

# Together, We Sing: Goals for Singing Ensembles & Leaders

SINGING TECHNIQUES, ARTISTRY, & MUSICIANSHIP FOR ALL STYLES  
SINGER-CENTERED CO-CREATION FOR LEVELS 2-3

ENSEMBLE / STUDENT \_\_\_\_\_

DIRECTOR \_\_\_\_\_

LEVEL SCORING \_\_\_\_\_

Level 2 EXPLORATION	VOCAL TECHNIQUE								MUSICIANSHIP			
	Goals for Resonance & Color				Goals for Body, Breath, & Effort				Artistry			
	RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE	INTONATION	BREATH MANAGEMENT	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO: EXPERIENCING & READING	EXPRESSION & ARTISTRY		
	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____		
2.0–2.3 Emerging	0	0	0	0	0	0	0	0	0	0		
	1	1	1	1	1	1	1	1	1	1		
	2	2	2	2	2	2	2	2	2	2		
	3	3	3	3	3	3	3	3	3	3		
	4	4	4	4	4	4	4	4	4	4		
2.4–2.6 At Level	5	5	5	5	5	5	5	5	5	5		
	6	6	6	6	6	6	6	6	6	6		
	7	7	7	7	7	7	7	7	7	7		
	8	8	8	8	8	8	8	8	8	8		
	9	9	9	9	9	9	9	9	9	9		
EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____		

Level 3 EXPANDING	VOCAL TECHNIQUE								MUSICIANSHIP			
	Goals for Resonance & Color				Goals for Body, Breath, & Effort				Artistry			
	RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE	INTONATION	BREATH MANAGEMENT	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO: EXPERIENCING & READING	EXPRESSION & ARTISTRY		
	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____	WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE: _____		
3.0–3.3 Emerging	0	0	0	0	0	0	0	0	0	0		
	1	1	1	1	1	1	1	1	1	1		
	2	2	2	2	2	2	2	2	2	2		
	3	3	3	3	3	3	3	3	3	3		
	4	4	4	4	4	4	4	4	4	4		
3.4–3.6 At Level	5	5	5	5	5	5	5	5	5	5		
	6	6	6	6	6	6	6	6	6	6		
	7	7	7	7	7	7	7	7	7	7		
	8	8	8	8	8	8	8	8	8	8		
	9	9	9	9	9	9	9	9	9	9		
EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____	EMERGING INTO NEXT LEVEL, EST. SCORE: _____		

FESTIVAL NAME

DATE

SCHOOL

CHOIR NAME

CONDUCTOR

NOTES

## SCORING FOR EACH LEVEL

### X.0–X.3 / EMERGING

Choir has been introduced to the concept and understands

### X.4–X.6 / AT LEVEL

Choir demonstrates regularly

### X.7–X.9 / FLUENCY

Choir understands and applies when coached to always demonstrates

## INSTRUCTIONS FOR USE

- Each descriptor is a learning goal of a particular **LEVEL** of experience.
  - Teachers initially should determine what level of learning goals is appropriate for their ensemble.
  - Singers and Teachers are encouraged to work together to co-create which goals are important for their unique ensemble.
  - All learning goals are designed to apply to all types of ensembles, regardless of singing style or repertoire. However, not all goals may be desired for a particular ensemble.
  - Some descriptors describe “negative traits.” These are included as they are a natural part of development and should not be a criticism, possible causes are provided. Assessment occurs in multiple ways: not all types are necessary for every ensemble.
  - **TYPE 1:** At the beginning of the year, the teacher/leader should look at the various levels of learning goals and determine which set are appropriate for the experience and outcomes desired for their ensemble.
  - **TYPE 2:** As the ensemble works toward certain goals (no more than two or three at a time) the director can determine when it is time to assess the choir.
  - The numbers 0–9 to the side of each set of goals represent the percentage of time the group demonstrates a technique. For ex. 1 would mean the choir repeats the goal 10% of the time. When the technique or goal is present .7–.9, the group is encouraged to move on to other types of goals at that level, or goals in the next level with the same concept.
  - **TYPE 3:** Some ensembles attend adjudications for feedback. Whereas this form can be used for competition, it has been **created to de-emphasize competition**, and rather **focus on growth** of each ensemble in their own way.
- FOR ADJUDICATION:**
- The choir must first self-assess where they feel they are in terms of the development of the **LEVELS** and learning goals.
  - The choir’s self-assessment is then shared with the adjudicator to inform them of what the choir’s focus and goals are.
  - The adjudicator will then listen to reflect on the choir’s assessment, and using the form create suggested pathways for continued learning and growth.
  - A score may or may not be included as to indicate the percentage of time a technique is demonstrated. Scores may be helpful to show that there is no end to the possible growth of a singer and ensemble!