

CAMBIATA VOICES: Finding the Shoe That Fits

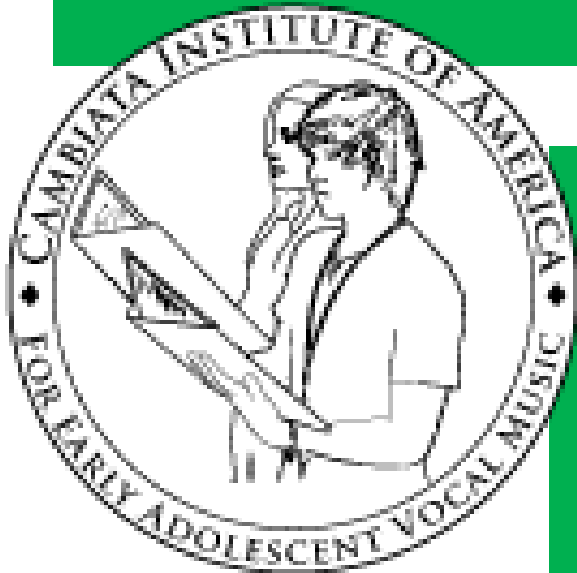
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NafME

National Conference

Nashville, TN

October 27, 2014

Presentation Outline

- **Background**
- **Vocal Ranges**
- **Overview of Vocal Placement Procedures**
- **Video of Vocal Placement Procedures**
- **Strategies to Help the Inconsistent Singer**
- **Notating Music for Cambiata Voices**
- **Literature for Cambiata Voices**
- **Cambiata Composition Initiative**
- **2016 MS/JH National Conference for Choral Music, May 7[p.m.] and 8 @ University of North Texas, Denton.**

*Advocates for the Development of
the Early Adolescent Voice*

**Irwin Cooper established the
CAMBIATA CONCEPT**

**Don Collins established the
CAMBIATA INSTITUTE
&
CAMBIATA PRESS**

Each Transitioning Voice Is Unique

- **Common factors include the combination of a variety of physiological factors:**
 - **pubescent (sexual) development**
 - **skeletal growth**
 - **body mass (height and weight) increases**
 - **basic metabolic fluctuations**

The Larynx

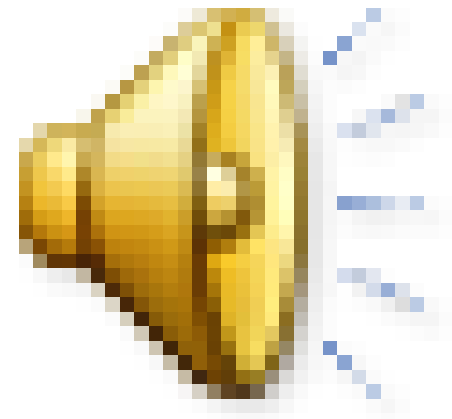
- **The larynx is comprised of the vocal folds and the supporting muscles and cartilages.**
- **As the body moves into pubescent development the vocal folds are stimulated to grow and thicken.**

Time Frame

- **The period of time it takes for a male's voice to transition fully is unique to the individual.**
- **Only one's maker knows for sure.**
- **With the range of 10-17 years of age, 13-14 years-of-age is the average age for the male voice to (change/mutate/transition/extend).**

Social Implications

- **Accepting setting vs. a judgmental, non-accepting setting**
- **Society expects males to project an impression of masculinity**
- **Students have a need to fit in**



Range Overview for MS Trebles and Cambiatas

- **Cambiata I, Phase A [A-a]**
 - **Mostly 6th grade boys. Boys who extend higher comfortably = Trebles**
- **Cambiata I, Phase B [F#-f#]**
 - **Some 6th grade, mostly 7th grade, some 8th grade**
- **Cambiata II [E-e]**
 - **Some 7th grade, mostly 8th grade, occasional 6th grade**

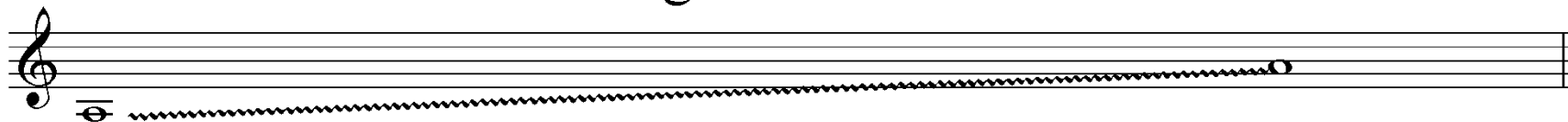
Range Overview for MS Baritones

- **Baritone, Phase A [C-d]**
 - **Some 7th grade, mostly 8th grade, occasional 6th grade**

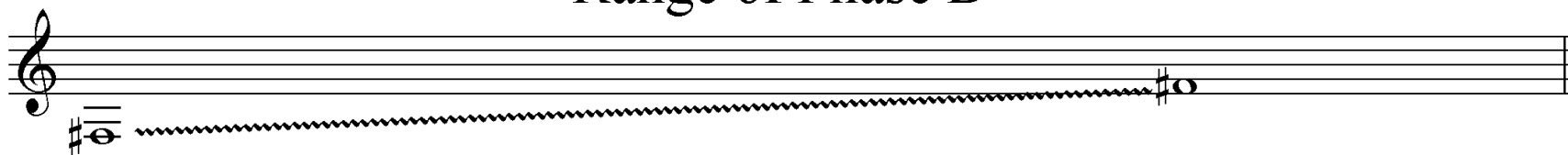
- **Baritone, Phase B [AA-c]**
 - **Some 7th grade, mostly 8th grade, occasional 6th grade**

Early Adolescent Male Vocal Ranges

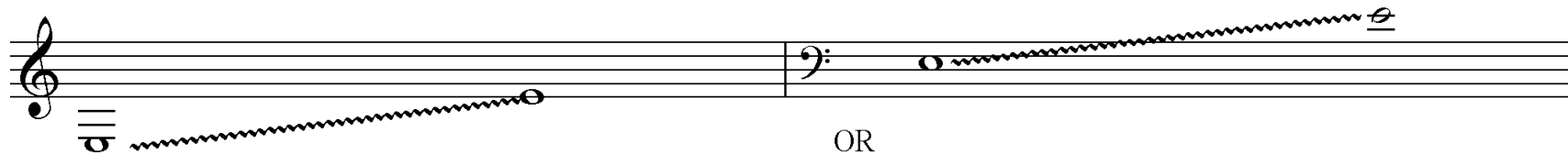
Cambiata I Mostly 6th, Some 7th, Occasional 8th
Range of Phase A



Cambiata I Some 6th, Mostly 7th, Some 8th
Range of Phase B



Cambiata II

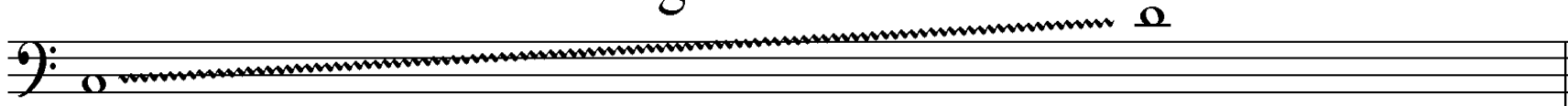


Lower Voices

Baritone

Occasional 6th, Mostly 7th, Some 8th

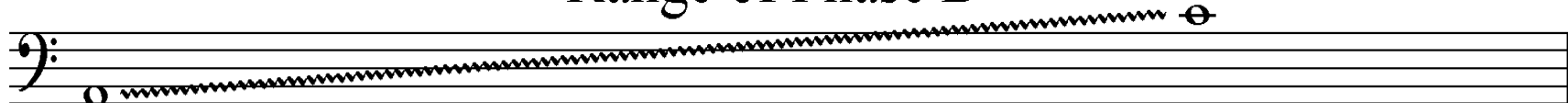
Range of Phase A



Baritone

Occasional 6th, Some 7th, Mostly 8th


Range of Phase B



♩ = 90

Male Treble Voices

Early Adolescent Male Vocal Range Placement Procedure



Take me home, oh take me home!

- 1. The teacher models the example melody with piano and voice.**
- 2. The female teacher sings pitches as written.**
- 3. The male teacher should sing the pitches (in falsetto) as written, or consider dropping the voice down the octave. The response of male trebles to the octave displacement is inconsistent. Some students adjust easier than others.**
- 4. Move chromatically up and down the scale to determine upper and lower range boundaries.**
- 5. With success in #4, create sudden tonal shifts to determine the strength of the ear. Instead of predictable chromatic movement, use small tonic-based leaps, moving up and down the student's range by major 2nds and minor 3rds.**
- 6. Students who respond to the tonal shifts with confidence will learn reading skills quickly; these students have the innate skills to become musical leaders from the beginning.**

Early Adolescent Male

Vocal Range Placement Procedure

♩ = 90

Cambiata Voices

A musical staff in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The melody consists of quarter notes: G4 (labeled 'Take'), A4 (labeled 'me'), B4 (labeled 'home,'), C5 (labeled 'oh'), B4 (labeled 'take'), A4 (labeled 'me'), and G4 (labeled 'home!').

The female teacher should sing and play in the octave of the written example. Once the student is responding appropriately, the teacher should continue to lead with the piano and refrain from singing. Listen!

The male teacher should sing the pitches one octave lower while playing the example melody in the range provided. Once the student is responding appropriately to the example melody, the teacher should remain vocally silent. Listen!

Refer to the treble voice procedure, steps #4, #5, and #6.

♩ = 90

Early Adolescent Male

Baritone Voices

Vocal Range Placement Procedure

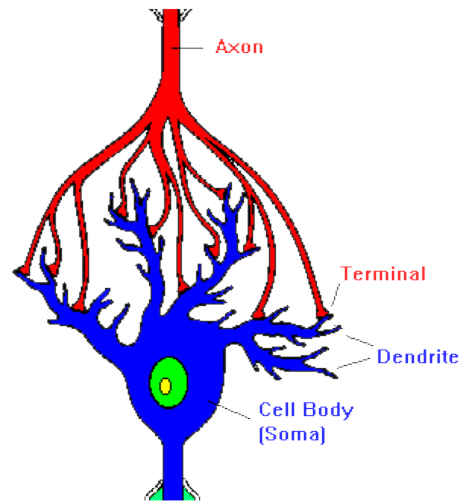
Take me home, oh take me home!

The female teacher should sing one octave higher (middle c) and play in the octave of the written melody. To intensify the low register, consider doubling the octave by adding one lower octave on the piano. Once the student is responding appropriately to the example melody, the teacher should continue to lead with the piano and refrain from singing. Listen!

The male teacher should sing and play the pitches of the example melody in the range provided. Once the student is responding appropriately to the example melody, the teacher should continue to lead with the piano and refrain from singing. Listen!

Refer to the treble voice procedure, steps #4, #5, and #6.

Strategies to Develop Pitch Matching Skills in the Singer with Inconsistent Pitch



Technique 1A: Have the uncertain singer produce a pitch of their own liking. Call it [DO] or [1]. Teacher matches with inconsistent pitch singer.

Technique 1B: Have the inconsistent pitch singer produce any pitch of their own liking. Call it [DO] or [1]. Have a consistent pitch singer match with the inconsistent pitch singer.

Technique 2: Have the inconsistent pitch singer produce any pitch of their own liking. Teacher creates an imaginary hand crank in front of the uncertain singer and while the teacher turns the imaginary crank, the teacher asks the uncertain singer to slide to the desirable pitch demonstrated by the teacher or a consistent pitch singer. Demonstrate the process on a consistent pitch singer first, then with the inconsistent pitch singer.

Technique 3: Teacher or consistent pitch singer sings a pitch in an appropriate range for the inconsistent pitch singer: cambiata example [middle c]. On pitch [middle c], sing an accented quarter note pattern on the word Hey! Hey! Hey! Hey! Have the inconsistent pitch singer echo with the same “loud” energy. Baritone example, try pitch [G].

Technique 4: Arrange a group of same voice-range singers in a circle and ask them to march clockwise in a circle with purpose. Lift the legs! Start a quarter note pattern on a pitch that fits the range of the singers: Hey! Hey! Hey! Hey! : Singers march in a circle, while chanting the pattern loudly and accented. Inconsistent singers should begin to match with the consistent pitch singers.

Notating Music for Cambiata Voices

- **Cambiata I = treble clef @ actual pitch or octave transposition**
- **Cambiata II = treble clef @ actual pitch or octave transposition or bass clef**
- **Baritone = bass clef**



Using Edits to Make It Fit

- To fit CB, music voiced TB may require edits.
- To fit CB, music voiced SA may require edits.
- To fit CI, CII, B, music voiced TI, TII, B may require some edits.
- To fit SACB, music voiced SATB may require edits.
 - *Small edits = permissible practice*
 - *Large edits = debatable practice*

CB

She Walks in Beauty.....Laura Farnell

T 36
8
so soft, so calm, yet el-o-quent, —

B
so soft, so calm, yet el-o-quent, —

Pno. 36

T 40
8
p cresc.
her win-ning smile, her eyes that glow both tell of

B
p cresc.
her win-ning smile, her eyes that glow both tell of

Pno. 40
p cresc. poco a poco

T 44
8
days in good-ness spent, a mind at peace with all be-

B
days in good-ness spent, a mind at peace with all be-

Pno. 44

Sing for Joy.....(from *Judas Maccabaeus*)
George F. Handel ...arr. Linda Spevacek

4

9 2

joy — and praise — for - ev - er - more.

11 *f*

Sing for joy! Sing out in a joy - ful song, sing
Sing out in a joy - ful

13

out in a joy - ful song, sing joy — and praise — for -
song, sing joy — and praise for -

Gloria in Excelsis Deo (from *Gloria*) Antonio Vivaldi
arr. Sherri Porterfield

CI
CII
B

f *rit.*
Glo - ri - a, glo - ri - a in ex -

41
cel - - - - -

44
- - - - - sis De - - - - -

The Old Lost Road.....David Childs

CI
CII
B

4

9

Sev-en - ty years a - go. Weath-er and rain have un -

Sev-en - ty years a - go. Weath-er and rain have un -

Sev-en - ty years a - go. Weath-er and rain have un -

done it a - gain, And now you would nev - er know

done it a - gain, And now you would nev - er know

done it a - gain, And now you would nev - er know *f* There was

SAC/TB

Sing A New Song.....Heinrich Suhütz

song to God the Lord, Sing and give praise with

one ac - cord. For His sal - va - tion He doth

give. That, through His mer - cy. we - may (may) live.

Praise, Praise, Praise the Lord! (Cameroon Processional Song)

arr. Ralph M Johnson

SAC/TB

p

Praise God's ho - ly name. Al - le - lu - ia! Praise God's ho - ly name. Al - le - lu - ia!
Lou - ez son saint nom. Al - le - lu - ia! Lou - ez son saint nom. Al - le - lu - ia!

The first system includes a vocal line with lyrics, a bass line, and a piano accompaniment with three staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p

Praise God's ho - ly name. Al - le - lu - ia! Praise God's ho - ly name. Al - le - lu - ia!
Lou - ez son saint nom. Al - le - lu - ia! Lou - ez son saint nom. Al - le - lu - ia!

The second system continues the musical score with similar vocal and piano parts. It includes handwritten annotations: *mf* above the vocal line and *last time* written in the right margin. The piano accompaniment concludes with a double bar line and repeat signs.

I. I Will Give Thanks

For Four-Part Chorus of Mixed Voices
with Optional Organ Accompaniment

HENRY PURCELL

Edited by
Robert Shaw and
Alice Parker

Simply and richly

Soprano
Alto
Tenor
Bass

I will give thanks un - to Thee, O Lord, with my

Optional Organ Accompaniment



5

whole heart, I will give thanks un - to Thee, O

5



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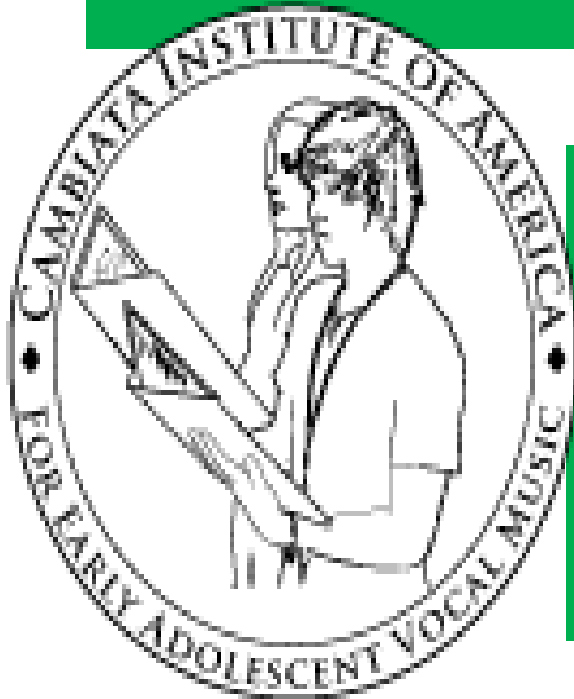
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2015-2016 Cambiata Composition Initiative

Movable Tonic: A Sequenced Sight-Singing Method,
GIA Publications

