

JESU, SON OF GOD (SAB)  
Arr. Florence Martin  
Belwin-Mills Pub.

MAYBE (from "Annie") (SATB)  
Charles Strouse  
Big 3 Pub.

MORE THAN MUSIC (SATB)  
Joyce Eilers  
Jenson Pub.

NO LOVELIER COUNTRYSIDE  
(SATB - A Cappella)  
Arr. John Welch  
Studio PR/Columbia

NO MAN IS AN ISLAND (SATB)  
Arr. Roger Emerson  
Jenson Pub.

O LORD, HOW MAJESTIC IS THY  
NAME (SATB)  
John F. Wilson  
Hope Pub.

OVER THE RAINBOW (SATB)  
Arr. Roger Emerson  
Jenson Pub.

PRAISE THE LORD, ALL YE  
NATIONS (SAB)  
Robert J. Powell  
Belwin-Mills Pub.

PRAYER (SATB)  
Jack Kunz  
Jenson Pub.

RIM OF TIME, THE (SATB)  
Eugene Butler  
Hal Leonard Pub.

SIMPLE GIFTS (SAB)  
Arr. John Coates  
Shawnee Press

THE POWER AND THE GLORY  
J. Eilers  
Jenson Pub.

WITH A VOICE OF SINGING  
(SATB)  
Martin Shaw  
G. Schirmer

## GROUP II.

CORNER OF THE SKY (SATB)  
Arr. John Cacavas  
Belwin-Mills Pub.

DIFFERENT LIGHT, A (SAB)  
Cave Lantz  
Shawnee Press

DOWN BY THE RIVERSIDE (SAB)  
Arr. Maurice Gardner  
Staff Pub.

GOD SO LOVED THE WORLD  
(SAB)  
J. Stainer / arr. F. Martin  
Schmitt, Hall & McCreary

I HAVE A DREAM (SATB)  
Jill Gallina  
Coronet Press  
ABI / Alexander Broude, Inc.

IF ONLY YOU BELIEVE (SAB)  
Robert J. Gielas  
Shawnee Press

**JOYFUL SONG, A (SAB)**

Carol McLeod  
Studio PR

**MY WISH FOR YOU (SATB)**

John Carter  
Somerset Press

**NO HIDING PLACE (SAB)**

Arr. Maurice Gardner  
Staff Pub.

**ONE SMALL VOICE (SATB)**

Douglas Wagner  
Beckenhorst Press

**RISIN' OUT OF MY SOUL (SAB)**

J. Eilers-Bacak  
Jenson Pub.

**RIVER, SING YOUR SONG (3 pt.)**

Eugene Butler  
Richmond Press

**SANCTUS (form GERMAN MASS  
IN F) (SAB)**

Schubert / arr. D. Weck  
Somerset Press

**SAND CASTLE DREAMS (SATB)**

Robert J. Gielas  
Shawnee Press

**SONG IS A GIFT, A (3 pt.)**

Emily Crocker  
Jenson Pub.

**STARS ARE WITH THE VOYAGER,  
THE (SATB)**

Douglas Wagner  
Richmond Press

**TILL LOVE TOUCHES YOUR LIFE  
(SATB)**

Arr. Don Besig  
Studio PR

**GROUP III.****ALLELUIA PRAISE (SATB)**

L. Cherubini / arr. D. Wagner  
Hope Pub.

**BRAND NEW, GLORIOUS DAY  
(SAB)**

Don Besig  
Studio PR

**BRIGHT NEW DAY (SATB)**

Ed Robertson  
Hinshaw Music

**EV'RY TIME I FEEL THE SPIRIT  
(SAB)**

Arr. Warren Williamson  
Hal Leonard Pub.

**FOLLOW THE SUN (SAB)**

Joyce Eilers  
Hal Leonard Pub.

**GET ON BOARD! (SAB)**

Jay Althouse  
Shawnee Press

**HAUNTING MELODY (3 pt.)**

Joyce Eilers  
Jenson Pub.

**JUST A BIT OF SUNSHINE (3 pt.)**

Joyce Eilers  
Hal Leonard Pub.

**JUST DREAMING (SAB)**

Don Besig  
Shawnee Press

**LADY OF THE HARBOR (SAB)**

Joyce Eilers  
Studio PR

**SING IT! (3pt.)**

Jan Reese  
Jenson Pub.

**SING ME A SONG (3 pt.)**

Mark Wilson  
Jenson Pub.

**SONG INSIDE ME, THE (3 pt.)**

Arr. N. Mathias and G. Strid  
Jenson Pub.

**SUNRISE OVER AMERICA (3 pt.)**

Linda Spevacek  
Jenson Pub.

**THIS LITTLE LIGHT OF MINE (3 pt.)**

Arr. Neil Johnson  
Jenson Pub.

**TIME FOR ALL THINGS, A (SATB)**

Douglas Wagner  
Sacred Music Press

**UP WHERE WE BELONG (SATB)**

Arr. Carl Strommen  
Famous Music Corp.  
Ensign Music Corp.

**WHITE WINGS (SAB)**

Connie Quiett  
Studio PR

**GROUP IV.****BEATITUDES, THE (2 pt.)**

Eugene Butler  
Hope Pub.

**BEYOND THE SILVER  
MOUNTAINS**

Douglas Wagner  
Coronet Press

**BRING ME SUNSHINE (2 pt.)**

Arr. Hawley Ades  
Shawnee Press

**CAN MY LIFE MAKE A  
DIFFERENCE (2 pt.)**

Sib Ellis  
Hope Pub.

**CATCH A FALLING STAR (2 pt.)**

P. Vance, L. Pockrics  
Macmillan Book 6

**CHILDSONG (2 pt.)**

Arr. Mary Val March  
Macmillan Book 6

**GENTLE RIVERS RUN (2 pt.)**

John Simpson  
Silver Burdett Book 6, 1974 Ed.

**GUITAR MAN, THE (2 pt.)**

Audrey Snyder  
Jenson Pub.

**HAPPINESS (SA)**

Clark Gesner  
Jeremy Music

**HOSANNA IN THE HIGHEST (2 pt.)**

Audrey Snyder  
Studio PR

**I NEED A FRIEND (2 pt.)**

Winnagene Hatch  
Studio PR

**IT'S A BEAUTIFUL WORLD (SA)**

Jill Gallina  
Jenson Pub.

**JAKE THE WILY SERPENT (3 pt.)**

Eric Thomas  
Richmond Press

**KIDS FROM THE COUNTRY (2 pt.)**  
Ruth Artman  
Hal Leonard Pub.

**LET YOUR DREAMS COME TRUE**  
(2 pt.)  
George L. O. Strid  
Jenson Pub.

**LORD BLESS AND KEEP YOU**  
(SA)  
Arr. Maurice Gardner  
Staff Music Pub.

**MAH-NA MAH-NA (2 pt.)**  
Arr. Bob Summers  
Jenson Pub.

**MAKE A LITTLE SUNSHINE (SA)**  
Audrey Snyder  
Studio PR

**MAKE A SONG FOR MY HEART TO**  
**SING (2 pt.)**  
Julie Knowles  
Jenson Pub.

**MAKING MUSIC (2 pt.)**  
Robert Thygerson  
Heritage Music Press

**MORNING HAS BROKEN**  
Arr. Harry Simeone  
Shawnee Press

**MY MUSIC (2 pt)**  
Audrey Snyder  
Studio PR

**ONE QUIET NIGHT (2 pt.)**  
Arr. Johannes Brahms  
Making Music Your Own  
Silver Burdett Book 7, 1971 Ed.

**PROMISED LAND (2 pt.)**  
Natalie Sleeth  
The Sacred Music Press

**SING A RAINBOW (2 pt.)**  
Arr. John Coates, Jr.  
Shawnee Press

**SING, SING GLORY TO THE LORD**  
(2 or 3 pt..)  
Douglas Wagner  
Coronet Press

**SUNSHINE AND MUSIC (2 pt.)**  
Eugene Butler  
Kendor Music

**THIS IS AMERICA (2 pt.)**  
Jill Gallina  
Jenson Pub.

**THIS LAND IS YOUR LAND**  
Arr. James Rooker  
Silver Burdett Book 5, 1974 Ed.

**TRY, TRY, TRY (2 pt.)**  
Jill Gallina  
Jenson Pub.

**VOICE FROM A DREAM, A (2 pt.)**  
Joyce Eilers  
Schmitt, Hal! & McCreary

**WHERE GO THE BOATS? (SA)**  
R. Evan Copley  
Shawnee Press

**YOU'RE A GRAND OLD FLAG**  
(2pt.)  
Arr. Wayne Howorth  
Belwin-Mills Pub.

**YOU'VE GOT TO HAVE LOVE**  
(2 pt.)  
David Eddleman  
Coronet Press

**Note.** From 1986-1987 ISSMA Music List by Indiana State School Music Association, 1986. Adapted by permission.