

# The Voice Check

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When the boy walks to the piano, ask him to say “hello.” This simple response, the timbre of his speaking voice, should suggest if he is a treble, cambiata I, cambiata II, or baritone.

Identifying the appropriate starting key comes with experience. The more boys you hear, the faster you become at selecting the appropriate starting key. The teacher must be able to play the melody in any key without looking at the keyboard—your eyes and nonjudgmental smile should be used to encourage the young singer.

- To determine the singing range of male trebles, begin the exercise in D Major (D4).
- To determine the singing range of cambiata I, begin the exercise in A Major (A3).
- To determine the singing range of cambiata II, begin the exercise in F# Major (F#3).
- To determine the singing range of the baritone, begin the exercise in C Major (C3).

**Early Adolescent Male**  
**Vocal Range Placement Procedure**

♩ = 90  
Cambiata Voices

The musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of seven quarter notes: F#4, G4, A4, B4, A4, G4, and F#4. The lyrics 'Take me home. oh take me home!' are placed below the notes, with 'oh' centered under the B4 note and 'home!' under the final F#4 note.

Take me home. oh take me home!

### **Hints for Female Teachers**

- When auditioning young adolescent male treble voices, model by singing on D4 while doubling on the piano at pitch. The singing should be relaxed and tension-free for both the adult female and the male treble.
- When auditioning cambiata I voices, begin singing on A3 while doubling on the piano at pitch. The singing should be relaxed and tension-free for both the adult female and the male treble.
- When auditioning cambiata II voices, model by singing on F#3 while doubling on the piano at pitch. Female teachers who prefer to sing in their soprano register should model the exercise beginning on F#4 while doubling on the piano at F#3. Be sure to encourage relaxed, tension-free singing from your cambiata II.
- When auditioning baritone voices, model by singing on C4 while doubling on the piano in octaves (C2 and C3). Be sure to encourage relaxed, tension-free singing from your baritones even in this lower range.

### **Hints for Male Teachers**

- When auditioning early adolescent male treble voices, the teacher should model in falsetto, as written, on D4. It is acceptable to model singing down the octave starting on D3. Double on piano in the treble range, but note that the response by male trebles to the octave displacement is inconsistent. Some singers adjust and respond easier than others.
- When auditioning cambiata I voices, model by singing on A3 while doubling on the piano at pitch.
- When auditioning cambiata II voices, model by singing on F#3 while doubling on the piano at pitch.
- When auditioning baritone voices, model by singing on C3 while doubling on the piano at pitch.

### **To Determine Extremes of Range and Music Leadership Potential**

To determine the boundaries of the upper and lower range, the teacher should lead the student through a series of ascending and descending chromatic exercises like the one provided above. When the student is able to hear and respond well to stepwise motion, the student's listening and pitch matching ability

can be further tested by shifting tonalities not by predictable chromatic movement, but rather by small tonic-based leaps moving up and down by major seconds and minor thirds. Singers who grasp this exercise easily and quickly often show great musical aptitude and have the greatest potential to become musical leaders in your classroom.