

Introducing:

Choral Mastery



A Sight-Reading Series for K-University Choirs

- ✓ **FUNDamental Music Mastery** - K-5
- ✓ **Foundations of Choral Mastery** - Fundamentals for ALL choirs
- ✓ **4-Minute Mastery** - Books 1, 2 & 3
- ✓ **Counting Mastery Essentials** - A complete course in rhythm



CONDUCTORS WORKING FOR CONDUCTORS
OFFICE: 425-238-1666

Welcome to Choral Mastery!

A message from Stuart Hunt

The ability to sight-read is not a gift and need not be a chore. It is a matter of tackling challenges in short packages that lead to mastery of specific skills: rhythm training, interval recognition, and part singing. Put them together and your singers can simply pick up a piece of music and READ IT. Imagine the difference it will make in your choirs!

Our lessons cover ALL foundational skills in 4 minutes or less. Each lesson covers one particular concept, then reinforces it in different positions and reversals, coordinated with national learning standards. Lessons are sequential, developing skills as student progress from K through university.

Music literacy is the only shortcut we have as musicians. It is the door and pathway to a life-long journey of musical fulfillment and joy!

What Educators are Saying ...

"4 Minute Mastery has TRANSFORMED the choir program at South Albany High School. It has allowed me to de-mystify sight-singing with its methodic structure. Students are engaged in the curriculum and their reading skills have increased exponentially. Our main feeder, Calapooia Middle School has started using the program as well, allowing there to be a seamless transition from their middle school learning to high school. I highly recommend 4 Minute Mastery to any choir director looking for a way to encourage their students to move from being 'singers' to 'musicians'!"

Brett DeYoung

Choir Conductor, South Albany High School, Albany, OR

"Teaching sight reading is an investment of time which benefits your choir and each singer. 4 minute mastery covers the basics of choral music reading in an organized and concise manner and allows me to work on the necessary skills daily without taking large chunks of rehearsal time."

Eric Ronning

Choral Conductor, Stanwood High School - Stanwood, WA

"I am extremely impressed with the 4 Minute Mastery Books I purchased several years ago. The 3 books move forward in a very thoughtful, sequential, and helpful way for a variety of students. My students have become confident sight readers, and graduating seniors come back after auditioning for college music programs and tell me they are some of the very best sight readers in their choirs and their peers are amazed at their skill. They all tell current students over and over they LOVE to be able to do it, and to do it SO WELL!"

Linda Short

Choral Conductor, Bellingham High School, Bellingham, WA

Using foundations of choral mastery (middle school curriculum) and 4 Minute Mastery (high school curriculum) has been incredibly successful for my growing middle choral program. I adopted this the same year as the high school program I feed, and it has created a great sense of awareness and confidence in my students. They know that what I'm covering will continue in the same format as they head into high school. Overall, my students sight reading ability has seen incredible growth. I also appreciate the way each lesson builds on theory concepts and introduces new notes. I love this curriculum and I know I'm giving my students the best opportunities to be successful in my classroom and their musical future through using these materials!"

Margo DeYoung

Calapooia Middle School Choir Teacher, Greater Albany Public School District

Who We Serve

Now in all 50 states and 12 countries, we serve K-University, schools, individuals, and complete districts, Kindergarten through 12th grade, with sequential programs, online assessments. All of our staff are seasoned music educators and conductors. They write from proven experience to challenge and make learning enjoyable and rigorous.

What We Can Solve

- Budget – our programs are very affordable.
- Retention and recruitment – real learning, real growth, raises the bar.
- Mastering skills – forward not backward progress.
- TIME: 4 minutes or less as an entrance activity.
- Ease of use: project or print. All eyes on.

How to use Choral Mastery lessons



Watch a Choral Mastery lesson in a real classroom



FUNdamental Music Mastery™

Enabling young musicians to handle the many tasks and new challenges of reading music – and to do so independently – can be exciting and fun for students and educators alike. FUNdamental Music Mastery (FMM) equips

beginning musicians with the skills they need to continue seamlessly into Middle School. FMM is designed to be used for 3-5 minutes as an entry exercise, to begin each class.

Skill Focus – Kindergarten

Stage 1 Aural Echo & Vocal Exploration

- K.1 Introducing Aural Quarter Note & Glissando
- K.2 Introducing High, Low, Aural Eighth Notes, Forte, & Piano
- K.3 Practicing High, Low, Forte, & Piano
- K.4 Practicing High, Low, Forte, & Piano
- K.5 Introducing Aural Quarter Rest
- K.6 Introducing Adagio & Allegro
- K.7 Practicing Adagio & Allegro
- K.8 Practicing Adagio & Allegro
- K.9 Practicing Adagio, Allegro, Forte, Piano

Stage 2 Iconic Representation

- K.10 Introducing Iconic Quarter Note & Up and Down
- K.11 Introducing Iconic Eighth Notes
- K.12 Introducing Do
- K.13 Introducing Re
- K.14 Introducing Iconic Quarter Rest
- K.15 Introducing Do & Re Together

Stage 3 Iconic & Symbolic Representation

- K.16 Introducing Note Stems
- K.17 Practicing Note Stems, Do, & Re
- K.18 Practicing Note Stems, Do, & Re

Stage 4 Transition to Symbolic Notation

- K.19 Introducing Smaller Icons & Tah
- K.20 Introducing Ti-Ti
- K.21 Introducing Quarter Note and Barred Eighth Note Standard Notation
- K.22 Introducing Quarter Rest Standard Notation
- K.23 Practicing Standard Notation
- K.24 Practicing Standard Notation
- K.25 Introducing All Standard Notation

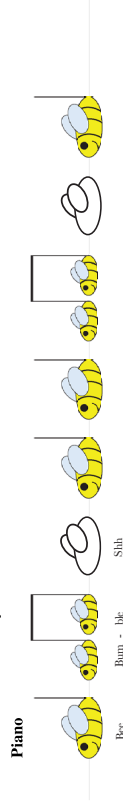
FUNdamental Music Mastery Lesson #K.17

Stage 3: Iconic & Symbolic Representation

Practicing Note Stems, Do, & Re Kirsten Smistad

1. Rhythm

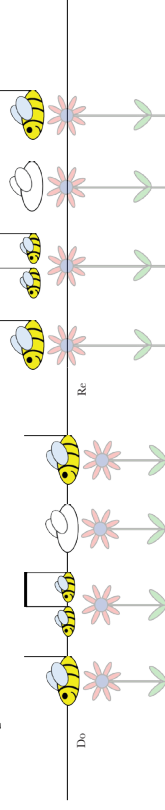
Say "bee" for each large bee. Say "bumble" for each pair of small bees. Say "shh" for each empty bee. Remember to touch your hand.



2. Intervals

Visit each flower and sing "bee" or "bumble" on Do and Re, then repeat singing "Do" and "Re".

Adagio



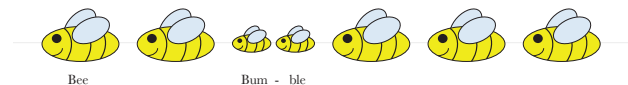
FUNdamental Music Mastery Lesson #K.11

Stage 2: Iconic Representation

Introducing Iconic Eighth Notes Kirsten Smistad

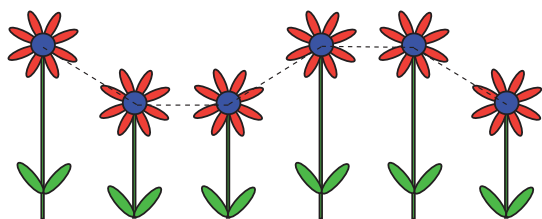
1. Rhythm

Say "bee" and touch your hand once for each large bee.
Say "bumble" and touch your hand twice for each pair of small bees.
Practice at both Adagio and Allegro.



2. Glissando

Pretend you are a bee and visit each flower. Say "bzz" and slide your voice up and down as you go.
Practice at both Piano and Forte.



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FUNdamental Music Mastery Lesson #K.15

Stage 2: Iconic Representation

Introducing Do & Re Together Kirsten Smistad

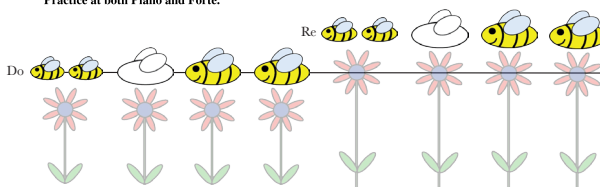
1. Rhythm

Say "bee" for each large bee. Say "bumble" for each pair of small bees. Say "shh" for the empty bees.
Remember to touch your hand.
Practice at both Adagio and Allegro.



2. Intervals

Pretend you are a bee. Visit each flower and sing "bee" on Do and Re.
Sing "bumble" for the flower with two bees. Say "shh" on the empty bee.
Practice at both Piano and Forte.



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FUNdamental Music Mastery Lesson #K.16

Stage 3: Iconic & Symbolic Representation

Introducing Note Stems Kirsten Smistad

1. Rhythm

Say "bee" for each large bee. Say "bumble" for each pair of small bees. Say "shh" for each empty bee.
Remember to touch your hand.

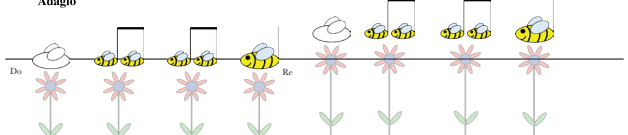
Piano



2. Intervals

Visit each flower and sing "bee" on Do and Re, then sing again on Do and Re.

Adagio



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FUNdamental Music Mastery Lesson #K.21

Stage 4: Transition to Symbolic Notation

Introducing Standard Notation Kirsten Smistad

1. Rhythm

1st time: bee & bumble 2nd time: tah & ti-ti

Forte



2. Intervals

1st time: sing bee & bumble on Do and Re 2nd time: sing Do and Re

Allegro



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Grade 1

Skill Focus — 1st Grade

- 1.1 Reviewing Iconic Quarter Notes, Do & Re
- 1.2 Reviewing Iconic Quarter & Eighth Notes, Do & Re
- 1.3 Reviewing Iconic Notes, Do & Re
- 1.4 Reviewing Standard Notation: Quarters & Eighths, Do & Re
- 1.5 Practicing Standard Notation: Quarters & Eighths, Do & Re
- 1.6 Introducing 4 Beats Per Measure
- 1.7 Practicing 4 Beats Per Measure
- 1.8 Introducing 2 Beats Per Measure
- 1.9 Introducing Andante
- 1.10 Reviewing Quarter Rest
- 1.11 Introducing Standard Time Signature
- 1.12 Practicing Quarter Rest
- 1.13 Practicing Quarter Rest
- 1.14 Introducing 2-Part Rhythm Quarter Rest
- 1.15 Introducing Mi
- 1.16 Practicing Mi
- 1.17 Introducing Brio
- 1.18 Practicing Brio & Mi
- 1.19 Practicing Mi
- 1.20 Introducing Half Note
- 1.21 Introducing Tutti
- 1.22 Practicing Tutti & Half Note
- 1.23 Practicing Tutti & Half Note
- 1.24 Practicing Tutti & Half Note
- 1.25 Introducing More Lines
- 1.26 Practicing Half Note
- 1.27 Introducing Half Rest
- 1.28 Practicing Half Rest
- 1.29 Practicing Half Rest
- 1.30 Introducing Mi-Do Skip

FUNdamental Music Mastery Lesson #1.4

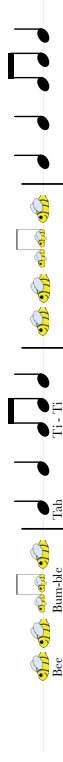
Reviewing Standard Notation: Quarters & Eighths

Do & Re

Kirsten Smistad

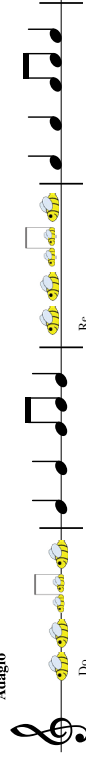
1. Rhythm

Forte



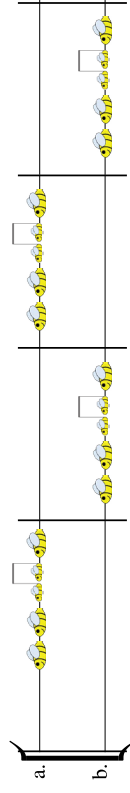
2. Intervals

Adagio



3. 2-Part Rhythm

Piano



FUNDamental Music Mastery Lesson #1.3
Reviewing Iconic Notes, Do & Re

Kirsten Smistad

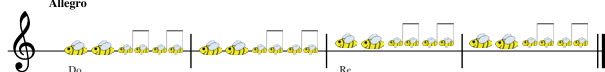
1. Rhythm

Forte



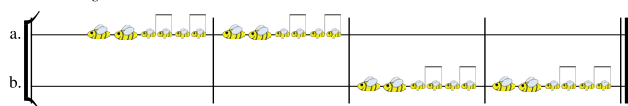
2. Intervals

Allegro



3. 2-Part Rhythm

Adagio



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FUNDamental Music Mastery Lesson #1.6
Introducing 4 Beats per Measure

Kirsten Smistad

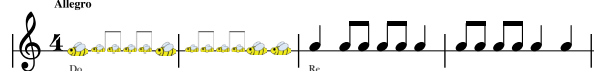
1. Rhythm

Piano



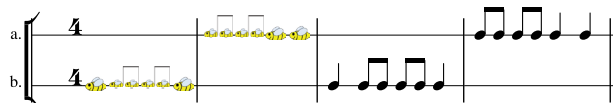
2. Intervals

Allegro



3. 2-Part Rhythm

Forte



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FUNDamental Music Mastery Lesson #1.14
Introducing 2-Part Rhythm Quarter Rests

Kirsten Smistad

1. Rhythm

Forte



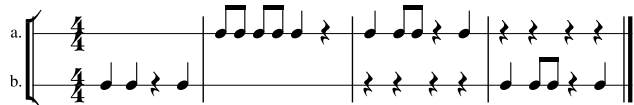
2. Intervals

Andante



3. 2-Part Rhythm

Allegro



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FUNDamental Music Mastery Lesson #1.21
Introducing Tutti

Kirsten Smistad

1. Rhythm

Tutti



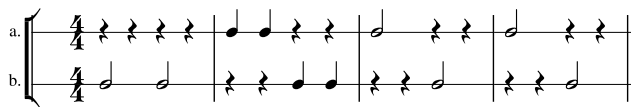
2. Intervals

Adagio



3. 2-Part Rhythm

Andante



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Grade 2

2.1	Reviewing Quarter Note, Do, Re	Introducing Dynamic Changes, Practicing Whole Note
2.2	Reviewing Quarter Note & Rest, Do, Re	
2.3	Reviewing Quarter Note & Rest, Do, Re, Mi	
2.4	Reviewing 2 Beats Per Measure & Half Note	
2.5	Reviewing 2 Beats Per Measure & Half Note	
2.6	Reviewing Half Note & Rest, Do, Re, Mi	
2.7	Introducing Whole Note	
2.8	Introducing Dynamic Changes, Practicing Whole Note	
2.9	Introducing Duet	
2.10	Introducing More Lines & Key of G	
2.11	Introducing Do-Mi Skip, Harmony	
2.12	Introducing 3 Beats Per Measure	
2.13	Introducing P & F, Practicing Do-Mi Skip	
2.14	Introducing Crescendo, Practicing Do-Mi Skip	
2.15	Practicing Crescendo & Do-Mi Skip	
2.16	Introducing Whole Rest	
2.17	Introducing Decrescendo, Practicing Whole Rest	
2.18	Practicing Decrescendo & Whole Rest	
2.19	Practicing Whole Rest	
2.20	Introducing 5 Lines, Practicing Crescendo & Decrescendo	
2.21	Introducing Ti, Practicing Crescendo & Decrescendo	
2.22	Introducing Key of F & Legato, Practicing Ti	
2.23	Introducing Starting on Mi, Practicing Legato	
2.24	Introducing Largo, Contrasting Brió	
2.25	Practicing Largo & Crescendo	
2.26	Practicing Dynamics, Long Notes, & Long Rests	
2.27	Introducing Accelerando	
2.28	Introducing Starting on Re	
2.29	Practicing Starting on Re & Accelerando	
2.30	Practicing Piano, Forte, & Brió	

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FUNDamental Music Mastery Lesson #2.1
 Reviewing Quarter Note, Do, Re

Kirsten Smistad

1. Rhythm



2. Intervals



3. 2-Part Rhythm



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FUNDamental Music Mastery Lesson #2.3
 Reviewing Quarter Note & Rest, Do, Re, Mi

Kirsten Smistad

1. Rhythm



2. Intervals



3. 2-Part Rhythm



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FUNDamental Music Mastery Lesson #2.12
 Introducing 3 Beats per Measure

Kirsten Smistad

1. Rhythm



2. Intervals



3. 2-Part Rhythm



4. Duet

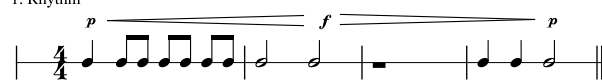


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FUNDamental Music Mastery Lesson #2.20
 Introducing Five Lines, Practicing Crescendo & Decrescendo

Kirsten Smistad

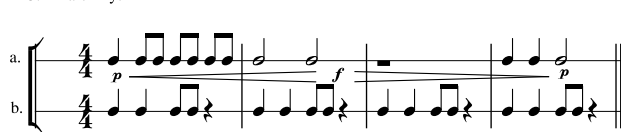
1. Rhythm



2. Intervals



3. 2-Part Rhythm



4. Duet



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Grade 3

3.1	Reviewing Quarter/Half Notes, Do, Re, Ti, Forte, Andante
3.2	Introducing Mezzo Forte, Reviewing Quarter/Half/Whole Notes, Do, Re, Mi, Ti, Crescendo, Allegro
3.3	Introducing Mezzo Piano, Reviewing Whole/Half Notes, Do-Mi
3.4	Reviewing Quarter/Half Notes/Rest, Do-Mi
3.5	Introducing Moderato, Reviewing Whole/Quarter/Half Notes, Do-Mi, Ti
3.6	Reviewing Eighth Notes, Mezzo Forte, Andante
3.7	Practicing Eighth Notes, Mezzo Forte, Andante
3.8	Practicing Eighth Notes, Quarter Rests, Andante, Starting on Mi
3.9	Practicing Eighth Notes, Piano, Moderato
3.10	Practicing Eighth Notes, Mezzo Piano, Moderato
3.11	Introducing Lento, Practicing 3/4, Dotted Half Notes, Do-Mi, Piano
3.12	Practicing 3/4, Dotted Half Notes, Mezzo Forte, Allegro, Starting on Mi
3.13	Practicing 3/4, Starting on Mi, Dotted Half Notes, Do-Mi, Brio
3.14	Introducing Vivo, Practicing 3/4, Dotted Half Rests/Notes, Starting on Mi
3.15	Introducing Andante Moderato, Fortissimo, Practicing 3/4 Time, Eighth Notes
3.16	Introducing Fa, Reviewing Mezzo Piano, Adagio
3.17	Practicing Fa, Crescendo/Decrescendo
3.18	Practicing Do-Fa, Moderato
3.19	Practicing Do-Fa, Dotted Half/Quarter Rests/Notes, Adagio
3.20	Practicing Do-Fa, Mezzo Forte, Andante
3.21	Reviewing the Key of G, Do to Fa, Dotted Half Notes
3.22	Practicing The Key of G, 3/4 Time, Dotted Half Rests, Vivace
3.23	Practicing the Key of G, Eighth Notes, Largo
3.24	Introducing Vivace, Reviewing the Key of G, 2/4 Time, Do-Fa, Half Rests
3.25	Practicing Key of G, 2/4 Time, Do-Fa, Eighth Notes, Quarter Rests
3.26	Practicing Do-Mi, Do-Fa, Largo
3.27	Practicing 8th Notes, Dynamics, Lento
3.28	Practicing 8th Notes, Do-Mi, Andante Moderato
3.29	Practicing 8th Notes, Legato
3.30	Practicing 8th Notes, Do-Mi, Do-Fa, Dynamics, Vivo

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FUNDamental Music Mastery Lesson #3.1
Reviewing Quarter/Half Notes,
Do, Re, Ti, Forte, Andante

Sonja Sarr

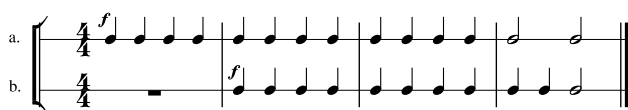
1. Rhythm
Andante



2. Intervals



3. 2-Part Rhythm



4. Duet

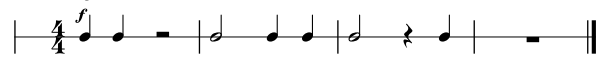


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FUNDamental Music Mastery Lesson #3.4
Reviewing Quarter/Half Notes/Rest,
Do-Mi

Sonja Sarr

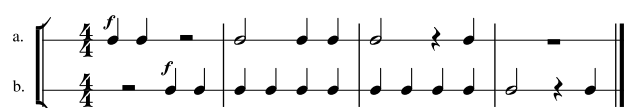
1. Rhythm
Allegro



2. Intervals



3. 2-Part Rhythm



4. Duet

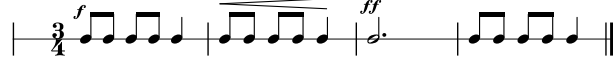


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FUNDamental Music Mastery Lesson #3.15
Introducing Andante Moderato, Fortissimo,
Practicing 3/4 Time, Eighth Notes

Sonja Sarr

1. Rhythm
Andante Moderato



2. Intervals



3. 2-Part Rhythm



4. Duet

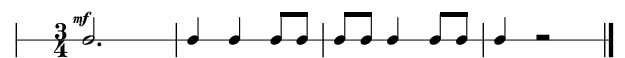


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FUNDamental Music Mastery Lesson #3.23
Practicing the Key of G,
Eighth Notes, Largo

Sonja Sarr

1. Rhythm
Largo



2. Intervals



3. 2-Part Rhythm



4. Duet



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FUNDamental Music Mastery™

Grade 4

Skill Focus — 4th Grade

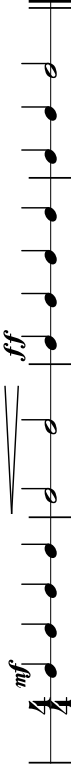
- 4.1 Introducing Sol, Practicing Half/Quarter Notes, Crescendo, Decrescendo
- 4.2 Practicing and Starting on Sol, Mezzo Piano, Crescendo, Forte
- 4.3 Practicing Sol, Dynamics, Allegro Moderato
- 4.4 Practicing Do-Mi-Sol, Dynamics, Andante
- 4.5 Practicing Do-Mi-Sol, Crescendo
- 4.6 Introducing Ties, Practicing Do-Mi-Sol, Starting on Sol, Adagio
- 4.7 Practicing Ties, Mi-Sol, Adagio
- 4.8 Practicing Ties, 2/4 Time, Do-Mi-Sol, Allegro
- 4.9 Practicing Eighth Notes, Ties, 2/4 Time, Do-Mi-Sol, Andante
- 4.10 Practicing Ties, Quarter Rests, Dynamics, Andante Moderato
- 4.11 Practicing 6/8 Time, Dotted Quarter/Eighth Notes
- 4.12 Introducing 6/8 Time, Dotted Quarter Notes/Rests, Practicing Do-Mi-Sol
- 4.13 Practicing 6/8 Time, Dotted Quarter/Eighth Notes
- 4.14 Introducing Quarter-Eighth Note in 6/8 Time, Dynamics
- 4.15 Practicing 6/8 Time, Dotted Quarter/Eighth Notes
- 4.16 Reviewing Key of G, 3/4 Time, Dotted Half/Quarter Notes, Dynamics, Adagio
- 4.17 Practicing 3/4 Time, Key of G, Do-Mi-Sol, Dotted Half Notes/Rests, Brio
- 4.18 Practicing Dotted Quarter Notes in 3/4 Time, Mezzo Forte, Legato
- 4.19 Practicing 3/4 Time, Dotted Quarter/Eighth Notes, Mezzo Piano, Andante Moderato
- 4.20 Practicing 3/4 Time, Dotted Half/Eighth Notes
- 4.21 Practicing Dotted Quarter-Eighth Notes in 4/4 Time
- 4.22 Practicing Do-Mi-Sol, Dotted Quarter-Eighth Notes, Dynamics
- 4.23 Practicing Dotted Quarter-Eighth Notes, Dynamics, Andante
- 4.24 Introducing Eighth to Dotted Quarter Notes, Dynamics, Brio
- 4.25 Introducing Agitato, Practicing Do-Mi-Sol, Ties, Dotted Quarter-Eighth Notes
- 4.26 Introducing Allegretto, Practicing Eighth Notes
- 4.27 Practicing Do-Mi-Sol, Ties, Allegro, Dynamics
- 4.28 Practicing Dotted Quarter to Eighth Notes, Ties, Moderato
- 4.29 Practicing Ties, Eighth Notes, Allegretto
- 4.30 Practicing Do-Mi-Sol, Rhythm

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FUNDamental Music Mastery Lesson #4.5 Practicing Do-Mi-Sol, Crescendo

Sonja Sarr

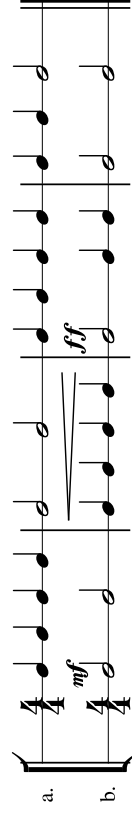
1. Rhythm Moderato



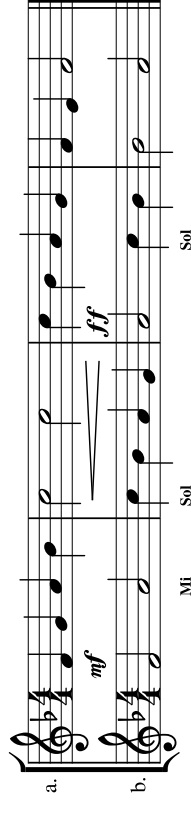
2. Intervals



3. 2-Part Rhythm



4. Duet



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FUNDamental Music Mastery Lesson #4.1
Introducing Sol,
Practicing Half/Quarter Notes,
Crescendo, Decrescendo

Sonja Sarr

1. Rhythm
Allegro
p *f* *p*

2. Intervals
p *f* *p*
Do Re Mi Fa Sol

3. 2-Part Rhythm
a. *p* *f* *p*
b. *p* *f* *p*

4. Duet
a. *p* *f* *p*
b. *p* *f* *p*
Do Ti

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FUNDamental Music Mastery Lesson #4.11
Introducing 6/8 Time,
Dotted Quarter Notes/Rests,
Practicing Do-Mi-Sol

Sonja Sarr

1. Rhythm
Allegro
mf *f*

2. Intervals
mf *f*

3. 2-Part Rhythm
a. *mf* *f*
b. *mf* *f*

4. Duet
a. *f*
b. *mf* *f*

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FUNDamental Music Mastery Lesson #4.14
Introducing Quarter-Eighth Note
in 6/8 Time, Dynamics

Sonja Sarr

1. Rhythm
Vivo
p *mp* *mf* *f*

2. Intervals
p *mp* *mf* *f*

3. 2-Part Rhythm
a. *p* *mp* *mf* *f*
b. *p* *mp* *mf* *f*

4. Duet
a. *p* *mp* *mf* *f*
b. *p* *mp* *mf* *f*

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FUNDamental Music Mastery Lesson #4.29
Practicing Ties, Eighth Notes,
Allegretto

Sonja Sarr

1. Rhythm
Allegretto
f *cresc.* *ff*

2. Intervals
f *cresc.* *ff*

3. 2-Part Rhythm
a. *f* *cresc.* *ff*
b. *f* *cresc.* *ff*

4. Duet
a. *f* *cresc.* *ff*
b. *f* *cresc.* *ff*
Mi Mi Sol

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FUNDAMENTAL Music Mastery™

Grade 5

Skill Focus – 5th Grade

- 5.1 Introducing La, Major Scale, Practicing Mezzo Piano, Moderato
- 5.2 Practicing La, Dynamics, Adagio
- 5.3 Practicing La, Starting on Sol, Mezzo Forte, Andante
- 5.4 Practicing La, Andante Moderato
- 5.5 Practicing Dotted Quarter to Eighth Notes, La
- 5.6 Introducing Eighth Rests, Practicing Eighth Notes, Key of G, Andante Moderato
- 5.7 Practicing Eighth Rests/Notes
- 5.8 Practicing Dotted Quarter Notes, Eighth Rests, Lento, Pianissimo
- 5.9 Practicing Eighth Rests to Eighth Notes
- 5.10 Practicing Eighth Rests/Notes, Starting on Mi
- 5.11 Introducing Key of C, Practicing 6/8 Time, Dotted Quarter/Eighth Notes
- 5.12 Practicing Key of C, 6/8 Time, Dotted Quarter/Eighth Notes, Starting on Mi
- 5.13 Practicing Key of C, 6/8 Time, Quarter to Eighth Notes, Starting on Mi
- 5.14 Practicing Key of C, 6/8 Time, Dotted Quarter/Eighth Notes, Do-Mi-Sol-Do, Vivo
- 5.15 Practicing Key of C, 6/8 Time, Dotted Quarter/Eighth Notes, Do-Mi-Sol-Do
- 5.16 Practicing Key of C, 2/4 Time, Dotted Quarter/Eighth Notes, Starting on Mi
- 5.17 Practicing Key of C, 2/4 Time, Dotted Quarter/Eighth Notes, Sol-Mi, Starting on Sol
- 5.18 Practicing Key of C, 2/4 Time, Eighth Notes/Rests
- 5.19 Practicing Key of C, 2/4 Time, Eighth Notes/Rests, Mi-Sol
- 5.20 Practicing Key of C, 2/4 Time, Eighth Notes/Rests, Do-Mi
- 5.21 Introducing Key of D Minor, “D” is La, Adagio
- 5.22 Practicing Key of D Minor, “D” is La, Mi-La
- 5.23 Practicing Key of D Minor, “D” is La
- 5.24 Practicing Key of D Minor, La-Do-Mi, Dynamics
- 5.25 Practicing Key of D Minor, La-Do-Mi
- 5.26 Introducing Key of E Minor, 3/4 Time, La-Do-Mi, “E” is La
- 5.27 Practicing Key of E Minor, Eighth Notes

FUNDAMENTAL Music Mastery Lesson #5.12 Practicing Key of C, 6/8 Time, Dotted Quarter/Eighth Notes, Starting on Mi

Sonja Sarr

1. Rhythm
Vivace

2. Intervals

3. 2-Part Rhythm

a.

b.

4. Duet

a.

b.

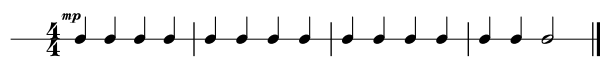
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FUNDamental Music Mastery Lesson #5.1
Introducing La, Major Scale,
Practicing Mezzo Piano, Moderato

Sonja Sarr

1. Rhythm

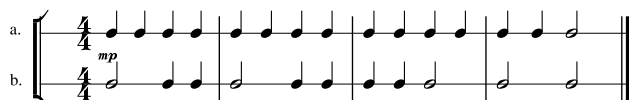
Moderato



2. Intervals



3. 2-Part Rhythm



4. Duet



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FUNDamental Music Mastery Lesson #5.5
Practicing Dotted Quarter
to Eighth Notes, La

Sonja Sarr

1. Rhythm

Allegro



2. Intervals



3. 2-Part Rhythm



4. Duet



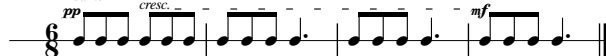
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FUNDamental Music Mastery Lesson #5.11
Introducing Key of C,
Practicing 6/8 Time,
Dotted Quarter/Eighth Notes

Sonja Sarr

1. Rhythm

Andante



2. Intervals



3. 2-Part Rhythm



4. Duet



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FUNDamental Music Mastery Lesson #5.27
Practicing Key of E Minor,
Eighth Notes

Sonja Sarr

1. Rhythm

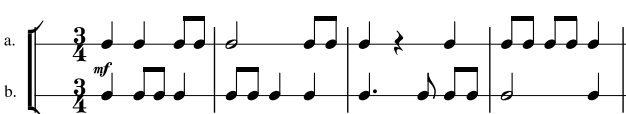
Moderato



2. Intervals



3. 2-Part Rhythm



4. Duet



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Foundations of Choral Mastery™

Foundations of Choral Mastery is a sight-reading and music literacy course designed and aligned with important markers to help students come up to speed and progress toward mastery of the most common musical concepts.

This book is where ALL choirs, 6-University, should start. There are 3 versions available: Major, Major/Minor, and Minor, with 40 lessons each repeated in **Treble, Bass, and Mixed** formats.

LESSON TITLES

- 1 – Getting Started With Quarter notes and rests
- 2 – Working with Quarters and Rests
- 3 – Half notes get 2 counts (usually)
- 4 – Halves, quarters and rest practice, adding Mi - Marcatt
- 5 – Dotted halves, quarters, rests – Do, Re Mi drill. Introducing mezzo piano (mp) and mezzo forte (mf)
- 6 – Do, Re, Mi – counting and looking ahead
- 7 – Do, Re, Mi – Introducing eighth notes
- 8 – Do, Re, Mi – eighth notes and rests
- 9 – Mastering Do, Re, Mi notes, rhythms, and rests and Introducing the whole note
- 10 – Introducing Eb Major and 4/8 time
- 11 – Learning in Eb – 4/8 time – looking ahead. The Fermata
- 12 – Moving ahead with eighth notes and Do, Re, Mi - Counting rests in your head
- 13 – Introducing G major – and lower Ti
- 14 – G major – Reinforcing lower Ti, Mastering rhythms
- 15 – Becoming more skilled and independent musicians
- 16 – Introducing the tie, and piano (p) and forte (f)
- 17 – Practicing the tie, MASTERING eighth notes
- 18 – Jumping around with eighth notes
- 19 – Counting through longer notes
- 20 – Introducing D major – practicing basic skills
- 21 – Eighth notes and syncopation*
- 22 – Introducing Crescendo and Decrescendo – practicing syncopation
- 23 – Practicing dynamics and syncopation
- 24 – Adding Fa – 2/2 time - Practicing looking ahead
- 25 – Fa + mastering skills thus far & Introducing ritardando
- 26 – Adding the DOT – more important rhythmic skills
- 27 – Introducing C major; Cut time; Introducing staccato
- 28 – Wider skips in C major
- 29 – Introducing the eighth note rest
- 30 – Practicing eighth notes and skips – Introducing Sol
- 31 – Introducing 6/8 time – practicing Sol
- 32 – Eb Major - Practicing 6/8 time – notes and rests
- 33 – 4/8 time - Working with Fa
- 34 – Working with triads and skips
- 35 – Introducing 5/4 time, practicing skips and syncopation
- 36 – Sforzando; Subito and accents
- 37 – Introducing E major; WIDER skips; sfz; Hemiola
- 38 – Legato and staccato singing
- 39 – Longer notes require more breath management – Practicing wider skips
- 40 – Graduation exercises – Congratulations!



Foundations of Choral Mastery - Mixed

Lesson 1

Getting Started with Quarter notes and rests

Stuart Hunt

Count rests in your head

1

2

Look at the time signature

3

4

Key of F

5

Moderato

6

Lento



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Mastering Do, Re, Mi notes, rhythms, and rests
Introducing the whole note

Stuart Hunt

Eyes ahead - *"hear before you sing"*

1

2

Key of F

Careful

3

4

Moderato

5

mf

mp

Lento

6

mp

mf

Whole note

1 (2 3 4)



Practicing dynamics and syncopation

Stuart Hunt

Time signature !

1 *mp* *mf* *mp*

2 *mp* *mf* *mp*

Key of D

3

4

Moderato

5 *mp* *mf* *mp*

Adagio

6 *mf* *mp* *mf* *mp*



Working with triads and skips

Stuart Hunt

Count rests in your head

1 $\frac{3}{4}$ Key of Eb

2 $\frac{4}{4}$ 1 (+ 2 + 3 + 4 +)

3 Key of Eb

4 $\frac{4}{4}$

5 *Andante assai* *mf* *hear Fa* *rit.*

6 *Adagio ma non troppo** *p* *mp* *mf*

* Slow, but not too slowly



Graduation Exercises

Stuart Hunt

Count rests in your head

1

2

3

4

5

6

Key of E

Moderato

Adagio Moderato - eyes ahead

mp *mf* *f* *p*

mf *p* *rit.*



4-Minute Mastery™ • Book I

This is the first in a series of three books with 30 lessons in each. Each lesson is duplicated in **Treble, Bass, and Mixed** formats. Starting with a Primer for those wishing to review fundamentals, it teaches the four most important

choral sight reading skills: 1. Reading rhythms accurately; 2. Seeing intervals and “hearing” them before singing; 3. Looking ahead; 4. Observing the other interpretive markings.

Book 1: Skill Focus for Each Lesson

- 1.1 Getting started: Do, Re and the Fermata
- 1.2 Introducing the dotted half note
- 1.3 Introducing Mi
- 1.4 Reinforcing Mi
- 1.5 Introducing Fa
- 1.6 Drilling Do-Fa, and introducing the whole note
- 1.7 Introducing 5/4 time
- 1.8 Introducing Sol
- 1.9 Introducing eighth notes; working with triads
- 1.10 Working with 3rds
- 1.11 Adding accents
- 1.12 Introducing G major; a variety of 3rds
- 1.13 Introducing 6/8 time; reinforcing 3rds
- 1.14 3rds & dotted quarter notes
- 1.15 Triad work
- 1.16 Varied rhythmic practice
- 1.17 Dotted quarter and eighth-note practice
- 1.18 Adding dynamics; introducing syncopation
- 1.19 Dynamics and Accents
- 1.20 Introducing 2/2 time and lower Ti
- 1.21 D major; reinforcing lower Ti; dynamic practice
- 1.22 Looking ahead; introducing the Hemiola
- 1.23 4/8 time; triad drill; dynamic expression
- 1.24 Reinforcing syncopation and ritardando
- 1.25 Triadic drill; more syncopation
- 1.26 Introducing staccato; eighth note and rest pattern practice
- 1.27 Introducing 4/2 time
- 1.28 Introducing the tie; reinforcing lower Ti
- 1.29 Introducing Allargando; tie reinforcement
- 1.30 Rhythm summary; 6-note summary



4-Minute Mastery

I.1

Getting started: Do, Re and the Fermata

Count rests in your head

1

2

Key of F – Major 2nds

3

4

Moderato

5

Allegro

6



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4-Minute Mastery

I.10

Working with 3rds

1

2

3

4

5

6

Encouragement: **master** eighth-note rhythms; repeat as needed

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4-Minute Mastery

I.19

Dynamics and Accents

1

2

3

4

5

6

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4-Minute Mastery

I.22

Looking ahead; introducing the Hemiola*

1

2

3

4

5

6

* Hemiola: changing rhythm from 2 groups of 3 to 3 groups of 2

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4-Minute Mastery

I.30

Rhythm summary; 6-note summary

1

2

3

4

5

6

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4-Minute Mastery™ • Book 2

Book 2 builds on the skills learned in Book 1, training the learner with correct, creative drill (concept repetition). The goal is to enable singers to handle the many tasks and challenges presented in quality literature. The

format of each lesson is identical, including rhythmic, intervallic, and part singing exercises. Each lesson is duplicated in Treble, Bass, and Mixed formats.

Book 2: Skill Focus for Each Lesson

- 2.1 Reinforcing Ti
- 2.2 6/8 and 4/8. Introducing LA; try singing note names
- 2.3 Practice looking ahead !
- 2.4 Working with triads
- 2.5 Syncopation; 5/4 time; introducing pianissimo
- 2.6 Introducing staccato; Dotted quarter and eighth note pattern practice
- 2.7 Introducing skips of a 4th; 4/2 time; rallentando
- 2.8 Reinforcing the tie; drilling 4ths
- 2.9 Pianissimo; poco a poco; Fa-La; Larghetto
- 2.10 5/4; Non-triad tones
- 2.11 Key of Ab; triad drill; syncopated duets; gentle
- 2.12 Review of accents and staccatos; Do,La,Sol; subito
- 2.13 Niente; triad work
- 2.14 6/4 time; lower notes; 8th note rest practice; piu
- 2.15 Introducing skips of a 5th
- 2.16 Introducing 16th notes
- 2.17 16th note progress; 4ths and 5ths
- 2.18 16th patterns; 4ths and 5ths up and down
- 2.19 Unusual 4ths and 5ths; 16th note drill
- 2.20 Working with rests; interval drill
- 2.21 "Hearing" rests as "time"; introducing Bb major
- 2.22 Harmonic interest; drill on rests
- 2.23 Introducing skips of a 6th
- 2.24 A new 16th note rhythm; 4ths, 5ths, 6ths
- 2.25 Intervals and rhythms
- 2.26 Introducing portamento; the slur; dotted 8th/16th
- 2.27 Drilling the dot
- 2.28 Reversing the dot; 16th note rests; no home triad
- 2.29 Beats per minute; dotted drill
- 2.30 Review of 2.25-2.29



4-Minute Mastery 2.3

Practice looking ahead !

1 *mf* *mp*

2 *mf* *mp*

3 Key of Eb

4 Pause: *geset*

5 *mp* *mf* *mp*

6 *p* *mf* *p*

Larghetto

Andante con moto



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4-Minute Mastery

2.8

Reinforcing the tie; drilling 4ths

1

2

Key of Eb

3

4

Andante ritmico

5

Lento ma non troppo

6

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4-Minute Mastery

2.14

6/4 time; lower notes; 8th note rest practice; piu

1

2

Key of Ab

3

4

Andante vivo

5

Legato molto

6

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103



4-Minute Mastery

2.22

Harmonic interest; drill on rests

1

2

Key of Bb

3

4

Lento amabile

5

Andantino

6

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4-Minute Mastery

2.30

Review of 2.25-2.29

1

2

Key of Bb Sing note names

3

4

Legato

5

Vivo

6

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4-Minute Mastery™ • Book 3

4-Minute Mastery trains students to recognize patterns and intervals before they sing – to “hear” what they see before they sing it. Even with absolute or “perfect” pitch one still must “pre-hear” the interval in order to sing it

accurately. For the majority of singers with neither absolute nor perfect pitch, learning to audiate is a wonderful challenge that can be very rewarding. Each lesson is duplicated in Treble, Bass, and Mixed formats.

Book 3: Skill Focus for Each Lesson

- 3.1 16th note rhythm drill; 5ths and 6ths
- 3.2 6/8 time work; cut time; repeated notes; tacet
- 3.3 Pre-hearing intervals before you sing them
- 3.4 Reviewing 4ths, 5ths and 6ths; syncopation
- 3.5 Time for Triplets!
- 3.6 Above and below Do; triplet drill - triplets / 8ths
- 3.7 16th ties; triplets; range expansion
- 3.8 E minor; Triplets and ties; triplet-note figures; simile
- 3.9 Less common 16th rhythms; 3 against 2; rhythmic drill
- 3.10 Longer notes and rests; introducing Si
- 3.11 Triad work; 16th note triplets; natural sign
- 3.12 Triad work; note locations
- 3.13 Introducing 7ths; review 3 against 2
- 3.14 Cross-rhythms; triplet figures; drilling 7ths
- 3.15 4 against 3; dotted rhythms and triplets
- 3.16 A major; 16th note rests
- 3.17 Rhythmic precision - 16ths and triplets
- 3.18 3/2 time; 12/8 time; wider skips
- 3.19 Counting rests; dotted rests
- 3.20 Introducing octaves, up and down; 3/2 drill
- 3.21 16th note triplets; rests; syncopation; interval drill; incomplete bar lines
- 3.22 Rhythmic focus: faster tempos, looking ahead
- 3.23 Compound meter - 5's; interval drill
- 3.24 D minor; repeated notes and rhythms - visual acuity
- 3.25 Skips of a 9th, up and down; quarter note triplet drill
- 3.26 Review of accidentals; 3/8, 6/8
- 3.27 Drilling accidentals; F minor; rhythmic speed
- 3.28 Lots of syncopation, accidentals, and skips; Circa
- 3.29 Cut time; fifths, sixths, sevenths drill; Picardy third
- 3.30 All together now!



4-Minute Mastery 3.1

16th note rhythm drill; 5ths and 6ths

1 $\text{♩} = 56$

2 $\text{♩} = 124$ Feel 1 beat per measure

3 Key of C

4 $\text{♩} = 56$ Tempo giusto

5 $\text{♩} = 88$ Allegro Eyes ahead

6 $\text{♩} = 88$ Allegro Eyes ahead





4-Minute Mastery

3.5

Time for Triplets!

largo $\text{♩} = 56$

1 $\frac{4}{4}$

2 $\frac{3}{4}$

3 $\frac{4}{4}$

4 $\frac{4}{4}$

5 *Adagio Cantabile* $\frac{4}{4}$

6 *Adagietto Chiaro* $\frac{3}{4}$

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4-Minute Mastery

3.11

Triad work; 16th note triplets; natural sign

$\text{♩} = 58$

1 $\frac{4}{4}$

2 $\frac{4}{4}$

3 $\frac{4}{4}$

4 $\frac{4}{4}$

5 *Andante* $\frac{4}{4}$

6 *Larghetto* $\frac{4}{4}$

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4-Minute Mastery

3.21

16th note triplet drill; rests; syncopation; interval drill; incomplete bar lines

1 $\frac{8}{8}$

2 $\frac{4}{4}$ $\text{♩} = 46$

3 *Key of A* $\frac{4}{4}$

4 $\frac{4}{4}$

5 *Larghetto* *Slowly and patiently* $\frac{4}{4}$

6 *Andantino sotto voce* $\frac{4}{4}$

Sometimes bar lines do not connect - this is what it looks like

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4-Minute Mastery

3.27

Drilling accidentals; F minor; rhythmic speed

Eyes ahead; GO!

1 $\frac{3}{4}$

2 $\frac{4}{4}$

3 *Key of F minor* $\frac{4}{4}$

4 $\frac{4}{4}$

5 $\text{♩} = 58$ $\frac{4}{4}$

6 *Adagio* $\frac{3}{4}$

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Counting Mastery Essentials™

Counting Mastery Essentials is actually two books in one: First, it is a graduated set of lessons from the simplest to the most complex for students to use over the course of their education. Second, it is a reference book where

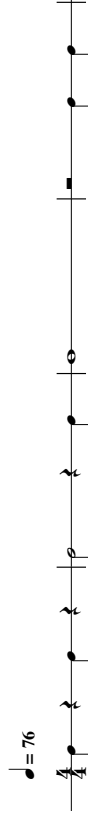
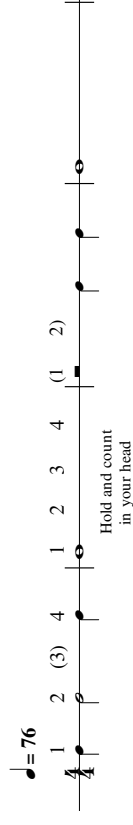
you can locate tutorials and practice exercises to hone your skills. You can find your topic in the Table of Contents. In music, we only have *sounds* and *silences* ... and both must be counted accurately. This book makes it easy.

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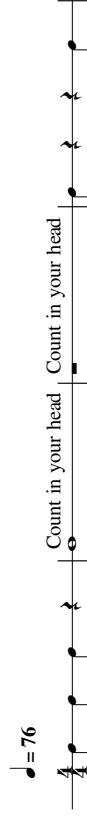
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LESSON #4

Quarter, Half, and Whole Notes and Rests



Count the ties too! Hold full values.



1

Hemiola drill - every other measure.

♩ = 84

2

♩ = 84

3

♩ = 84

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LESSON #13

TRIPLET PRIMER

Triplets are 3 notes in the same time/space as one beat.
(In compound meter, we can also have 3 notes in the space of two beats.)

If 1 quarter-note ♩ equals 1 count, three eighth-note triplets would also be equal to one count.

Since it is true that 2 eighth-notes = ♩ it is true that

$$\text{Three eighth-note triplets} = \text{Two eighth notes}$$

which is called a **polyrhythm**. There is **Polyrhythm Primer** in our POLYRHYTHM SECTION, and it shows you how to practice this.

Then, let's practice the basics. Set a metronome or tap your foot at **68 bpm** (beats per minute). The quarter notes get one beat then you must make 3 sounds in the same space of one quarter note. Like this:

Now, let's switch back and back and forth:

We can also do something similar with quarter note triplets:

The quarter note triplets fit into the space of 2 beats, or a half note:

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1

♩ = 72

Like reading out loud, your eyes are ALWAYS ahead of your mouth. This is exactly the same with reading rhythms.

2

♩ = 70

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1

♩ = 44

2

♩ = 44

3

♩ = 44

4

♩ = 44

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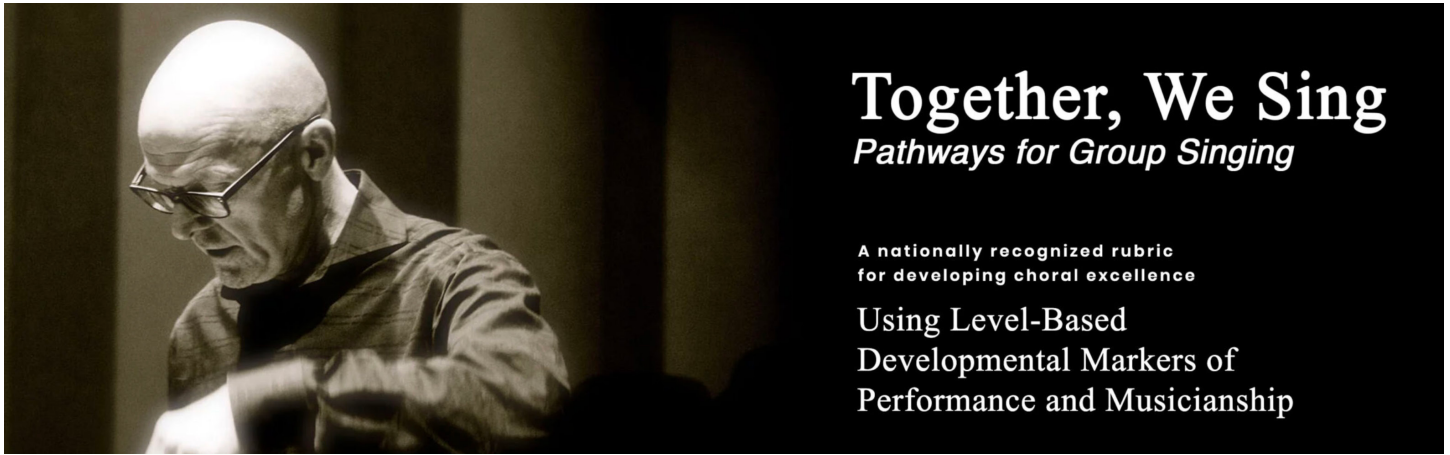
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Together, We Sing – Pathways for Group Singing, was developed by Goeffrey Boers, Director of Choral Activities at the University of Washington School of Music. Formerly known as *CLaS, Choral Literacies and Skills*, the rubric has been re-tooled and updated to bring rich and diverse methods and skills to an even wider range of singers and teachers!

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

Goals for Resonance & Color				VOCAL TECHNIQUE		Goals for Body, Breath, & Effort	
RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE (Range, Pitch, Quality, Blend)	INTONATION	BREATH MANAGEMENT (Diaphragm, Airflow, Consistency, Support)	DYNAMICS	DICTION	ARTICULATION
Level 1 FOUNDATION - Shaping vowels with space for singing; basic vowel uniformity is introduced. - Resonance introduced as "full" vowels; expanding resonant spaces. - Body awareness of jaw, lips, tongue, soft palate introduced and develops. - Resonance is most easily developed with vowel sounds [a, o, u]. - Chest and head resonance is introduced (light/heavy mechanism, throat/mouth). - Singing in head voice is lifted; chest voice is relaxed. - Resonance often inconsistent (vowel formation, inappropriate space, chest voice).	- Ensemble sound develops through modeling, call and response, and mimicry. - Ensemble sound develops through matched vowels. - Ensemble sound is most easily achieved with [a, o, u]. - Ensemble sound occurs most easily when all singers sing in a unified mechanism (throatless). - Ensemble sound is often inconsistent even if singers are aware (not uniform register or space; difficult vowels [i, e, a, etc.]; singing in a new language).	- Singing range determined by age, gender, vocal quality, and speaking voice; often a 6th to a 10th in all voice parts. - Stepwise and parallel melodies and simple intervals sung clearly at a moderate tempo. - Challenging passages can be coached (lower register, challenging phrasing). - Unison, simple counterpoint introduced and develops (repeated or second). - Close parallel harmonies and minor dissonance can be inconsistent.	- 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 errors due to inconsistent vowel, register, or accidentals; common and can be coached.	- Good posture with low, relaxed muscles for breathing is introduced and develops. - Breathed together and energizing the voice are introduced; 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 (quick/sustained, ends of words or phrases).	- Singing with contrasting dynamics is introduced and develops. - Force and piano are introduced and contrasting dynamics between songs or within a song is introduced. - Crescendo and decrescendo are introduced and develops. - Maintaining ensemble sound in contrasting dynamics is introduced. - Inconsistencies in resonance often occur during changes of dynamic.	- Pronounced words together is introduced and develops. - Vowel clarity reflects singers' body awareness or LEVEL 1 Resonance & Vowels. - Consonants clarity varies by age, body awareness, or primary language. - Enunciating consonants at onset and stress of phrases at louder dynamics develops. - Internal consonants often lack clarity. - Singing in multiple languages is encouraged.	- Contrasting articulation with text and dynamics is introduced and develops. - Quick and sustained, light and heavy articulation is introduced. - Clarity of articulation is inconsistent as a result of text and volume.
Level 2 EXPLORATION - Resonance develops by discovering more resonant space; relaxed jaw, and shifting mouth. - Resonant space develops (low, front, back of tongue, soft palate). - Vowel uniformity is consistent within middle register; expands with age and experience (i, e, a, o, u). - False voice encouraged to sing in head voice (light mechanism, throatless). - Making into chest voice is introduced (heavy mechanism, thick throat). - Voice is in position with a relaxed airflow; light effort, and enhance head effort, and enhance head effort, and enhance head effort. - Singers recognize breathy, pressed, and balanced tone production in head and chest registers. - Resonance influenced by text, extremes of dynamic and range.	- Ensemble sound develops through vowel uniformity and extended vowel shape and diction. - Ensemble sound and balance affected by repertoire style and vocal demands (style, register, and texture). - Ensemble sound develops through modeling, call-and-response, and mimicry. Singers can model for each other. - Ensemble sound resonates in slow passages, cadences, and with vowels (i, e, a, o, u). - Ensemble sound inconsistent in rhythmic or fast-moving sections (text, lack of uniform register, vocalic elements). - Balance achieved by adjusting numbers of singers on each part or standing arrangements.	- 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 tempo, 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 the vocal range, or composition style.	- Listening skills develop through listening to self and others. - Intonation consistent in middle voice with LEVEL 2 Resonance & Vowels. - Inconsistent intonation (challenges of text, dynamics). - 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. - Tuned homophonic passages or close harmonies is inconsistent. Can be coached. - Tuning with piano or other instruments introduced and develops.	- Good posture, and low, relaxed muscles for inhalation develops and becomes consistent. - Low, relaxed muscles without downward pressure develops (beginning of a song, major sections or phrases). - Balanced onset is encouraged (easy entry, sustained, sustained/arrow). - Singers recognize and can demonstrate aspirate, dental, and balanced onsets. - Imbalanced tone may result in breathy or pressed tone; intonation, decreased bloom of all. - Ability to sustain longer phrases, breathing in appropriate specific places develops. "Staggered breathers" for sustained lines; renewal is introduced. - Varied effort and airflow for dynamics or style is introduced.	- Varied dynamics from song to song develops. p-f. - Crescendo and decrescendo develop. - Varied dynamics from phrase to phrase is introduced and develops. - Dynamics mp-ff. - Dynamic extremes may affect resonance and pitch (e.g. breathy, pressed). - Dynamics mp-ff. - Dynamic extremes may affect resonance and pitch (e.g. breathy, pressed). - Dynamic extremes may affect resonance and pitch (e.g. breathy, pressed).	- Clarity of enunciation, projection, and body awareness of articulators introduced and develops. - Vowel clarity reflects LEVEL 2 Resonance & Vowels. - Consonant clarity develops (onset and offset of phrases, lower dynamics). - Diction most successful with modeling, call and response, and mimicry. - Consonants before the beat and internal consonants introduced. - Beat plan determined by text and poetry is introduced. LEVEL 2 Diction concepts applied in multiple languages is encouraged.	- Basic articulation (dental/velar/heavily/light, quick/sustained). - Various weights of accents introduced (syntactic, musical). - Legato singing is introduced, often inconsistent as a result of text, dynamic, or development. - Articulation affected by text and volume. - Articulation appropriate for (or informed by) Western music practices.
Level 3 EXPANDING - Resonant spaces develop consistency for the ensemble; vowel or the ensemble; vowel or the ensemble; vowel or the ensemble. - At later resulting spaces and neutral in mix voice. - Operation of resonating system is consistent.	- Ensemble sound develops through uniform application of LEVEL 3 Resonance & Vowels. - Ensemble sound varies as determined by style, language and tradition.	- Singers work to extend range and address age-related vocal changes. - Singers demonstrate greater range and ability during vocalise than in sustained respiration. - Melodies containing	- Listening skills emphasize listening to selves, others and internal audition. - Tuning demonstrated in all ranges with coaching (inconsistencies occur challenge of text, diphthongs, respiration).	- Burnt, expansive breath posture, maintained from inhalation through phrase, is introduced. - Low, relaxed breath at beginning of song, and balanced onset of individual phrases develops. - Efficiency of breath effort (breathless, breathy, etc.)	- Expression through dynamic shaping develops. - Dynamics from mp-ff consistent with LEVEL 3 Breath Management & Resonance. - Sudden dynamic changes consistent with LEVEL 3.	- Expressive and clear enunciation develops; initial onset, and final offset, consonants consistently clear. - Vowel clarity reflects LEVEL 3 Vowels, diphthongs and new languages can	- Range of articulation develops (precise, general or indistinct, fermata, accents and phrasing). - Articulation reflects LEVEL 3 Breath Management is introduced and develops.

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