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From the Guest Editor

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In This Issue
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The Male Choral Singer – from Adolescence to College
Part One: From Child to Adolescent

Guest Editor:
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FROM VOCAL TRANSFORMATION TO MUSICAL TRANSFORMATION

The *Choral Journal* has long been a resource for conductors who work with boys. The next two issues are designed to bring focus to the boy singer as he progresses from middle school to high school and into college. The current issue is centered upon early and middle adolescence and combines the latest research with instructional strategies and recommended repertoire.

Some of the field's leading conductors are represented in the pages of these two special focus issues. Indeed, the history of *Choral Journal* includes information from many conductors about working with young adolescent male singers. These have included Lon Beery (November 2009); Don Collins, Alan McClung, and Earlene Rentz (November 2006); Helen Kemp (June 2008); Henry Leck (May 2009); and Kenneth Phillips (May 1995). Perhaps most notable of all was the groundbreaking series of four articles by John Cooksey (1977-78) describing research concerning the male process of voice change.

The first article in our series builds upon Cooksey's foundation by examining recent scientific research concerning the developing male vocal apparatus and the practical implications for conductors. Leon Thurman begins by defining differences between puberty and adolescence, outlines a philosophical rationale for addressing physiological concerns within choral settings, describes how we arrived at today's knowledge, and then points toward current research efforts that can help our boys sing successfully throughout the change process. Thurman concludes by stating that this knowledge, shared between conductors and their students, enables boys to

become “engaged as musicians, aware of their present capabilities, and eager to move toward the next singing experience. Vocal transformation enables musical transformation.”

The celebrated conductor Rollo Dilworth follows with a survey of research-based strategies and techniques for working with changing adolescent male voices. Dilworth shares his own perspectives while outlining many of the practices that can be seen in rehearsal halls across the country. Readers who explore the references in Dilworth’s article will be richly rewarded with a trove of important resources.

Two articles follow with other types of practical information. Drew Collins interviewed six experts in working with young adolescent boys and reports their responses about repertoire-focused topics including effective genres, programming, and using choral literature to teach concepts of vocal technique. Mark Lucas describes how good literature choices have helped ensure success for the University of Oklahoma’s Young Men’s Vocal Workshop. Both of these articles provide a host of repertoire information for choral directors working in diverse settings with equally diverse boys.

The next issue of the *Choral Journal* will continue the focus through high school and into the early college years with “The Successful Transition and Retention of Boys from Middle School to High School Choral Music” (Patrick K. Freer), “A Female Teacher’s Perspective of Teaching Males in Middle and High School Chorus” (Jana Williams), “The What, Why, and How of Young Adult Male Choirs” (Jefferson Johnson), and “An International Perspective on Male Singing in University Choirs” (Colin Durrant).