

Voice Classification and Choosing Repertoire

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Voice classifications to consider when choosing two-part (CB) repertoire for middle level boys?

Cambiata I/Phase B

Certain notes may be too low for some transitioning voices to sing. When this occurs, singers should be instructed to leave those notes out. When notes are too high, the student should be instructed to flip into their “upper” voice. Another solution is to edit/rewrite the note(s) that lay outside the cambiata I’s comfort zone. The teacher is advised to choose a different piece of music should the selection require extensive editing.

Baritone/Phase B

Certain notes may be too low for some transitioning voices to sing. When this occurs, singers should be instructed to leave those notes out. Another solution is to edit/rewrite the note(s) that lay outside the baritone’s comfort zone. The teacher is advised to choose a different piece of music should the selection require extensive editing.

Voice classifications to consider when choosing three-part (CCB) repertoire for middle level boys?

Cambiata I/Phase B

Cambiata II

Baritone/Phase B

or

Treble/Cambiata Phase A combined with Cambiata I, Phase B
Cambiata II
Baritones

Note: See suggested practices for selecting 2-part (CB) choirs.

**Voice classifications to consider when choosing four-part (SA[C]TB)
repertoire for my middle level boys?**

Cambiata I/Phase B combined with Cambiata II
Baritone/Phase B

Note: See suggested practices for selecting 2-part (CB) choirs.

Cautionary Note

It would be grossly inaccurate to assume every voice precisely fits a prescribed range classification. On an individual basis, each boy is experiencing a vocal transition. However, it is safe to assume a large majority of singers can maneuver vocally within the appropriate ranges designated above.