

Together, We Sing: Goals for Singing Ensembles & Leaders (Desk Reference)

	VOCAL TECHNIQUE								MUSICIANSHIP			
	Goals for Resonance & Color				Goals for Body, Breath, & Effort				Artistry		Music Skills	
	RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE <small>Range, Agility, Clarity, Divisi</small>	INTONATION	BREATH MANAGEMENT <small>Effort, Airflow, Efficiency, Onset</small>	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO: EXPERIENCING & READING <small>Precision, Clarity, Expressive Qualities</small>	EXPRESSION & ARTISTRY <small>Style, Form, Expression</small>	RHYTHM & MUSICAL NOTATION	AURAL SKILLS: HEARING, READING, & CREATING
<h2>Level 1 FOUNDATION</h2>	<ul style="list-style-type: none"> Shaping vowels with space for singing, basic vowel uniformity is introduced. Resonance introduced as "tall" vowels, expanding resonating spaces. Body awareness of jaw, lips, tongue, soft palate introduced and develops. Resonance is most easily developed with vowel sounds [u, o, i]. Chest and head resonance is introduced (<i>light/heavy mechanism, thick/thin folds</i>). Singing in head voice is lifted, chest voice is relaxed. Resonance often inconsistent (<i>vowel formation, inappropriate space, chest voice</i>). 	<ul style="list-style-type: none"> Ensemble sound develops through modeling, call and response, and mimicry. Ensemble sound develops through matching vowels. Ensemble sound is most easily achieved with [u, o, i]. Ensemble sound occurs most easily when all singers sing in a unified mechanism (<i>head/chest</i>). Ensemble sound is often inconsistent even if singers are aware (<i>not uniform register or space, difficult vowels [e, æ, etc.], singing in a new language</i>). 	<ul style="list-style-type: none"> Singing range determined by age, gender, vocal quality, and speaking voice, often a 6th to a 10th in all voice parts. Stepwise and pentatonic melodies and simple intervals sung clearly at a moderate tempo. Challenging passages can be coached (<i>slower, faster, challenging intervals</i>). Unison, simple counterpoint introduced and develops clarity (<i>partner songs, canons</i>). Close parallel harmonies and minor dissonance can be inconsistent. 	<ul style="list-style-type: none"> Clear intonation in unison singing develops. Listening skills develop through understanding how vowel uniformity affects pitch. Singers develop clear melodic intonation with pentatonic and simple melodies. Intonation issues due to inconsistent vowels, register, or scooping, is common and can be coached. 	<ul style="list-style-type: none"> Good posture with low, released muscles for breathing is introduced and develops. Breathing together and energizing the voice are introduced and develop. Expansive, low breath is reinforced, as clavicular breathing is common. Singers demonstrate consistent breath effort most often in short, loud passages. Breathing in appropriate places is introduced (<i>punctuation, ends of words or phrases</i>). 	<ul style="list-style-type: none"> Singing with contrasting dynamics is introduced and develops. <i>Forte</i> and <i>piano</i> are introduced and develop, contrasting dynamics between songs or between major sections within a song is introduced. <i>Crescendo</i> and <i>decrescendo</i> are introduced and develop. Maintaining ensemble sound in contrasting dynamics is introduced. Inconsistencies in resonance often occur during changes of dynamic. 	<ul style="list-style-type: none"> Pronouncing words together is introduced and develops. Vowel clarity reflects singers' body awareness of LEVEL 1 Resonance & Vowels. Consonant clarity varies by age, body awareness, or primary language. Enunciating consonants at onset and offset of phrases at louder dynamics develops. Internal consonants often lack clarity. Singing in multiple languages is encouraged. 	<ul style="list-style-type: none"> Contrasting articulation with text and effort is introduced and develops. Quick and sustained, heavy and light articulations are introduced. Clarity of articulation can be inconsistent as a result of text and volume. 	<ul style="list-style-type: none"> Singing rhythmically together is introduced and develops. Singers demonstrate physical sense of pulse when coached. Simple rhythms can be sung accurately, syncopation and challenging rhythms can be coached. Rhythmic inconsistencies common, precision is affected (<i>by age, body awareness, dynamics, diction, and articulation</i>). Basic count singing can be introduced. 	<ul style="list-style-type: none"> Singing with energy, body involvement, and facial expression to convey mood introduced and develops. Expression varies (<i>by age, body awareness, energy, and confidence</i>). Expressing the mood of a song with general changes of dynamic and articulation as determined by text is introduced and develops. Form is demonstrated by contrasting formal elements with dynamics and articulation (<i>verses, refrains, and major sections</i>). Body movements help singers connect physicality to the mood and sound desired. 	<p>Oral Traditions, and Rhythmic Practice for All Traditions</p> <ul style="list-style-type: none"> Movement and Dance: Simple two and three step dance and style patterns. Emphasize movement. Meter: 2/4, 3/4, 4/4. Note Values: Whole, half, quarter. Musical Markings: <i>Adagio, allegro, p, mp, mf, f.</i> 	<p>Oral Traditions, and Aural Skills for All Traditions</p> <ul style="list-style-type: none"> Listening & Recognizing: Simple call-and-response melodies at LEVEL 1. Creation & Improvisation: Call-and-response with question/answer variations. <p>Western Notation</p> <ul style="list-style-type: none"> Melodic Reading: Step-wise and pentatonic melodies, unison. Key Signatures: None to two sharps or two flats. Intervals: Whole step, minor 3rd, perfect 4th and 5th, major scale. Chord Tones: Two-part "chords" built on pentatonic scale degrees.
<h2>Level 2 EXPLORATION</h2>	<ul style="list-style-type: none"> Resonance develops by discovering inner resonating space, relaxed jaw, and shaping mouth. Resonant space develops (<i>lips, front/back of tongue, tall, dome, lofted, soft palate</i>). Vowel uniformity is consistent within middle register, expands with age and experience [i, e, a, o, u]. Treble voices encouraged to sing in head voice (<i>light mechanism, thin folds</i>). As they move through LEVEL 2 into 3, healthy chest and mix develops. Mixing into chest voice is introduced (<i>heavy mechanism, thick folds</i>). Voices in transition (<i>adolescent and gender</i>) sing with a relaxed airflow, light effort, and emphasize head voice as new notes develop. Singers recognize breathy, pressed, and balanced tone production in head and chest register. Resonance influenced by text, extremes of dynamic and range. 	<ul style="list-style-type: none"> Ensemble sound develops through vowel uniformity and matching vowel shape and dialect. Ensemble sound and balance affected by repertoire style and vocal demands (<i>divisi, register, and tessitura</i>). Ensemble sound develops through modeling, call-and-response, and mimicry. Students can model for each other. Ensemble sound demonstrated in slow passages, cadences, and with vowels [i, e, a, o, u]. Ensemble sound inconsistent in rhythmic or fast-moving sections (<i>text, lack of uniform register, volume, musical elements</i>). Balance achieved by adjusting numbers of singers on each part or standing arrangements. 	<ul style="list-style-type: none"> Singing range determined by age, gender, vocal quality, and speaking voice. Range often a 6th to a 12th, expands with age and experience. Stepwise melodies, slow to moderately fast tempi, and intervals of 3rds, 4ths, 5ths sung clearly. Unison, partner songs, and simple counterpoint sung with clarity. Part independence in passages with close parallel harmonies or minor dissonance develops. Some compositions in three or four parts possible, determined by personnel, range, or composition style. 	<ul style="list-style-type: none"> Listening skills develop through listening to self and others. Intonation consistent in middle voice with LEVEL 2 Resonance & Vowels. Inconsistencies common (<i>challenges of text, diphthongs, range, and dynamics</i>). Unison, partner songs, and simple counterpoint can be sung with clarity of pitch. Individual tuning issues due to inconsistent register, volume, or scooping, can be coached. Tuning homophonic passages or close harmonies is inconsistent, can be coached. Tuning with piano or other instruments introduced and develops. 	<ul style="list-style-type: none"> Good posture, and low, released muscles for inhalation develops and becomes consistent. Low, released muscles without downward pressure develops (<i>beginning of a song, major sections or phrases</i>). Balanced onset is encouraged (<i>easy effort, suspension, relaxed airflow</i>). Singers recognize and can demonstrate aspirate, glottal, and balanced onsets. Imbalanced tone may result in breathy <i>p</i>, pressed <i>f</i>, poor intonation, decreased <i>legato</i>, et al. Ability to sustain longer phrases, breathing in appropriate poetic places develops. "Stagger breathing" for sustained tones, <i>fermata</i>, is introduced. Varied effort and airflow for dynamics or style is introduced. 	<ul style="list-style-type: none"> Varied dynamics from song to song develops, <i>p-f</i>. <i>Crescendo</i> and <i>decrescendo</i> develop. Varied dynamics from phrase to phrase is introduced and develops. Dynamics <i>mp-mf</i> demonstrate LEVEL 2 Resonance & Vowels. Dynamic extremes may affect resonance and pitch (<i>p breathy, f pressed</i>). 	<ul style="list-style-type: none"> Clarity of enunciation, projection, and body awareness of articulators introduced and develops. Vowel clarity reflects LEVEL 2 Resonance & Vowels. Consonant clarity develops (<i>onset and offset of phrases, louder dynamics</i>). Diction most successful with modeling, call-and-response, and mimicry. Consonants before the beat and internal consonants introduced. Breath plan determined by text and poetry is introduced. LEVEL 2 Diction concepts applied in multiple languages is encouraged. 	<ul style="list-style-type: none"> Basic articulation develops (<i>detached/connected, heavy/light, quick/sustained</i>). Various weights of accents introduced (<i>staccato, marcato</i>). Legato singing is introduced, often inconsistent as affected by text, dynamic, and developing LEVEL 2 Breath Management. Articulation affected by text and volume. Articulation appropriate for (or informed by) non-Western music introduced. 	<ul style="list-style-type: none"> Rhythmic clarity develops through unified diction. Inner pulse introduced, body movement reflecting steady pulse is encouraged. <i>Ritardando</i> and <i>Accelerando</i> are introduced. Rhythms more complex than eighth note patterns can be coached. Ensemble sings together but rushing or dragging is common. Count singing at LEVEL 1 is possible. Simple poly-rhythms and syncopated styles introduced. 	<ul style="list-style-type: none"> Creating a unique style for each piece with dynamic, tempo, articulation, and text develops. Word stress/un-stress is introduced. General mood of poetry is understood, demonstrated by varied musical elements. Form demonstrated by contrasting musical elements in each piece is introduced (<i>verses, phrases, sections, emphasis of "climactic moment"</i>). Singers demonstrate facial expression and/or appropriate body movement, especially when coached. 	<p>Oral Traditions, and Rhythmic Practice for All Traditions</p> <ul style="list-style-type: none"> Movement and Dance: Simple syncopation, common dance rhythmic patterns, two part rhythmic patterns, drum-circle. <p>Western Notation</p> <ul style="list-style-type: none"> Meter: Cut time (symbol and 2/2), 6/8 Note Values: Eighth, simple dotted notes and syncopation. Musical Markings: <i>Andante, moderato, ritardando, accelerando, pp-ft, crescendo and decrescendo, accent mark ></i> 	<p>Oral Traditions, and Aural Skills for All Traditions</p> <ul style="list-style-type: none"> Listening & Recognizing: Call-and-response melodies and musical concepts from LEVEL 2 repertoire. Creation & Improvisation: Call-and-response with question/answer melodies with students leading, two part song circles. <p>Western Notation</p> <ul style="list-style-type: none"> Melodic Reading: Introduction of 3rds, 4ths, and 5ths in melody, unison and 2-part canon or simple counterpoint, dotted notes. Key Signatures: None to three sharps or three flats, minor key introduced. Intervals: Whole step, half step, minor 3rd, major 3rd, perfect 4th, perfect 5th, major scale sung with Kodály hand signs. Chord Tones: Two to three part chords, major and minor root position, 6ths and 7ths introduced.
<h2>Level 3 EXPANDING</h2>	<ul style="list-style-type: none"> Resonant spaces develop consistency for the predominant style of the ensemble. (<i>Lips, front/back of tongue, tall, dome, lofted, soft palate</i>) As inner resonating spaces develop, jaw becomes relaxed and neutral in mid-voice. Opening of resonating spaces in extended ranges through vowel modification, relaxed and flexible jaw, introduced and develop. Consistent vowel uniformity, space, and color with basic vowels [i, l, e, æ, a, o, u] and in a variety of languages. Resonance consistent throughout middle voice, extended ranges varied due to age and development, S/A voices A3-G5, T/B voices G2-G4. S/A develop mixed registration, T/B develop floating upper voice chest voice mixes into head in all voices. Singers can demonstrate breathy, pressed, and balanced tone production. Resonance affected by extended dynamics and register, text challenges such as diphthongs, and singing in new languages. 	<ul style="list-style-type: none"> Ensemble sound develops through uniform application of LEVEL 3 Resonance & Vowels. Desired ensemble sound varies as determined by style, language and tradition. Ensemble sound develops consistency throughout middle voice, regardless of musical demands. Individuals may be heard (<i>developing voices, range, vibrato, voices in transition</i>). Balance affected by personnel, repertoire, extended dynamics, and register. Balance variation due to style and repertoire demands is introduced. Balance achieved by adjusting numbers of singers on each part or standing arrangements. 	<ul style="list-style-type: none"> Singers work to extend range and address age-related vocal changes. Singers demonstrate greater range and agility during vocalese than in sustained tessituras. Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most tempi. Most intervals can be sung clearly at a moderate tempo when coached. Compositions in two to four part common, greater <i>divisi</i> possible, determined by personnel. Singing with close harmony and dissonance develops. Agility in quickly moving tones such as ornamentation of all types (<i>R&B, Baroque, Folk</i>) develops. 	<ul style="list-style-type: none"> Listening skills emphasize listening to selves, others, and internal audiation. Tuning demonstrated in all ranges with coaching. Inconsistencies occur (<i>challenges of text, diphthongs, tessitura, and dynamics</i>). Tuning within sections is consistent, sections work to tune with others, most often at cadences. Tuning is most successful in homophonic sonorities, dissonances, and basic modulations. Melodic tuning during fast moving passages, and counterpoint develops. Choir tunes well with the piano. <i>A cappella</i> singing develops. 	<ul style="list-style-type: none"> Buoyant, expansive breath posture, maintained from inhalation through phrase, is introduced. Low, released breath at beginning of songs, and balanced onset of individual phrases develops. Efficiency of breath effort is introduced (<i>wide, buoyant intercostal engagement, efficient abdominal effort without downward pressure, efficient air flow</i>). Balanced breath effort consistent <i>mp-mt</i>, while <i>p, f</i> develops. Balanced onsets may be inconsistent and affect airflow (<i>inappropriate effort for crescendo, dynamic or range extremes</i>). Low, expansive breaths during quick, "catch breaths," introduced. Intentional shaping of the vocal tract during breath is introduced (<i>"breathing through the vowel," inner resonating spaces</i>). Efficient, balanced, and healthy efforts are developed regardless of style. 	<ul style="list-style-type: none"> Expression through dynamic shaping develops. Dynamics from <i>mp-mf</i> consistent with LEVEL 3 Breath Management & Resonance. Sudden dynamic changes consistent with LEVEL 3 Breath Management & Resonance can be coached. <i>Crescendo</i> and <i>decrescendo</i> within each phrase, "rise and fall," develops. Balanced tone in extended dynamics, or dynamic changes, develops. Unintentional breathy <i>piano</i> and pressed <i>forte</i> still common, lessened as balanced breath effort develops. Dynamic levels affected by tessitura (<i>higher passages sung louder, lower tones softer, individuals may be heard</i>). 	<ul style="list-style-type: none"> Expressive and clear enunciation develops. Initial onset, and final offset consonants consistently clear. Vowel clarity reflects LEVEL 3 Vowels, diphthongs and new languages can be coached. Clarity of diction in extended ranges and dynamics develops. Consonants before the beat and internal consonants develop. Poetic variation of diction as determined by style and language develops (<i>dialect, word and syllabic stress/un-stress, agogic accent, weight, length</i>). LEVEL 3 Diction applied with at least three languages is encouraged. 	<ul style="list-style-type: none"> Range of articulations develops (<i>crescendo on dotted or tied notes, fp, sfz, fermata, scoops and slides, portamento</i>). Articulation reflecting LEVEL 3 Breath Management is introduced and develops. <i>Legato</i> develops (<i>forward motion, sustained, balanced tone, eliding consonants, most successful at louder dynamics and when efficient breath effort occurs</i>). Consistent, balanced tone develops during articulations. Articulations appropriate in non-Western music(s) are developed. 	<ul style="list-style-type: none"> Counting together and inner pulse develops, results in precision. Body movement reflecting weight, direction, and style is encouraged. <i>Accelerando</i> and <i>ritardando</i> performed with accuracy, tempo changes can affect LEVEL 3 balance of tone or breath effort. More challenging rhythms are explored (<i>dance rhythms, poly-rhythms, mixed meter, triples and duples</i>). Rhythmic inconsistencies can occur (<i>clarity, rushing or dragging caused by dynamic, tempo or imbalanced breath effort</i>). Breathing rhythmically for precise onsets introduced. Count singing at LEVEL 2 is possible. 	<ul style="list-style-type: none"> Expression and style resulting from cultural traditions and/or attention to composer's markings introduced. Cultural, historical, and contemporary style and performance practices introduced. Poetic and agogic accent introduced to create poetic meaning (<i>word and syllabic stress/un-stress, weight, length</i>). General meaning of poetry is understood, communicated through dynamic and poetic shape. Form explored, formal elements (<i>verses, refrains, vamp, layering</i>) lead to a "climactic point" in each piece. Extra-musical means of expression develops (<i>style and culturally appropriate movement, facial engagement, gesture, standing arrangements, narration</i>). 	<p>Oral Traditions, and Rhythmic Practice for All Traditions</p> <ul style="list-style-type: none"> Movement and Dance: Call-and-response introducing poly-rhythms, elongated and irregular patterns, improvisation with LEVEL 2 concepts. <p>Western Notation</p> <ul style="list-style-type: none"> Meter: 5/4, 6/4, simple changing meters. Note Values: Syncopation, eighth note triplets. Musical Markings: <i>Largo, presto, sfz, fp, fermata, subito, marcato, staccato.</i> 	<p>Oral Traditions, and Aural Skills for All Traditions</p> <ul style="list-style-type: none"> Listening & Recognizing: Call-and-response melodies and musical concepts from LEVEL 3 repertoire. Creation & Improvisation: Call-and-response with students demonstrating and co-teaching concepts, techniques, and expressive ideas; three and four part song circles. <p>Western Notation</p> <ul style="list-style-type: none"> Melodic Reading: Major and minor modes, introduction of 6ths in melody, unison to four part reading depending on difficulty. Key Signatures: None to four sharps or four flats, both major and minor. Intervals: Major and minor scale sung with Kodály hand signs. Non-diatonic intervals with Kodály syllables and hand signs introduced. Chord Tones: Three to four part chords, major and minor root position 7th chords, 9ths and inversions introduced.

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	Goals for Resonance & Color				Goals for Body, Breath, & Effort				Artistry		Music Skills	
	RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE <small>Range, Agility, Clarity, Divisi</small>	INTONATION	BREATH MANAGEMENT <small>Effort, Airflow, Efficiency, Onset</small>	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO: EXPERIENCING & READING <small>Precision, Clarity, Expressive Qualities</small>	EXPRESSION & ARTISTRY <small>Style, Form, Expression</small>	RHYTHM & MUSICAL NOTATION	AURAL SKILLS: HEARING, READING, & CREATING
<h2>Level 4</h2> <h3>EMBODYING</h3>	<ul style="list-style-type: none"> 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. Resonance consistent in all 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 lower tones and a lyric, clear upper voice. Modification of vocal tract in extended registers is introduced and develops (<i>specific resonant vowels, tall or lofted space, relaxed and flexible jaw</i>). 	<ul style="list-style-type: none"> 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 (<i>voice matching, standing arrangements</i>). Ensemble sound develops across varied vocal styles (<i>vibrato, non vibrato, historic styles, non-Western music</i>). Balance varied based upon repertoire and style (<i>standing arrangements, flexible personnel use, stylistic dynamic adjustment for themes, chord tones</i>). 	<ul style="list-style-type: none"> Ease of extended range and increased agility develops. Singers demonstrate ease of <i>tessitura</i> 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 (<i>Baroque coloratura, R&B fills, Jazz scat, etc.</i>). Divisi within each section is possible. Complexity of divisi determined by personnel. Vocalization of non-Western classical styles developed. 	<ul style="list-style-type: none"> Listening skills and tuning is consistent individually, within sections, and between sections. Intonation consistent throughout vocal ranges, at faster tempi, more challenging intervals, or text. Singers able to make adjustments to correct intonation. Complex chords often tune accurately. Inconsistencies occur due to individual development of LEVEL 4 technique, can be coached. Singers adjust intonation when singing with piano vs. a <i>cappella</i>. When singing a <i>cappella</i>, choir tunes well, even if overall pitch center may move flat or sharp. Tuning systems other than equal temperament introduced and explored. 	<ul style="list-style-type: none"> Buoyant, expansive breath posture, maintained from inhalation through phrase, develops. Efficiency of breath effort develops in all ranges and dynamics (<i>buoyant intercostal engagement, efficient abdominal effort and airflow, balanced and smooth onsets</i>). Offset breaths and “catch breaths” re-establish efficient effort. Intentional breaths develop (<i>rhythmic breaths, shaping the vocal tract, other musical elements</i>). Healthy and balanced breath management can be applied to all vocal styles. 	<ul style="list-style-type: none"> Dynamics from <i>p–f</i> 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. Accuracy of dynamic levels in extremes of range and <i>tessitura</i> develops. Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style develops. 	<ul style="list-style-type: none"> 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 are consistent with style and create a sense of forward motion and <i>legato</i>. Poetic and <i>agogic</i> accent consistently applied (<i>word and syllabic stress/un-stress, weight, length</i>). Expressive variation of text develops (<i>dialect, duration or placement of consonants and color of vowels for style</i>). Enunciation with appropriate dialect in common languages developed, more challenging languages can be coached. 	<ul style="list-style-type: none"> Artistic use of articulations develops. Articulations are varied and reflect LEVEL 4 Breath Management. <i>Legato</i> becomes consistent (<i>forward motion, sustained breath effort, balanced tone, eliding consonants</i>). Extreme articulation demands can affect resonance and pitch. Balanced breath effort develops, can be coached. Varied weights of repeated articulations introduced (<i>rhythmic style or groove, poetic declamation, rhythmic pattern or style, changing dynamics</i>). Ornamentation, non-Western styles, and other subtle expressions develop. 	<ul style="list-style-type: none"> Precision and accuracy through subdivision is introduced and develops. Poly-rhythms, layered and subtle rhythmic patterns and styles developed. <i>Accelerando</i> and <i>ritardando</i> develop with balanced tone and breath effort. Rhythm as an expressive element introduced and develops (<i>rubato, tempo changes, fermata</i>). Rhythmic weight, style, or feel develops in addition to metric precision (<i>folk, jazz, dance forms, Baroque</i>). Body movement appropriate of style is encouraged. Rhythmic breathing develops, results in precise and artistic onsets and offsets. Count singing at LEVEL 3 is possible. 	<ul style="list-style-type: none"> 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, 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 expression expand and develop fluency (<i>programming, movement, visual elements</i>). 	<p>Oral Traditions, and Rhythmic Practice for All Traditions</p> <ul style="list-style-type: none"> Movement and Dance: Explore and develop artistic expression of rhythmic patterns in various styles, groove, feel, and style changes within a work; more complex poly-rhythms, improvisation with LEVEL 3 concepts. <p>Western Notation</p> <ul style="list-style-type: none"> Meter: 3/8, 5/8, 7/8, 9/8, 12/8 and changing meters. Note Values: Quarter and half note triplets. Musical Markings: <i>ppp-fff, piu, meno, tenuto</i>. 	<p>Oral Traditions, and Aural Skills for All Traditions</p> <ul style="list-style-type: none"> Listening & Recognizing: Call-and-response melodies and musical concepts from LEVEL 4 repertoire. Creation & Improvisation: Co-creating artistic vision of songs of varied styles demonstrate and apply appropriate techniques, singers create improvised song circles exploring form, style, texture, and harmony. <p>Western Notation</p> <ul style="list-style-type: none"> Melodic Reading: Major and minor melodies with all intervals, unison to four part reading dotted notes, syncopation, triplets, compound meter, basic meter changes. Key Signatures: None to five sharps or five flats, both major and minor. <p>Also Possible</p> <ul style="list-style-type: none"> Intervals: All intervals, major scale and minor sung with Kodály hand signs. Non-diatonic intervals (e.g. tritone, major 7th, minor 9th), with Kodály syllables and hand signs practiced. Chord Tones: Three to eight part chords, inversions of 7th, 9th, altered chord tones introduced.
<h2>Level 5</h2> <h3>FLUENCY</h3>	<ul style="list-style-type: none"> Vibrant, overtone rich, balanced tone develops, reflects LEVEL 5 Breath Management, and is consistent in all registers and voice parts, regardless of dynamics, style, or language. Resonance develops through a naturally and artistically shaped text, resulting in a flexible tonal approach. Resonance can be inconsistent in the most demanding of passages or languages, can be coached. S/A lower register is a functional mix of head and chest voice, upper voice balanced, agile, vibrant. T/B consistently vibrant and expansive in mid to lower voice, upper register is clear, forward. 	<ul style="list-style-type: none"> Ensemble sound develops with a unified vibrant, overtone-rich, and balanced tone, consistent in all vowels, registers; as well as unified musical elements. Ensemble sound consistently develops while individuals maintain a relaxed and healthy sound, relative to style, language, or type of resonance desired. Ensemble sound is flexible, determined by repertoire, vocal and stylistic demands. Balance is varied, determined by musical and stylistic demands of repertoire (<i>standing arrangements, flexible use of singers, adjustments of resonance, vowel, dynamic</i>). 	<ul style="list-style-type: none"> Balanced tone and effort develops in sustained <i>tessitura</i> in all registers. Chromatic intervals and passages, complex rhythms, dissonant intervals and harmonies sung clearly, inconsistencies of resonance and clarity occur, can be coached. Challenging coloratura passages can be coached. Any <i>divisi</i> possible as determined by personnel. Singers develop flexible tonal approach in all styles. 	<ul style="list-style-type: none"> Intonation accurate in all registers. Intonation accurate in all styles and <i>tempi</i>. Complex harmonies of varied styles tune easily. Singing in varied temperaments and non-Western tuning can be coached. Inconsistencies occur due to developing technique, breath management and <i>vibrato</i>, solutions can be coached. Singers maintain correct pitch center in a <i>cappella</i> singing in addition to melodic, harmonic tuning. Tuning systems other than equal temperament developed (<i>historical, contemporary, and non-Western music</i>). 	<ul style="list-style-type: none"> Efficiency of breath effort develops consistency in all ranges and dynamics (<i>buoyant intercostal engagement, efficient abdominal effort and air flow, balanced onsets</i>). Varied use of <i>appoggio</i> develops (<i>mesa di voce, ease of extended registers and dynamics</i>). Intentional breaths develop consistency (<i>rhythmic breaths, shaping vocal tract for resonant vowel, register, vocal quality, articulation</i>). Offset and “catch breaths” become artistically, poetically, and rhythmically shaped and placed. Tuning systems other than equal temperament developed (<i>historical, contemporary, and non-Western music</i>). Breathing techniques for extended vocal demands develop, can be coached. 	<ul style="list-style-type: none"> Balanced breath effort creates a natural rise and fall of dynamics in all registers. Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style is consistently demonstrated. Technically demanding dynamics are introduced and develop (<i>sotto voce, messa di voce, fp, sfz, ppp, fff</i>). Dynamic distortions of resonance, vowel, <i>vibrato</i>, can be coached. Dynamic markings interpreted as flexible guides through which an artistically shaped musical line is sung, rather than absolute. 	<ul style="list-style-type: none"> Text is natural and artistically shaped, consistent with LEVEL 5 Resonance. Enunciates text clearly in a variety of languages, including more challenging languages, with appropriate dialect determined by language, region, or history. Intentional tonal difference related to dialect and style are desired and coached. Expressive modification of consonants and enunciation develops (<i>rubato, delaying onset, legato, tessitura, balance with instruments</i>). 	<ul style="list-style-type: none"> Articulation reflects LEVEL 5 Breath Management, develops artistic subtlety. Articulation determined by language, style develops fluency. Balanced tone and effort develops through long articulated passages, extremes of articulation, dynamics, and <i>tessitura</i>. Articulation markings interpreted as a reflection of an artistically sung text and musical line, rather than absolutes. 	<ul style="list-style-type: none"> Precision develops, reflects LEVEL 5 Breath Management, in all rhythms and styles. Inner pulse consistent. Knowledge of subdivision is demonstrated by precise rhythm in all styles. Poly-rhythms, layered and subtle rhythmic patterns and styles develop fluency. Balanced tone and effort maintained throughout tempo variations and challenging rhythms. Rhythm as an expressive element, consistently demonstrated with precision (<i>varied style, weight, momentum, and rubato</i>). Count singing at LEVEL 4 is possible. 	<ul style="list-style-type: none"> Mature artistry develops through culturally informed, historically researched practice, as well as authentic reading of composer’s markings. Vocal technique, musical elements are flexible and shaped by genre, and authentic culturally and historically-informed practices. Specific meaning of the text is conveyed empathetically through musical elements, and informed cultural or historical context. Form results from attention to style, musical elements and composer’s markings, creating an artistic and structural whole. Creative and thoughtful extra-musical expression which enhance storytelling and connection with audience is demonstrated. 	<p>Oral Traditions, and Rhythmic Practice for All Traditions</p> <ul style="list-style-type: none"> Movement and Dance: Singers can create authentic and honoring expression of many styles when coached; improvisation with LEVEL 4 concepts. <p>Western Notation</p> <ul style="list-style-type: none"> Meter: Any can be coached Note Values: Any Musical Markings: All common markings, descriptive phrases (e.g., <i>con bocco chiuso, grave</i>), can be coached and understood easily. Score Reading: Developing, with expansion to read early music, aleatoric, and contemporary styles. 	<p>Oral Traditions, and Aural Skills for All Traditions</p> <ul style="list-style-type: none"> Listening & Recognizing: Call-and-response melodies and musical concepts from LEVEL 5 repertoire. Creation & Improvisation: Improvisation can be created in any style; song circles explore modulation and non-tertian harmony of all styles. <p>Western Notation</p> <ul style="list-style-type: none"> Melodic Reading: Melodies utilizing all intervals, all keys and modes, any voicing, challenging syncopation, triplets, compound meter, challenging meter changes Key Signatures: All key signatures. <p>Also Possible</p> <ul style="list-style-type: none"> Intervals: All intervals, major scale and minor sung with Kodály hand signs. Non-diatonic intervals with Kodály syllables and hand signs developed through application to chromatic repertoire. Chord Tones: Fluency develops with rootless chords, six part and more chord tones, polytonal and dissonant harmonies.
<h2>Level 6</h2> <h3>ARTIST AND TEACHER</h3>	<ul style="list-style-type: none"> Singers produce a vibrant, overtone-rich sound. Singers understand balanced registration and all voice parts, regardless of language, dynamics, or <i>tessitura</i>. Approach to sound production is varied and stylistically informed, sung with functional vocal technique regardless of vocal demands. 	<ul style="list-style-type: none"> Ensemble sound results from a uniform approach to resonance, diction, and artistic elements, regardless of tone desired. Balance handled through varied standing arrangements, flexible handling of personnel, (e.g., moving of voices from section to section), adjustment of numbers of singers. Balance is determined by performance practice, musical and stylistic demands of repertoire. 	<ul style="list-style-type: none"> Resonance is clear and consistent in all singers, regardless of dynamic, range or <i>tessitura</i>. Complex rhythms and harmonies can be sung with absolute clarity of resonance and pitch. Any <i>divisi</i> is possible. Singers demonstrate technique to create any non-Western classical sound with healthy vocalism when coached. 	<ul style="list-style-type: none"> Intonation is flawless. Accurate within dissonant passages or works, as well as dissonant accompaniment. Singers adjust fluently to varied temperaments as needed for historical purposes or instrumental demands. Singing non-Western styles and with non-Western instruments, microtones or non-Western tuning can be coached. 	<ul style="list-style-type: none"> Balanced breath effort creates an efficient and intentional energy and flow throughout all registers and dynamics. Variations of airflow and effort allow singers to create an array of sounds while remaining vocally healthy. Intentional breaths for onsets and “catch breaths” are an important expressive component in a musically sung phrase. Non-Western classical use of breath and body easily coached. 	<ul style="list-style-type: none"> The entire range of dynamics is sung with consistent LEVEL 6 Resonance, intonation and efficient breath effort. Dynamics are the result of a natural mix of composer’s markings, an artistically sung musical line within the musical texture, informed by stylistic or historical performance practice. 	<ul style="list-style-type: none"> Vowels vary in color and resonance as determined by language, dialect, and stylistic approach, and stylistic approach, yet maintain uniformity throughout the choir. All languages have a consistent and dialectic approach, appropriate for musical style. Subtleties of enunciation, as well as unusual linguistic demands can easily be coached. 	<ul style="list-style-type: none"> Articulation is uniform throughout, consistently a function of LEVEL 6 Breath Management. Articulation is determined by style and poetic declamation, and varied with regards to needs for balance, dynamic, <i>tessitura</i>, vocal considerations. 	<ul style="list-style-type: none"> Inner pulse and subdivision in all singers leads to a vibrant and unified rhythmic approach. Rhythms, sung with intention, are a foundation of all other musical elements. Rhythm or “feel,” is precise, accurate, and informed by style and performance practice. 	<ul style="list-style-type: none"> Superb individual artistry mixes with other artists across the ensemble, to create a powerful, expressive performance. Historically-informed performance practice, deep awareness of style and culture combines with insightful artistry to create meaningful performances. Text is sung in a poetic and meaningful way, and is expressed with insightful attention to musical detail. Formal and musical elements combine to create a structural, dramatic, and/or personal artistic statement. Choir utilizes creative means to effectively communicate with audience. 	All elements mastered.	All elements mastered.