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A HISTORICAL STUDY OF IRVIN COOPER: CHORAL MUSIC EDUCATOR AND
FOUNDER OF THE CAMBIATA CONCEPT

A Dissertation
presented in partial fulfillment of requirements
for the degree of Doctor of Philosophy
in the Department of Music
The University of Mississippi

by

Phillip Holland Stockton

May 3, 2013

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ABSTRACT

Irvin Cooper was a prominent music educator in boys adolescent voice change research. Dr. Cooper developed the Cambiata Concept as a method for teaching boys to sing throughout the voice change. This method was starkly different from the traditional model that encouraged the changing voice to be rested during the voice change. While working as the Music Supervisor for the Montreal Protestant School System, Cooper developed his method of having boys sing during the voice change, which included arrangements and compositions specifically for changing voices. Cooper taught many prominent researchers of adolescent voice change, including Don Collins and John Cooksey. Both Collins and Cooksey gleaned techniques from Cooper's Cambiata Concept that would later be incorporated into their own methods. Cooper's method became a foundation other researchers in the adolescent voice change research, and was the first comprehensive method for adolescent voices. This study investigates Cooper's career in Montreal, Quebec, his time teaching at Florida State University, and the methodology of the Cambiata Concept. The Cambiata Concept continues to be a prominent way for conductors and teachers to guide boys through the voice change.

ACKNOWLEDGEMENTS

A special thanks is extended to Dr. Alan Spurgeon, my major professor for this project. His willingness to have daily discussions about research and various other topics has been invaluable. Dr. Spurgeon has been a friend and a mentor throughout the course work and I am indebted to him for his service.

Thanks is also extended to the Cooper family, Donald and John, for their personal insight into their father. It is through their words and memories that the compete man took form. I am also grateful for their willingness to share family files, books, and music of their father's. It was invaluable in the research process.

I also must thank Dr. Don Collins of Conway, Arkansas. It is Dr. Collins knowledge, interviews, and sources of music that allowed this dissertation to develop. His willingness to travel for interviews as well as his donation of books and music were immeasurable. I consider him a friend and educator in the field of adolescent voice change.

Special thanks to my committee for their dedication to this dissertation. Their experience in research has taught me many lessons that will be used in my later work. I would also like to thank the many faculty members who have been involved in this project from the University of Mississippi, Florida State University, and The University of North Texas. Your experience and knowledge has filled the gaps of information that otherwise would have been unknown.

Lastly, I would like to thank my family for their unwavering support through this entire process. I have always been able to count on them from an early age and am continually

supported many years later. I would also like to give a special thanks to my wife, Amy and son, Lee for their willingness to allow me to complete this project.

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INTRODUCTION

Irvin Cooper (1900-1971) was a choral music educator and scholar, who established the Cambiata Concept for working with boy's changing voices. Cooper outlined stages of the voice change, and composed and arranged music appropriate for boys at the adolescent stage of their choral training. This study will examine his contributions to music education, especially the Cambiata Concept. Originally from the United Kingdom, he was music supervisor in the Montreal, Quebec public schools and later taught at Florida State University, where he influenced countless graduate and undergraduate students. His methodology is still respected by those who work with boy's changing voices.

Choral conductors and music educators have been working with adolescent boys voices for centuries. The aural appeal of the unchanged boy's voice has been coveted by many cultures throughout history. In an effort to extend the ability for boys to sing in this unchanged range, castration was used as a method to stop the voice change from occurring. Castrating boys at approximately age 8 to 9 allowed young boys to sing the pure high tones throughout their life. Fisher states: "evidence of Castrati can be traced back to 2000 B.C."¹ The castrati became a popular voice type during the sixteenth and seventeenth centuries in Italy, and was the premier voice type for many Baroque operas. The castrati lost popularity during the eighteenth century,

¹ Ryan A. Fisher, "British and American Theories of the Changing Male Voice: An Historical Overview," *Journal of Historical Research in Music Education* 31, no. 1 (October 2009): 37.

but the sound of the unchanged boy's voice remained in vogue in sacred music until the nineteenth century.²

In the nineteenth century, noted voice teacher, Manuel Garcia II, said that boys with changing voices should not sing during the changing process. He believed it would be dangerous and detrimental to continue to sing until the voice was fully settled.³ Garcia was contradicted by a British laryngologist Sir Morell Mackenzie. Mackenzie believed that the voice change was gradual and that it was beneficial to encourage boys to sing throughout the voice change.⁴ Garcia's philosophy dominated the practice of dealing with changing voices until 1956, when Duncan McKenzie introduced the alto-tenor plan. McKenzie said that the voice changed gradually and, therefore, boys should continue to sing during the changing process with proper instruction.⁵

A contemporary of Duncan McKenzie, Irvin Cooper, was also a proponent of singing through the voice change. Cooper was born in England and was a product of the British model, which advised resting the voice during the voice change. While working as the music supervisor in Montreal, Canada, Cooper began to develop his method for working with male adolescent voices. Cooper labeled the changing voices, *cambiata*, which means changing note, and gave detailed ranges that were accessible by these changing voices. Cooper agreed with MacKenzie that the voice changed gradually and that students's voices should be exercised throughout the

² Frederick J. Swanson, *The Male Singing Voice Ages Eight to Eighteen*. [Cedar Rapids, IA: Igram Press, 1977].

³ Manuel Garcia, *Excerpts from A Complete Treatise on the Art of Singing*, trans. Donald V. Paschke [Donald V. Paschke 1970]: 29.

⁴ Deso A. Weiss, "The Pubertal Change of the Human Voice (Mutation)," *Folia Phoniatica et Logopaedica*, no. 3 (1950): 125-159.

⁵ Duncan McKenzie, *Training the Boy's Changing Voice* [New Brunswick, New Jersey: Rutgers University Press, 1956]: 3.

voice change.⁶ Cooper is credited with development of the Cambiata Concept, and also composed a great deal of music for adolescent changing voices.

Cooper wrote and arranged many songs for cambiata voices. The way he adapted music for the changing voice made his approach accessible and usable by teachers. He often said, “make the music match the boy, not the boy match the music.”⁷ Cooper accomplished this by writing contrapuntal voice parts for all adolescent voices, both boys and girls. This created a melodically pleasing choral part that was easier to grasp than typical choral parts that function harmonically within a small range. This type of vocal writing also required that changing voices exercise their voices over a wider range of notes and learn how to use the voice properly. This compositional technique would influence other pedagogues who studied adolescent voice change.⁸ The Cambiata Concept of Irvin Cooper became a major methodology for working with adolescent voices and is still in practice today.

Another prominent music educator and researcher of the changing voice was Frederick Swanson. Swanson found that the male voice does not change gradually, but rather goes through a tumultuous changing process. He believed that boys voices drop to a bass range leaving a gap of pitches that are unattainable at first. As the voice begins to settle these pitches are gradually added back to the range.⁹ The “bass plan” of Swanson is quite different from other pedagogues that studied the changing voice.

⁶ Irvin Cooper and Karl O. Kursteiner, *Teaching Junior High School Music* [Boston, MA: Allyn and Bacon Inc., 1965]: 11-28.

⁷ Don Collins, interviewed by author, Conway, AR, October 3, 2012.

⁸ Irvin Cooper, *Letters to Pat* [New York: Carl Fisher Inc., 1953]: 17.

⁹ Swanson, *The Male Singing Voice Ages Eight to Eighteen*, 68-76.

A recent contributor to the male changing voice literature is John Cooksey. Cooksey felt that the voice changes in a gradual predictable pattern. His research with adolescent boys revealed six stages of voice change beginning with unchanged soprano, midvoice I, midvoice II, new baritone and settled baritone. Each of these stages is a gradual descent in range.¹⁰ Cooksey combined his own research with the work of previous pedagogues, McKenzie, Cooper and Swanson, to make the most comprehensive methodology currently in practice.

McKenzie, Cooper, Swanson and Cooksey were the early pioneers of male adolescent voice change research, and this topic continues to be studied today. Lynne Gackle is known for her research in female “voice mutation.”¹¹ The female voice does not change as drastically as the male voice, but does change from that of a child. Gackle states that girls experience many of the same symptoms as boys during the voice change; these include: huskiness of tone, increased voice cracking, register breaks, and range instability.¹² Gackle and other modern researchers have had the advantage of advanced technology to observe the adolescent voice change. This advancement in technology has created research that is not only teacher-observation driven, but also medically confirmed. Researchers now have a clearer picture of the voice change than in the past.

Patrick Freer is another current researcher on the changing voice. Freer has published a book and several articles¹³ about the voice change. In his book, *Getting Started with Middle*

¹⁰ John M. Cooksey, *Working with Adolescent Voices*, [St. Louis, MO: Concordia Publishing, 1999]: 12-15.

¹¹ Another term for the adolescent voice change.

¹² Lynne Gackle, *Finding Ophelia's Voice, Opening Ophelia's Heart Nurturing the Adolescent Female Voice*, [Dayton, OH: Heritage Music Press, 2011]: 11-12.

¹³ Patrick Freer, “Adapt, Build and Challenge: Three Keys for Effective Choral Rehearsals for Young Adolescents,” *Choral Journal* 46 no. 5 (November 2006): 48-55. Patrick Freer, “The Successful Transition and Retention of Boys from Middle School to High School Choral Music” *Choral Journal* 51 no. 5 (December 2010): 8-17. Patrick Freer, “Weight Lifting, Singing, and Adolescent Boys” *Choral Journal* 52 no. 4 (November 2011): 32-41.

School Chorus,¹⁴ he gives teachers an overarching guide for building a middle school choral program. Freer also has a chapter that reviews previous research regarding the male and female voice change. He gives exercises and sample literature that are useful to teachers who conduct middle school choirs.¹⁵

Recent research reveals that students are entering the voice change at earlier ages than previous generations. Several studies by Killian¹⁶ have found that boys are entering the voice change as early as fifth grade and have often completed the voice change by the seventh grade. While the study finds that boys are starting the voice change earlier, it does not show a shift in median age for the voice change. The same study finds that some students are still entering the voice change as late as tenth grade. This shows that the time for the voice change is expanding to begin as early as fifth grade and as late as the tenth grade in schools today.¹⁷

STATEMENT OF PURPOSE

The purpose of this study is to examine the life, career, and contributions of Irvin Cooper to adolescent voice change scholarship. His *cambiata* approach has had a strong effect on music education in the United States. By studying Cooper's life and career, the author is attempting to understand the means by which the *Cambiata* Concept came into existence. Cooper's *Cambiata*

¹⁴ Patrick Freer, *Getting Started with Middle School Chorus*, 2nd ed. [Lanham: Rowman and Littlefield Publishers Inc., 2009].

¹⁵ Freer, *Getting Started with Middle School Chorus*. 37-61.

¹⁶ Janice Killian. "A Description of Vocal Maturation Among Fifth-and Sixth-Grade Boys." *Journal of Research in Music Education*. 47 no. 4 (Winter 1999): 357-369. Janice Killian and John Wayman "A Descriptive Study of Vocal Maturation Among Male Adolescent Vocalists and Instrumentalists" *Journal of Research in Music Education*, 58, no. 1 (April 2010): 5-19. Janice Killian, *Operant Vocal Octave Choir and Pitch Accuracy Among Changing-Voice Boys and Junior High Girls. Texas Music Educators Association Clinic-Convention*. San Antonio, TX (1985). Janice N. Killian, "Perceptions of the Voice-Change Process: Male Adult versus Adolescent Musicians and Nonmusicians." *Journal of Research in Music Education* 45 (1997): 521-535.

¹⁷ Janice Killian. "A Description of Vocal Maturation Among Fifth-and Sixth-Grade Boys." *Journal of Research in Music Education*. 47 no. 4 (Winter 1999): 357-369.

Concept continues to be a prominent method in working with the male adolescent changing voice. It is imperative that conductors/teachers understand the ways in which his philosophy was developed if they are to fully understand the concept and the impact it has had on music education.

METHODOLOGY

The researcher conducted interviews with family members, former students, and other colleagues as a means to glean personal information about Irvin Cooper. For information regarding his time in Montreal, the researcher examined public records of the school system in which he worked, the university where his Ph.D. was attained, and also the local newspaper that published many articles about his activities with the school district.

In this study, considerable attention was also given to his tenure at Florida State University, where the majority of his publications took place. Also during this time, the Cambiata Concept was firmly developed as a method for working with adolescent changing voices. The sources include his books, color film, and tune books that were written for adolescent changing voices. The author also analyzed the part writing used in these tune books to accommodate changing voices.

The final portion of the dissertation focuses on the Cambiata Concept and its development, based on Cooper's writings and that of his students. It also examines interviews of students and colleagues, and a color film that was created by Cooper to aid teachers. Finally, the study discusses the affect the Cambiata Concept has had on music education, and future implications for the Cambiata Concept.

CHAPTER 2: REVIEW OF RELATED LITERATURE

The literature review for this study is organized into four categories: 1) historical studies of prominent music educators, 2) voice change methodologies, 3) quantitative research regarding voice change, and 4) writings of Cooper and others regarding the Cambiata Concept. The literature review includes dissertations, choral method textbooks, interviews, books, and articles.

HISTORICAL STUDIES OF PROMINENT MUSIC EDUCATORS

Historical research is a valuable tool for the modern educator. By understanding the past, teachers have a more thorough understanding of teaching practices and successful methodologies. Phelps, et al., states that historical research is used to interpret the results of data collection and determine its impact on the present and future.¹⁸ Other scholars have similar views on historical research. Arthur Marwick states, “Those who ignore history....condemn themselves to not knowing the present, because historical development alone permits us to weigh and to evaluate in their respective relations the elements of the present.”¹⁹ These scholars express the need for historical research. It is especially important to study the background of prominent music educators to understand their methodologies and their influence on the present.

¹⁸ Roger Phelps, Ronald H. Sadoff, Edward C. Warburton, and Lawrence Ferrara, *A Guide to Research in Music Education*, 5th ed. [Lanham, MD: The Scarecrow Press, 2005]: 205.

¹⁹ Arthur Marwick, *The Nature of History*, [New York: Alfred A Knopf, 1971]: 8-9.

A number of studies have been conducted on pioneer music educators. These studies include individuals such as Lowell Mason,²⁰ Luther Whiting Mason,²¹ George Oscar Bowen,²² and John M. Cooksey.²³ Other studies focus on the methodologies of certain music educators. One dissertation in particular, by Casey L. Gerber was used as a model for this study. Gerber examined the sight-reading methodology of Philip C. Hayden, the founder of MENC²⁴ (now NAFME).²⁵ By studying master teachers, students find role models and gain historical insight into the methods in practice today.

HISTORIC VOICE CHANGE PRACTICE IN EUROPE

The adolescent voice change has been a topic of interest for choir directors, voice teachers, and music educators for centuries. Historically, there have been two schools of thought regarding the voice change process. In 1841, Manuel Garcia II, published a treatise on singing in which he stated his premise that once the voice begins to change, adolescents should not be allowed to sing. He states: “If one impoverishes the vocal organ by the practice of singing, or by any excesses whatsoever, one exhausts the plant before it is fit to give fruit; one causes decay to succeed childhood.”²⁶ Garcia went on to say that students should not seriously study voice until

²⁰ Carol A. Pemberton, *Lowell Mason: His Life and Work* [Ann Arbor, MI: UMI Research Press, 1985].

²¹ Sondra Weiland Howe, “Luther Whiting Mason: Contributions to Music Education in Nineteenth-Century America and Japan” [PhD diss., University of Minnesota, 1988].

²² Alan L. Spurgeon, “George Oscar Bowen: His Career and Contributions to Music Education” [PhD diss., University of Oklahoma, 1990].

²³ Roger H. Hale, “John M. Cooksey: Choral Music Educator and Conductor” [Phd diss., Florida State University, 2009].

²⁴ MENC stands for Music Educators National Conference. This organization was founded in Keokuk, IA in 1907, and is the professional organization of music educators in the United States. In 2010 the name was changed from MENC to NAFME, which stands for the National Association for Music Education.

²⁵ Casey L. Gerber, “Ear Training and Music Reading Methods Used by Philip C. Hayden: Music Literacy Through Rhythm Forms” [PhD diss., University of Mississippi, 2008].

²⁶ Garcia, *The Art of Singing*, 29.

the mutation is complete, which he described as between the ages of seventeen and nineteen.²⁷

Garcia's approach of resting the voice during the change was challenged by Sir Morell

Mackenzie, a prominent laryngologist and voice physiologist in that day. Mackenzie argued that

the voice changes gradually and should therefore be mildly exercised during the mutation.²⁸

Garcia's philosophy became the most commonly practiced in Europe and remained the

predominant method of dealing with changing voices for nearly a century.

While resting the voice during the voice change was common practice in nineteenth century European choirs, North American educators did not subscribe to this method. American and Canadian methodology has encouraged boys to sing throughout the voice change. Since boys were encouraged to sing through the voice change, American educators were more concerned with how to teach the changing voice, rather than discouraging them from singing.²⁹ This desire to keep boys singing during the voice change led to a prominent book and methodology by Duncan McKenzie.³⁰

McKenzie, a British music educator, did not subscribe to the traditional theory of resting the voice during the change.³¹ His book, published in 1956 titled *Training the Boy's Changing Voice*,³² detailed a method for teaching the adolescent voice called the "alto-tenor" plan. The term was in use by many practicing teachers and scholars in the late nineteenth and early

²⁷ Ibid.

²⁸ Weiss. "The Pubertal Change of the Human Voice (Mutation)," 127-128.

²⁹ Fisher, 42.

³⁰ Duncan McKenzie, *Training the Boy's Changing Voice* [New Brunswick, New Jersey: Rutgers University Press, 1956].

³¹ Allowing the voice to fully break and resting the voice during the voice change.

³² Ibid.

twentieth century. Thaddeus P. Giddings, Director of Music in the Minneapolis Schools, did not recognize the term as a voice classification, even though he taught the concepts of the alto-tenor plan in the classroom. He stated, “a boy’s voice was either alto or tenor, even though an alto might also be able to sing the tenor part and a tenor the alto part.”³³ This created confusion as to what to call the changing voices. Other prominent music educators such as Luther Whiting Mason,³⁴ George James M. McLaughlin,³⁵ and George Veazie³⁶ used the “alto-tenor in conversation,” but Mason refers to the boys as “boy alto” in the *The New Fourth Reader* of the National Music Course Series.³⁷ The debate on how to label changing voices has continued well into the twenty-first century.

EARLY VOICE CHANGE RESEARCH IN THE UNITED STATES

McKenzie, as well as other researchers, found that the speaking voice is the first signal of the voice change and that the speaking voice also acts as a predictor for the progression of the voice change.³⁸ McKenzie recommends that the voice should be exercised from the top down, thus helping boys avoid the chest register that is difficult to navigate. He concedes that it is difficult to avoid the chest register, but this avoidance is necessary to create good vocal habits.³⁹ McKenzie also had classifications for the voice change from the unchanged voice to the changed

³³ McKenzie, 20.

³⁴ “It is commonly assumed that Luther Whiting Mason was distantly related to Lowell Mason, the music educator who introduced music instruction to American public schools in 1838. There is no proof that Luther and Lowell were related.” Sandra Weiland Howe “Luther Whiting Mason.” 9.

³⁵ Assistant to Luther Whiting Mason at Boston School District.

³⁶ Director of Music in Chelsea, Massachusetts.

³⁷ McKenzie, 21.

³⁸ *Ibid.*, 25.

³⁹ *Ibid.*, 25-26.

voice. These classifications are: “soprano II, alto, alto-tenor, tenor or bass.”⁴⁰ McKenzie stated that range was the most important consideration when working with changing voices. The singers should not be asked to sing out of the range of their voices for any reason. He also stated that bass voices change at a more rapid pace than the tenor voice.⁴¹ This is also found in other research to be discussed later.

McKenzie felt that since voices are constantly changing during adolescence, it is imperative that boys voices be classified frequently as a means to avoid misclassification and singing music that is inappropriate for their voices.⁴² He described how to effectively work with changing voices and proposed an adaptation of the TTBB⁴³ format of male glee clubs. McKenzie stated that the TTBB was the best use of literature for the alto-tenor voice. This allows the boys to start at tenor I and progress downward in part assignment as the voice changes.⁴⁴

McKenzie also collected case studies at the end of his book. The groups of cases are labeled as follows: baritone plan and counter-tenor plan. In the baritone case study, McKenzie evaluated ten boys. The boys were labeled as baritones and told they would eventually settle as tenors or basses.⁴⁵ The counter-tenor voice continues to access the upper notes of the boys range. As the voice begins to change the boys will use the falsetto⁴⁶ to remain in the upper female register. The counter-tenor plan is contrary to the alto tenor plan that encourages boys to access

⁴⁰ Ibid., 29.

⁴¹ Ibid., 31.

⁴² Ibid., 35.

⁴³ tenor I, tenor II, baritone, bass.

⁴⁴ McKenzie, 35.

⁴⁵ Ibid., 95.

⁴⁶ False voice.

lowering pitches as their voice lowers. By remaining in the upper register, McKenzie felt the voice change is delayed.⁴⁷ McKenzie's book is an important source regarding the adolescent voice change. It is one of the first texts to advance a methodology for working actively with the adolescent voice during the voice change.

Another prominent researcher in the field of the adolescent voice change is Frederick Swanson. Swanson wrote two books⁴⁸ and several articles⁴⁹ about the voice change. In Swanson's first book, *Music Teaching in the Junior High and Middle School*,⁵⁰ the author primarily focuses on the large scale music program. The book discusses things such as curriculum, teaching strategies, recruitment, facilities, and other subjects that one would expect in a method textbook. There is, however, a section of the text that focuses on the boys' changing voice.⁵¹

Swanson described the ways in which he tested boys during voice change. He would bring eighty, eighth grade boys into a practice room individually and test their fundamental speaking pitch. From this pitch the boys were asked to sing "My Country Tis' of Thee" with descending semitones until the boys could sing no lower. After this pitch was determined the auditioner would again start at the fundamental speaking pitch and repeat the process moving the starting pitch up by semitones. Once the outer ranges of the boy's voice were determined, an

⁴⁷ McKenzie., 107-110.

⁴⁸ Frederick Swanson, *Music Teaching in the Junior High and Middle School*, [New York: Appleton-Century-Crofts, 1973]. Frederick Swanson, *The Male Singing Voice Ages Eight to Eighteen*. [Cedar Rapids, IA: Igram Press, 1977.]

⁴⁹ Frederick Swanson, "The Proper Care and Feeding of Changing Voices." *Music Educators' Journal* 48 no. 63 (Nov. 1961): 63-65. Frederick Swanson, "The Vanishing Basso Profundo and Fry Tones." *Choral Journal* (May 1977): 5-10. Frederick Swanson, "Changing Voices: Don't Leave Out the Boys." *Music Educators' Journal* 70 no. 47 (Jan. 1984): 47-50.

⁵⁰ Swanson, *Music Teaching in the Junior High and Middle School*.

⁵¹ *Ibid*, 184-92.

attempt was made to assess the range of the falsetto. If the boys were able to access the falsetto, a similar process was followed to determine the ranges of the falsetto. If the boy had no access to the falsetto, the audition was complete.⁵² Swanson found that many boys did not experience a gradual change in range, but rapidly went from boy sopranos to bass/baritone range. Their voices then moved upward and filled in the pitch gap between the chest voice⁵³ and falsetto voice.⁵⁴ Swanson therefore, did not subscribe to the gradual voice change philosophy of other pedagogues. He believed that voices drop quickly and to the bottom of the range and slowly add notes until the passagio⁵⁵ is bridged.⁵⁶

Swanson suggested frequent voice testing, every six weeks, to insure against misclassification. He continues in this section of the text to describe how to care for and train the changing voice, stating that the newly acquired voice must be practiced as if it were a new instrument.⁵⁷ He also gives sample pieces of music that stay within the prescribed range for changing voices, and offers a series of vocalises⁵⁸ that are appropriate for this age group.⁵⁹ Swanson concludes the voice change section of the book by offering instruction on arranging music for changing voices. During the 1970's there was very little music that was specifically

⁵² Ibid., 184-186.

⁵³ Chest voice is the register that is associated with resonance in the chest. Willi Apel and Ralph T. Daniel, *The Harvard Brief Dictionary of Music* [New York: Washington Square Press, 1960]: 243.

⁵⁴ Swanson, *Music Teaching in the Junior High and Middle School*, 188.

⁵⁵ Area between the chest voice and head voice.

⁵⁶ Swanson, *Music Teaching in the Junior High and Middle School*, 192-193.

⁵⁷ Ibid., 191-192.

⁵⁸ Vocal exercises.

⁵⁹ Swanson, *Music Teaching in the Junior High and Middle School*, 199-203.

written for changing voices. Therefore, teachers had to adapt music that was previously published or compose new music that could accommodate the changing boy's limited range.⁶⁰

Swanson wrote another book that specifically focused on the boys changing voice. *The Male Singing Voice Ages Eight to Eighteen*⁶¹ thoroughly explains the voice change process from a pre-changed voice to a settled voice. Many of the basic findings and methodology are similar to the earlier text by Swanson. This book contains Swanson's testing of the Shuttleworth's Pictorial Analysis of pubertal development,⁶² which is a series of pictures depicting the development of pubic hair for boys as they enter into adolescence. Swanson sought to test this progression with the stages of the voice change. To do so, Swanson arranged to have the entire eighth grade male class involved in choir for one year. With the aide of the gym teacher and parents, the boys were classified into one of the five stages of pubic hair development. Swanson used continual voice classification and cross referenced it with the pubic hair development and other signs of maturity such as advances in height, weight, and facial hair development. What he found was that boys in stages 1 and 2 of pubic hair development showed no signs of the voice change. Stage 3 began the voice change and by stage 4 the student was showing signs of an adult male voice. Swanson concluded that the voice change coincided with development of adolescence through pubic hair acquisition.⁶³

Swanson's testing with the Shuttleworth Pictorial Analysis is the first instance of scientific inquiry regarding the voice change. The methodologies of McKenzie and other earlier

⁶⁰ Ibid., 214-225.

⁶¹ Frederick Swanson., *The Male Singing Voice Ages Eight to Eighteen*. [Cedar Rapids, IA: Igram Press, 1977].

⁶² Swanson, *The Male Singing Voice Ages Eight to Eighteen*, 69.

⁶³ Ibid., 69-70.

writers had been derived from their own anecdotal experiences. Swanson successfully connected the biological aspect of adolescence with the voice change process and continued to use this model for the rest of his career when tracking boys changing voices.⁶⁴ Swanson confirmed his hypothesis by comparing changing voices with those of the castrati. It was clear to Swanson that the voice change is directly affected by the hormones secreted in adolescence. Swanson also discussed techniques to train the changing voice, how to adapt music to fit the voice, and techniques to use with counter-tenors. Literature on the adolescent changing voice, beginning with McKenzie, Cooper, and Swanson, provided a foundation for later researchers.

In 1977, John M. Cooksey published “The Development of a Continuing, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice.”⁶⁵ In this series of three articles, Cooksey described the existing theories regarding the voice change, scientific and empirical findings, and his newly developed approach to training the changing voice. In the first article of the series, “Existing Theories,”⁶⁶ Cooksey gives detailed summaries of the theories by McKenzie, Cooper and Swanson. Cooksey discussed the need for more quantitative research from within music education that includes the medical community. He recommended speech and language pathology studies that would give more information on the physical changes the voice undergoes, not just the realized effects.⁶⁷

⁶⁴ Ibid., 70.

⁶⁵ John M. Cooksey, “The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice” *Choral Journal*. 18 no. 2 (Oct. 1977): 5-13.

⁶⁶ John M. Cooksey, “The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice: Part I Existing Theories” *Choral Journal*. 18 no. 2 (Oct. 1977): 5-13.

⁶⁷ Ibid., 13.

In the second article of the series “Scientific and Empirical Findings; Some Tentative Solutions,”⁶⁸ Cooksey addressed the need for statistical verification of past empirical findings. The work of McKenzie, Cooper and Swanson was largely based on experience with working with changing voices. These men tested large numbers of students, and by having a large population were able to make inferences and develop their respective theories. Cooksey suggested more controlled experiments that engage other disciplines regarding the changing voice. He suggested the research question: “How does the mutational process in the voice relate to other physiological changes in the body during adolescence?”⁶⁹ Cooksey found that the voice mutation is dependent upon several other physiological changes that occur in the body during adolescence. He stated in his review of literature that other fields that evaluate the voice change guard against using the speaking voice as a predictor of the progression.⁷⁰ The speaking voice was an important predictor in McKenzie’s methodology. Cooksey argued that future research must use electronic equipment to accurately measure pitch deviation in speaking, rather than the interpretation of an auditioner.⁷¹

At the end of this article Cooksey gave his thoughts on the voice change process. He stated in the article that his ideas were a combination of previous practitioner’s findings (McKenzie, Cooper and Swanson), along with current research from outside the field of music education including: medicine, speech pathology, laryngology and endocrinology. Cooksey said that combining all facets of this research gives the best picture of the voice change process. In

⁶⁸ John M. Cooksey, “The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice: Part II Scientific and Empirical Findings” *Choral Journal*. 18 no. 3 (Nov. 1977): 5-18.

⁶⁹ *Ibid.*, 5

⁷⁰ *Ibid.*, 7.

⁷¹ *Ibid.*

the third installment of the article “Developing An Integrated Approach to the Care and Training of the Junior High School Male Changing Voice,”⁷² Cooksey described his methodology for working with the adolescent voice change.

Cooksey said, “the Eclectic, Contemporary Theory of Male Adolescent Voice Change form(s) a basic framework of integrated concepts which focus(es) upon range, tessitura, register delineation, and voice quality as primary factors in voice development.”⁷³ These factors form the foundation for Cooksey’s methodology. He divided the voice change process into five stages. These stages are: stage I (boy soprano), stage II (midvoice I, or alto), stage III (midvoice II or cambiata sound), stage IV (new baritone), and stage V (settled voice)⁷⁴ and gives approximate age ranges for each stage. More recent studies have found the onset of the voice change to be earlier than in previous generations.⁷⁵ The stages of the voice change are described in detail by Cooksey.

COOKSEY STAGES OF VOICE CHANGE

Stage I is the pre-pubertal stage of voice mutation. This boy still has pure clear tones in the upper register of the voice and there is no evidence of lowering in speaking or singing pitch. The boy shows no physical signs of puberty (increased height, facial hair, protuberance of the larynx), and will sing the soprano part in music. Stage II, or midvoice I, is the initial onset of puberty. At this stage, the boys voice begins to lower in speaking and singing. The higher tones

⁷² John M. Cooksey, “The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice: Part III Developing an Integrated Approach to the Care and Training of the Junior High Male Changing Voice” *Choral Journal*. 18 no. 4 (Dec. 1977): 5-15.

⁷³ *Ibid*, 5.

⁷⁴ *Ibid*, 6.

⁷⁵ Janice Killian. “A Description of Vocal Maturation Among Fifth-and Sixth-Grade Boys.” *Journal of Research in Music Education*. 47 no. 4 (Winter 1999): 357-369.

of the register are beginning to wane and those still present require great effort to achieve. The boy will also be showing the early signs of puberty such as increased height, weight, facial hair and protuberance of the larynx. Stage III, or midvoice II, is the “height of the pubertal period.”⁷⁶ During this stage the speaking and singing voice become huskier and lower in pitch. The falsetto range emerges and the voice no longer fits into a traditional part. The voice cannot sing all the pitches of alto, nor the pitches of tenor. This is the range that Irvin Cooper called the cambiata voice.⁷⁷ Cooksey warns that this is a crucial time for voice training and development.⁷⁸ Stage IV is the new baritone stage. The boy’s voice begins to take on baritone sound qualities in the lower register as well as lower pitches of the bass clef. The upper register still retains many of the qualities of the midvoice II, especially around C4. These voices often have difficulty with the lower notes associated with a bass part in SATB voicing. It is also important to note that these voices have limited agility and will have difficulty negotiating fast-moving parts. Stage V is the settled voice. At this point the voice has finished the downward descent and an adult resonance has developed. Voices at this stage should be assigned to their appropriate ranges: tenor, baritone or bass.⁷⁹ Cooksey, as well as many other music educators, has subscribed to these classifications for the past thirty years. Cooksey recommends frequent voice testing as well as careful work during the changing period.

⁷⁶ Cooksey, “Developing an Integrated Approach,” 7.

⁷⁷ Irvin Cooper, *Letters to Pat* [New York: Carl Fisher Inc., 1953].

⁷⁸ Cooksey, “Developing an Integrated Approach,” 7.

⁷⁹ *Ibid.*, 7.

In 1992 and again in 1999, Cooksey published longitudinal studies⁸⁰ to validate the theories presented in the “Eclectic Approach” to voice change. The outcome of this study was a book published by Cooksey entitled *Working with Adolescent Voices*⁸¹ that combined his work with other experts in the field of laryngology and speech and language pathology. In it, Cooksey confirms what he stated in the 1977-78 article and the study expanded to include recent research published since the original articles. It also includes a large section of vocalises to use with changing voices, and a large list of choral music that is appropriate for the changing voice. Other than these additions, there is little difference between the methodology of his ‘78-’79 article and these books.

RECENT VOICE CHANGE RESEARCH

Joanne Rutkowski set out to confirm Cooksey’s ranges and voice classifications. Rutkowski conducted two studies⁸² to attempt to verify Cooksey’s work. The first was conducted in 1981. The researcher had boys sing who were in the various stages of the voice change and classified their voices using group testing. She discovered the same stages and ranges as Cooksey, but found some slight differences. Rutkowski found that boys were entering the voice change at an earlier age than previously reported and some of the ranges were slightly different than Cooksey’s.⁸³ It is important not to generalize these findings because the sample is small

⁸⁰ John M. Cooksey, *Working With Adolescent Voices* [St. Louis, MO: Concordia Publishing House, 1992]. John M. Cooksey, *Working With Adolescent Voices*, 2nd ed. [St. Louis, MO: Concordia Publishing House, 1999].

⁸¹ John M. Cooksey, *Working With Adolescent Voices*, 2nd ed. (St. Louis, MO: Concordia Publishing House, 1999.)

⁸² Joanne Rutkowski. “The Junior High School Male Changing Voice: Testing and Grouping Voices for Successful Singing Experiences.” *Choral Journal* (December 1981): 11-15. Joanne Rutkowski. “Two Year Results of a Longitudinal Study Investigating the Validity of Cooksey’s Theory for Training the Adolescent Male Voice” Ed. by Maria Runfola and Lee Bash. *Proceedings Research Symposium on the Male Adolescent Voice* [University of Buffalo: 1984]: 86-96.

⁸³ Rutkowski (1981), 14-15.

(N=10). In an attempt to further this research, Rutkowski conducted a longitudinal study to evaluate the boys voices from the beginning of the voice change through the completion of the change using Cooksey's stages and ranges.⁸⁴ The boys in this study were the same 10 sixth grade students from the 1981 pilot study. They were classified in sixth grade as either unchanged voices or midvoice I (stage II). Rutkowski found similar results to her earlier study; this sample of boys progressed through the voice change as Cooksey's methodology described. She also discovered that boys were completing the latter stages of the voice change at an earlier age than Cooksey's methodology proposed.⁸⁵ Rutkowski presented her research at the *Research Symposium on the Male Adolescent Voice* in Buffalo, NY in 1982.⁸⁶

Another study presented at the changing voice symposium in Buffalo was conducted by Mary Groom. Groom attempted to confirm that the boy's voice change corresponded with advancement in body structure (height, weight, etc.). Groom found a great rate of change over the summer months, which could be explained by previous theories that increased physical activity and decreased singing activity starts the voice change. With such a small sample, only three participating middle school choirs, it is difficult to generalize the findings. Groom also discovered, as did Rutkowski, that boys were entering the voice change at an earlier age than reported by Cooksey.⁸⁷

⁸⁴ Rutkowski, 1984.

⁸⁵ Ibid., 94.

⁸⁶ Ibid.

⁸⁷ Mary D. Groom. "A Descriptive Analysis of Development in Adolescent Male Voices During the Summer Time Period" Ed. by Maria Runfola and Lee Bash. *Proceedings Research Symposium on the Male Adolescent Voice* [University of Buffalo: 1984]: 80-84.

Another researcher who presented at the Buffalo symposium developed a new method to teach undergraduate music education majors about adolescent voice change. Barresi⁸⁸ used modules of videotape and brochures to teach undergraduates the characteristics of adolescents and the voice change. The brochures gave information regarding observed stages as well as ranges and stages of the voice change outlined by Cooksey. The videotapes were used to give undergraduate students an aural representation of the stages of the voice change. Undergraduate students who were taught using Barresi's method were more effective at identifying the stages of the voice change than those taught by traditional methods of lecture, handouts, and observations.⁸⁹ Barresi proposed that this method of teaching undergraduates should be the preferred practice of choral methods courses.⁹⁰

Henry Leck developed another methodology to work with changing voices. Leck is the conductor of the Indianapolis Children's Chorus and a well respected children's choir clinician.⁹¹ He felt that the work of McKenzie, Cooper, Swanson and Cooksey omitted the upper range of *the changing voice* and that in order to create the broadest range possible, boys should be encouraged to sing in the upper falsetto register through the voice change. This allows boys to keep their upper range as the lower notes develop.⁹² He warns that a safe classroom culture must be created so boys will not be ridiculed by their peers during this process. Leck gives exercises

⁸⁸ Anthony L. Barresi. "From Uncertainty to Understanding: A New Approach to Instruction About the Changing Voice" Ed. by Maria Runfola and Lee Bash. *Proceedings Research Symposium on the Male Adolescent Voice* [University of Buffalo: 1984]: 155-165.

⁸⁹ Ibid., 163-164.

⁹⁰ Ibid., 164.

⁹¹ Indianapolis Children's Chorus. "Henry Leck Bio," <http://www.icchoir.org/site/PageServer?pagename=StaffBioHenryLeck> (accessed November 5, 2012).

⁹² Henry Leck, "On the Voice-The Boy's Expanding Voice: Take the High Road," *Choral Journal* 49, no. 11 (May 2009): 50-51.

that start the boys in falsetto, and then sing down across the passagio to access the new range of the voice. He also gives guidelines for selecting repertoire that is appropriate for this type of singing.

A rebuttal article was published in the *Choral Journal* regarding Leck's research.⁹³ Patrick Freer criticized Leck for his lack of thorough explanation of previous research. He attempted to clarify many of the assumptions that Leck made and said that Leck had not thoroughly discussed the work of McKenzie, Cooper, Swanson, and Cooksey. Freer also said that Leck misunderstood what the previous research stated.⁹⁴ Leck said that previous researchers placed time frames on when the voice would change, but according to Freer, Leck failed to see that these time frames were guidelines, so practitioners would have an estimation of when to expect the different stages.⁹⁵ Freer stated that the ages are merely guidelines and that each individual will experience the voice change at their individual pace. Freer also criticized a statement made by Leck: "A number of people have attempted to understand the boy's changing voice through a system of vocal classifications."⁹⁶ Freer countered with the statement: "We do not seek to understand the changing voice through voice classifications. Rather, the classifications result from our understanding of the changing voice."⁹⁷ Freer concluded the article by adding that the system in which Leck gathered his data is not typical of the middle school choral program. He said that the boys in the Indianapolis Children's Chorus are highly

⁹³ Patrick Freer, "On the Voice- Foundation of the Boy's Expanding Voice: A Response to Henry Leck" *Choral Journal* 50, no. 2 (February 2010): 31-33.

⁹⁴ Ibid.

⁹⁵ Leck, 51.

⁹⁶ Ibid, 49.

⁹⁷ Freer, "A Response," 35.

trained musicians from an early age and that most students going through the voice change have not had the experiences and training of these students, therefore, teachers must take boys where they are and build their singing skills. Freer says that this would be difficult to do using Leck's methodology, not only from a pedagogical standpoint, but also from a social standpoint.⁹⁸

In 2009, Freer published a text on the middle school choral program entitled: *Getting Started with Middle School Chorus*.⁹⁹ In this text, he attempts to update best practices of middle school teaching and voice change techniques. Freer discusses many of the issues that teachers encounter with a middle school choral program. In the section about voice change, Freer espouses the teachings of Cooksey. He states that the voice change is a gradual process, and by closely monitoring the changing voice, boys can be successful throughout the voice change. Freer also mentions the female voice change, a topic that was largely ignored in research until the early 1990's.

Another recent researcher of the adolescent voice change is Janice Killian. A study by Killian investigated the voice change in fifth and sixth grade students.¹⁰⁰ She found the onset of the voice change can be as early as the fifth grade. Many of the previous texts have stated that the voice change occurs in the seventh or eighth grade. This study supports the conclusions that boys enter puberty at an earlier age and therefore enter into the voice change at an earlier age. For music educators, this means that voice change is not just a middle school issue, but may also be affecting elementary music classrooms as well. Killian states that this creates a particular

⁹⁸ Ibid.

⁹⁹ Patrick Freer, *Getting Started with Middle School Chorus*, 2nd ed. [Lanham: Rowman and Littlefield Publishers Inc., 2009].

¹⁰⁰ Janice Killian. "A Description of Vocal Maturation Among Fifth-and Sixth-Grade Boys." *Journal of Research in Music Education*. 47 no. 4 (Winter 1999): 357-369.

problem when selecting literature for elementary choirs.¹⁰¹ Music teachers must continue to be flexible when working with children with changing voices, regardless of whether the children are in elementary or middle school.

A later study by Killian and Wayman¹⁰² investigated the voice change differences between adolescent vocalists and adolescent instrumentalists. Killian and Wayman found that boys in choir were able to sing a wider range of pitches than students in an instrumental ensemble. This supports the idea that with careful guidance, students can still have a workable range during the voice change. Students who do not experience good teaching during the voice change will likely have a limited vocal range. The authors also found that more than 80% of sixth grade students were in some stage of the voice change and that a large percentage of students enter puberty, and therefore the voice change, at a much earlier age than previous research suggested.¹⁰³

A study by Fisher¹⁰⁴ investigated the difference between ethnicities and the early onset of the adolescent voice change in fourth, fifth and sixth grade students. Fisher used three groups, African American, white, and Hispanic as the three ethnic groups. He found that there was no significant difference between the three ethnicities regarding the early onset of the voice change. While there was no significant difference, 70% of African American students were classified as changing voices. Fisher also found that 46% of fourth grade, 62% of fifth grade, and 67% of

¹⁰¹ Ibid, 357-369.

¹⁰² Janice Killian and John Wayman “A Descriptive Study of Vocal Maturation Among Male Adolescent Vocalists and Instrumentalists” *Journal of Research in Music Education*, 58, no. 1 (April 2010): 5-19.

¹⁰³ Ibid.

¹⁰⁴ Ryan A. Fisher “Effect of Ethnicity on the Age of Onset of the Male Voice Change.” *Journal of Research in Music Education*, 58, no. 2 (July 2010): 116-130.

sixth grade students would be classified as changing voices using Cooksey's method.¹⁰⁵ This study provides further evidence that boys are entering the voice change at an earlier age.

Other researchers have investigated the effect of the voice change on other musical skills. Demorest¹⁰⁶ used adolescent boys in a study investigating pitch discrimination. He found that a decreased register and diminished vocal control in changing voices does not have a significant affect on pitch perception. Demorest states that if given in the proper register, boys with changing voices are capable of matching pitch discriminately.¹⁰⁷ This seems to disprove a previous misconception that boys who are engaged in the voice change cannot match pitch properly.

An earlier study by Killian¹⁰⁸ tested student's pitch matching ability when the pitch was given by a female model. The boys in the study were classified in three groups: unchanged, changing and changed. These classifications were not based on previous research, but by examining the fundamental speaking pitch and basic ranges of the boys. The study found that boys were more accurate in pitch discrimination when the model was given in their particular voice range. Killian also found that baritones and unchanged voices were more accurate than changing voices on all pitches. The author concluded that the difficulty of the boy's changing voices in pitch discrimination is likely due to problems created by range. She concluded that teachers must be mindful of range when teaching adolescent boys. This will reduce the number

¹⁰⁵ Ibid.

¹⁰⁶ Steven A. Demorest and Ann Clements "Factors Influencing the Pitch-Matching of Junior High Boys" *Journal of Research in Music Education*, 55, no. 3 (Fall 2007): 190-203.

¹⁰⁷ Ibid.

¹⁰⁸ Janice Killian, "Operant Vocal Octave Choir and Pitch Accuracy Among Changing-Voice Boys and Junior High Girls." *Texas Music Educators Association Clinic-Convention*. San Antonio, TX (1985).

of adolescent boys that are labeled as non-pitch matching, when the culprit is likely the voice change process.¹⁰⁹

While it is important to understand the physiology of the voice change, another aspect of the voice change that is sometimes overlooked is the psychological experience during the change. There is a small amount of research that pertains to the boy's perception of the voice change. A book published by Martin Ashley¹¹⁰ investigates the masculinity issue that many singers encounter. In the current culture, it is not always considered masculine to sing, and this creates a problem for music educators who are charged with changing the culture in their particular school. Ashley discusses the problems boys encounter when singing and offers advice on how to counteract these issues. He encourages educators to create a classroom environment that is safe for boys to sing in the high register, but also encourages new voice development.¹¹¹

VOICE CHANGE PERCEPTION

Caroline Stuple investigated boy's perception of the voice change.¹¹² She interviewed seven boys who were at various stages of the voice change (most were completed with the voice change at the time of the interview) and found that many of the boys felt angst during the voice change. All but one of the boys was engaged in choral singing at some point during their middle school years. The boys were frustrated during the voice change process. They felt inadequate when they were unable to sing pitches in their particular voice part, because the range did not fit their voices at the time. It is also important to note that each individual boy's experience was

¹⁰⁹ Ibid.

¹¹⁰ Martin Ashley. *Teaching Singing to Boys and Teenagers: The Young Male Voice and the Problem of Masculinity*. [Lewiston, NY: The Edwin Mellen Press, 2008]: 165-167.

¹¹¹ Ibid.

¹¹² Caroline Stuple, "Chorus: The Male Changing Voice- The Student's Experience." *Teaching Music* 15, no. 1 (August 2007): 36-41.

unique. Some experienced the change as Cooksey described it, in five gradual stages, and others as Cooper described in the Cambiata Concept, as three gradual stages.¹¹³ This creates an additional problem for music educators because each boy experiences the voice change differently and also at different times. The choral director must constantly be assessing their male students to avoid frustration as was experienced in Stuple's sample.

A similar study by Killian¹¹⁴ investigated boys' perceptions during the voice change. Killian interviewed adult men and boys and singers and nonsingers regarding the voice change. The study found that boys who had had previous singing experience remembered in greater detail the voice change. Singers were also more aware of what was happening and stated that it affected how they sang and spoke. Singers also noticed the voice change themselves more than nonsingers. While many spoke fondly of the voice change, the predominant comments during interviews were negative regarding the voice change. The researcher found it unusual that men would speak fondly of the entire process, while giving negative remarks about the individual steps.¹¹⁵ This supports the perception that the voice change can be a traumatic process for boys if not handled properly by singing teachers. Therefore, it is imperative that teachers be well versed in the techniques that teach students how to sing properly through the voice mutation.

There are several articles that deal with best practices for changing voice students. A study by Killian¹¹⁶ took what teachers practice as a foundation for a study. The recommendations found in Killian's survey included accommodation strategies and recommended voicings. Many

¹¹³ Ibid.

¹¹⁴ Janice N. Killian, "Perceptions of the Voice-Change Process: Male Adult versus Adolescent Musicians and Nonmusicians." *Journal of Research in Music Education* 45 (1997): 521-535.

¹¹⁵ Ibid.

¹¹⁶ Janice N. Killian "Choral Directors' Self-Reports of Accommodations Made for Boys' Changing Voices" *Texas Music Education Research*, (2003): 2-10.

teachers suggested rewriting parts, only using treble voices, singing an octave lower, gender specific choirs, and assigning boys non-singing tasks. These are techniques that have been used with changing voices since the early twentieth century. The appropriate voicings included: two part treble, TTB¹¹⁷, three part mixed, SAB,¹¹⁸ and SATB.¹¹⁹ Many of the teachers surveyed advocated having the boys sing an octave lower. This was met with strong disdain from the high school teachers who saw this as a problem for future singing. The most widespread activity was to rewrite parts or select music that fits the ranges of the singers,¹²⁰ which has been a recommended technique by the major practitioners in this field (McKenzie,¹²¹ Cooper,¹²² Swanson,¹²³ and Cooksey.¹²⁴)

There are other philosophies regarding the adolescent voice change. The American Boychoir School is a prominent institution that teaches male students throughout the voice change process. An article by Kennedy¹²⁵ interviewed boys about their experience with the voice change. The study showed results that were similar to earlier studies on students' perception of

¹¹⁷ tenor I, tenor II, baritone/bass

¹¹⁸ soprano, alto, and baritone

¹¹⁹ soprano, alto, tenor, and bass

¹²⁰ Ibid.

¹²¹ McKenzie, 25.

¹²² Cooper & Kursteiner, 29.

¹²³ Swanson, *Ages Eight to Eighteen*, 85.

¹²⁴ Cooksey *Working with Adolescent Voices*, 14.

¹²⁵ Mary Copeland Kennedy, "It's a Metamorphosis: Guiding the Voice Change at the American Boychoir School," *Journal of Research in Music Education* 52, no. 3 (Autumn 2004): 264-280.

the voice change¹²⁶ and confirmed that there is a physical as well as a psychological process that takes place during the voice change. Kennedy recommends the following guidance for music educators:

1. Each individual experiences the voice change in their own particular way. Frequent voice testing is key to ensuring success throughout the voice change.
2. Exploring the extreme ranges of the voice during the voice change typically leads to larger ranges of adult males. This must be done with care and nothing should be damaging to the voice.
3. Gender specific choirs are necessary for success during adolescence. This creates a safe environment for boys to have voice failures.
4. Singers must be taught healthy vocal technique. This ensures safety of the voice as well as good habits for future singing.
5. It is imperative to help boys negotiate the voice change process if future singers are to be created.¹²⁷

These suggestions are valuable to those who work with changing voices. Especially those who cannot recall their particular voice change experience, or female conductors who did not experience this level of change during adolescence.

BEST TEACHING PRACTICES OF CHANGING VOICE ADOLESCENTS

Another vein of best practice literature deals with the need to create a desire to sing and the importance of keeping boys excited about singing. An article by Fowells¹²⁸ describes the adolescent voice as a “vocal chameleon.”¹²⁹ The voice is capable of doing remarkable things if stimulated properly. He states that the largest problem with adolescent singers is not physiology

¹²⁶ Martin Ashley. *Teaching Singing to Boys and Teenagers: The Young Male Voice and the Problem of Masculinity*. [Lewiston, NY: The Edwin Mellen Press, 2008]

Janice N. Killian, “Perceptions of the Voice-Change Process: Male Adult versus Adolescent Musicians and Nonmusicians.” *Journal of Research in Music Education* 45 (1997): 521-535.

Caroline Stuple, “Chorus: The Male Changing Voice- The Student’s Experience.” *Teaching Music* 15, no. 1 (August 2007)

¹²⁷ Kennedy “It’s a Metamorphosis,” 270.

¹²⁸ Robert M. Fowells, “The Changing Voice: A Vocal Chameleon,” *Choral Journal* (September 1983): 11-17.

¹²⁹ *Ibid.*, 11.

but motivation, and states that teachers must create a safe environment for boys to succeed and fail without ridicule. Fowells suggests that students be seated in sections that coincide with their vocal development. He classifies students as unchanged, changing or changed voices. He also recommends that students should sing a part that is melodic. This coincides with Irvin Cooper's philosophy of the *cambiata* which uses melodic voice parts. Fowells also supports the use of the upper range of the voice as well as the falsetto, which creates the widest range possible for the singers and ensures that all are able to sing.¹³⁰

A study conducted in 2000 surveyed successful middle school teachers in the southwestern division of ACDA.¹³¹ The book cites suggestions and best practices from teachers that average 16 years of teaching experience in middle/junior high choirs. It gives strategies for voice testing and classification, recruitment, appropriate vocal exercises, performance suggestions, and appropriate repertoire. The teachers in this study stated that they did not feel prepared to teach middle school choir based solely on their undergraduate training. This book is an attempt to give young teachers insight into experienced teachers best practices.¹³²

A recent article by Dilworth¹³³ gives overarching strategies that are successful for middle school voices. Dilworth recommends an understanding of the voice, frequent voice testing, voice appropriate exercises, incorporating analogy and movement into the rehearsal, as well as other techniques for success.¹³⁴ Many of the ideas presented by Dilworth reflect previous research

¹³⁰ Ibid., 14-17.

¹³¹ American Choral Director's Association.

¹³² Terry J. Barham. *Strategies for Teaching Junior High and Middle School Male Singers-Master Teachers Speak*. [Santa Barbara Music Publishing, Santa Barbara, CA 2001].

¹³³ Rollo Dilworth "Working with Male Adolescent Voices in the Choral Rehearsal: A Survey of Research-Based Strategies," *Choral Journal* 52 no. 9 (April 2012): 22-33.

¹³⁴ Ibid.

regarding best practices for middle school voices. Implementing analogy and movement is an area that has not been the focus in previous research. Dilworth cites instances where previous researchers have used sports analogies as a means to connect to singing. The use of analogy creates a transfer of one known activity to a relatively unknown activity. For example, it is an accepted practice to incorporate movement into the middle school rehearsal. This allows energy to be released and allows students to focus on singing.¹³⁵ Many of the suggestions of Dilworth and others hinge on a gender specific classroom. This has been a proposed practice by many pedagogues for changing voices, and an article by Zemek quantifies that idea.

Zemek¹³⁶ looked at literature that supports the need for gender specific classes for changing voices. Separate classes create a safe environment where students are free to fail without ridicule from the opposite sex. He discussed the need to have gender separate choirs so that teachers can focus on changing voices. He also discussed the problem of an overabundance of female singers in comparison to male singers. This creates a scheduling problem because of class size and limits the selectivity of choirs that include boys.¹³⁷

FEMALE ADOLESCENT VOICE CHANGE

The most prominent scholar on the changing female voice is Lynne Gackle. Gackle recently published a book, *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice*.¹³⁸ The previous notion of the female voice change was that the voice

¹³⁵ Ibid., 29.

¹³⁶ Michael D. Zemek "Where's the Evidence? Finding Support for Separating Middle and Junior High School Choirs by Gender," *Update: Applications of Research in Music Education* 29, no. 15 (July 2010): 15-21.

¹³⁷ Ibid.

¹³⁸ Lynne Gackle, *Finding Ophelia's Voice, Opening Ophelia's Heart Nurturing the Adolescent Female Voice*, [Dayton, OH: Heritage Music Press, 2011]: 11-12.

changes in quality/timbre not in range.¹³⁹ Gackle found that girls experience many of the same symptoms of voice change as boys including: “lowering of speaking frequency, increased breathiness and huskiness of tone, more frequent voice cracking/breaking, noticeable register breaks, decreased range capabilities, insecurity of pitch, changes in tone quality, and discomfort when singing.”¹⁴⁰ Gackle found that the female voice change is also activated by the onset of puberty. This is more accurately measured by the development of menarche, the onset of menstruation, and thelarche, breast development.¹⁴¹ Gackle gives exercises that aid students in proper singing through the voice change. While the female voice change is not as drastic in terms of range, Gackle’s research shows that there is a significant female voice change process.

STUDENTS OF IRVIN COOPER’S VOICE CHANGE RESEARCH

The next collection of studies was written by students of Irvin Cooper on the best practices for students involved in the voice change. An article by Coffman¹⁴² pertains to changing voices in the elementary music program. He was seeing evidence of early puberty long before Killian verified it with research.¹⁴³ Coffman discussed the difficulty of elementary teachers who are often inexperienced when working with adolescent changing voices. He argued that it is imperative for students to be allowed to sing in their natural comfortable range, and cautioned against teachers that encouraged boys to sing in the upper falsetto once the voice began to change. He purports that this creates a disparity between the falsetto voice and the

¹³⁹ Freer, *Getting Started*, 40.

¹⁴⁰ Gackle, 11-12.

¹⁴¹ *Ibid.*, 15.

¹⁴² Wesley S. Coffman, “The Changing Voice-The Elementary Challenge,” *Choral Journal* (October 1987): 5-7.

¹⁴³ Janice Killian. “A Description of Vocal Maturation Among Fifth-and Sixth-Grade Boys.” *Journal of Research in Music Education*. 47 no. 4 (Winter 1999): 357-369.

newly developing voice.¹⁴⁴ Coffman instead encouraged teachers to have students sing in the newly developed range, cambiata, and if necessary rewrite parts to accommodate the new voice. This will create the most successful program for future development.¹⁴⁵

An article by Adcock¹⁴⁶ pays particular attention to the appropriate ranges for unchanged, changing and changed voices. The author makes composite ranges from studies by Cooper, Cooksey and Adcock's own research, and notes that there is very little difference between the three studies. Adcock also encourages music educators to avoid unison and SAB literature because it is better practice to sing multi-part music that allows the changing voices to have more options that fit the limited range. This also gives an adult sound and will keep students engaged and encourage their future participation in singing.¹⁴⁷

Don Collins states that boys enter the voice change at different ages depending in which part of the United States they live.¹⁴⁸ Some attribute this to climate factors and others to the ethnicity of the people of that particular area. He encourages teachers not to assume that high school age boys have already completed the voice change.¹⁴⁹ Collins continues to describe methods that have been previously discussed when working with changing voices, these include: properly classifying the voices, selecting range appropriate literature, and rewriting parts to fit

¹⁴⁴ Coffman, "The Elementary Challenge," 6.

¹⁴⁵ Ibid., 6-7.

¹⁴⁶ Eva Adcock, "The Changing Voice-The Middle/Junior High Challenge," *Choral Journal* (October 1987): 9-11.

¹⁴⁷ Ibid.

¹⁴⁸ Don L. Collins, "The Changing Voice-The High School Challenge," *Choral Journal* (October 1987): 13.

¹⁴⁹ Ibid., 13.

the changing voice. Efforts such as these by the conductor will minimize the problems that the voice change poses to choral ensembles.¹⁵⁰

THE CAMBIATA VOCAL INSTITUTE OF AMERICA

An article by Don Collins¹⁵¹ explains the tenets of the Cambiata Vocal Music Institute of America. The Cambiata Institute was founded by Collins in 1979 as a means to promulgate the philosophy of the Cambiata Concept. The CVMIA¹⁵² is focused in five areas of changing voices. These include: public and private schools, church music education, private vocal studios, American boychoir tradition, and choral music education teacher training.¹⁵³ The Cambiata Institute continues today as a vibrant organization to promote the teachings of Irvin Cooper and to bring awareness of other methodologies for working with adolescent changing voices.¹⁵⁴ The CVMIA has recently been relocated from Conway, Arkansas to the University of North Texas, under the supervision of Alan McClung. In 2010 the institute hosted its first middle school honor choir camp and started a composition competition for music for changing voices.¹⁵⁵

THE CAMBIATA CONCEPT

The next section of the review of literature focuses on the methodology of the Cambiata Concept and writings of Irvin Cooper and others. Don Collins, a well known and respected choral music educator regarding the adolescent voice, was a student of Irvin Cooper at Florida

¹⁵⁰ Ibid., 14-15.

¹⁵¹ Don L. Collins "The Changing Voice-A Future Challenge," *Choral Journal* (October 1987): 19-20.

¹⁵² Cambiata Vocal Music Institute of America

¹⁵³ Collins "Future Challenge" 19-20.

¹⁵⁴ Alan McClung, "Cambiata Institute of America for Early Adolescent Vocal Music," University of North Texas, <http://music.unt.edu/about/divisions-and-centers/41> [accessed July 30, 2012].

¹⁵⁵ Ibid.

State. Collins has written several articles¹⁵⁶ and a choral methods textbook in which he continues the philosophy of the Cambiata Concept. In *Teaching Choral Music*,¹⁵⁷ Collins gives choral music educators techniques that encourage the newly developing voice. Collins also uses many of Cooksey's findings regarding ranges and time periods that boys encounter in each phase of the voice change.¹⁵⁸ Collins, like Cooper, encourages teachers to have specific parts for changing voices, rather than trying to force a part that is not appropriate for their range. This allows the boys to contribute to the overall vocal sound without causing damage or embarrassment to their voices or to themselves.¹⁵⁹

Collins also has a section in the text that pertains to motivation of the adolescent singer and training the uncertain singer.¹⁶⁰ Collins encourages teachers to break down barriers that inhibit students from singing. Barriers may include family lack of interest, peer pressure, or genuine lack of confidence. He states that this can be solved by having students quickly engaged in the singing process as a means to realize the joy it brings. It is also imperative to have the students sing music that they can connect with and enjoy. If the music is not interesting to the boys it will be difficult to keep them singing through the voice change.

Collins also gives techniques to use with the uncertain singer. He states that it is first imperative to determine if the student understands high/low pitches. He also encourages teachers to use simple melodies to teach, rather than individual pitches on the piano. By steady work and

¹⁵⁶ Don L. Collins, "The Changing Voice-The High School Challenge," *Choral Journal* (October 1987). Don L. Collins, "The Changing Voice-A Future Challenge," *Choral Journal* (October 1987). Don L. Collins, "Rehearsal Break: Preferred Practices in Teaching Boys Whose Voices Are Changing," *Choral Journal* (November 2006).

¹⁵⁷ Don L. Collins, *Teaching Choral Music*, second Edition Prentice Hall Upper Saddle River, NJ 1999.

¹⁵⁸ Ibid., 196-198.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid., 202-203.

practice, most students are capable of determining pitch. Collins warns that the worst action taken by teachers is to ignore the students because this will create a student who does not enjoy or participate in singing.¹⁶¹ Many of the other techniques that Collins uses to classify changing voices will be discussed when reviewing the writings by Cooper.

COOPER'S PUBLICATIONS ON CHANGING VOICE

Cooper's first published article about the changing voice was in the *Music Educator's Journal* in 1950. In this article, Cooper firmly states that it is not the boys with changing voices that are the problem, but rather the teaching practices that are presented to them.¹⁶² Cooper discovered this while on a camping trip as a scoutmaster during his time in Montreal, Canada. He observed boys in middle school being relegated to non-singing tasks while their voices changed. This, after all, was the traditional practice in the 1940's in Canada. While on this camping trip, Cooper noticed the boys singing "raucously" around the campfire. At that point he discovered that the boys were capable of singing, and rushed to his home to have the boys sing around the piano. He discovered that boys were incapable of singing in the previously determined pitch of the music he wanted them to sing, but were successful when they were allowed to select a comfortable range. At this point he discovered the core philosophy to the Cambiata Concept. He states "No attempt should be made to make the voice fit already existing music. The music should be made to fit the voice."¹⁶³ Cooper embarked on his life's work: to understand the changing voice and the ways to teach boys to sing throughout the voice change.¹⁶⁴

¹⁶¹ Ibid., 203-204.

¹⁶² Irvin Cooper, "The Junior High Choral Problem," *Music Educators Journal* 37 No. 2 (1950): 20.

¹⁶³ Don L. Collins, *The Cambiata Concept* [Conway, AR: Cambiata Press 1982]: 2-3.

¹⁶⁴ Ibid.

Cooper discovered that teachers in middle school classrooms were programming music that was outside the range and tessitura the boys were capable of singing, and therefore their voice cracked. Many boys who were not able to cope with the range were labeled as “nonsingers” and were often discarded in musical pursuits. Cooper debunked some traditional fallacies when working with adolescent boys. He disregarded the notion that the boys’ voice “breaks.”¹⁶⁵ He instead offers, that if proper range and tessitura are maintained during singing, their voices are capable of beautiful singing.

Cooper discounted the notion that SAB music is appropriate for changing voices because the range of the baritone part is often both too high and too low for a changing voice. By programming this music, conductors are asking students to sing music they are physically incapable of singing, which creates frustration in the teacher and the young singer.¹⁶⁶

The term *Cambiata* comes from the Italian word *nota cambiata*, which translates as changing note. This term was expanded to mean changing voice. Cooper changed the term to *cambiata* from “alto-tenor,” because he felt the boys’ range was neither alto nor tenor and labeling the voice as that was counterintuitive. He also affirmed that the label *cambiata* gave the boys a sense of pride, rather than being labeled as an alto, a female classification.¹⁶⁷

COOPER’S METHODOLOGY

Cooper proposed that to solve the problem of the adolescent voice change for singing, four things had to take place: the teacher must, “(a) identify each boy’s voice according to quality and range, classifying it accurately as soprano, *cambiata* or baritone, (b) organize the

¹⁶⁵ Cooper, “The Junior High Choral Problem,” 20.

¹⁶⁶ *Ibid.*, 21.

¹⁶⁷ *Ibid.*

boys into part groups, (c) integrate these groups with girls' voices and, (d) select singing material within the vocal ranges of these various parts."¹⁶⁸ These steps summarize Cooper's methodology for working with the changing voice.

Cooper not only wrote about the changing voice, but also created a color film that showed him working with a demonstration choir, using the Cambiata Concept. This film is titled *The Changing Voice*¹⁶⁹ and shows Cooper working with a local junior high school choir from Tallahassee, FL. There is only one copy of this film known to exist, and is located at Texas A&M University in Commerce, Texas. In the film, he demonstrates the proper voice placement of students on the standing risers and the position of the piano. The film also shows Cooper teaching the students his arrangement of "Santa Lucia." He discusses the issues that are reflected in his book such as placement of singers on risers, the sequence to teach music to adolescent choirs, and demonstrates the rote learning process for adolescent voices.

CLASSIFYING VOICES

Cooper had an innovative process when classifying voices. He stated that boys must be tested in groups so as not to misclassify the cambiata voices. He described the cambiata voice as an "aural illusion."¹⁷⁰ He continued by saying that many confuse timbre with pitch when classifying the cambiata voices. When heard individually, the teacher is often confused with the octave in which the boys are singing, but by testing in groups it is clearly discernible who is a soprano, a cambiata, and a baritone.¹⁷¹

¹⁶⁸ Ibid.

¹⁶⁹ Irvin Cooper, *The Changing Voice*, 16 mm film, [Tallahassee, Florida: University Broadcasting Services, 1965].

¹⁷⁰ Irvin Cooper, *Changing Voices in Junior High: Letters to Pat* [New York: Carl Fisher, 1953]: 18.

¹⁷¹ Ibid., 18-19.

Cooper advocated keeping the process of classifying boys simple and fast, so as not to lose the boys' interest.¹⁷² He would have them stand in a row and instruct them to sing a well known song ("Jingle Bells,"¹⁷³ "Way Down Upon the Swanee River," or "Old Folks at Home."¹⁷⁴) For example, when students sing "Jingle Bells," pitch the song in the key of D major to begin. The boys will immediately select the octave that is comfortable to them. When the lower octave is determined, tap those singers and seat them. This is the baritone section. The changing voices will often be singing an interval between the baritone and upper octave singers. The same process is repeated, but in the key of A \flat major. At this point the teacher will tap the boys that are singing in the upper octave. These are the sopranos, or boys who have not entered the voice change. The boys left are the cambiata.¹⁷⁵ The difficulty of identifying the changing voices has been lessened by the process of elimination. This process of classifying boys is the most effective means of voice testing.¹⁷⁶

Cooper's first text on the topic of changing voices was an informal type of correspondence. *Changing Voices in Junior High: Letters to Pat*,¹⁷⁷ centers on a new middle school teacher and her experienced master teacher "Uncle John."¹⁷⁸ In this text Pat writes to Uncle John concerning the initial stages of starting a choral position at a middle school. She asks about range, voice classification, arranging of music, riser lineup, and various other topics.

¹⁷² Ibid., 20.

¹⁷³ Irvin Cooper and Karl O. Kursteiner, *Teaching Junior High School Music*, 32.

¹⁷⁴ Cooper, *Letters to Pat*, 19.

¹⁷⁵ Plural for cambiata.

¹⁷⁶ Cooper & Kursteiner, *Teaching Junior High*, 31-34.

¹⁷⁷ Irvin Cooper, *Changing Voices in Junior High: Letters to Pat* [Carl Fisher New York 1953].

¹⁷⁸ Ibid.

Cooper uses this as an informal way to share his methodology of the Cambiata Concept. He instructs Pat about his method for identifying the various voice parts found in middle school choir.

Cooper warns Pat of the many difficulties she will face when selecting literature for the singers. He informs her that adolescent singers are capable of singing well if the music is appropriate for their voices. He states that the vast majority of adult literature is outside the range of adolescent voices. Cooper states, “Grade of difficulty is not the issue; it is strictly a matter of range.”¹⁷⁹ He continues along this vein by stating that any music outside the correct tessitura he recommends will not be successful, regardless of technical difficulty of the piece.¹⁸⁰

Cooper gives valuable advice about the placement of the boy sopranos. The unchanged voice in middle school is often as problematic as the changing voice. This is likely due to the social stigma; these boys do not consider themselves as masculine as those who have entered or completed puberty. Cooper gives the reader different formations that keep the boy sopranos from looking as if they are in the girl’s section.¹⁸¹ The text is easy to read and concise, and is an excellent means of sharing the Cambiata Concept because the book is easily read quickly. This type of writing showed Cooper’s commitment to sharing his methodology to help teachers and boys involved in the voice change.

The adolescent voice change is a topic that has been problematic for music educators for many years. By attempting to understand the historical methodologies used to teach these

¹⁷⁹ Ibid., 12.

¹⁸⁰ Ibid.

¹⁸¹ Ibid., 29-30.

students, future educators are able to continue to refine teaching techniques to enhance this stage of learning.

CHAPTER 3

EARLY LIFE AND CAREER

Irvin Cooper was born on August 16, 1900, in Nelson, England to John R. Cooper¹⁸² and Amilia Cooper.¹⁸³ The youngest of four boys, Irvin Cooper came from a musical family, but his brothers did not feel that music was a proper career.¹⁸⁴ In spite of this, Cooper became a musician. He began his education at the Lancaster Royal Grammar School,¹⁸⁵ a boys boarding school that has a historic past. The school was founded during the 13th century and has proved the foundation for many successful boys in England. Cooper served in the Royal Air Force from 1918 to 1919 before embarking on his musical career.¹⁸⁶ While not much is known about Cooper's early life, it is reasonable to believe that education was important to the Cooper family.

According to an interview with his wife Winnifred, Irvin Cooper's earliest dream of being a musician was to become a concert pianist. This unfortunately never came to fruition because Cooper, being a man of small stature, reportedly had "short stubby fingers."¹⁸⁷ Cooper did have an appointment as the accompanist for the famed orchestral conductor of the London

¹⁸² Irvin Cooper, McGill Graduate Application, 1943, received on January 25, 2013.

¹⁸³ State of Florida, Office of Vital Statistics Certificate of Death for Irvin Cooper. Retrieved March 28, 2013.

¹⁸⁴ Winnifred Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970's.

¹⁸⁵ Irvin Cooper, curriculum vitae, received on December 13, 2012.

¹⁸⁶ Ibid.

¹⁸⁷ Winnifred Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970's.

Philharmonic, Sir Thomas Beecham.¹⁸⁸ He was appointed to this position while a student at the Royal Academy of Music in Manchester England.

His education was different from modern music educators. As was typical in the 1920's, Cooper taught music for some time without a completed bachelor's degree. He enrolled at McGill University in Montreal and graduated with a Bachelor of Music degree in 1925.¹⁸⁹ The bachelor's degree allowed Cooper to eventually become the Supervisor of Music for the Protestant School District in Montreal. Montreal had a Protestant School District and a French School District. The Protestant District was English speaking and the French School District was French speaking.¹⁹⁰ Cooper would earn his master's degree and doctorate from L'Universit  de Montreal.¹⁹¹ He attempted a Music Doctorate degree at McGill University, but records show that he did not complete the requirements for the degree.¹⁹² While in the doctoral program at McGill University, Cooper was a student of the famed Anglican hymn composer and organist Healy Willan.¹⁹³ According to an article printed in the *Montreal Gazette*, Cooper completed his doctorate sometime between April of 1945 and December of 1945 from L'Universit  de Montreal.¹⁹⁴

¹⁸⁸ Ibid.

¹⁸⁹ Irvin Cooper, McGill Transcript, 1943, received on January 25, 2013.

¹⁹⁰ <http://www.relocatecanada.com/montreal/educate.html>

¹⁹¹ Cooper Curriculum Vitae

¹⁹² McGill Transcript

¹⁹³ John Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely, 1970's.

¹⁹⁴ "Leaving for New York." *Montreal Gazette*. April 17, 1945.
"Music Plans Postponed." *Montreal Gazette*. December 11, 1945.

In 1925, while still in England, Cooper answered an advertisement for a teaching position in the Montreal Protestant School District in Canada.¹⁹⁵ The Montreal job was originally filled by a different person who did not show up for the post, this led the school district to send out a desperate call for music teachers. Cooper was hired and in October of 1925 boarded a ship in Liverpool, UK and began the journey to Montreal.¹⁹⁶ While in transit to the docks, Irvin Cooper shared a rail car with the Scaife family. The patriarch of the family noted to Cooper that it would be a cold journey to Canada if Irvin did not find a hat to wear. The man was his future father-in-law, and his daughter Winnifred Scaife, with whom Irvin Cooper would cross paths repeatedly on the ship during the journey. Once they arrived in Canada, the Scaifes returned to their home in Toronto and Cooper left to start his position as a high school choral and band director at West Hill High, a part of the Protestant School Board system of Montreal.¹⁹⁷ Irvin Cooper and Winnifred Scaife continued to correspond during their separation, occasionally seeing one another in person. The two were married in September 1927.¹⁹⁸

Cooper began his post in 1925 and remained a teacher until 1940. During his time as a teacher he was known for the “shows” he directed, which were entirely made up of his students. Cooper’s family discussed his love for Gilbert and Sullivan.¹⁹⁹ He often would arrange and adapt Gilbert and Sullivan’s music to make it more vocally practical for the young students,²⁰⁰ a skill that would be useful in the future when he began composing and arranging for changing voices.

¹⁹⁵ Winnifred Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970’s.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

¹⁹⁸ Ibid.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

A newspaper announcement from the *Montreal Gazette* in 1936 advertised a performance of Gilbert and Sullivan's "Yeoman of the Guard."²⁰¹ The announcement stated that the program would be comprised of seniors from West Hill High School and would also include a full orchestra. Special sets and costumes were prepared for the performance and the article encouraged the local citizens to attend. Irvin Cooper was the director and conductor of the performance. Another Gilbert and Sullivan performance took place in 1938. West Hill High performed "H.M.S. Pinafore" and the performance was well received with successful reviews.²⁰² The newspaper review discussed the excellent theater department that existed at West Hill High. It noted that the theater was the primary focus of excellence for the school until Irvin Cooper began producing Gilbert and Sullivan operettas.²⁰³ The writer notes that the students were the focus of the performance and not outside musicians. Cooper was committed to having the students performing in the primary roles, and not in subsidiary roles.²⁰⁴

The reviewer described the performance as having, "a musical freshness that was as enjoyable as it was unusual,"²⁰⁵ and continued to praise the students on their ability to sing well and act well. This was a great achievement when using high school students in the primary roles.²⁰⁶ The author also praised the chorus and described them as, "large, agile and well trained."²⁰⁷ No mention was given of the orchestra other than that it was a full orchestra

²⁰¹ Sing "Yeoman" Tomorrow, *Montreal Gazette*, April 23, 1936.

²⁰² "West Hill Players in "Pinafore" Give Fine Musical Performance" *Montreal Gazette*, February 24, 1938.

²⁰³ Ibid.

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Ibid.

²⁰⁷ Ibid.

conducted by Irvin Cooper. This display of excellent performance personified Irvin Cooper as a teacher who put the development of his students first. A performance of this difficulty with mostly West Hill students speaks well of his teaching ability.

MUSIC EDUCATION PHILOSOPHY

Cooper felt that everyone should have a thorough understanding of music to contribute to the overall culture. He felt that music education should begin in the schools and continue into the concert hall.²⁰⁸ In a meeting with the Montreal Women's Club, Cooper discussed how a "tiny motif" becomes a great symphony.²⁰⁹ He used the piano and recordings as a means of demonstrating his points. Cooper stated in his lecture that programmers should "remember that the audience comes to be entertained, and not to listen to musicians doing their practicing."²¹⁰ The lecture reveals Cooper's vision of having music appreciation societies that encourage and support the performance and education of western art music.²¹¹

Cooper was involved in other civic organizations and often worked with community theaters in productions of musicals and operettas. In 1939, one of Cooper's own compositions was performed in a wartime show titled "Chin Up."²¹² The song, "Look For the Rainbow," was sung by Ross Hamilton playing the male character "Majorie." "Chin Up," was designed to provide entertainment during wartime and took place at His Majesty's Theatre on Christmas Day. The show featured the lighter side of military life and included pantomime, impersonations,

²⁰⁸ Cooper and Kursteiner, *Teaching Junior High Music*, 1-2.

²⁰⁹ "Design of Minuet is Lecture Theme," *Montreal Gazette*. November 30, 1937.

²¹⁰ Ibid.

²¹¹ Ibid.

²¹² "Song in 'Chin Up' By Irvin Cooper." *Montreal Gazette*. December 21, 1939.

dancing, and singing.²¹³ Cooper was involved in variety shows that performed for mobilized military units that featured several local actors and singers.²¹⁴ Students and recent alumni from West Hill High performed two songs from a new recording by R.C.A. Victor in the show.²¹⁵ It is unclear if Cooper conducted the students, but it is possible he conducted his choir in singing his composition and other pieces.

In 1942 Cooper, as Director of Music for the Montreal Protestant School Board, announced a series of international goodwill concerts. He felt that music should play an integral role in mending international differences during the war. The project was an extension of a previous festival by the Provincial Festival of School Music that was held in the Forum, a large venue in Montreal.²¹⁶ The festival was organized and executed by the Provincial Association of Protestant Teachers and was organized as a non-competitive event that featured students' performance. Cooper provided a comment for the newspaper article:

....during last Saturday's Festival, an English boy sat side by side with three other youngsters-Czech, Polish and Belgian respectively. They were all in the string section of the orchestra and during an eight-bar rest, each counted the beat in his native tongue. At the conclusion of the rest, they came in together 'as a single man'.²¹⁷

Cooper and others found this festival to be a great opportunity to showcase the diversity of the Montreal Protestant School District and promote peace between nations through music.²¹⁸

²¹³ Ibid.

²¹⁴ "Second Variety Show Listed for Wednesday." *Montreal Gazette*. December 18, 1939.

²¹⁵ Ibid.

²¹⁶ "Goodwill Concert Projects Planned, Will Be Inaugurated in Local Schools Next Year as International Gesture." *Montreal Gazette*. May 29, 1942.

²¹⁷ Ibid.

²¹⁸ Ibid.

Another major event that took place before the “Goodwill Concerts” was an elaborate program that combined schools from several provinces entitled the Provincial Festival of School Music. On May 23, 1942, Cooper, along with the music supervisor from Quebec, organized a mass concert that took place in the Forum.²¹⁹ The concert included elementary choir, high school girls choir, high school boys choir, high school mixed choir, combined chorus, orchestra, and band.²²⁰ It was broadcast in Canada and The United States. The students performed a variety of music from all eras of musical history, also including a combined choir piece composed by Irvin Cooper.²²¹ This was another example of Cooper’s diligence in providing the students of the Protestant School District with opportunities to create music.

In June of 1942, an article was published in the *Montreal Gazette* that discussed a controversy created at the Provincial Festival of School Music.²²² Some citizens were concerned that “O Canada” was sung at the music festival and “God Save the King,” the official Canadian national anthem, was not. This angered many people and Irvin Cooper was compelled to give an unofficial statement. Cooper stated that “O Canada” was used as a Canadian patriotic song, and was a counterpart to the “Star Spangled Banner,” which was sung as a tribute to the United States, where the program was also broadcast.²²³ He said that “O Canada” was not a replacement for “God Save the King.”²²⁴ Cooper goes on to say: “...any song which the public accepts for use on formal and state occasions and which fosters a spirit of patriotism and national unity can

²¹⁹ “Elaborate Program Scheduled for School Festival Tonight.” *Montreal Gazette*. May 23, 1942.

²²⁰ Ibid.

²²¹ Ibid.

²²² “Debate on Anthem Brings Statement.” *Montreal Gazette*. June 10, 1942.

²²³ Ibid.

²²⁴ Ibid.

justly be termed a national anthem.”²²⁵ The broadcasters at NBC in New York had announced that “O Canada” was Canada’s national anthem. This was done by people in New York and was not a reflection of the beliefs of the music festival.²²⁶

Cooper further stated that “O Canada” is a justifiable song for a national anthem. He felt that Canada should create their own identity through the national anthem. He stated in the article:

If we, as British Canadians, insist in the old imperial fashion in saying that what was good enough for my grandfather is good enough for me and for my neighbor as well, regardless of what he found good, we shall never foster unity among Canadians....If the performance of any national song inspires such respect in an audience that it rises to its feet, such an expression is surely well-founded and worthy of recognition.²²⁷

It is unclear if this event contributed to the debate of the Canadian national anthem, but Cooper defended his actions in programming the piece, and he also felt that it was an acceptable song on behalf of the Canadian people.

In October of 1942, Cooper conducted an interview with the *Montreal Gazette* on his new theory of adolescent voice change.²²⁸ In this article, Cooper described how the old theory of resting the boys voice creates a lack of interest in singing later in life. He stated that this has created thousands of boys who were no longer interested in singing, and if they did come back had lost the previous instruction they would have gained in singing.²²⁹ Cooper conducted an experiment at Devonshire School in Montreal with “quite exceptional success.”²³⁰ Cooper

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ Ibid.

²²⁸ “Cooper Introduces ‘Teen-age’ Singing.” *Montreal Gazette*. October 19, 1942.

²²⁹ Ibid.

²³⁰ Ibid.

described the range of the changing voice and called them “alto-tenors,”²³¹ subscribing to the system espoused by Duncan McKenzie.²³² In his first book *Letters to Pat*,²³³ Cooper adamantly opposed the term “alto-tenor,” and stated that it did not accurately describe the range of the changing voice.²³⁴ The article also mentioned the arrangements of Cooper by Gordon Thompson Publishing of Toronto for the changing voice.²³⁵ The article concluded by discussing how this new method would greatly impact music education for future changing voices.²³⁶ From this point on, Cooper made understanding the changing voice his focus as well as teaching adolescent boys to sing.

In 1944, Cooper, along with other teachers, presented Gilbert and Sullivan’s “Gondoliers” with 7th grade students from Herbert Symonds School in Montreal. The students included girls and boys in the process of voice change and was accompanied by a professional orchestra. Cooper adapted the musical parts to ensure that the ranges were appropriate for changing voices. This production is an extension of the methodology that Cooper championed in 1942. Cooper described the event and students voices as, “an entirely new type of voice with a very high tone range of unsuspected versatility.”²³⁷ No follow up review can be found, but it can be assumed that the experiment worked because of the continued development of the Cambiata Concept.

²³¹ Ibid.

²³² Duncan McKenzie, *Training the Boy’s Changing Voice* [New Brunswick, New Jersey: Rutgers University Press, 1956].

²³³ Irvin Cooper, *Letters to Pat* [New York: Carl Fisher Inc., 1953].

²³⁴ Ibid, 4.

²³⁵ ‘Teen-age Singing.’ *Montreal Gazette*. October 19, 1942.

²³⁶ Ibid.

²³⁷ “Pupils to Present ‘The Gondoliers.’” *Montreal Gazette*. April 4, 1944.

Later, in April of 1944, Cooper and 4,500 Catholic and Protestant students presented a patriotic concert in honor of the war effort. The Loan Rally included students from 55 schools performing at the Forum in Montreal. Cooper conducted a choir of 2,500 7th grade boys and girls for this performance.²³⁸ The concert was well received by the audience and further strengthened Cooper's resolve to teach adolescents.

In an article posted in the February 10, 1944 *Montreal Gazette*, Cooper advocated for music education. He described school music as, "one of the most important media of international communications."²³⁹ In the article, Cooper also discussed the need for music in the post war reconstruction. He revealed the plans for Montreal to host the Music Educator's National Conference in 1946 and revealed the planning of an international music festival.²⁴⁰ A letter from Irvin Cooper to Dr. Cyril James, found in the McGill University Archives, discussed how Dr. James invited the MENC²⁴¹ leadership to hold the conference in Montreal.²⁴² Also discussed in the 1944 Gazette article was a summary of the music courses that were available to students in public schools in Montreal. Students had the option to obtain credit in high school ensembles, as well as the general music course. Cooper had junior high school students sing with the Willingdon Elementary string orchestra as a demonstration for the MENC leadership of the music that was taking place in public education in Montreal.²⁴³

²³⁸ "4,500 Pupils Will Join in Loan Rally." *Montreal Gazette*. April 24, 1944.

²³⁹ "School Music Stressed." *Montreal Gazette*. February 10, 1944.

²⁴⁰ Ibid.

²⁴¹ Music Educator's National Conference, an American music education organization.

²⁴² Manuscript-March 20, 1944.

²⁴³ February 10, 1944 *Montreal Gazette* article.

In April of 1945, Irvin Cooper travelled to New York to take part in the War Emergency Council on Music Education. Cooper was the only Canadian music educator included in the meeting that was arranged by the United States government. The committee agreed to take part in the 1947 International Festival of School Music that was to be held in Montreal.²⁴⁴ An article in the *Montreal Gazette* later that year, announced the postponement of the International Festival of School Music to 1949.²⁴⁵ The article does not discuss why the festival was postponed.

While the International School Music Festival was postponed, the program did take place in April of 1947. It is unclear why the festival took place in 1947 as opposed to 1949 as originally announced. Irvin Cooper was the president of the organization committee and was also the founder of the festival. In 1946, the festival received a \$3,000 dollar grant from the Quebec government to help fund the event.²⁴⁶ In October 1946, local hotels pledged their support for the festival by opening rooms to travelers and students. The biggest surprise came from Canada's Minister for Air, the Honorable Colin Gibson, who allowed the participants in the festival to use the sleeping quarters at St. Hubert Airport for students.²⁴⁷ The use of the air force base was likely due to Cooper serving in the Royal Canadian Air Force from 1942-1945.²⁴⁸ This relieved a major problem that the festival committee was trying to solve.²⁴⁹

The International Festival of School Music began on April 24, 1947 and included 12,000 children and over 1,000 performers from the United States. The concerts included 59 school

²⁴⁴ "Leaving for New York." *Montreal Gazette*. April 17, 1945.

²⁴⁵ "Music Festival Plans Postponed Until 1949." *Montreal Gazette*. December 11, 1945.

²⁴⁶ "Plan Festival of School Music to be Given at Forum in April." *Montreal Gazette*. November 4, 1946.

²⁴⁷ Ibid.

²⁴⁸ Cooper Curriculum Vitae

²⁴⁹ "Plan Festival of School Music to be Given at Forum in April." *Montreal Gazette*. November 4, 1946.

choruses, 44 bands and 42 orchestras.²⁵⁰ An article in the *Ottawa Citizen* described the festival as “one of the finest ever staged.”²⁵¹ The article states that students from 80 Canadian and United States towns participated in the festival. The festival included a parade of more than 20 bands who marched through the Montreal streets to begin the festival.²⁵²

Another article in the *Ottawa Citizen* described the music that was to be performed on the night of April 26, 1947. Gershwin’s *Rhapsody in Blue* was performed by an all Montreal student orchestra, with William Stevens as the piano soloist. The article also mentioned that students from the United States enjoyed visiting Montreal. Over 1,000 students from the New England states were in attendance at the festival and openly discussed their appreciation for Montreal. The finale of the festival took place on April 27, 1947. The headline in the *Ottawa Citizen* on April 28, 1947 read, “Festival Finale Impressive Event.”²⁵³ The final night of the festival included a mass choir, combined band, and combined orchestra of all the schools that participated. The *Ottawa Citizen* estimated that 12,000 students took part in the finale concert.²⁵⁴

The final concert was presented in three stages, one for each ensemble. The final eight pieces of the eighteen piece concert were broadcast by the Canadian Broadcasting Corporation.²⁵⁵ The final choral number included children from 59 schools from Canada and the United States. The choir sang six pieces, one of which was the French-Canadian folk song

²⁵⁰ “Montreal Band Festival Gets Underway.” *Lewiston Evening Journal*. April 25, 1947.

²⁵¹ “Kern, Gershwin Music at Montreal Festival.” *Ottawa Citizen*. April 26, 1947.

²⁵² Ibid.

²⁵³ “Festival Finale Impressive Event.” *Ottawa Citizen*. April 28, 1947.

²⁵⁴ Ibid.

²⁵⁵ Ibid.

“Marianne S’en va-t-au Moulin.”²⁵⁶ The band, composed of students from 44 schools played “Colonel Bogey March” and John Phillip Sousa’s “Semper Fidelis,” among other selections. The orchestra played the “Overture” to Giacomo Rossini’s *The Barber of Seville* and Giuseppe Verdi’s “Grand March” from *Aida*.²⁵⁷ The combined event included quality literature for all the performance ensembles, a tenet of Irvin Cooper’s teaching. The final number was conducted by Irvin Cooper and was a combined effort of all the ensembles of Mascagni’s “Light Divine” from *Cavalleria Rusticana*.²⁵⁸ By all accounts, the International Festival of School Music was an overwhelming success. The next weeks however would provide an unforeseen problem that nearly tarnished the success of the festival.

The members of the Montreal chapter of the American Federation of Musicians were upset with the recordings that were made during the International School Music Festival. Irvin Cooper, a member of the Federation, resigned immediately in protest upon receiving a request to appear at a formal hearing. Cooper told the *Montreal Gazette* he: “expected to answer the summons in the interests of education and in the hope that a satisfactory understanding can be reached between educational and union authorities regarding future recordings.”²⁵⁹ The Federation accused the festival committee of making recordings with the intent to sell them, without giving the union musicians their proper royalties.

The Music Guild of Montreal (also known as the American Federation of Musicians) conducted a hearing on May 6, 1947, to discuss the recordings of the International Festival of

²⁵⁶ Ibid.

²⁵⁷ Ibid.

²⁵⁸ Ibid.

²⁵⁹ Ibid.

School Music.²⁶⁰ In a “trial” that lasted from 3 p.m. to 5:30 p.m., Cooper assured the guild that the recordings made at the festival would not be used in commercials sales, but were produced for educational purposes.²⁶¹ A compromise was reached between Irvin Cooper and the guild when Cooper explained that he had no knowledge of the recordings of the festival. The committee also refused Cooper’s earlier attempt to resign from the guild and reinstated him with the label member in “good standing.”²⁶² The events of this dispute created international news when members from the United States Congressional U.S. Labor Committee attended the hearing. Members of the House of Representatives Carroll Kearns, from Pennsylvania, and Richard M. Nixon, from California, were in attendance to find out “why the guild refused the recordings.”²⁶³ The members of Congress were quoted as saying: “they could not understand why the A.F. of M (American Federation of Musicians) had not shown more common sense in treating the whole controversy.”²⁶⁴ The general feeling from newspaper articles at the time was that the Musicians Guilded acted badly. This feeling was certainly reflected in an article in the *Windsor Daily Star* on June 28, 1947. The article written by Isabel Turnbull began: “The long arm of J. Caesar Petrillo [head of the Orchestra Guild] stretched into Canada threatening to disrupt the Internal Festival of School Music held recently in Montreal, and attended by 12,500 children from all parts of Quebec, several Ontario points and New England States.”²⁶⁵ Turnbull reflected on what Irvin Cooper said regarding the use of recordings for educational purposes, but

²⁶⁰ “Dr. Cooper and Guild Shake Hands as Music Festival Dispute Ends.” *Montreal Gazette*. May 7, 1947.

²⁶¹ Ibid.

²⁶² Ibid.

²⁶³ Ibid.

²⁶⁴ Ibid.

²⁶⁵ Isabel Turnbull, “School Festival,” *The Windsor Daily Star*. June 28, 1947.

stated that no recordings were produced. The article mentioned plans for another international festival to take place in Denmark in 1950.

The International Festival of School Music was Irvin Cooper's crown jewel as the Supervisor of Music in Montreal. In 1947, Cooper resigned his position as Supervisor of Music and was invited by Stanstead College in Quebec, to revitalize their curriculum. According to his son John, Irvin Cooper left Montreal as Supervisor of Music because of "politics."²⁶⁶ Cooper was also charged with leading the department at Stanstead College for a year until it was "back on track."²⁶⁷ Stanstead College was a well known boarding school for junior high and high school boys. During his time at Stanstead, Cooper had a heart attack. According to his son John, doctors were afraid that Cooper would not survive the event, but fortunately he did.²⁶⁸

Cooper stayed at Stanstead for one year and moved his family to Toronto to be an editor for the publisher Gordon V. Thompson. Cooper worked for Thompson for two years but according to his family, did not enjoy the work.²⁶⁹ Thompson was more interested in the success of publishing rather than advocating for music education, and Cooper felt that many of the decisions were based on monetary philosophy rather than music education philosophy.²⁷⁰

In 1949, Cooper was presenting at a conference at Hartley College when he met Karl Kursteiner, the Dean of Florida State University School of Music. At this conference, Kursteiner was impressed by Cooper's Cambiata Concept and his success with teaching adolescent voices. Kursteiner persuaded Cooper to take a trial teaching position at Florida State for a summer to

²⁶⁶ John Cooper, e-mail message to author, March 7, 2013.

²⁶⁷ Winnifred Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970's.

²⁶⁸ John Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970's.

²⁶⁹ Ibid.

²⁷⁰ Ibid.

gauge his interest in the job. Cooper obliged and vowed that he would never spend another summer in north Florida. After the summer session, Kursteiner offered Cooper a full time position, but Cooper declined. He said there were three reasons why he did not like Florida State University. According to Cooper's wife those reasons were: "it was too hot, he didn't like the politics or how they treated Negroes."²⁷¹ Kursteiner continued to ask Cooper to reconsider and, eventually in 1950, the Coopers left Toronto and he took a position at Florida State University in Tallahassee.

Cooper was not only engaged in being Supervisor of Music in Montreal in the 1930's and 1940's, but was also a lecturer at McGill University. According to Cooper's registration application to McGill in 1943, he had been a lecturer since 1926, the year after receiving his Bachelor of Music degree from the same institution.²⁷² According to the McGill University staff card for Irvin Cooper, he was an, "Instructor of Singing" from 1926-1928; Instructor for Piano 1930, 1936 and 1946; Lecturer in Theory of Music 1929 and 1946; Fellow Elective of Music 1930; Lecturer in Harmony and Counterpoint 1931-1944.²⁷³

Cooper also conducted the McGill Chorus and Orchestra during his tenure. In 1931 he was the director of the Operatic and Choral Society, and during the same year the society performed Gilbert and Sullivan's *Pirates of Penzance* and "added considerably to the prestige of the Society on the Campus."²⁷⁴ Cooper was also heavily involved in the creation of the McGill Concert Orchestra. The orchestra was created to accompany the Operatic and Choral Society on

²⁷¹ Ibid.

²⁷² Cooper Graduate Application. October 15, 1943.

²⁷³ Cooper, Irvin Cooper Staff Card from McGill University. October, 15, 1943.

²⁷⁴ Ibid.

performances, but developed into a stand alone ensemble. In 1933, the orchestra was commended for its performance in “The Yeomen of the Guard.”²⁷⁵ In 1945, he reorganized the McGill Choral Society to make the society integral to the music department at McGill.²⁷⁶

Cooper’s ability to balance many things while still providing a quality education, and developing a groundbreaking methodology that changed music education, is a remarkable feat. His influence would continue to grow as he became Professor of Music Education at one of the largest schools of music in the United States.

COOPER’S YEARS AT FLORIDA STATE UNIVERSITY

In 1950, Irvin Cooper accepted a position as Professor of Music Education at Florida State University in Tallahassee, Florida.²⁷⁷ He was charged with teaching undergraduate and graduate courses in choral music education as well as supervising graduate research. Not only did he teach classes in Tallahassee at the main campus, but also taught extension courses in Sarasota, Florida and St. Petersburg, Florida.²⁷⁸ In October of 1950, Cooper taught an extension class at Mirror Lake Junior High School in St. Petersburg, Florida.²⁷⁹ Teachers that attended the course were given the opportunity of earning three graduate or undergraduate credits.²⁸⁰ This course was a part of the extension courses that Cooper was assigned when he started at Florida State.

²⁷⁵ *Old McGill*, 1933.

²⁷⁶ *Old McGill* 1945.

²⁷⁷ “New Music Professor is Native of Canada.” *Fsview and The The Florida Flambeau*, October 31, 1950.

²⁷⁸ *Ibid.*

²⁷⁹ “Mirror Lake School to Have Music Class.” *The Evening Independent*, October 16, 1950.

²⁸⁰ *Ibid.*

Cooper lead an active life of guest conducting and presenting workshops during his tenure. In November of 1950, he represented music education at Florida State in “A Career in Music” forum that was held to give “vocational guidance” to undergraduate students.²⁸¹ The forum was supervised by Dr. Karl Kursteiner and was presented by many faculty from the music school. The topics presented were: “music education, music performance, church music, music teaching, music composition, music librarianship and music therapy, and criticism.”²⁸² In the same month, Cooper also received acclaim from fellow music educators after a demonstration of training junior high boys changing voices at a music educator’s convention in Harrisburg, Pennsylvania.

In March of 1951, Cooper was the guest conductor of the junior high chorus of Florida district number four of the Florida Vocal Association in Daytona, Florida. In April of the same year he was the conductor of the Northeastern Vermont Festival.²⁸³ On April 18th and 19th, Cooper demonstrated the “organization and training” of junior high students at the national convention of the Music Educator’s National Conference (MENC).²⁸⁴ To conclude the spring of 1951, he was the guest conductor and adjudicator for the Vermont State Music Festival. At this festival Cooper conducted 1,500 high school students in a performance of his composition, “God Gave Us Song” at the conclusion of the festival.²⁸⁵ Dr. Cooper was actively sought after as a

²⁸¹ “Career in Music Will Be Discussed Next Wednesday.” *Fsviuew and The The Florida Flambeau*, November 10, 1950.

²⁸² Ibid.

²⁸³ Ibid.

²⁸⁴ Ibid.

²⁸⁵ Ibid.

clinician for changing voice choirs, as reflected by the 1951 schedule. Through these engagements he put into action the Cambiata Concept.

COOPER'S COMPOSITIONS

Cooper was not only known as a clinician but also a composer for adolescent voices. In 1951, he had three songs published, which he described as appropriate for changing voices because of how the parts were written. He called them "Melody part-songs."²⁸⁶ The part writing was done to "...provide interesting singing material for all voices. Too often the inner voices of a chorus merely fill a supporting role for the more fortunate sopranos...In these songs, every part has an independent tune of its own to sing."²⁸⁷ Cooper believed it was imperative for music to be created specifically for changing voices rather than attempting to have the voices fit music written for adults or changed voices.

In 1953 Cooper gave junior high demonstrations at the junior high glee clubs at Seabreeze High School.²⁸⁸ He gave comments to the choir in lieu of a rating and gave a demonstration to teachers on how to properly work with adolescent voices. Later in 1953, he gave a demonstration at the 19th Annual Convention of the Florida State Music Teachers Association.²⁸⁹ The conference of Florida music teachers was an excellent place to give demonstrations on working with the troublesome adolescent voice. In 1955 at the Midwinter Music Clinic at the University of Wisconsin, Cooper states "the teen-aged boy who is going

²⁸⁶ "Cooper is Composer of 3 New Songs." *The Fsviuew and The Florida Flambeau*, June 22, 1951.

²⁸⁷ Ibid.

²⁸⁸ "11 High Schools Receive Superior Rating in District Vocal Festival." *Daytona Beach Morning Journal*, March 14, 1953.

²⁸⁹ "400 Musicians Meet for Teachers Convention." *Fsviuew and The The Florida Flambeau*, October 30, 1953.

through a change of voice is not a dead duck when it comes to singing.”²⁹⁰ According to an article in the *Eugene Register-Guard*, Cooper had classified 400,000 juvenile voices by 1955, an incredible feat for any educator. Finally, in 1955, he gave a clinic at the Florida Agricultural and Mechanical University in Tallahassee. This demonstration included many high school students and teachers from throughout the state.²⁹¹

Cooper continued his workshop and judging activities throughout his career. Other places where Cooper judged include the district 2 festival in Sarasota, Florida in 1961²⁹² and again at the district 2 festival at Riverview High School in Sarasota in 1965.²⁹³ Cooper’s ability to properly assess the ability of junior high students made him a common adjudicator for district festivals in Florida.

Cooper conducted a significant workshop at Converse College in Spartanburg, South Carolina in 1962. The workshop was designed for junior high teachers and students and was sponsored by the local Music Educator’s National Conference chapter.²⁹⁴ In the two day conference he addressed issues such as voice classification procedures, introduction to four part singing, discussions for teachers, and instructional materials for teachers. The workshop used Cooper’s own writings and compositions as demonstration tools for the participants.²⁹⁵ In 1963, Cooper presented a workshop for the sisters at Rosarian Academy. The workshop included

²⁹⁰ “Teen-Age Voice Not a Total Loss.” *Eugene Register-Guard*, September 8, 1955.

²⁹¹ “FAMU Music Clinic Scheduled on May 7.” *St. Petersburg Times*, April 4, 1955.

²⁹² “District 2 Chorus Music Festival Scheduled Here Friday, Saturday.” *Sarasota Journal*, March 8, 1961.

²⁹³ “Riverview Hosts Vocal Festival.” *Sarasota Herald-Tribune*, March 23, 1965.

²⁹⁴ “Converse Music Workshop To Aid Junior High Teachers.” *The News and Courier*, October 8, 1962.

²⁹⁵ *Ibid.*

similar topics to those presented at the Converse College event.²⁹⁶ In 1968, he conducted a workshop at Florence State University in Florence, Alabama. This was a two day conference designed for junior high and high school teachers, organized in the same fashion as the Converse College and Rosarian Academy, but included new materials recently published by Cooper.²⁹⁷ These newly published materials included his sight-singing method book, *The Reading Singer*,²⁹⁸ and his college textbook *Teaching Junior High School Music*.²⁹⁹

In 1963, Cooper received a grant from the Florida State University Research Council to travel to England to study the differences between the American adolescent voice change and the British adolescent voice change. Cooper worked and gathered data in the “Midlands, southwest England, London, Edinburgh, and the counties of Lancashire and Yorkshire” area for 8 weeks before returning to the United States.³⁰⁰ The purpose of the study was to determine if boys in the British boychoir tradition enter the voice change at the same age as American students (12-15 years of age). Cooper was allowed to work with boys in cathedral choirs as well as boarding school choirs in the specified areas of Great Britain. He found that boys in Great Britain experienced the same voice change issues as adolescent boys in the United States.³⁰¹

Cooper found that many of the music masters in England still subscribed to the traditional method of allowing the boy’s voice to rest during the changing process. Music teachers, when

²⁹⁶ “Music Workshop Held at Rosarian Academy.” *The Palm Beach Post*, September 28, 1963.

²⁹⁷ “Choral Workshop Scheduled.” *Times Daily*, December 21, 1968.

²⁹⁸ Irvin Cooper, *The Reading Singer*, [Boston, MA Allyn and Bacon Inc.: 1964].

²⁹⁹ Irvin Cooper and Karl O. Kursteiner, *Teaching Junior High School Music* [Boston, MA: Allyn and Bacon Inc., 1965].

³⁰⁰ Winnifred Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970’s.

³⁰¹ Irvin Cooper, “A Study of Boys’ Changing Voices in Great Britain.” *Music Educator’s Journal* 51 (November 1964): 118.

asked about boys ages 12-15 responded, “We don’t use boys at that age, their voices are breaking and thus unusable.”³⁰² Cooper demonstrated for these teachers his method of classifying and working with voices in the proper range. His process worked as it did in Canada and the United States, and demonstrated to British music teachers that boys during the voice change can sing beautifully if given music in the proper range.³⁰³ He realized that not all teachers would change their method, but by teaching his Cambiata Concept he encouraged them to include changing voices in their singing program. He also admitted that this was a pilot study and that the findings could not be generalized to the entire boy population of Britain.³⁰⁴ The connection between Canadian, American, and British boys does add validity that this method. When introduced and executed properly, it does encourage boys to sing through the voice change. Cooper was given an honorary doctorate from the University of Manchester upon his return from England in 1963.³⁰⁵

After his return from England in 1965, Cooper and Kursteiner’s book, *Teaching Junior High School Music*, was released. This book was intended to be used as a textbook for undergraduate music education majors as it taught the Cambiata Concept through general music courses in junior high school programs.

COOPER’S INFLUENTIAL STUDENTS

Dr. Irvin Cooper was highly revered by his students and his colleagues. In an interview with Dr. Clifford Madsen of Florida State University, Madsen describes Cooper’s influence on his career as a role model and mentor.³⁰⁶ Cooper also had other prominent music educators that

³⁰² Ibid, 119.

³⁰³ Ibid.

³⁰⁴ Ibid, 120.

³⁰⁵ John Cooper, interviewed by Don Collins, Sarasota, FL, no date, likely 1970’s.

³⁰⁶ Clifford Madsen, phone interview with author, March 11, 2013.

studied with him during his time at Florida State University. These students include: Don Collins, founder of the Cambiata Press and Cambiata Institute; John Cooksey (now deceased), a prominent voice change researcher, Ava Adcock, music educator; and Wesley Coffman (now deceased), music educator, along with countless others that were influenced by Irvin Cooper. Dr. Alice-Ann Darrow of Florida State University is the current Irvin Cooper Professor of Music. Darrow chose Cooper as her namesake because “Dr. Cooper had such a wonderful reputation among his former students. It seems everyone truly loved the man.”³⁰⁷ The named professorship is provided by the central administration of Florida State University and was designed to honor great professors of various departments.³⁰⁸

Dr. Irvin Cooper died on November 26, 1971, after a brief battle with prostate cancer. He passed away at Extended Care of Tallahassee Nursing Home and was buried at Roselawn Cemetery in Tallahassee, Florida.³⁰⁹ He was survived by his wife Winnifred, sons Donald and John, and daughter Gweneth. A scholarship was established in his honor by the sisters of the Sigma Alpha Iota music sorority of Florida State University. The scholarship is no longer in existence but continued for some time after its inception.³¹⁰ In 1972, Cooper was honored at a Florida State and University of Florida football game by the FSU Marching Chiefs as a renowned music educator.³¹¹ His legacy continues through implementation of the Cambiata Concept and in the teaching of junior high boys, who might otherwise still be excluded from music education.

³⁰⁷ Alice-Ann Darrow, e-mail message to author, March 8, 2013.

³⁰⁸ Clifford Madsen, phone interview with author, March 11, 2013.

³⁰⁹ Irvin Cooper, “Death Certificate,” *Florida Bureau of Vital Statistics*, March 28, 2013.

³¹⁰ John Cooper, e-mail message to author, March 7, 2013.

³¹¹ The Florida State Marching Band

CHAPTER 4

THE CAMBIATA CONCEPT

The Cambiata Concept is a methodology that was created by Irvin Cooper as a means to keep adolescent boys singing through the voice change. Cooper developed this method in response to the traditional theory that boys should not sing through the voice change. Historically, there have been two schools of thought regarding the voice change process. In 1841, Manuel Garcia II, published a treatise on singing. Garcia said that once the voice begins to change, adolescents should not be allowed to sing. He stated: “If one impoverishes the vocal organ by the practice of singing, or by any excesses whatsoever, one exhausts the plant before it is fit to give fruit; one causes decay to succeed childhood.”³¹² Garcia went on to state that students should not seriously study voice until the mutation is complete, which he described as between the ages of seventeen to nineteen.³¹³ Garcia’s approach of resting the voice during the voice change was challenged by a 19th century contemporary Sir Morell Mackenzie, a prominent laryngologist and voice physiologist. Mackenzie argued that the male voice changes gradually and should therefore be mildly exercised during the mutation.³¹⁴ Garcia’s philosophy became the most commonly practiced in Europe and remained the method of dealing with changing voices for nearly a century.

³¹² Manuel Garcia, *Excerpts from A Complete Treatise on the Art of Singing* trans. Donald V. Paschke [Donald V. Paschke 1970]: 29.

³¹³ Ibid.

³¹⁴ Deso A. Weiss, “The Pubertal Change of the Human Voice (Mutation)” *Folia Phonnetrical*, no. 3 (1950): 127-128.

While resting the voice during the voice change was common practice in nineteenth century European choirs, North American music educators did not subscribe to this method. American and Canadian methodology has encouraged boys to sing throughout the voice change. Since boys were encouraged to sing throughout the voice change, American and Canadian educators were more concerned with how to teach the changing voice, rather than discouraging boys from singing.³¹⁵ This desire to keep boys singing during the voice change was Cooper's inspiration for the development of the Cambiata Concept.

Cooper discovered the need for a new philosophy of teaching changing voices while working as Supervisor of Music in the Montreal, Quebec public schools. Cooper was observing music teachers and noticed that the boys of junior high school age were not involved in the music making process. Canadian educators, much like European teachers, felt that it would be detrimental to have boys sing during the voice change.³¹⁶ Cooper accepted this practice, but a boy scout camping trip changed his philosophy. He noticed that boys that were relegated to silence during music classes, were raucously singing around the campfire. He was convinced that adolescent boys were capable of singing on pitch without causing damage to the voice. He decided to test his hypothesis further and invited this group of scouts to his home to sing more.³¹⁷

Cooper sat at the piano and played an elaborate introduction for the boys. He described the event later: "I thought I would show out a bit."³¹⁸ After the elaborate introduction, Cooper was greeted by unpleasant singing by the boys. He said that a few of the boys were near the

³¹⁵ Ryan A. Fisher, "British and American Theories of the Changing Male Voice: An Historical Overview," *Journal of Historical Research in Music Education* 31, no. 1 (October 2009): 42.

³¹⁶ Don Collins, *The Cambiata Concept*. [Conway, AR: Cambiata Press, 1981]: 2.

³¹⁷ *Ibid*, 2.

³¹⁸ *Ibid*, 2.

melody, but most were considerably off pitch. Cooper then discovered that when allowed to select the range themselves, boys were capable of singing beautifully, but had difficulty when placed in a range inaccessible to their changing voices. With this knowledge, he created the foundation of the Cambiata Concept. “No attempt should be made to make the voice fit already existing music. The music should be made to fit the voice.”³¹⁹ This idea would lead to a methodology that is called the Cambiata Concept.

Cooper felt that the primary problem of teaching junior high music was not the students, but the teacher. He felt that the boys’ changing voice was the most prominent problem in music choral music education.³²⁰ Cooper expounded on the problems of junior high by discussing the difficulty of scheduling, lack of budget, the lack of respect for junior high directors compared to high school directors, and a lack of teacher training in adolescent voices in teacher preparation programs.³²¹ Many administrators are reluctant to segregate junior high music classes by “singers” and “nonsingers.” Cooper believed this creates a problem with scheduling and also creates division between the students. The teacher is often reluctant to take all students, “singers” or “nonsingers,” because it creates a difficult teaching situation. What is often left is a select choir of boys and girls, and students who have lacked training or were vocally undeveloped are left out of music instruction.³²²

Cooper also combatted the notion that junior high directors are not as talented as high school directors. Junior high teaching positions are often viewed as “stepping stone” positions,

³¹⁹ Ibid, 3.

³²⁰ Irvin Cooper, *Letters to Pat* [New York: Carl Fisher Inc., 1953.]: 5.

³²¹ Ibid, 6-7.

³²² Ibid.

rather than lifelong careers.³²³ Cooper felt that this was misguided and if adolescent music instruction was to improve, it must be seen as a successful career path. Cooper also realized the lack of teacher training in junior high music by academic institutions. He stated that undergraduate students are “talked” to about the “problem,” but are not given practical or hands-on experience when dealing with changing voices.³²⁴ The Cambiata Concept sought to solve these difficult problems of junior high music programs.

Cooper felt that the foundation for music instruction should be through a strong general music program. While he advocated for the improvement of general music instruction, he did not condemn performing ensembles. He correctly predicted that if music education does not include a larger population of the school future funding would be in jeopardy. Cooper suggested that students involved in the select ensembles should also receive general music instruction.³²⁵ By teaching general music to all the population, music becomes an equal subject to math, science, history, and literature. He firmly believed that singing is important to the general music program. “Singing should be the core of the junior high school general music program.”³²⁶ Cooper felt that singing is a necessary expression of the human spirit, and therefore must be taught to students.³²⁷

Cooper discussed three parts of the junior high singing program: “learning to read music vocally, class singing, and special performing groups such as choirs or ensembles.”³²⁸ In order

³²³ Ibid.

³²⁴ Ibid, 6-9.

³²⁵ Irvin Cooper and Karl O. Kursteiner, *Teaching Junior High School Music* [Boston, MA: Allyn and Bacon Inc., 1965], 2-3.

³²⁶ Ibid, 11.

³²⁷ Ibid, 11.

³²⁸ Ibid, 12.

for students to be able to sing they must be placed in the proper range and part for singing. He claimed that unison singing is a fruitless activity for changing voices. Most of the voices that are engaged in the changing process are not capable of singing the range required for unison songs. Therefore, conductors must have vocal parts that are range appropriate for changing voices in order for boys to succeed.³²⁹

Cooper divided junior high voice parts into four groups: sopranos (including unchanged boys voices), cambiata (first change), baritones (boys in the second change) and bass (boys changed voice). The ranges for these parts are shown below.³³⁰

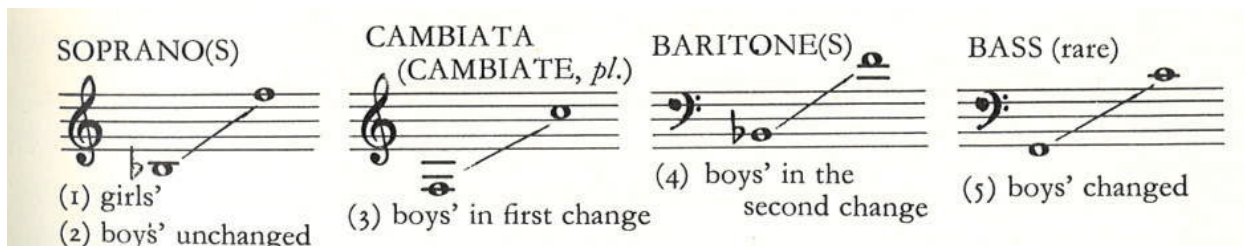


Figure 1

Cooper felt that the music must be made to fit the voices, and directors must not select music that is beyond these ranges. He stated that there will be exceptions to these ranges, but overall the majority of voices will follow this pattern.³³¹ Once teachers understand the ranges set forth by Cooper, they can select music that adheres to these ranges.

Cooper suggested several criterion that should be considered when selecting music for changing voices. These categories include: vocal range, the way individual parts are written,

³²⁹ Ibid, 12-13.

³³⁰ Ibid, 15.

³³¹ Cooper, *Letters to Pat*, 11.

intervallic progressions, articulation speed, appropriateness of text, and the musical integrity of the piece. He advocated for interesting choral parts for adolescent voices. He found that traditional voice writing was boring and more difficult to sing for young students to learn. To remedy this problem, Cooper wrote melodic voice parts for all singers that were easier to learn and retain. He said, “Each part while contributing to the over-all sonority should have something quite individual to say, and phrases should move with some purpose to their own logical cadence points.”³³² Cooper also warned teachers against music that contains odd intervals in the voice writing such as the major 6th, augmented intervals and the minor 7th. These intervals, according to Cooper, are very difficult for changing voices to sing and should be avoided.³³³

Cooper also suggested that teachers be cognizant of articulation speed of choral literature. The female voices are flexible for this age, but the changing voices of the boys are not. Long melismatic passages should be avoided in order for the boys to be successful.³³⁴ The appropriateness of text and the overall value of the music are interdependent on one another. Choral music of high quality has excellent melodies that are married to excellent texts. Conductors must be aware of the text that adolescents are expected to sing, and the director should make an effort to find music with text that is approachable to junior high students and is also a text that is relatable to them. By doing this, teachers will also select music that has integrity. The choral literature of junior high should be held to the same standard as that of high school or collegiate music.³³⁵

³³² Cooper and Kursteiner, *Teaching Junior High School Music*, 26.

³³³ Ibid, 26-27.

³³⁴ Ibid, 27.

³³⁵ Ibid.

VOICE CLASSIFICATION

The next step in the process of teaching adolescent changing voices is the classification of voices. Once appropriate literature has been selected, the ensembles are poised for success. Cooper preferred to test boys in a group setting. The boys were lined up and asked to sing a familiar song (“My Old Kentucky Home,”³³⁶ “Way Down Upon the Suwannee River,”³³⁷ or “Jingle Bells.”³³⁸). Cooper would have the boys sing a song (for instance “Jingle Bells”) in D major. As they were singing, he would walk around the boys and tap those that were singing in the lower octave. These boys were seated and were labeled as “baritones.”³³⁹ Those that remained sang again, this time in the key of A \flat major. As Cooper listened to the boys sing, those that were singing in the upper octave were tapped and asked to sit. These voices were identified as unchanged voices. The remaining singers were labeled as cambiata and were seated in their section. By using a process of elimination to classify the boys, the elusive cambiata voice was not lost.³⁴⁰ This means of classifying is perhaps the most important aspect of the Cambiata Concept.

Cooper did not classify girl’s voices as soprano or alto, but rather as Blue and Green, or any other nomenclature that the teacher desired. The seating arrangement for the junior high choir had the girls in the back of the ensemble, the baritones on the left of the conductor, the cambiata voices in the middle and the unchanged voices on the right upper row in front of the girls. This allowed the cambiata voices to “float” with the baritones and unchanged voices if necessary. At this point, Cooper

³³⁶ Cooper, *Letters to Pat*, 19.

³³⁷ Cooper and Kursteiner, *Teaching Junior High School Music*, 31.

³³⁸ *Ibid*, 32.

³³⁹ *Ibid*.

³⁴⁰ *Ibid*, 32-33.

suggested singing a song in four part harmony. This gets the students singing and instantly engaged in the music making process. Cooper suggested that the song should be taught by rote as a means to get the students singing quickly. A recurring arrangement in his books is the song “Santa Lucia.”³⁴¹

Another topic to which Cooper gave great attention is the “Out of Tune Singers.” He argued that there are few monotone singers, but rather those that have poor tonal memory. His justification was that any boy that is capable of speaking with a raised or lower inflection has some understanding of pitch. Many of these singers have been labeled as “nonsingers” and therefore must be convinced of their new classification. Cooper suggests using the phrase “Good morning” with an upward inflection to begin getting students on track with contour. He often would pitch this exercise in different keys as a means of determining the boy’s voice type. If this initial exercise did not work, Cooper had students simulate a nonmusical activity to access the upper register of their voice. This simulation has the boy calling out to a friend over a noisy playground. The teacher urged the student to use their voice louder and higher as a means to get the voice out of the narrow range it is trapped in. This was a temporary exercise to get students to explore their voice.³⁴²

As a third measure, Cooper exerted pressure on the diaphragm of the student as an attempt to get more air pressure behind the vocal cords. This was useful if the student was slightly flat on the upper pitch, and needed more air pressure to attain the correct pitch. The final exercise was having the boy emulate a siren. This allowed the boy to not think of the activity as singing, but instead just making sound. If the boy was capable of an ascending and descending siren, the other exercises

³⁴¹ Ibid, 39-42.

³⁴² Ibid, 49-50.

should be attempted. Cooper pointed out that these skills were not always retained. It likely took several repetitions of these exercises, but if done correctly most boys gained pitch awareness.³⁴³

The Cambiata Concept is the foundation for many methodologies that have come since Cooper first started teaching. It is a method that is still practical and useful in the current choral classroom. The methodology is clear and concise and has been quantified by Cooper and other teachers in the field.

FOUNDING OF THE CAMBIATA PRESS

In 1971, Don Collins founded a publishing company to promote the teaching philosophy and music of the Cambiata Concept. The original intent of the company was to publish a work by Collins himself that other publishers would not publish. He wrote a sacred folk musical for SSCB³⁴⁴ and originally sent the piece to Word Publishing and then to Carmichael Publishing. Carmichael held the manuscript for a year without publication so Collins decided to publish the work himself.³⁴⁵ Most music for changing voices during the late 1960's and 1970's was in collections of pieces, many published by Irvin Cooper and others. Don Collins felt that octavos were needed for American educators. The octavo written for changing voices became the primary output of the Cambiata Press.

Collins knew the music education market would support a publishing company that strictly focused on publishing music for junior high choirs. He borrowed money from a church friend and printed 10,000 copies of five songs. He gave out 5,000 copies of each to advertise for the publishing company. Collins described the response from music teachers as “a barrage” of orders for the

³⁴³ Ibid, 50.

³⁴⁴ soprano, soprano, cambiata, baritone.

³⁴⁵ Don Collins, interviewed by author, February 26, 2013.

pieces.³⁴⁶ Eventually the Cambiata Press reached an agreement with music dealers as a means to increase the volume of music that was distributed. The publishing company was successful throughout the 1970's and into the early 1980's. In the 1980's, composer Joyce Eilers, and others, popularized a different voicing for developing choirs. This voicing, SAB³⁴⁷ was similar in range to what Cooper had developed but put the boys together on one part instead of splitting the changed voices from the changing voices.³⁴⁸ The Cambiata Press in a response published three part music that was SCB³⁴⁹ to reduce the number of parts that were required by the developing singers and also continued to publish four part music for junior high choirs.³⁵⁰ The Cambiata Press is still in existence and focuses on publishing music for changing voices using the teachings of Irvin Cooper.

Another organization that was founded by Don Collins to spread the teachings of the Cambiata Concept was called the Cambiata Institute. The Institute was originally founded as a means to help Collins travel to workshops. The Cambiata Institute would pay for Collins "honorarium" if the organization presenting the workshop would provide travel, meals, and lodging.³⁵¹ According to Collins, at the time the Institute was founded, the majority of junior high teachers were using SAB music.³⁵² The Institute also functioned as a way for Collins to get workshops to teach the Cambiata Concept. The workshops, conducted by Collins, were the primary means of teaching the Cambiata Concept after Cooper's death.

³⁴⁶ Ibid.

³⁴⁷ soprano, alto, boys

³⁴⁸ Ibid.

³⁴⁹ soprano, cambiata, baritone

³⁵⁰ Collins, interviewed by author, February 26, 2013.

³⁵¹ Ibid.

³⁵² Ibid.

The Cambiata Institute changed locations in 2010 from Conway, Arkansas to Denton, Texas at the University of North Texas. This happened because Collins approached Alan McClung, Associate Professor of Music Education at University of North Texas, to inquire about possible music education Ph.D students who would be interested in continuing the Cambiata Concept. McClung decided to lead the Institute himself and has created a vision for the renamed Cambiata Institute of America for Early Adolescent Voices.³⁵³ The new Institute is committed to carrying the Cambiata Concept forward and making it a common practice of middle and junior high teachers.³⁵⁴

In an interview Alan McClung, said that the future vision of the Institute is to provide teachers with as many resources as possible to succeed in middle/junior high school teaching.³⁵⁵ This will be achieved through conferences that focus on developing choirs and practical teaching strategies for this age group. These conferences will include honor choirs of middle school boys, selected performance choirs, interest sessions, and publisher reading sessions of middle school literature.³⁵⁶ The Institute is also committed to encouraging prominent choral composers to write music that is designed for developing voices. The Cambiata Institute of America for Early Adolescent Voices will host the North Texas Middle School Boys Honor Choir every two years, and at this performance will debut the five winners of the composition competition for the Institute. McClung expects that after ten years of conventions, twenty-five new compositions appropriate for middle school boys voices will be published as a collection. This will give teachers a good starting point for programming concerts and teaching boys in the process of the voice change how to sing.³⁵⁷

³⁵³ Cambiata Institute Website: <http://music.unt.edu/about/divisions-and-centers/41>

³⁵⁴ Ibid.

³⁵⁵ Alan McClung, interviewed by author, Dallas, TX, March 15, 2013.

³⁵⁶ Ibid.

³⁵⁷ Cambiata Institute Website: <http://music.unt.edu/about/divisions-and-centers/41>.

The Cambiata Concept is a viable and successful method of teaching boys to sing through the voice change. The Cambiata Institute of America for Early Adolescent Voices is an organization that will carry these methods forward and new music will be created that is relevant to students and engaging for them during this time.

CHAPTER 5:

ANALYSIS OF SELECTED COMPOSITIONS AND SIGHT-SINGING METHOD

One aspect of the Cambiata Concept that makes it unique is Cooper's publishing of music appropriate for changing voices. Irvin Cooper was a composer in addition to being a music educator.³⁵⁸ His ability and eagerness to compose music for changing voices was a major reason his methodology has continued to be used. Other researchers such as Cooksey, Swanson, and McKenzie, offered techniques for adapting existing music to fit the changing voice. Cooper's core philosophy was, "music must be made to fit the singer, not the singer made to fit the music."³⁵⁹ The following analysis will investigate the ranges, tessitura, voice-leading, and treatment of the cambiata voice in Cooper's compositions and arrangements.

Cooper composed and arranged many songs and collections of songs for changing voices. For this study, the author analyzed ten songs by Cooper. His compositional output was divided into an early, middle, and late period. For this study, three pieces were selected from his early and late period and four from the middle period, which was his most prolific. The periods were divided by the publication dates of the pieces to be analyzed. The earliest piece was published in 1942 and the latest piece was published in 1976, five years after his death. The compositions were divided into three types: arrangements of folks songs, adaptations of traditional choral music, and original compositions by Cooper.

³⁵⁸ Winifred Cooper Interview.

³⁵⁹ Don Collins, *The Cambiata Concept*, [Cambiata Press, Conway, AR 1980]: 72.

EARLY COMPOSITIONAL PERIOD

The early period of publication spanned from 1942 to 1954, the middle period from 1956 to 1962, and the late period from 1965 to 1971. Each published collection of songs for adolescent voices included a detailed methodology for working with the changing voice, designed to give teachers successful methods to teach the pieces contained in the songbook. In the foreword, Cooper discussed the history of the voice change, proper ranges, tessitura, classification procedures, and other information that was helpful to novice teachers.

An arrangement of “Santa Lucia” was published in 1942 in a collection of songs for adolescent boys entitled *Teen-Age Songs*.³⁶⁰ This piece was chosen for this study because it was used in a demonstration in Cooper’s book *Letters to Pat*³⁶¹ and also in the color film created by Cooper, *The Changing Voice*.³⁶² In the film, Cooper states that this piece is to be taught by rote as a means to get students to sing immediately. This was intended to be done early in the school year, before students have received much instruction. It should be noted that Cooper labeled the changing voices in the piece as “alto-tenor’s” not “cambiata.” This was likely before he developed the nomenclature he would later use for the changing voice. It is also possible that the publisher wished to use the most common name of the time, hence the labeling of “alto-tenor.” Cooper also used the labels soprano and alto, while in later publications only the voice part soprano was used when describing the girls’ voices.³⁶³

³⁶⁰ Irvin Cooper, *Teen-Age Songs*, [Toronto, Canada: Virgil Thompson Publishing, 1942]: 12-13.

³⁶¹ Cooper, *Letters to Pat*.

³⁶² Irvin Cooper, *The Changing Voice*, 16 mm film, [Tallahassee, Florida: University Broadcasting Services, 1965].

³⁶³ Cooper, *Teen-Age Songs*, 12-13.

The piece is intended to be sung a capella,³⁶⁴ but a chordal arpeggio is provided to be played during the learning process as a means to help students retain pitch as demonstrated in Figure 2.

12

Santa Lucia

Arrangement by Irvin Cooper

This number may be sung by any of these choral groupings.

	PART I	PART II	PART III	PART IV	
Boys' Voices	Alto-tenor	Alto-tenor	Baritone	Baritone	(Key of A)
	+ Alto-tenor	(omit)	Baritone	Baritone	(Key of A)
	+ Alto-tenor	Alto-tenor	Baritone	(omit)	(Key of A)
	* Soprano	Soprano	Alto-tenor	Baritone	(Key of C)
	*+ Soprano	(omit)	Alto-tenor	Baritone	
	*+ Soprano	Soprano	Alto-tenor	(omit)	
Girls' Voices	+ Soprano	Soprano	Alto	(omit)	(Key of D)
Mixed Voices	Soprano	Alto	Tenor	Baritone	(Key of C)
	Soprano	Soprano	Alto	Baritone	(Key of D)

* Indicates mixed voices also.
 Unison song for alto-tenors and baritones Key of A
 + Piano accompaniment should be used for these groupings.

I
 1. Now 'neath the sil-ver moon_ O - cean is glow-ing, O'er the calm bil - low,
 2. When o'er thy wa - ters_ Light winds are play-ing, Thy spell can soothe us,
 Ah Ah Ah

II *
 Ah Ah Ah

III *
 Ah Ah Ah

IV *
 Ah Ah Ah

Piano
 for
 rehearsal
 only

Figure 2 (measures 1-6)

The melody is placed in the highest voice and is also where Cooper placed the text. The lower three parts, alto, alto-tenor and baritone, are singing pitches on a neutral syllable “ah.” The baritone voice is singing the tonic-dominant pitches, until measure 17 where it changes to tonic

³⁶⁴ Without instrumental accompaniment.

and subdominant pitches. In measure 29-32 it changes back to a tonic-dominant alternation until the end of the piece. The “alto-tenor” voice has a descending ostinato figure that begins on E4, D4, C4. In measure 17, the ostinato changes from descending to ascending. The changing voice remains in a range from G3-E4, the interval of a major sixth. This coincides with Cooper’s proposed range and tessitura for changing voices.

Cooper, when describing the type of music that should be used in teaching developing voices, warned about fast rhythmic passages. The arrangement of “Santa Lucia” uses dotted eighth note and sixteenth rhythms typical of folks songs. This supports this author’s reasoning that the piece was intended to be taught by rote, rather than having the students read the music. As seen in Figure 2, Cooper leaves the voicing assignment open to other arrangements of singers. He also gives various keys that are appropriate depending upon the voicing of the choir. This is to ensure proper range and tessitura.

	Part I	Part II	Part III	Part IV
	Soprano	Soprano	Cambiata	Baritone (Key)

Figure 3 (measures 1-4)

The next piece (see Figure 3) that was chosen for analysis was taken from the collection of songs entitled, *Tunetime for Teentime*.³⁶⁵ The song is an original composition by Cooper entitled “Gloria.” It is a short piece, only thirteen measures long, but demonstrates an imitative entrance style that was common in western music. The piece is pitched in A-major, a common key for changing voices according to Cooper,³⁶⁶ and begins with the Cambiata voice singing. The vocal parts in this book are labeled soprano, soprano, cambiata and baritone. This corresponds with Cooper’s traditional writings on voicings for developing choirs. The piece is harmonically and rhythmically simple. The harmonies are tonic and dominant chords with many diatonic passing tones between voices. The rhythm is also simple using quarter, half and dotted half-notes. Cooper wanted to showcase the ability of the changing voice by having the piece start with them. As he stated in the color film *The Changing Voice*, the Cambiata voice is often the loudest and most eager to sing.³⁶⁷ Cooper moves the melody to different voice parts throughout the piece to allow other parts to sing the melody.

The final piece of the early period is an adaptation of Bach-Gounod “Ave Maria.” This piece is a combination of a melody written by Gounod, a nineteenth century French composer, and J.S. Bach’s Prelude in C major. The piece was originally intended for solo voice with piano accompaniment. Cooper took the existing melody and piano accompaniment and set it to SSCB³⁶⁸ voicings, and changed the key to make the ranges fit the voices. The piece has the same chordal structure of the original piece by Bach-Gounod, but the melody is passed from one voice

³⁶⁵ Irvin Cooper, *Tunetime for Teentime* [New York, New York, Carl Fisher Inc., 1952].

³⁶⁶ Irvin Cooper, *Changing Voices in Junior High: Letters to Pat* [New York: Carl Fisher, 1953]: 14.

³⁶⁷ Irvin Cooper, *The Changing Voice*, 16 mm film, [Tallahassee, Florida: University Broadcasting Services, 1965].

³⁶⁸ soprano, soprano, cambiata and baritone

to another. Throughout the piece, Cooper moves the melody from one voice to another every two measures. This is done to keep the voices within their proper range and ensure that all voices sing the melody at different times of the piece. The piece has some large intervals, especially for the Cambiata voice.



Figure 4 (measure 11)

In measure 11, shown in figure 4, the Cambiatae have a descending minor sixth interval and later in measure 16 a descending octave. These two large intervals would likely require special attention when performing this piece with young singers.

Cooper stretches the range of the top soprano part in measure 31 by having them sing and sustain a G2, the top pitch in their range according to his writings.³⁶⁹ He also employs melodic variation of the accompaniment in measure 33 of the Cambiata part. The changing voices briefly sing the same melody as the piano accompaniment which produces a doubling effect. This song presents an opportunity for developing voices to sing music of the great composers adapted for

³⁶⁹ Cooper and Kursteiner, *Teaching Junior High School Music*, 15.

their voices. This piece ends the analysis of Cooper's early period and leads to his most prolific time, his middle period.

THE MIDDLE COMPOSITION PERIOD

The middle period of Cooper's publications span from 1956 to 1962. This time period corresponded with his time as Professor of Music at Florida State University in Tallahassee, Florida. Four pieces were analyzed from this time period. The first piece examined was a second arrangement of "Santa Lucia"(see figure 5).³⁷⁰ This piece was taken from a collection of songs intended for students in grades 6 and 7. In the foreword Cooper discussed the problem for teachers during grades 6 and 7 of working with a few boys in the voice change. He believed this often kept teachers from performing traditional literature. They needed something appropriate for the changing voice.³⁷¹ Cooper adhered to his Cambiata Concept and provided arrangements for teachers of these students.

"Santa Lucia" was selected to compare to the earlier arrangement of Cooper. The first arrangement is a four part setting of the folk song, but the later arrangement is a three part setting; baritone is optional if those voices are not present.

³⁷⁰ Irvin Cooper, *Songs for Pre-Teentime*, [New York, New York, Carl Fisher Inc., 1956].

³⁷¹ *Ibid*, 1-4.

The image shows a musical score for four parts: Soprano, Cambiata, Baritone (optional), and Piano. The score is in 3/4 time and consists of four measures. The Soprano part has a melodic line with lyrics: "1. Now 'neath the sil-ver moon o-cean is glow-ing, (2. When o'er thy wa - ters light winds are play-ing, 7". The Cambiata part has a similar melodic line with lyrics: "1. Now 'neath the sil - ver moon o-cean is glow-ing, (2. When o'er thy wa - ters light winds are play-ing, 7". The Baritone part has a similar melodic line with lyrics: "1. Now 'neath the sil - ver moon o-cean is glow-ing, (2. When o'er thy wa - ters light winds are play-ing, 7". The Piano part has a simple accompaniment of quarter notes in the right hand and half notes in the left hand.

Figure 5 (measures 1-4)

The melody is given to the highest voice part, labeled soprano. It is assumed that all girls would sing this soprano part and the cambiata and baritone would sing other parts. The vocal writing is similar to other pieces, the cambiata voices have mostly stepwise motion and the baritones have major third, perfect fourth and perfect fifth intervals. The non-melodic parts sing the text in this song, which is different from the earlier arrangement. In the first arrangement the lower three voices sang on a neutral syllable “Ah.” The rhythm is also much simpler than the earlier version using only quarter, dotted quarter, eighth, and half notes. Because of these two issues, it is assumed that this piece was intended to be taught through students reading the music, rather than learning by rote, which was probably his intention with the earlier arrangement. The piece adheres to Cooper’s ranges and tessituras set for changing voices.

The next piece analyzed is a unison folk song entitled “Michael Finnigan,” three measures of which are shown in figure 6.

was an old man named Mi-chael Fin-ni-gin, He had whis-kers
 2. was an old man named Mi-chael Fin-ni-gin, He went fish-ing
 3. was an old man named Mi-chael Fin-ni-gin, Climbed a tree and
 4. was an old man named Mi-chael Fin-ni-gin, He grew fat and

Figure 6 (measures 1-3)

This piece was also taken from the *Songs for Pre-Teentime*, which was intended for early junior high school. The song is unique because it is a unison song for all changing voices. In his writings, Cooper warned that special care must be taken when singing unison music with changing voices. The music must be set in a way to avoid the changing voices from singing out of the appropriate ranges.³⁷²

“Michael Finnigan” is in strophic form and includes four strophes. The range is from B ♭ 3 to E ♭ 5 with an optional E ♭ 4 for the lower voices. Eighths and quarter notes comprise the melody at a brisk tempo. There are no melismas that changing voices would have difficulty singing. The piece follows the guidelines Cooper set out at the beginning of the foreword of the book..

The next piece examined from the middle period is an adaptation of W.A. Mozart’s “Ave Verum Corpus,”³⁷³ a portion of which is shown in figure 7.

³⁷² Cooper and Kursteiner, *Junior High School Music*, 33.

³⁷³ Irvin Cooper, *Cantate Deo* [New York, New York, Carl Fisher Inc., 1960]: 28-32.

The image shows a musical score for measures 25-29. It consists of five staves. The top four staves are for vocal parts: Soprano I (top), Soprano II, Alto, and Bass (bottom). The lyrics for all parts are "ra - tum flu - xit a - qua et san - gui -". The fifth staff is for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/2. A "rall." (rallentando) marking is placed above the final notes of each vocal line and the piano accompaniment.

Figure 7 (measures 25-29)

The piece was scored in four parts, SSCB, and has a similar harmonic structure to Mozart's original piece. Cooper provides a piano reduction for rehearsal, but states that the piece should be performed a capella, which is different from Mozart's original accompanied piece. The melody stays in the top soprano voice throughout the piece. The lower voices, soprano II, cambiata, and baritone, vary rhythmically from the original. It is assumed that this is to create a more interesting line for the individual voices to sing. The piece conforms to Cooper's prescribed ranges for developing voices, but does use larger intervals in the cambiata voices, including diminished fourths and perfect fifths. This piece allowed teachers to have their choirs sing music from the standard choral repertoire that was typically relegated only to older, changed voices.

The final piece analyzed from the middle period is a round composed by Cooper titled “Baseball,”³⁷⁴ shown in figure 8.

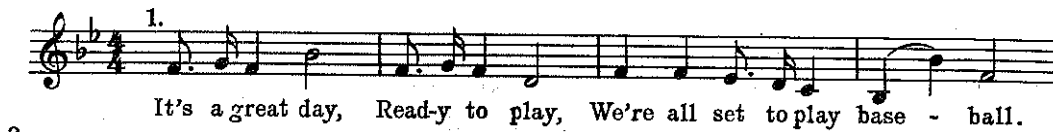


Figure 8 (measures 1-4)

The three voice piece is twelve measures long and contains tonic and dominant harmonies. The text and music were written by Cooper and it was an attempt to engage boys in singing about a topic they were interested in outside of school.³⁷⁵ The range for the round is from B \flat 3 to B \flat 4. The largest interval that is sung is an octave in m. 4 from B \flat 3 to B \flat 4. The rhythms are relatively simple.

The middle period of composition for Irvin Cooper established him as a composer for changing voice music. He composed and published music similar to his early period of arrangements of folks songs, adaptations of traditional choral music, and new compositions. His final period of composition is similar to the first two, with single octavos also being published outside of song collections.

LATE COMPOSITIONAL PERIOD

The late era of Cooper’s compositions took place from 1965 to 1971. This period included collections of songs as well as some individual octavos. The first piece analyzed comes from a collection entitled *The Junior High Choral Concert*.³⁷⁶ This includes songs that are

³⁷⁴ Irvin Cooper, *Descants for Junior High Singing* [New York, New York, Carl Fisher Inc., 1962]: 19.

³⁷⁵ Ibid.

³⁷⁶ Irvin Cooper, *Junior High Choral Concert*, [New York, New York, Carl Fisher Inc., 1965].

appropriate for programming during traditional choral concerts. The piece analyzed, “Hail Poetry,”³⁷⁷ (see figure 9) is adapted from the Arthur Sullivan *Pirates of Penzance* operetta.

The musical score for "Hail Poetry" is presented in five staves. The top four staves are for voices: Soprano I, Soprano II, Cambiata, and Baritone. The fifth staff is for Piano, labeled "(for rehearsal only)". The music is in 4/4 time with a tempo marking of quarter note = 84. The key signature has one flat (B-flat). Dynamics are marked as *f* (forte) for the first two measures and *mp* (mezzo-piano) for the last two measures. The lyrics are: "Hail po - e - try, thou heav'n born maid, Thou".

Figure 9 (measures 1-4)

It is voiced for SSCB and is a capella, with the melody in the highest soprano voice. The cambiata range is from G3 to G4 with minimal interval leaps. The baritone part has many leaps of an octave, but otherwise functions as a typical bass part. The piece does not contain much chromaticism, which helps make it more accessible to changing voices. The piece is short and is given a 50 second performance time. It might be difficult for teachers to use this as a piece in a concert because of its brevity.

The second piece analyzed from this era is much longer. “Rolling Down to Rio” from *Choral Music for Changing Voices*,³⁷⁸ is an arrangement of Edward German’s well-known song.

³⁷⁷ Ibid.

³⁷⁸ Irvin Cooper, *Choral Music for Changing Voices*, [New York, New York, Carl Fisher Inc., 1969].

The image shows a musical score for five parts: Soprano I, Soprano, Cambiata, Baritone, and Piano. The lyrics are: "I've nev-er sailed the A-ma-zon, I've nev-er reached Bra-zil; But the I've nev-er seen a jag-u-ar, Nor yet an ar-ma-dill - O". The score includes dynamic markings such as *sfz* and *p*. The piano part is at the bottom, showing accompaniment for the vocal parts.

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Figure 10 (measures 1-5)

This piece has more difficult rhythms and faster moving passages when compared to the other pieces analyzed. Cooper repeatedly uses sixteenth notes and combines those with a fast tempo (allegro). The piece is scored for SSCB and the highest soprano part has the melody. The cambiata range is from G3 to G4 and is in strophic form. This piece is the most challenging that has been analyzed because of the tempo and length, and would require a choir of high ability.

The last song analyzed was an arrangement of “Fairest Lord Jesus,” also known as “Silesian Melody.” This piece was published by the Cambiata Press in 1976, after Cooper’s death. This piece is scored for SCB³⁷⁹ and was a separate octavo. This hymn arrangement is accompanied by piano and places the melody in the Cambiata part.

The image shows a musical score for the hymn "Fairest Lord Jesus" (Silesian Melody), measures 5-8. The score is arranged for Soprano, Cambiata, Baritone, and Piano. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "O thou of God and man the Son; Robed in the bloom - ing garb of spring: And all the twink - ling star - ry host:". The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The Cambiata part is the uppermost vocal line, and the Baritone part is the lowermost vocal line. The piano accompaniment consists of chords and moving lines in both hands.

Figure 11 (measures 5-8)

The piece is simpler than others examined, but has dissonances in measures 6, 7 and 13, including minor seconds in passing tones that resolve to consonance. This is not abnormal, but is exaggerated because of the slow tempo taken by this piece. It would be difficult for developing voices to sing this dissonance without rehearsal.

The soprano voice sings a descant throughout the piece, mostly made up of broken triads. The melody is in the middle register with the Cambiata voices spanning the range from A3 to A4. The baritone part is typical of bass parts, singing mostly tonic and dominant chord changes. The

³⁷⁹ soprano, cambiata, baritone

piece is in strophic form and contains three strophes. The piece might be useful for directors of church choirs that contain changing voices.

SUMMARY

The music arranged and composed by Irvin Cooper for changing voices separates the Cambiata Concept from other methodologies regarding the voice change. Not only did Cooper write music specifically for changing voices but he also wrote a sight-singing methodology for use in the junior high/middle school choir.

The Reading Singer,³⁸⁰ is a sight-reading method by Irvin Cooper for developing voices. This text is a sequential method appropriate for a general music class or a choral class in the junior high or middle school classroom. The foreword of the text gives the teacher an overview of how to use this book within the classroom setting. It gives the proper vocal ranges for soprano, cambiata and baritone voices. Cooper discusses the need to use solfege syllables as an effective method to teach music literacy. He stated,

At various times the author has worked with numbers, letters and music syllables for designating pitch, but has found that use of music syllables is the only procedure which does not break down when simple modulation occurs or when the minor mode is used.³⁸¹

The musical syllables used in his text are “do, re, mi, fa, sol, la, ti, do’,” but are spelled differently to “anglicize” their enunciation. These alternate spellings are, “doh, ray, me, fah, soh, lah, te, doh” where the “e” of “te” sounds as the word “fee.”³⁸² Cooper also uses Curwen hand signs to show students pitch direction and aid in pitch learning. Rhythm is taught by having

³⁸⁰ Irvin Cooper, *The Reading Singer*; [Boston, MA, Allyn and Bacon, Inc. 1964].

³⁸¹ Ibid, 2.

³⁸² Ibid, 2.

students clap rhythms using the “clap-shake” method.³⁸³ Students clap on the given note and keep the hands clasped for notes longer than one beat, pulsing the beat.

Cooper used movable “doh” as the foundation for the text. The first lesson of the text began with the pitches “doh” and “soh.”³⁸⁴ Various exercises use these two pitches, but they are not placed on the musical staff. The staff was not introduced until Phase Two of the text and instead graphic notation shows pitch direction to students. He also avoided rhythmic notation until Phase Three. Cooper added one additional pitch/syllable per lesson until all 7 pitches had been introduced. As more pitches were added, completing the octave, Cooper was specific with the key in which the tonic is placed. It was imperative that teachers not place the tonic in a range that is outside of the composite unison ranges stated in the foreword. The minor mode is not introduced until lesson 9. Cooper used a “lah” based minor, where the tonic begins on the “lah” syllable.³⁸⁵

In Phase Two of *The Reading Singer*, Cooper introduced notation and the musical staff. He introduced the first line of the staff as “doh” or tonic. Each lesson showed the pitches used in the previous graphic notation and then transferred to the new notation. Cooper does not use rhythmic notation but uses whole notes to designate pitch. Pitches that are held longer than a beat are tied to show duration. Cooper also introduced different meters during this phase, using 3/4 and 4/4 meters for the exercises. In Phase Three, Cooper integrates pitch and rhythm into the

³⁸³ Ibid, 4.

³⁸⁴ Ibid, 7.

³⁸⁵ Ibid, 21-22.

methodology.³⁸⁶ Each exercise builds sequentially adding different meters, pitches, and rhythms until the most common elements have been covered.

Phase Four removes musical syllables from the exercises and students are expected to read and interpret which syllables are appropriate by looking at the musical notation. This phase also introduces compound meter, 6/8, as part of the exercises used. Phase Five introduces key signatures and students must discern what is the tonic pitch. It also introduces treble and bass clef symbols and separates the voices into parts, creating multi-part sight-reading exercises.³⁸⁷ The first multi-part exercises were written for two parts, but quickly expanded to three and four part writing. Students mimic the type of music they sing in the choral rehearsal. The last exercise of the book introduces students to fugues and syncopation. This is a brief lesson but gives students an introduction to complex musical ideas.

The writings, compositions, and exercises produced by Irvin Cooper are integral to the success of the Cambiata Concept. They allow teachers to use the techniques of Cooper's method, and materials during this stage of vocal development. During Cooper's career there was not a great deal of music or sight-reading materials written specifically for this age group. Therefore, by providing the method and materials, Cooper gave teachers the tools to be successful in teaching adolescent voices. It became the foundation for many other pedagogues to build upon.

³⁸⁶ Ibid, 39.

³⁸⁷ Ibid, 64-65.

CHAPTER 6

CONCLUSION

Irvin Cooper and the Cambiata Concept made an impact on the music education of adolescent boys in the United States and Canada. Cooper challenged Garcia's³⁸⁸ traditional method of resting the voice during the voice change. He agreed with Sir Morrell Mackenzie³⁸⁹ that boys' voices change gradually and that by properly exercising the voice throughout the voice change, boys were able to successfully sing once the change was complete. Cooper's discovery of this method through empirical evidence provided the foundation for later researchers to investigate the voice change.

One of the earliest researchers of the adolescent voice change was Duncan McKenzie. McKenzie founded the "alto-tenor"³⁹⁰ plan as a method for working with changing voices. He also felt that the adolescent voices changed gradually and stated that boys should sing the alto part until their voices were low enough to sing the tenor part.³⁹¹ Many critics of this plan state that naming the changing boys a voice part that is traditionally associated with women is counterproductive to the masculinity of the boys, and also leads to confusion as to the timbre

³⁸⁸ Garcia, *The Art of Singing*.

³⁸⁹ Weiss. "The Pubertal Change of the Human Voice (Mutation).

³⁹⁰ Duncan McKenzie, *Training the Boy's Changing Voice* [New Brunswick, New Jersey: Rutgers University Press, 1956].

³⁹¹ *Ibid*, 3.

produced by changing voices.³⁹² The “alto-tenor” plan did not provide specific music to be performed with these voices, but rather adapted previous music for performance, which created a gap in instruction for teachers of adolescent changing voices.

Another researcher that followed Irvin Cooper was Frederick Swanson. Swanson disagreed with Cooper and McKenzie that the voice dropped gradually. He found that the voice dropped quickly, going to its lowest notes, and gradually added notes to the top of the range. This created a span of pitches that were not possible for adolescent boys until the change was complete.³⁹³ Swanson also discovered the link between the onset of puberty and the development of the changing voice. By comparing the development of pubic hair growth and stages of the voice change, Swanson hypothesized that, as boys enter and complete puberty, the voice change follows.³⁹⁴ This became the foundation, and the first example of quantitative examination of the adolescent voice change.

The next important researcher influenced by Cooper’s research was John Cooksey. He was a student of Cooper during his tenure at Florida State University. Cooksey expanded the stages of voice change from three (boy soprano, cambiata, and baritone) to five stages (boy soprano, midvoice I, midvoice II, new baritone, and baritone).³⁹⁵ Cooksey believed in a more gradual descent of the voice and gave specific ranges for educators to evaluate their students during the process. Cooksey found this through quantitative methods using modern technology

³⁹² Irvin Cooper, *Changing Voices in Junior High: Letters to Pat* [New York: Carl Fisher, 1953]: 14.

³⁹³ Swanson, *The Male Singing Voice Ages Eight to Eighteen*, 68-76.

³⁹⁴ *Ibid*, 72-74.

³⁹⁵ John M. Cooksey, “The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice: Part III Developing an Integrated Approach to the Care and Training of the Junior High Male Changing Voice” *Choral Journal*. 18 no. 4 (Dec. 1977): 5-15.

that was not available to earlier researchers. Cooksey's method is commonly used by most modern educators.

The final researcher who was indirectly influenced by the work conducted by Irvin Cooper examined the female voice change. Cooper was the only early researcher that gave specifications for females in the methodology. He felt that girls should use the entire range of their voice and not be relegated to a particular part, only using a partial range.³⁹⁶ This inclusion of the girls in the Cambiata Concept led to later researchers of the female adolescent voice change. Lynne Gackle found that a girl's voice does change in quality and timbre, but not in pitch like boys' voices. This creates problems for girls during adolescence that should be addressed by educators. Gackle's research found that it is because of the female voice change that girls often experience breathiness of tone, lack of breath support, and lack of agility, along with other symptoms.³⁹⁷ She believed that by understanding what female changing voices are experiencing during this time, teachers are better able to teach without causing damage to the voice.

Perhaps Irvin Cooper's greatest contribution is the legacy of teachers and choral professionals that studied with him during his tenure at Florida State University. Two well-known students of Cooper regarding voice change research are Don Collins, formerly of University of Central Arkansas, and John Cooksey, formerly of the University of Utah. Don Collins became the founder of the Cambiata Institute and founder and operator of the Cambiata Press, located in Conway, Arkansas. Both organizations still exist and promote the teachings of

³⁹⁶ Cooper and Kursteiner, *Teaching Junior High School Music*, 36.

³⁹⁷ Lynne Gackle, *Finding Ophelia's Voice, Opening Ophelia's Heart Nurturing the Adolescent Female Voice*, [Dayton, OH: Heritage Music Press, 2011]: 11-12.

the Cambiata Concept to current teachers of changing voices. The Cambiata Press was a primary publishing company for music for changing voices during the 1970's through the 1980's, and published the music of Irvin Cooper after his death. Cambiata Press' publications were vital to many teachers of changing voices at a time when little music existed for these students.

John Cooksey was one of the most well-known researchers in the field of adolescent voice change. His findings differed slightly from Cooper, but many of his techniques were similar to the Cambiata Concept. In his book, *Working with the Adolescent Voice*,³⁹⁸ Cooksey describes a similar classifying procedure to Cooper.

Ask the boys to sing "America" as a group in the key of C. Listen for voices singing in the octave below C4. As you walk around, touch the shoulders of the boys who are singing in the lower octave, and afterward, ask them to stand together and sing the song through again. Listen again. Some midvoice IIA's will sing pitches just above C3, so these boys may be assigned to a baritone part.....When in doubt, check their ranges.³⁹⁹

While the ideas of Cooksey are somewhat different from Cooper, especially in number of stages of the voice change, it is reasonable to assume that Cooksey was greatly influenced by Cooper's philosophy and methodology of working with changing voices.

The impact of Irvin Cooper and his teaching are yet to be determined. It is clear to see how his philosophy influenced many educators who used his techniques and developed their own method, inspired by his. Cooper's method, started in Canada as a supervisor of music, was transformed as he became Professor of Music at Florida State University in the 1950's. The development of materials to be used by classroom teachers including textbooks,⁴⁰⁰ practical

³⁹⁸ John M. Cooksey, *Working the Adolescent Voice*, [St. Louis, MO: Concordia Publishing House, 1992].

³⁹⁹ Ibid, 17.

⁴⁰⁰ Cooper and Kursteiner, *Teaching Junior High School Music*.

guides,⁴⁰¹ a sight-singing method book,⁴⁰² and countless musical selections, allowed teachers to teach boys who otherwise would have been left out. Cooper's influence will continue through the Cambiata Institute of America for Early Adolescent Vocal Music, now located in Denton, Texas, by encouraging teachers and students to continue to sing during this difficult transformation. It is a fitting legacy of the visionary/teacher, Irvin Cooper.

⁴⁰¹ Irvin Cooper, *Changing Voices in Junior High: Letters to Pat*.

⁴⁰² Irvin Cooper, *The Reading Singer*, [Boston, MA: Allyn and Bacon, 1964].

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