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

#### **ENSEMBLE / STUDENT**

DIRECTOR

#### **VOCAL TECHNIQUE** Level 2 Goals for Resonance & Color Goals for Body, Breath, & Effort EXPLORATION ENSEMBLE **VOCAL FACILITY RESONANCE & VOWELS** INTONATION **BREATH MANAGEMENT DYNAMICS** DICTION ART & INDEPENDENCE **SOUND & BALANCE** WORKING FOR FLUENCY IN WORKING FOR FLUFNCY IN WORKING FOR FLUFNCY IN WORKING FOR PREVIOUS LEVEL, EST. SCORE: PREVIOUS LEVEL, EST. SCORE: PREVIOUS LEVEL, EST. SCORE: PREVIOUS LEVEL, EST. SCORE PREVIOUS LEVEL, EST. SCORE: PREVIOUS LEVEL, EST. SCORE PREVIOUS LEVEL, EST. SCORE: PREVIOUS LEV Ensemble sound develops Singing range determined by Listening skills develop through Good posture, and low, released Varied dynamics from song Clarity of enunciation. Basic articu Resonance develops by Λ discovering inner resonating space, relaxed jaw, and 0 Ω Ω through vowel uniformity age, gender, vocal quality, and muscles for inhalation develops listening to self and others. to song develops, p-f. projection, and body (detached/d and matching vowel shape speaking voice. Range often a and becomes consistent. awareness of articulators light, quick/ Crescendo and decrescendo Intonation consistent in middle shaping mouth and dialect. 6th to a 12th, expands with age introduced and develops. voice with LEVEL 2 Resonance Low, released muscles without Various we develop. Resonant space develops 1 and experience. Ensemble sound and balance & Vowels. Inconsistencies downward pressure develops Vowel clarity reflects LEVEL 2 introduced 2.0-2.3 Varied dynamics from (lips, front/back of tongue Stepwise melodies, slow to affected by repertoire style common (challenges of text, (beginning of a song, major **Resonance & Vowels** phrase to phrase is introduced Legato sing tall, dome, lofted, soft palate). Emerging and vocal demands (divisi, moderately fast tempi, and diphthongs, range, sections or phrases). Consonant clarity develops and develops. often incor Vowel uniformity is consistent 2 2 2 2 2 2 2 register, and tessitura). intervals of 3rds, 4ths, 5ths and dynamics). Balanced onset is encouraged Dynamics mp-mf demonstrate (onset and offset of phrases, by text, dy within middle register, expands Ensemble sound develops sung clearly. Unison, partner songs, simple (easy effort, suspension louder dynamics). developing with age and experience LEVEL 2 Resonance & Vowels. through modeling, call-and-Unison, partner songs, counterpoint can be sung with relaxed airflow). Manageme [i, e, a, o, u]. Dynamic extremes may affect Diction most successful with 3 3 3 3 3 3 ર response, and mimicry. clarity of pitch. and simple counterpoint Singers recognize and can Articulation modeling, call-and-response, Treble voices encouraged to sing resonance and pitch (p breathy, Students can model for sung with clarity. Individual tuning issues due demonstrate aspirate, glottal, and mimicry. and volume in head voice (light mechanism, f pressed). each other. Part independence in thin folds). As they move through to inconsistent register, volume and balanced onsets. Consonants before the beat and Articulation Δ 4 4 4 4 LEVEL 2 into 3, healthy chest and Ensemble sound demonstrated passages with close parallel or scooping, can be coached. Imbalanced tone may result internal consonants introduced (or informe in slow passages, cadences, harmonies or minor mix develops Tuning homophonic passages in breathy p. pressed f. poor Breath plan determined by music intro 2.4-2.6 Mixing into chest voice is and with vowels [i, e, a, o, u]. dissonance develops. or close harmonies is intonation, decreased legato, 5 5 5 text and poetry is introduced. 5 5 introduced (heavy mechanism, 5 5 At Level Ensemble sound inconsistent Some compositions in inconsistent, can be coached. et al. LEVEL 2 Diction concepts thick folds). three or four parts possible. in rhythmic or fast-moving Tuning with piano or other Ability to sustain longer applied in multiple languages Voices in transition (adolescent sections (text, lack of uniform determined by personnel, instruments introduced and phrases, breathing in 6 6 6 6 is encouraged. 6 6 6 and gender) sing with a relaxed register, volume, musical range, or composition style. develops. appropriate poetic places airflow, light effort, and elements). develops. emphasize head voice as new Balance achieved by adjusting 7 "Stagger breathing" for 7 notes develop. 7 7 7 7 numbers of singers on each sustained tones, fermata, Singers recognize breathy part or standing arrangements is introduced. pressed, and balanced tone 2.7-2.9 production in head and chest 8 Varied effort and airflow for 8 8 8 8 8 8 register. dynamics or style is introduced Ready to Resonance influenced by text, extremes of dynamic and range. a q q q a Advance EMERGING INTO EMERGING INT NEXT LEVEL, EST. SCORE NEXT LEVEL, EST. SCORE NEXT LEVEL, EST. SCORE: NEXT LEVEL, EST. SCORE: NEXT LEVEL, EST. SCORE: NEXT LEVEL, EST. SCORE: NEXT LEVEL, E NEXT LEVEL, EST. SCORE:

VOCAL TECHNIQUE							MUS		
Level 3 EXPANDING	Goals for Resonance & Color				Goals for Body, Breath, & Effort				
	<b>RESONANCE &amp; VOWELS</b>	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE	INTONATION	BREATH MANAGEMENT	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO EXPERIENCING & READ
	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 3.4–3.6 At Level	<ul> <li>Resonant spaces develop consistency for the predominant style of the ensemble. (<i>Lips, front/</i> <i>back of tongue, tall, dome, lofted,</i> <i>soft palate</i>)</li> <li>As inner resonating spaces develop, jaw becomes relaxed and neutral in mid-voice.</li> <li>Opening of resonating spaces in extended ranges through vowel modification, relaxed and flexible jaw, introduced and develop.</li> <li>Consistent vowel uniformity, space, and color with basic vowels [i, i, e, e, a, 3, 0, u] and in a variety of languages.</li> <li>Resonance consistent throughout middle voice, extended ranges</li> </ul>	<ul> <li>Ensemble sound develops through uniform application of LEVEL 3 Resonance &amp; Vowels.</li> <li>Desired ensemble sound varies as determined by style, language and tradition.</li> <li>Ensemble sound develops consistency throughout middle voice, regardless of musical demands.</li> <li>Individuals may be heard (developing voices, range, vibrato, voices in transition).</li> <li>Balance affected by personnel, repertoire, extended dynamics, and register.</li> <li>Balance variation due to</li> </ul>	<ul> <li>Singers work to extend range and address age-related vocal changes.</li> <li>Singers demonstrate greater range and agility during vocalese than in sustained tessituros.</li> <li>Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most tempi.</li> <li>Most intervals can be sung clearly at a moderate tempo when coached.</li> <li>Compositions in two to four part common, greater divisi possible, determined by personnel.</li> <li>5</li> </ul>	<ul> <li>Listening skills emphasize listening to selves, others, and internal audiation.</li> <li>Tuning demonstrated in all ranges with coaching. Inconsistencies occur (challenges of text, diphthongs, tessitura, and dynamics).</li> <li>Tuning within sections is consistent, sections work to tune with others, most often at cadences.</li> <li>Tuning is most successful in homophonic sonorities, dissonances, and basic modulations.</li> <li>Melodic tuning during fast</li> </ul>	<ul> <li>Buoyant, expansive breath posture, maintained from inhalation through phrase, is introduced.</li> <li>Low, released breath at beginning of songs, and balanced onset of individual phrases develops.</li> <li>Efficiency of breath effort is introduced (wide, buoyant intercostal engagement, efficient abdominal effort without downward pressure, efficient air flow).</li> <li>Balanced breath effort consistent mp-mf, while p, f develops.</li> <li>Balanced onsets may be inconsistent and affect airflow</li> </ul>	<ul> <li>Expression through dynamic shaping develops.</li> <li>Dynamics from mp-mf consistent with LEVEL 3 Breath Management &amp; Resonance.</li> <li>Sudden dynamic changes consistent with LEVEL 3 Breath Management &amp; Resonance can be coached.</li> <li>Crescendo and decrescendo within each phrase, 'rise and fall,' develops.</li> <li>Balanced tone in extended dynamics, or dynamic changes, develops.</li> <li>Unintentional breathy pinno and pressed forte still common.</li> </ul>	<ul> <li>Expressive and clear enunciation develops.</li> <li>Initial onset, and final offset consonants consistently clear.</li> <li>Vowel clarity reflects LEVEL 3 Vowels, diphthongs and new languages can be coached.</li> <li>Clarity of diction in extended ranges and dynamics develops.</li> <li>Consonants before the beat and internal consonants develops.</li> <li>Poetic variation of diction as determined by style and language develops (<i>dialect</i>, word and syllabic stress/ un-stress, agogic accent, weight, length)</li> </ul>	<ul> <li>Range of articulations develops (crescendo on dotted or tied notes, fp, sfz, fermata, scoops and slides, portamento).</li> <li>Articulation reflecting LEVEL 3 Breath Management is introduced and develops.</li> <li>Legato develops (forward motion, sustained, balanced tone, eliding consonants, most successful at louder dynamics and when efficient breath effort accurs).</li> <li>Consistent, balanced tone develops during articulations.</li> <li>Articulations appropriate in non-Western music(s)</li> </ul>	<ul> <li>Counting together and inner pulse develops, results in precision.</li> <li>Body movement reflecting weight, direction, and style is encouraged.</li> <li>Accelerando and ritordando performed with accuracy, tempo changes can affect LEVEL 3 balance of tone or breath effort.</li> <li>More challenging rhythms are explored (dance rhythms, poly-rhythms, mixed meter, triples and duples).</li> <li>Rhythmic inconsistencies can occur (clarity, rushing or</li> </ul>
<b>3.7–3.9</b> Ready to Advance	<ul> <li>varied due to age and development, S/A voices A3-G5, T/B voices G2-G4.</li> <li>S/A develop mixed registration, T/B develop floating upper voice chest voice mixes into head in all voices.</li> <li>Singers can demonstrate breathy, pressed, and balanced tone production.</li> <li>Resonance affected by extended dynamics and register, text challenges such as diphthongs, and singing in new languages.</li> </ul>	balance value to be style and repertoire demands is introduced.     Balance achieved by adjusting numbers of singers on each part or standing arrangements.	<ul> <li>Singing with close harmony and dissonance develops.</li> <li>Agility in quickly moving tones such as ornamentation of all types (<i>R&amp;B</i>, <i>Baroque</i>, <i>Folk</i>) develops.</li> <li>8</li> <li>9</li> </ul>	moving passages, and counterpoint develops. • Choir tunes well with the piano. <i>A cappella</i> singing develops. <b>7</b> <b>8</b> <b>9</b>	<ul> <li>(inappropriate effort for crescendo, dynamic or range extremes).</li> <li>Low, expansive breaths during quick, 'catch breaths,' introduced.</li> <li>Intentional shaping of the vocal tract during breath is introduced ('breathing through the vowel,' inner resonating spaces).</li> <li>Efficient, balanced, and healthy efforts are developed regardless of style.</li> </ul>	A lad pressed for te still common, lessened as balanced breath effort develops.     Dynamic levels affected by tessitura (higher passages sung louder, lower tones softer, individuals may be heard).     8     9	LEVEL 3 Diction applied with at least three languages is encouraged.     7     8     9	are developed. 6 7 8 9	<ul> <li>dragging caused by dynamic, tempo or imbalanced breath effort).</li> <li>Breathing rhythmically for precise onsets introduced.</li> <li>Count singing at LEVEL 2 is possible.</li> </ul>
	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:

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

LEVEL SCORING

		MUSI	CI	ANSHIP			
		Artistry					
TICULATION		RHYTHM & TEMPO: EXPERIENCING & READ	EXPRESSION & ARTISTRY				
R FLUENCY IN VEL, EST. SCORE:		WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE:		WORKING FOR FLUENCY IN PREVIOUS LEVEL, EST. SCORE:	_		
<pre>zulation develops //connected, heavy/ //connected, heavy/ //sustained). eights of accents d (staccato, marcato). uging is introduced, unsistent as affected ynamic, and g LEVEL 2 Breath ent. on affected by text ne. n appropriate for ed by) non-Western oduced.</pre>	0 1 2 3 4 5 6 7 8	<ul> <li>PREVIOUS LEVEL, EST. SCORE:</li> <li>Rhythmic clarity develops through unified diction.</li> <li>Inner pulse introduced, body movement reflecting steady pulse is encouraged.</li> <li><i>Ritardando</i> and <i>Accelerando</i> are introduced.</li> <li>Rhythms more complex than eighth note patterns can be coached.</li> <li>Ensemble sings together but rushing or dragging is common.</li> <li>Count singing at LEVEL 1 is possible.</li> <li>Simple poly-rhythms and syncopated styles introduced.</li> </ul>	0 1 2 3 4 5 6 7 8	<ul> <li>Creating a unique style for each piece with dynamic, tempo, articulation, and text develops.</li> <li>Word stress/un-stress is introduced.</li> <li>General mood of poetry is understood, demonstrated by varied musical elements.</li> <li>Form demonstrated by contrasting musical elements in each piece is introduced (verses, phrases, sections, emphasis of "climactic moment").</li> <li>Singers demonstrate facial expression and/or appropriate body movement, especially when coached.</li> </ul>	0 1 2 3 4 5 6 7 8		
	9		9		9		
TO EST. SCORE:		EMERGING INTO NEXT LEVEL, EST. SCORE:		EMERGING INTO NEXT LEVEL, EST. SCORE:			
		MUSI	CI	ANSHIP			
		Artistry					
TICULATION		RHYTHM & TEMPO: EXPERIENCING & READING EXPRESSION & ARTISTRY					

WORKING FOR FLUENCY IN VIOUS LEVEL, EST. SCORE

	PREVIOUS LEVEL, EST. SCORE:	
0	Expression and style resulting from cultural traditions and/ or attention to composer's	0
1	<ul><li>markings introduced.</li><li>Cultural, historical, and</li></ul>	1
2	performance practices introduced.	2
3	<ul> <li>Poetic and agogic accent introduced to create poetic meaning (word and syllabic stress/un-stress, weight, length).</li> </ul>	3
4	<ul> <li>General meaning of poetry is understood, communicated through dynamic and</li> </ul>	4
5	poetic shape. • Form explored, formal elements	5
6	(verses, retrains, vamp, layering) lead to a "climactic point" in each piece.	6
7	<ul> <li>Extra-musical means of expression develops (style and culturally appropriate movement facial engagement</li> </ul>	7
8	gesture, standing arrangements, narration).	8
9		9
	EMERGING INTO NEXT LEVEL, EST. SCORE:	
	1 2 3 4 5 6 7 8	<ul> <li>Expression and style resulting from cultural traditions and/or attention to composer's markings introduced.</li> <li>Cultural, historical, and contemporary style and performance practices introduced.</li> <li>Poetic and <i>agogic</i> accent introduced to create poetic meaning (<i>word and syllabic</i> stress/un-stress, weight, length).</li> <li>General meaning of poetry is understood, communicated through dynamic and poetic shape.</li> <li>Form explored, formal elements (verses, refrains, vamp, layering) lead to a 'climactic point' in each piece.</li> <li>Extra-musical means of expression develops (style and culturally appropriate movement, facial engagement, gesture, standing arrangements, narration).</li> <li>EMERGING INTO</li> </ul>

	SCORING FOR I
FESTIVAL NAME	X.0–X.3 / EMERGING X.4–X.6 / AT LE
	Choir has been introduced to Choir demonstra the concept and understands regularly
DATE	INSTRUCTION
SCHOOL	Each descriptor is a learning goal of a particular
	LEVEL of experience.
CHOIR NAME	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.
CONDUCTOR	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.
	<ul> <li>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.</li> </ul>
	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.
	• <b>TYPE 2</b> : 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.
NOTES	

# EACH LEVEL

### EVEL.

#### X.7–X.9 / FLUENCY

rates

Choir understands and applies when coached to always demonstrates

# NS FOR USE

- 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!