Together, We Sing: Goals for Singing Ensembles & Leaders

ENSEMBLE / STUDENT

DIRECTOR

VOCAL TECHNIQUE Level 3 Goals for Resonance & Color Goals for Body, Breath, & Effort EXPANDING ENSEMBLE **VOCAL FACILITY RESONANCE & VOWELS** INTONATION **BREATH MANAGEMENT DYNAMICS** DICTION ART **SOUND & BALANCE** & INDEPENDENCE WORKING FOR FLUENCY IN WORKING FOR FLUFNCY IN WORKING FOR FLUENCY 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 Resonant spaces develop Ensemble sound develops Singers work to extend Listening skills emphasize Expressive and clear Range of ar Buoyant, expansive breath Expression through consistency for the predominant 0 Ω posture, maintained from Ω Ω Ω range and address age-related listening to selves, others, through uniform application of dynamic shaping develops enunciation develops. (crescendo style of the ensemble. (Lips, front/ inhalation through phrase, LEVEL 3 Resonance & Vowels. vocal changes. and internal audiation. notes. fp. sf Dynamics from mn-mf Initial onset, and final offset back of tongue, tall, dome, lofted, is introduced. and slides, n Desired ensemble sound Singers demonstrate greater Tuning demonstrated in consistent with LEVEL 3 Breath consonants consistently clear. soft palate) Low, released breath at varies as determined by style range and agility during all ranges with coaching. Management & Resonance. Articulation 3.0-3.3 Vowel clarity reflects LEVEL 3 As inner resonating spaces develop beginning of songs, and language and tradition. vocalese than in sustained Inconsistencies occur 3 Breath Ma Sudden dynamic changes Vowels, diphthongs and new balanced onset of individual jaw becomes relaxed and neutral Emerging (challenges of text, diphthongs, tessituras. introduced Ensemble sound develops consistent with LEVEL 3 Breath languages can be coached. in mid-voice. phrases develops. 2 2 2 2 2 2 2 tessitura, and dynamics). consistency throughout Melodies containing intervals Management & Resonance Clarity of diction in extended Legato devi Opening of resonating spaces in Efficiency of breath effort middle voice, regardless of 3rds, 4ths, and 5ths sung Tuning within sections is can be coached. motion, sus extended ranges through vowel is introduced (wide, buoyant ranges and dynamics develops of musical demands. clearly at most tempi. consistent, sections work to tone, eliding modification, relaxed and flexible intercostal engagement, efficient Crescendo and decrescendo Consonants before the beat and 3 3 3 3 3 3 3 tune with others, most often jaw, introduced and develop. Individuals may be heard Most intervals can be sung abdominal effort without successful within each phrase, "rise internal consonants develop. at cadences. and when e Consistent vowel uniformity, (developing voices, range, clearly at a moderate tempo downward pressure, efficient and fall," develops. Poetic variation of diction air flow) effort occur Tuning is most successful space, and color with basic vowels vibrato, voices in transition). when coached. Balanced tone in extended 4 4 as determined by style and 4 4 4 [i, l, e, ɛ, a, ɔ, o, u] and in a variety Balanced breath effort consisten Consistent in homophonic sonorities, Balance affected by personnel. Compositions in two to four dynamics, or dynamic language develops (dialect. of languages. dissonances, and basic mp-mf, while p, f develops. develops d repertoire, extended dynamics. part common, greater divisi changes, develops, word and syllabic stress/ 3.4-3.6 Resonance consistent throughout possible, determined modulations. Balanced onsets may be Articulation and register. 5 5 Unintentional breathy piano 5 un-stress, agogic accent, 5 5 5 inconsistent and affect airflow middle voice, extended ranges At Level by personnel. Melodic tuning during fast in non-Wes Balance variation due to and pressed forte still commo weight, length), varied due to age and developm (inappropriate effort for moving passages, and are develop style and repertoire demands Singing with close harmony lessened as balanced breath S/A voices A3-G5, T/B voices G2-G4 crescendo, dynamic or LEVEL 3 Diction applied counterpoint develops. is introduced. and dissonance develops. effort develops. 6 6 6 6 ranae extremes). 6 with at least three languages S/A develop mixed registration, T/B Choir tunes well with the piano. Balance achieved by adjusting Agility in quickly moving tones Dynamic levels affected by is encouraged. Low, expansive breaths develop floating upper voice chest A cappella singing develops. voice mixes into head in all voices. numbers of singers on each part such as ornamentation of all during quick, "catch breaths," tessitura (higher passages types (R&B, Baroque, Folk) or standing arrangements. sung louder. lower tones softer 7 Singers can demonstrate breathy, 7 7 7 introduced. 7 individuals may be heard). develops pressed, and balanced tone Intentional shaping of the vocal tract during breath is introduced 3.7-3.9 ("breathing through the vowel." 8 8 Resonance affected by extended 8 8 8 8 8 inner resonating spaces). dynamics and register, text challenges such as diphthongs, Ready to Efficient, balanced, and and singing in new languages. healthy efforts are developed q q q q q Advance a regardless of style. EMERGING INTO EMERGING INT NEXT LEVEL, EST. SCORE: NEXT LEVEL, EST. SCORE NEXT LEVEL, EST. SCORE: NEXT LEVEL, ES

VOCAL TECHNIQUE

LEVEL 4 Embodying	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:
4.0–4.3 Emerging	Resonance develops through shaping and tuning inner resonating spaces, healthy alignment, body awareness of pharyngeal resonance, resonant vowels, head/ chest mix. Vibrant, overtone-rich, balanced tone, reflecting LEVEL 4 Breath Management develops. Sesonance consistent in all	 Ensemble sound results from consistent resonance, precise rhythm, unified text, and dynamic shape. Ensemble sound results from a unified vocal technique, and encourages individual development. Methods to create ensemble sound adjusted as voices develop (voice matching, standing arrangements). 	 Ease of extended range and increased agility develops. Singers demonstrate ease of tessitura in upper voice: S/A voices D5–G5, T/B C–F4. 16th note passages and ornaments sung clearly at moderately fast tempo, chromatic intervals when coached (Baroque coloratura, R&B fills, Jazz scat, etc). 3 	 Listening skills and tuning is consistent individually, within sections, and between sections. Intonation consistent throughout vocal ranges, at faster <i>tempi</i>, more challenging intervals, or text. Singers able to make adjustments to correct intonation. Complex chords often tune accurately. Inconsistencies 	 Buoyant, expansive breath posture, maintained from inhalation through phrase, develops. Efficiency of breath effort develops in all ranges and dynamics (buoyant intercostal engagement, efficient abdominal effort and airflow, balanced and smooth onsets). Offset breaths and "catch breaths" re-establish 	Dynamics from <i>p</i> -f reflect LEVEL 4 Breath Management & Resonance. Dynamics varied within phrases, phrases/verses contrast to build an overall structure. Balanced tone and breath effort in extreme dynamic ranges develops as LEVEL 4 Breath Management & Resonance develops. Contract of the structure of the structure of the structure. Substructure of the structure of the structure of the structure of the structure. Substructure of the structure of	 Diction develops as poetic expression, in addition to pronunciation and enunciation. Modification of diction creates consistent enunciation in range and dynamic extremes. Rhythmically placed consonants and internal consonants and internal of forward motion and <i>legato</i>. 	Artistic use of articulations develops. Articulations are varied and reflect LEVEL 4 Breath Management. Legato becomes consistent (forward motion, sustained breath effort, balanced tone, eliding consonants). Extreme articulation demands can affect resonance and 3	 Precision and accuracy through subdivision is introduced and develops. Poly-rhythms, layered and subtle rhythmic patterns and styles developed. Accelerando and ritardando develop with balanced tone and breath effort. Rhythm as an expressive element introduced and 	 Musical decisions based on cultural tradition, historic practice, style, musical markings as well as ensemble's artistic choices develop. Cultural, historical and contemporary style and performance practices develop meaningful connections. Specific meaning of the text is understood, communicated by poetic declamation of text.
4.4–4.6 At Level	 Resoliance consistent in an vowels, including diphthongs and a variety of languages. Resonance consistency develops and extends throughout vocal ranges, S/A develop a strong and colorful mix of head and chest voice, T/B develop a vibrant, expansive mid to 	Containing driving entrements). Ensemble sound develops across varied vocal styles (vibrato, non vibrato, historic styles, non-Western music). Balance varied based upon repertoire and style (standing arrangements, flexible personnel use, stylistic dynamic adjustment for	 Divisi within each section is possible. Complexity of divisi determined by personnel. Vocalization of non-Western classical styles developed. 6 	4 4 4 4 4 4 4 4 4 4 4 4 4 4	 Intentional breaths develop (rhythmic breaths develop (rhythmic breaths, shaping the vocal tract, other musical elements). Healthy and balanced breath management can be applied to all vocal styles. 	 Accuracy of dynamic levels. Accuracy of dynamic levels in extremes of range and tessitura develops. Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style develops. 6 	 Poetic and agogic accent consistently applied (word and syllabic stress/un-stress, weight, length). Expressive variation of text develops (dialect, duration or placement of consonants and color of vowels for style). Enunciation with appropriate 	pitch. Balanced breath effort develops, can be coached. • Varied weights of repeated articulations introduced (rhythmic style or groove, poetic declamation, rhythmic pattern or style, changing dynamics). • Ornamentation, non-Western styles, and other subtle	 develops (rubato, tempo changes, fermata). Rhythmic weight, style, or feel develops in addition to metric precision (folk, jazz, dance forms, Baroque). Body movement appropriate of style is encouraged. Rhythmic breathing develops, 	LEVEL 4 Dynamic, Diction, and Articulation, resulting in artistically-shaped singing. • Form is communicated through intentional shaping of structural elements, LEVEL 4 Rhythm elements, and musical details. • Extra-musical means of
4.7–4.9 Ready to Advance	lower tones and a lyric, clear upper voice. 7 • Modification of vocal tract in extended registers is introduced and develops (specific resonant vowels, tall or lafted space, relaxed and flexible jaw). 9	themes, chord tones). 7 8 9	7 8 9	Tuning systems other than equal temperament introduced and explored. 8 9	7 8 9	7 8 9	dialect in common languages developed, more challenging languages can be coached. 8 9	expressions develop. 7 8 9	results in precise and artistic onsets and offsets. • Count singing at LEVEL 3 is possible. 8 9	A start inclusion expression expand and develop fluency (programming, movement, visual elements).
	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 A

SINGING TECHNIQUES, ARTISTRY, & MUSICIANSHIP FOR ALL STYLES SINGER-CENTERED CO-CREATION FOR LEVELS 3-4

LEVEL SCORING

		MUSICIANSHIP 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:					
rticulations develops on dotted or tied fz, fermata, scoops	0	 Counting together and inner pulse develops, results in precision. 	0	 Expression and style resulting from cultural traditions and/ or attention to composer's 	0			
portamento). on reflecting LEVEL lanagement is	1	 Body movement reflecting weight, direction, and style is encouraged. Accelerando and ritardando performed with accuracy, tempo changes can affect LEVEL 3 balance of tone or breath effort. More challenging rhythms are orylored (doeso chythms) 	1	markings introduced. Cultural, historical, and contemporary style and	1			
d and develops. velops (forward stained. balanced	2		2	performance practices introduced. • Poetic and <i>agogic</i> accent	2			
g consonants, most at louder dynamics efficient breath	3		3	introduced to create poetic meaning (word and syllabic stress/un-stress, weight, length).	3			
rs). :, balanced tone luring articulations.	4		4	 General meaning of poetry is understood, communicated through dynamic and 	4			
ns appropriate stern music(s) ped.	5		5	 poetic shape. Form explored, formal elements (verses, refrains, vamp, layering) 	5			
peu.	6		6	lead to a "climactic point" in each piece.	6			
	7		7	Extra-musical means of expression develops (style and culturally appropriate	7			
	8		8	movement, facial engagement, gesture, standing arrangements, narration).	8			
	9		9		9			
TO EST. SCORE:		EMERGING INTO NEXT LEVEL, EST. SCORE:		EMERGING INTO NEXT LEVEL, EST. SCORE:				

MUSICIANSHIP

	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.
	 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.
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!