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# CHORAL JOURNAL

**MIDDLE AND JUNIOR HIGH  
CHORAL MUSIC FOCUS ISSUE**



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

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

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

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

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

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

## QUESTION ONE

Some middle-level choral programs segregate the males and

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

## RESPONSE OVERVIEW

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

### Middle-level Single-Gender Choral Performance Classes

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

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



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

### Middle-Level Mixed-gender Choral Performance Classes

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

females positively influence male behavior.

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

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

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

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

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

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

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

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

**SUSAN MESSER** Two years ago my

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

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

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

## QUESTION TWO

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

## RESPONSE OVERVIEW

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

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

### Sight-Reading

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

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

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



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

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

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

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

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

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

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

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

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

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

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

### QUESTION THREE

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

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## RESPONSE OVERVIEW

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

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

**EDITOR'S NOTE:** Prepubescent males retain their unchanged voices and can comfortably sing in the alto or soprano range. With the onset of puberty, frequently near but not limited to the age of 13, the vocal folds begin to thicken. The result of this gradual and sometimes not so gradual thickening of the vocal folds produces a lowered singing range. The average range of high *cambiatas* and low *cambiatas* is  $F^{b3}$ – $F^{b4}$ , with a comfortable *tessitura* range of  $A^3$ – $E^4$ . High *cambiatas* can extend to include a few higher pitches and low *cambiatas* will extend comfortably to include a few lower pitches. The average range for young baritones is  $B^2$ – $C^4$ , with a comfortable *tessitura* range of  $D^3$ – $A^3$ —high baritones can extend comfortably to include a few higher pitches and lower baritones, (basses), can extend comfortably to include a few lower pitches.

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

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

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

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

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

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

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

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

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

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

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

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

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

**I. Three-part music and the unchanged male voice:** In music arranged Part I, II, and III, Part III is frequently written to accommodate the *cambiata* voice—approximately C<sup>4</sup> (middle C) down to G<sup>3</sup>. Part III is too low for unchanged male sopranos and altos. Even if some of the unchanged male voices can sing the lowest notes, the tessitura is too low.

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

baritone. Forcing baritones to consistently sing in their upper range is like having sopranos consistently sing G<sup>2</sup> to C<sup>3</sup>. If made to stay there, the voice will tire quickly. Additionally, as the vocal folds of the baritone voice develops, some students have temporary difficulty singing the notes around middle C. Tension will develop along with bad habits and a lack-luster attitude toward singing.

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

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

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



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

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

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

#### QUESTION FOUR

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

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

#### RESPONSE OVERVIEW

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

#### Teachers Should:

- maintain a vigilant quest for quality repertoire;

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



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

rhythmic complexity with required performance skills; and

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

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

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

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

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

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

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

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

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

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

## QUESTION FIVE A

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

### RESPONSE OVERVIEW

The female teachers' responses indicated the following choices.

#### Unchanged Male Voice:

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

#### Changing Cambiata/Tenor Voice:

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

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

#### Changing Baritone and Bass Voice:

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

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

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

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

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

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

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

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

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

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

#### QUESTION FIVE B

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

#### RESPONSE OVERVIEW

The male teachers' responses indicated the following choices.

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

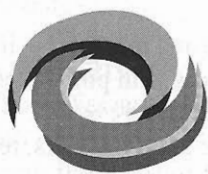
- Model pitches down the octave, using the natural male voice without piano support.
- Model pitches down the octave, using the natural male voice with piano support in the written octave.
- Invite a competent singer from within the choir or a female clinician to model sound for the class. Recorded sound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

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

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

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

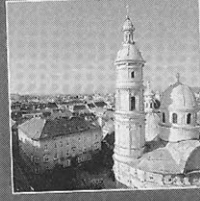
**RANDY PAGEL** Sing in your male (comfortable) range. The girls may need a demonstration of the lower octave versus the upper octave, but they will catch on quickly. Singing in your *falsetto* voice may be appropriate every now and then, but if used all the time, it may be a strain on the male teacher's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



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

## QUESTION SIX

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

## RESPONSE OVERVIEW

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

## Proactive Teachers

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

kindness from students and from themselves; and

- value students, as individuals and as a group, in demonstrative ways, e.g., greeting students as they enter and leave the classroom, attending school events outside choir, and thanking them for a job well done.
- laugh with students;
- refrain from being drawn into an argument;
- admit mistakes; teachers can be wrong;
- create a routine and provide structure;
- be organized and have a workable, sequential plan;
- include high intensity, quick paced class/rehearsals. Offer a variety of learning segments;
- seed class rehearsals with occasional variety;
- provide students with the tools that promote a responsible participant in the learning process e.g., a pitch-reading system and a rhythm-reading system;
- limit time on a specific task;
- talk less, and develop nonverbal cues that guide and remind students of expectations;
- connect with students using eye contact and student proximity;
- connect learning events with kinesthetic movement and physical activity;
- use assigned seating, a late sign-in, and an early departure sign-out;
- foster student leadership;
- choose quality music that everyone can value;

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- teach for and expect students to return positive facial and body language;
- provide music/materials for every student;
- account for learning achievement with individual learning assessments; and
- teach from bell to bell. Dismissal bells are teacher cues to dismiss.

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

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

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

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

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

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

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

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

## QUESTION SEVEN

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

## RESPONSE OVERVIEW

In her response, Cristy Ray makes an

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

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

## BETH BEST

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

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

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

CYNTHIA BAYT BRADFORD

## CYNTHIA BAYT BRADFORD

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



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- Instructional strategies, repertoire selection and classroom management techniques are all essential and equally woven into the environment of the successful choir classroom. Quality music and the appropriate skills presented in a logical and developmentally sound manner are at the heart of a successful choral program.
- Piano skills are essential for success, but not so essential that the piano is a crutch for teaching. Piano accompaniments should serve to enhance the music.
- Communication strategies are essential for recruiting choir members, eliciting assistance from parents, communicating with administrators and other faculty members, and promoting the total choral program.
- An additional essential skill is time management. Choir directors must learn to use time effectively. Practice short and long-term time management.
- An additional essential skill is involvement in the school community. Fight isolation by serving on school and district committees. Represent the arts on committees where our voices need to be heard. Invest time in your students' interests by attending school functions. They appreciate seeing you at the volleyball game, wrestling tournament, or the dance.

#### TOF MCWILLIAMS

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

- Appropriate repertoire selection is essential for success. It is also important to choose music that challenges students appropriately. Range and content are very important.
- Group and individual vocal pedagogy techniques are essential for success. During the middle-level years, life habits are formed. Teaching appropriate vocal techniques early, saves time and effort later.
- Instructional strategies in sight-singing are essential for success. Strong reading fundamentals enables students to learn literature quicker, promoting a higher level of interest and pride in learning and performing quality literature.
- Piano skills are practical for success, but not essential. Although performances require strong piano accompaniments, high level piano skills

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

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

#### CRISTY RAY

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

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

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

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

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

#### MARILY BERRIE

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

#### NATALIA DOURIS

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

nication encourages students to give us what we want.

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

#### EILEEN HOWER

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



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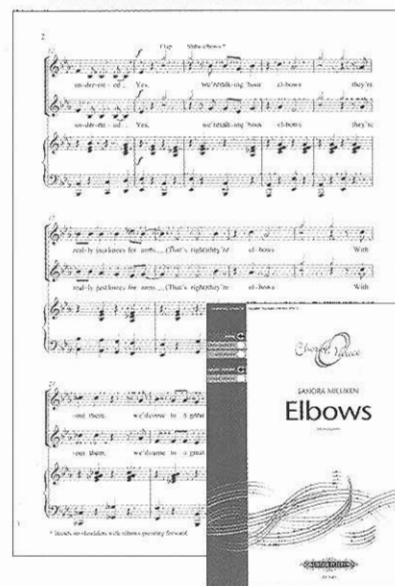
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skills lie. It is paramount that middle-level directors choose music of the highest quality, no matter what the genre. Performing substandard music can affect the overall *milieu* of the choral classroom and limit an otherwise effective choral conductor.

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

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

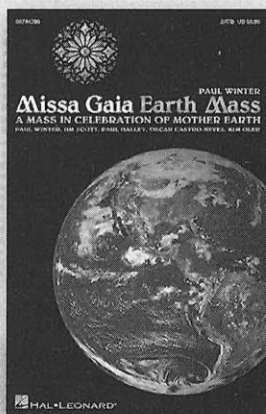
- Communication strategies are essential for success. There are many ways to communicate, and a conductor needs a wealth of techniques at his disposal. The most important strategies include positive reinforcement and proactive communication. Saying, “Melanie, you sang with perfect posture and never took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

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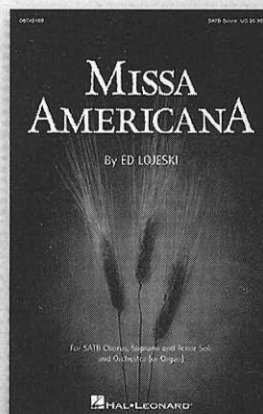
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using his/her instrument, the voice.

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

#### SUSAN MESSER

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

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

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

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

#### JEANNE SHAPIRO NAHAN

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

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

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

**LESLIE IMSE**

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

**DEBBIE DAVEY:**

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

**LINDA VAUGHN:**

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

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



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Guest Lecturer: Michael Marissen, Swarthmore College  
Jointly sponsored by Department of Music and Christ College

**Thursday, January 11, 2007 - Saturday, January 13, 2007**  
Symposium: Bach's Final Word: The *St. John Passion* in 1749  
Professor Christoph Wolff, facilitator  
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(Registration and fee required; limited to 20 participants)

**Saturday, January 13, 2007** 4:00 p.m. Chapel of the Resurrection  
*St. John Passion* (1749 version)\*  
Valparaiso University Bach Choir, Chorale, Symphony Orchestra  
Craig Jessop, guest conductor  
Conductor/Music Director - The Mormon Tabernacle Choir  
Christopher M. Cock, Evangelist  
Guest Soloists

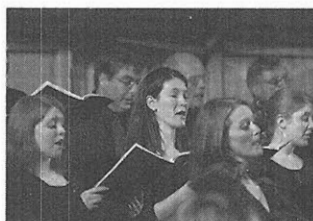
**Sunday, April 1, 2007** 5:00 p.m. Chapel of the Resurrection  
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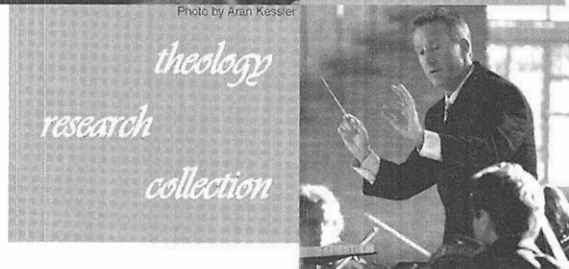
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