

SINGING SONS

Nurturing Boys' Voices from Six to Sixteen

Dan LeJeune

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Who Will Buy sung by Kennan LeJeune, age 8



Notes and resources at www.mrlj.com

Goals

- To inspire boys to sing for a lifetime.
- To help boys feel comfortable singing.
- To honor boys singing where they “ring”.

Agenda

- Stages of the male changing voice.
- How these stages influence repertoire choice
- 35+ audio samples of repertoire for each stage.

Vocal Metamorphosis

- Voice change can begin early (9) or late (14+).
- One part may not fit one voice.
- Stages of change can last days or months.

Field Recording 1

- Male in Grade 6, 7, 8,
- About 18 months between recordings.
- Sang in school and honor choirs.
- Sings “Red River Valley”

Field Recording 2

- Studied voice from early age.
- Warm-up and Brother John: Gr. 6
- Kodaly: Isten Kovacsza-Gr. 7
- Rachmaninoff, 'Vocalise'-Gr. 8
- Handel: Si tra i ceppi-Gr. 12

Common Range of Male Voice Change (Cooksey)



Practical Application

- 1. Male Treble Voice (not included today)
- 2. Early Stage Changing Male Voice
- 3. Middle Stage Changing Male Voice
- 4. Later Stage Changing Male Voice
- 5. Emerging Adolescent Male Voice
- 6. Mature Adolescent Male Voice

2. Early Changing Male Voice

- Appears age 10-12, some in HS
- Light quality, more breathy above C5.
- Best range Ab3-C5, tessitura B3-G4.
- Less flexibility, especially in upper range.

2. Early Stage Changing Male Voice Repertoire Considerations



- Choose music with some parts below C5.
- Music with narrow 5-7 note range or with simple or repetitive lower harmonies.
- Feature lower part singing the melody or doubling upper part melody.

Spanish Ladies

Orff Schulwerk Vol. 5

We will rant and we'll roar like true Bri-tish sai - lors, We'll rant and we'll roar all on the salt seas

REFRAIN

Fare-well! ____

Fare-well! ____

Pat Works on the Railway

Arr. Ruth Dwyer/M. Ellis

47

Fil-li-me-oo - re - ay Fil-li-me-oo - re - ay Work - in' on the rail - way Fil-li-me-oo - re - ay.

47 *ff*

Fil-li-me-oo - re - oo - re - ay Fil-li-me-oo - re - oo - re - ay, Fil-li-me-oo - re - oo - re - ay, To work up-on the rail-way.

ff

Fil-li-me-oo - - - Fil-li-me-oo - - - Fil-li-me-oo - - - work up-on the rail-way.

The musical score is for the song 'Pat Works on the Railway', arranged by Ruth Dwyer and M. Ellis. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score begins at measure 47. The vocal line has lyrics: 'Fil-li-me-oo - re - ay', 'Fil-li-me-oo - re - ay', 'Work - in' on the rail - way', and 'Fil-li-me-oo - re - ay.'. The piano accompaniment has lyrics: 'Fil-li-me-oo - re - oo - re - ay', 'Fil-li-me-oo - re - oo - re - ay,', 'Fil-li-me-oo - re - oo - re - ay, To work up-on the rail-way.', and 'Fil-li-me-oo - - - Fil-li-me-oo - - - Fil-li-me-oo - - - work up-on the rail-way.'. The piano part includes dynamic markings *ff* (fortissimo) at measures 47 and 50.

Fuyu No Uta

Arr. R. Stenson

21 *mf*


Yu - ki kon - ko, Yu - ki kon - ko, fut - te-wa fut - te-wa zun zun tsu-mo-ru.

f

Yu - ki ya kon - ko, a - ra-re ya kon - ko, fut - te-wa fut - te-wa zun — zun tsu-mo-ru.

Soli Deo Gloria

Paul Kickstat



1.
Glo-ria, glo-ria, so-li De-o glo-ria, glo - - - ri - a, glo - ri - a, so-li

52.
De-o, so-li De - o, so-li De-o glo-ria, so-li, De-o glo - - - ri - a, so - li

93.
De-o, so - li De - o, so - li De - o glo - ri-a, glo - ri-a, glo - ri - a, glo - ri - a!

4. *Ostinato*
So - - li De - o glo - ri - - - a!

3. Middle Stage Changing Male Voice

- Average age 13-14.
- Can have breathy/husky voice.
- Decreased projection, agility, pitch accuracy.
- Falsetto emerges usually above G4
- F3-A4 pitch range but G#3-F4 is realistic.



3. Middle-Changing Male Voice Repertoire

- Alto often too high, tenor too low.
- Seek F4-F5 parts that can be doubled 8va
- Seek SATB rather than SAB/3 pt mixed
- Avoid baritone notes below C3/D3.
- Avoid part writing with awkward leaps.
- Closed position harmonies are effective.

***Bound for Jubilee* (SATB)**

Joyce Eilers

Oh my broth-er, won't you come with me Oh my sis-ter you must come to - day.

Oh my broth-er, won't you come with me? Oh my sis-ter you must come to - day.

Oh my broth-er, won't you come with me? Oh my sis-ter you must come to - day. -

Oh my broth-er, won't you come with me? Oh my sis-ter, you must come to - day.

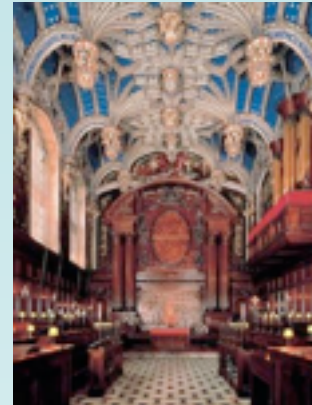
Amani

Jim Papoulis

- Treble voicing (SSA)
- Works for the changing voice since the harmony is a 6th below the melody.
- Parts can be doubled an octave lower, accommodating bass voices.
- Has energy and appeals to this changing voice stage while allowing treble voices to sing in a comfortable range.



Come Ye Sons Henry Purcell



Works as a solo, duet, or with SATB
Add strings or continuo alone for color.

Sopranos

Altos

Tenors

Basses

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

19

Strike it Up Tabor (SST)

Thomas Weelkes

(Allegro)

CANTUS
(Soprano I)

TENOR
(Soprano II)

BASSUS
(Tenor)

Strike it up Ta - bor and pipe us a
Lu - sty Dick Hop - kin lay on with thy

Strike it up Ta - bor and pipe us a fa - vor, thou
Lu - sty Dick Hop - kin lay on with thy nap - kin, the

Strike it up Ta - bor and pipe us a fa - vor, thou
Lu - sty Dick Hop - kin lay on with thy nap - kin, the

We Be Three Poor Mariners

Ravenscroft/ed. Harold Owen

- Example of a narrow range 3-part song.

The image displays a musical score for the song "We Be Three Poor Mariners" in 2/4 time. It consists of three staves, each with a treble or bass clef. The lyrics are written below each staff, with some words hyphenated across measures. The melody is simple and narrow in range, typical of a folk song.

Staff 1 (Treble Clef):
Wee be three poore Mar - in - ers new - ly do come from the seas.
Wee care not for those mart - ial types Who do our states dis - dain

Staff 2 (Treble Clef):
Wee be three poore Mar - in - ers new - ly do come from the seas.
Wee care not for those mart - ial types Who do our states dis - dain

Staff 3 (Bass Clef):
Wee be three poore Mar - in - ers new - ly do come from the seas.
Wee care not for those mart - ial types Who do our states dis - dain

Bonse Aba

Arr. Andrew Fischer

7

Ku-ba-ba — na

7

pe-le ma - ka a ku ba-ba-na Ku-ba-ba-na

7

pe-le ma — ka a ku-ba-ba-na Ku-ba-ba-na

Detailed description: The image shows a musical score for a song titled 'Bonse Aba' arranged by Andrew Fischer. It consists of three staves, each starting with a measure number '7'. The first staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a whole rest, followed by a repeat sign, and then a half note G4 (fingered M), a half note G4 (fingered M), a half note F#4 (fingered R), a half note E4 (fingered R), and a dotted half note D4 (fingered D). The lyrics 'Ku-ba-ba — na' are written below. The second staff is also in treble clef with the same key signature. It contains a half note G4 (fingered M), a half note G4 (fingered M), a half note F#4 (fingered M), a half note E4 (fingered M), a half note D4 (fingered M), a half note C#4 (fingered R), a half note B3 (fingered R), a half note A3 (fingered M), a half note G3 (fingered D), and a dotted half note F#3 (fingered S). The lyrics 'pe-le ma - ka a ku ba-ba-na' are written below. The third staff is in bass clef with the same key signature. It contains a half note G3 (fingered S), a half note G3 (fingered S), a half note F#3 (fingered S), a half note E3 (fingered S), a half note D3 (fingered S), a half note C#3 (fingered M), a half note B2 (fingered S), a half note A2 (fingered S), a half note G2 (fingered S), and a dotted half note F#2 (fingered M). The lyrics 'pe-le ma — ka a ku-ba-ba-na' are written below. Each staff ends with a repeat sign and then a half note G4 (fingered M), a half note G4 (fingered M), a half note F#4 (fingered R), a half note E4 (fingered R), and a dotted half note D4 (fingered D). The lyrics 'Ku-ba-ba-na' are written below.

4. Later Stage Male Voice Change

- Most insecure time for a boy's voice
- Average 8th grade/late 7th age 13-14
- Unstable upper range, emerging baritone.
- Falsetto transition challenging for some.
- Pitch range D3-F#4, tessitura F#3-D4



4. Later Stage Male Voice Change Repertoire

- Moments of vocal rest within music is helpful.
- Develop falsetto downward.
- Music which alternates/shares/pairs SA/TB
- Avoid parts with many sustained pitches.
- Breath control issues require shorter phrases.

She Walks in Beauty

Laura Farnell

9

T

8

mf

of cloud - less climes and

B

mf

9

She walks in beau - ty like the night

Detailed description: This is a musical score for two voices, Tenor (T) and Bass (B). The Tenor part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest in the first measure, followed by another whole rest in the second measure. In the third measure, there is a half rest. The fourth measure starts with a mezzo-forte (*mf*) dynamic marking and contains a half note G4, followed by quarter notes A4, B4, and C5 in the fifth, sixth, and seventh measures respectively. The Bass part is written on a bass clef staff with the same key signature and time signature. It begins with a half note G2 in the first measure, followed by quarter notes A2, B2, and C3 in the second, third, and fourth measures. The fifth measure contains a half note D3, and the sixth measure contains a half note E3. The seventh measure is a whole rest. The lyrics 'of cloud - less climes and' are aligned with the Tenor's melody, and 'She walks in beau - ty like the night' are aligned with the Bass's melody. The number '9' appears at the top left and bottom left of the score.

Old Joe Clark

Arr. M. Goetze

- SSA works great for changing boys voices!
- A cappella allows transposition to best key for your boys.



Hope is the Thing with Feathers

Kenney Potter

- Closed harmony, variety of textures, mixed meter, paired parts.

mp

Hope is the thing with feath - ers That perch-es in the soul,

Hope is the thing that perch-es in the soul and sings the tune and nev - er stops at all, Hope

Hope is the thing that perch - es in the soul and sings the tune and nev - er stops at all, Hope

Hope is the thing that perch-es in the soul and sings the tune and nev - er stops at all, Hope

Psallite

Praetorius

The image displays a musical score for a four-part vocal setting. The staves are labeled Soprano, Alto, Tenor, and Bass. The music is written in 2/2 time with a key signature of one flat (B-flat). The lyrics are in German. The Soprano and Alto parts have complete lyrics, while the Tenor and Bass parts have lyrics with blank lines for improvisation or continuation. The lyrics are: 'Psal - lit - te, Singt und klingt, u - ni - ge - ni - to, Je - su, Got - tes Kind, Chri - sto De - i fi - li - o, und Ma - ri - en Söh - ne - lein,'.

Soprano

Alto

Tenor

Bass

Psal - lit - te,
Singt und klingt,

u - ni - ge - ni - to,
Je - su, Got - tes Kind,

Chri - sto De - i fi - li - o,
und Ma - ri - en Söh - ne - lein,

Psal - lit - te,
Singt und klingt,

u - ni - ge - ni - to,
Je - su, Got - tes Kind,

Psal - lit - te,
Singt und klingt,

u - ni - ge - ni - to,
Je - su, Got - tes Kind,

Amavolovolo


Arr. deBeer



High Flight


Written for SSA or TTB

Karen Robinson



The first staff of music is written on a treble clef. It begins with a green *f* (forte) dynamic marking. The melody starts with a dotted quarter note on G4, followed by an eighth rest, then a dotted quarter note on A4. This is followed by a half note on B4, then a half note on C5. The next measure contains a dotted quarter note on D5, an eighth rest, and a dotted quarter note on E5. The final measure of the staff shows a triplet of eighth notes on F5, G5, and A5, marked with a blue '3' above them. The lyrics 'wheeled and soared and swung High in the sun - lit si - lence.' are written below the staff, with 'High' aligned under the triplet.

wheeled and soared and swung High in the sun - lit si - lence.



The second staff of music is written on a treble clef. It begins with a dotted quarter note on G4, followed by an eighth rest, then a dotted quarter note on A4. This is followed by a half note on B4, then a half note on C5. The next measure contains a dotted quarter note on D5, an eighth rest, and a dotted quarter note on E5. The final measure of the staff shows a triplet of eighth notes on F5, G5, and A5, marked with a blue '3' above them. The lyrics 'wheeled and soared and swung High in the sun - lit si - lence.' are written below the staff, with 'High' aligned under the triplet.

wheeled and soared and swung High in the sun - lit si - lence.

Oy es dia de placer

Arr. Jody Noblett

- Accommodates narrow range for tenors.
- Needs few baritones to sound good.
- Sustained open 5th is wonderful for tuning.

Da Pacem

Melchior Franck/arr. Goetze

- Double canon-works for SSAA/TTBB
- Perfect piece to determine parts.

$\text{♩} = 90$

Alto
d r m f f m s f r, m d r r m

Tenor
s, l, t, d d t, r d l, t, s,

Baritone
d r m f f m

Bass
s, l, t, d d t,

Nine Hundred Miles

Philip Silvey

The image displays a musical score for the song "Nine Hundred Miles" by Philip Silvey. It consists of four staves, each with a treble or bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the notes. The score includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). The lyrics are: "I'm try'n' to read a let-ter from my home" and "I am walk-in' on this track, - I've got tears - in _ my eyes, Oo Ooh - -".

I'm try'n' to read a let-ter from my home

I'm try'n' to read a let-ter from my home - A

mp *p*

I am walk-in' on this track, - I've got tears - in _ my eyes, Oo Ooh - -

mp *p*

I am walk-in' on this track, - I've got tears in _ my eyes, Oo Ooh - -

Ukrainian River Song

Roman Yakub



5. Emerging Adolescent Male Voice

- Often referred to as “new baritone” in 7th/8th grades, more in 8th/9th
- Sound gaining clarity but lacks fullness.
- Some gain stability in falsetto register.
- Pitch instability especially in upper range.
- Ideal range Bb2-C4 max.



5. Emerging Adolescent Male Voice Repertoire

- Seek SATB or TTB music to fit various ranges.
- Voices gaining flexibility for more complexity.
- Improved balance with treble voices emerges.
- Avoid bass below A2 or tenor below F3.

Niska Banja

Arr. Nick Page

The image displays a musical score for the song "Niska Banja" by Nick Page. It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Slovenian and are written below the notes. The first two staves have a repeat sign after the second measure. The third and fourth staves have a repeat sign after the second measure. The lyrics are: "Za - nis - li - je zi va - va zjo da. Em - ka ra - vla, em ka-me ra - vla,". The first two staves have a green 'f' marking above the first measure. The third and fourth staves have a green 'f' marking above the first measure. The lyrics are: "Za _ nis-nis _ li _ je zi va _ _ _ zjo - da. Em ka ra _ vla, em ka-me ra _ vla,". The first two staves have a green 'f' marking above the first measure. The third and fourth staves have a green 'f' marking above the first measure. The lyrics are: "Za - nis - li - je zi va - va zjo da. Em ka ra - vla, em ka-me ra _ vla,". The first two staves have a green 'f' marking above the first measure. The third and fourth staves have a green 'f' marking above the first measure. The lyrics are: "Za _ nis-nis _ li _ je zi va _ _ _ zjo - da. Em ka ra vla, em ka-me ra vla,".

Za - nis - li - je zi va - va zjo da. Em - ka ra - vla, em ka-me ra - vla,

Za _ nis-nis _ li _ je zi va _ _ _ zjo - da. Em ka ra _ vla, em ka-me ra _ vla,

Za - nis - li - je zi va - va zjo da. Em ka ra - vla, em ka-me ra _ vla

Za _ nis-nis _ li _ je zi va _ _ _ zjo - da. Em ka ra vla, em ka-me ra vla,

Vo pole berjozonjka stajala (Birkenbäumchen) Little Birch Tree/Arr. Jens Klimek

37 Tutti

Sré - zu ja sber - jó - zy tri pru - tó - ka, z - de - la - ju iz nich ja tri gu - doc - ka.

43

Ljú - li, ljú - li, tri pru - tó - ka, ljú - li, ljú - li, tri pru - tó - ka.

Ljú - li tri pru - tó - ka, ljú - li tri pru - tó - ka.

Old King Cole

Arranged Donald Moore

- Great example of an ideal SATB range.
- Alternates between SA and TB
- Imitation between parts facilitates learning.
- Effective way to teach 4 part chorale.

SATB with 7/8th Gr. Boys

Set Me As a Seal

David Childs

Wa-ters can-not quench love, nei-ther can the floods - drown it.

nei-ther can the floods drown it.

Daisies White

Traditional/Arr. N. Harmony

35

3:And in the morn when I a - rise,

3:And in the morn when I a - rise,

3:And in the morn when I a - rise,

3:And in the morn when I a - rise,

6. Mature Adolescent Male Voice



- Generally 9th gr. and age 14-15+
- Tone is more stable/consistent, larger range.
- Upper range/falsetto gain clarity, control.
- Best range Bb2-A3.
- Tendency to push above A3.

Riu, Riu, Chiu

16th century (ed. Greenberg)

18

Dios guar - do el lo - bo de nue - stra cor-de - ra.

18

Dios guar do el lo - bo lo - bo de nue - stra cor-de - ra.

18

Dios guar - do el lo - bo el lo - bo de nue - stra cor-de - ra.

Dios guar - do el lo - bo el lo - bo de nue - stra cor-de - ra.

Fa Una Canzona Vecchi

mf p

1. Sing me a song, and one that I may sa - vor,
Fau - na can - zo - na sen - za no - te ne - re.
2. Let me hear on - ly sounds of per - fect beau - ty,
Per en - tro non vi spar ge - re du - rez - ze
3. Sing not a song with notes of learn - ed fash - ion,
Ne vi far ci - frao se - gno con - tra se - gno.

1. Sing me a song, and one that I may sa - vor,
Fau - na can - zo - na sen - za no - te ne - re.
2. Let me hear on - ly sounds of per - fect beau - ty,
Per en - tro non vi spar ge - re du - rez - ze
3. Sing not a song with notes of learn - ed fash - ion,
Ne vi far ci - frao se - gno con - tra se - gno.

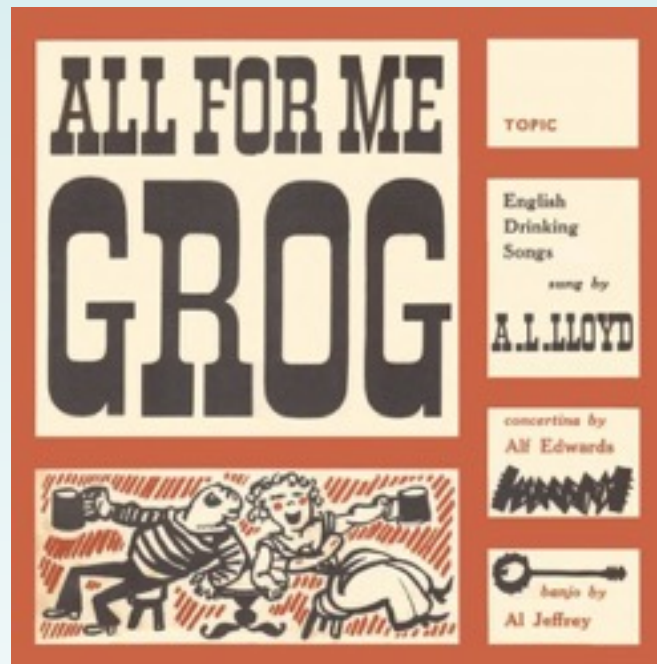
1. Sing me a song, and one that I may sa - vor,
Fau - na can - zo - na sen - za no - te ne - re.
2. Let me hear on - ly sounds of per - fect beau - ty,
Per en - tro non vi spar ge - re du - rez - ze
3. Sing not a song with notes of learn - ed fash - ion,
Ne vi far ci - frao se - gno con - tra se - gno.

1. Sing me a song, and one that I may sa - vor,
Fau - na can - zo - na sen - za no - te ne - re.

All for Me Grog

Stephen Hatfield

- Unusual maturity for 7/8th gr. boys.
- Atypical male sound-similar to 9/10th gr.



Example of Gr. 7-9 Sound

- Duond Akuru by Rollo Dilworth (SATB)
- Increased projection in the sound.
- 9th grade basses and tenors enrich the sound.

Example of Gr. 7-9 Sound

- Minstrel Boy, arr. Michael Mauldin
- Note the improved clarity of tone.
- Pitch is more stabile.

Thanks for attending today!

“However much we stumble, it is the teacher’s burden always to hope, that with learning, a boy’s character might be changed, and so, the destiny of a man.”

From “The Emporer’s Club”



Age 4



Age 15