Choral Literacies and Skills

LEVEL-BASED DEVELOPMENTAL MARKERS

.0 – .3 EMERGING
.4 – .6 AT LEVEL
.7 – .9 READINESS TO ADVANCE

FALL 2019 START
2.9

Assessment for Ensembles and Students

	VOCAL TECHNIQUE								MUSICIANSHIP			
	Tonal Technique				*Breath Technique*				*Artistry*		*Music Reading*	
LEVEL OF LITERACY	RESONANCE AND VOWELS 2.6	ENSEMBLE SOUND AND BALANCE 2.8	VOCAL FACILITY AND INDEPENDENCE *Range, Agility, Clarity, Divisi* 3.6	INTONATION 3.2	BREATH MANAGEMENT *Effort, Airflow, Efficiency, Onset* 3.3	DYNAMICS 2.9	DICTION 2.6	ARTICULATION 2.8	RHYTHM AND TEMPO *Precision, Clarity, Expression* 2.4	EXPRESSION AND ARTISTRY *Style, Form, Expression* 2.5	RHYTHM AND MUSICAL MARKINGS 2.9	MELODY, INTERVALS AND AUDIATION NOT COUNTED
Level 1 ENTRY-LEVEL SINGERS OF ALL AGES	• Shaping vowels with space, basic vowel uniformity is introduced. • Resonance introduced as "tall" vowels, opening up inner resonating spaces. • Body awareness of jaw, lips, tongue introduced and developed. • Resonance is most easily developed with [i, u, o, e]. • Light and heavy mechanism, or "head" and "chest" resonance is introduced. • Sings mostly in "head" voice, or light mechanism. • Resonance often inconsistent due to vowel space, or heavy mechanism i.e., "chest" voice.	• Ensemble sound develops through vowel uniformity and "matching vowel." • Ensemble sound is most successful with [i, u, o, e]. • Ensemble sound occurs most easily when all singers sing in light mechanism. • Ensemble sound inconsistent due to heavy mechanism singing or difficult vowels [ɛ, æ, etc.]	• Singing range determined by age, gender, vocal quality, and speaking voice, often a 6th to a 10th in all voice parts. • Stepwise melodies and simple intervals sung clearly at a moderate tempo. More challenging passages can be coached. • Unison, simple counterpoint introduced and develops clarity, e.g., partner songs or canons. • Stepwise and pentatonic melodies sung with clarity at moderate tempi. • 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 recognize being "in tune" with pentatonic and simple melodies. • Common pitch issues due to inconsistent vowels, register, or scooping, can be coached.	• Good posture with low, expanded 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, such as ends of words, or with punctuation is introduced.	• Singing with contrasting dynamics is introduced and develops. • Forte and piano develops, contrasting dynamics between songs or between major sections within a song is introduced. • Maintaining ensemble sound in contrasting dynamics is introduced. • Inconsistencies in resonance often occur during changes of dynamic. • *Crescendo* and *decrescendo* are introduced and demonstrated.	• Pronouncing words together is introduced and develops. • Vowel clarity reflects singers' body awareness of **LEVEL 1** Resonance and 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.	• Contrasting articulation with text and effort is introduced and develops. • Quick and sustained, light and heavy enunciation are introduced. • Clarity of articulation varies as result of text and volume.	• Singing rhythmically together is introduced and develops. • Demonstrates physical sense of pulse when coached. • Simple rhythms can be sung accurately, syncopation and simple multicultural rhythms can be taught by rote. • Rhythmic inconsistencies common, precision is affected by age, body awareness, dynamics, diction, and articulation. • Basic count singing is introduced.	• Singing with energy, body involvement, and facial expression to convey mood is introduced and develops. Expression varies by age, body awareness, energy, and confidence. • 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, e.g., verses, refrains, and major sections. • Body movements help singers connect physicality to the mood and sound desired.	• **Meter:** 2/4, 3/4, 4/4. • **Note Values:** Whole, half, quarter. • **Tempo:** *Andante – Moderato* (72–120). • **Musical Markings:** *Adagio, Allegro, p, mp, mf, f*.	• **Melodic Reading:** Step-wise and pentatonic melodies, unison. • **Intervals:** Whole step, minor 3rd, perfect 4th and 5th, major scale introduced. • **Key Signatures:** None to two sharps or two flats. • **Chord Tones:** Two-part "chords" built on pentatonic scale degrees.
Level 2 ELEMENTARY & MIDDLE SCHOOL EMERGING HIGH SCHOOL CHURCH / COMMUNITY NON-AUDITIONED COLLEGIATE	• Resonance develops by discovering inner resonating space, relaxed jaw & shaping mouth. • Resonant space is introduced, e.g., tall, dome, or lofted, lifting soft palate, inner smile, etc. • Vowel uniformity is consistent with [i, u, e, o, ɑ] in middle register; expands with age and experience. • Training brings ease of both "head voice" and "chest voice." • Mixing into "chest voice," heavy mechanism, or thick folds, introduced. • Voices can transition sing with a relaxed, open, light mechanism or resonance "head voice" or low notes appear. • Singers recognize breathy, pressed, and balanced tone production. • Resonance affected by text, extremes of dynamic and range.	• Ensemble sound develops through vowel uniformity and matching vowel shape. • Ensemble sound demonstrated in slow passages, cadences, and with vowels [i, e, ɛ, o, ɑ]. • Ensemble sound inconsistent in rhythmic or text-intensive sections due to text, register use, or individual singer's volume. • Ensemble sound and balance affected by personnel, repertoire, register, and tessitura. • 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 tempi, and intervals of 3rds, 4ths, 5ths sung clearly. • Unison, partner songs, 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. • Singing in non-Western classical styles introduced.	• Listening skills develop through listening to selves and others. • Intonation consistent in middle voice with **LEVEL 2** vowels. Inconsistencies occur with challenges of text, diphthongs, range, and dynamics. • Unison, partner songs, simple counterpoint can be sung with clarity of pitch. Individual tuning issues due register use, volume, or scooping, can be coached. • Tuning homophonic passages or close harmonies is inconsistent, can be coached. • Singing in tune with piano or other instruments introduced and develops.	• Good posture, and low, expansive breath develops and becomes consistent. • Low, expansive breath without downward pressure at the beginning of a song, or a major section develops. • Low, expansive breath for individual phrases is introduced. • Balanced tone, with light effort and relaxed movement of air is encouraged. • Imbalanced tone may result in breathy *p*, pressed *f*, poor intonation, decreased legato, et al. • Ability to sustain longer phrases, breathe in appropriate poetic places develops. • *"Stagger breathing"* for sustained tones, fermata, is introduced.	• Varied dynamics from song to song develop, *p–f*. • *Crescendo* and *decrescendo* developed. • Varied dynamics from phrase to phrase is introduced and develops. • Dynamics *mp–mf* demonstrate **LEVEL 2** Resonance and Vowels. • Dynamic extremes may affect resonance and pitch, with piano breathy and forte pressed.	• Clarity of enunciation, projection, and body awareness of articulators introduced and develops. • Vowel clarity reflects **LEVEL 2** Resonance and Vowels. • Consonant clarity is developed, especially at onset and offset of phrases at louder dynamics. • Consonants before the beat and internal consonants introduced. • Breath plan determined by text and poetry is introduced. • Non-English language texts introduced.	• Basic articulation develops, e.g., detached / legato, heavy / light, quick / sustained. • Various types of accents introduced, e.g., staccato, marcato. • *Legato* singing is introduced, often inconsistent as affected by text, dynamic, and developing **LEVEL 2** Breath Management. • Articulation affected by text and volume.	• Rhythmic clarity develops through unified diction. • Inner pulse introduced. • *Accelerando* and *Accelerando* are introduced. • Rhythms more complex than 8th note patterns can be coached. • Ensemble sings together but rushing or dragging is common. • Count singing at **LEVEL 1** is possible.	• Creating a unique style for each piece with dynamic, tempo, articulation, and text develops. • Word stress / un-stress is introduced. • General musical poetry is understood, demonstrated by varied musical elements. • Form demonstrated by contrasting musical elements, e.g., dynamics of verses or phrases, and finding a "climactic moment" in each piece is introduced. • Most of the choir demonstrates facial expression and / or appropriate body movement, especially when coached.	• **Meter:** 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8. • **Note Values:** Whole, half, quarter, eighth, simple dotted notes and syncopation. • **Tempo:** *Andante – Allegro* (72–132) • **Musical Markings:** *Adagio, Andante, Moderato, Allegro, Ritardando, Accelerando, pp–ff, Crescendo and Decrescendo*, Accent mark ›.	• **Melodic Reading:** Step-wise and pentatonic melodies, introduction of 3rds, 4ths, and 5ths in melody, unison and two-part canon or simple countercpoint, dotted notes. • **Intervals:** Whole step, half step, minor 3rd, major 3rd, perfect 4th, perfect 5th, major scale sung with Kodály hand-signs. • **Key Signatures:** None to three sharps or three flats, minor key introduced. • **Chord Tones:** Two- to three-part chords, major and minor root position, 5ths and 7ths introduced.
Level 3 ADVANCED MIDDLE SCHOOL MANY HIGH SCHOOL, CHURCH / COMMUNITY ENTRY-LEVEL COLLEGIATE	• Resonating spaces such as tall, dome, lofted, lifting soft palate, et al, develop. • 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, u, ɛ, ɑ, o]. • Resonance consistent throughout middle voice, extended ranges valued due to age and experience. SA voices A3 to G5, TB voices G2–G4. • SA develop "mix." TB develop floating upper voice and focused lower voice. • Resonance affected by extended dynamics and register, text challenges such as diphthongs, and foreign languages.	• Ensemble sound develops through uniform application of **LEVEL 3** Resonance and Vowels. • Ensemble sound develops consistency throughout middle voice, regardless of musical demands. • Individuals may be heard as ranges expand or voices develop. • Balance affected by personnel, repertoire, extended dynamics, and register. • Balance achieved by adjusting numbers of singers on each part or standing arrangements. • Stylistic and repertoire-based balance variation is sometimes desired and introduced.	• Singers work to extend range and address age-related vocal changes. • Singers demonstrate greater range and agility during vocalise than in sustained textures. • Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most tempi. • Most intervals can be sung clearly at a moderate tempo with coaching. • Compositions in two to four parts common, greater divisi possible, determined by personnel. • Singing with close harmony and dissonance develops. • Singing in non-Western classical styles develops.	• Listening skills emphasize listening to selves, others, and internal audiation. • Tuning demonstrated in all ranges with coaching. Inconsistencies occur with challenges of text, diphthongs, tessitura and dynamics. • Tuning within sections is consistent, sections work to tune with others, most often at cadences. • Tuning in homophonic sonorities, dissonances, basic modulations, fast moving passages, and counterpoint develops. • Choir tunes well with the piano. *A cappella* singing develops.	• Buoyant, expansive breath posture, maintained from inhalation through phrase, develops. • Low, expansive breath at beginning of songs, and at onset of individual phrases develops. • Efficiency of breath effort, i.e., wide, buoyant intercostal engagement, efficient abdominal effort without downward pressure, efficient air flow, is introduced. • Balanced breath effort consistent *mp–mf*, while piano, forte develops. • Onsets to initiate phrase and crescendo may require "extra" breath effort and air flow. • Low, expansive breaths during quick, or "catch breaths," introduced. • Shaping the vocal tract during breath, such as "breathing in the vowel," is introduced.	• Musicality through dynamic shaping develops. • Dynamics from *mp–mf* consistent with **LEVEL 3** Breath Management and Resonance. • *Crescendo* and *decrescendo* within each phrase, "rise and fall," develops. • Balanced tone in extended dynamics, or dynamic changes, develops. • Breathy *piano* and pressed forte replaced as balanced breath effort develops. • Dynamics affected by tessitura, i.e., higher passages may be sung louder, lower tones softer, individuals may be heard.	• 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 and *agogic* accent, i.e., word and syllabic stress / un-stress, introduced and develops. • Latin and at least one other language introduced.	• Greater range of articulations, e.g., crescendo on dotted or tied notes, *fp*, *sfz*, *fermata*, and clarity of faster-moving passages, develops. • Articulation reflecting **LEVEL 3** Breath Management is introduced and develops. • *Legato* develops. Forward motion and sustained energy during *legato* most successful at louder dynamics and when efficient breath effort occurs.	• Counting together and inner pulse develops. • Accelerando and ritardando performed with accuracy, tempo changes can affect balance of tone or breath effort. • More challenging rhythms such as dotted notes, triplets, meter signatures, multicultural rhythms are introduced, can be coached. • Rhythmic inconsistencies occur, affected by dynamics, tempo, or imbalanced breath effort. • Breathing rhythmically for precise onsets introduced. • Count singing at **LEVEL 2** is possible.	• Expression and style results from specific attention to composer's markings. • Poetic and *agogic* accent introduced, i.e., word and syllabic stress / un-stress to creating poetic meaning. • General meaning of poetry is understood, communicated through dynamic and poetic shape. • Form explored, formal elements lead to a "climactic point" in each piece. • Extra-musical means of expression, e.g., movement, facial engagement, "choreographic" standing arrangements, narration, developed.	• **Meter:** 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8, 3/4, 6/4, simple changing meters. • **Note Values:** Whole, half, quarter, eighth, sixteenth, dotted notes, syncopation, eighth note triplets. • **Tempo:** *Largo – Allegro* (56–144). • **Musical Markings:** *Adagio, Andante, Moderato, Allegro, Presto, Ritardando, Accelerando, pp–ff, Crescendo and Decrescendo*, *sfz*, *fp*, *fermata*, subito, Accent ›, *marcato* and *staccato*. • **Non-Traditional Notation:** Introduced in jazz or multicultural repertoire.	• **Melodic Reading:** Step-wise and pentatonic melodies, 4ths, and 5ths, introduction of 6ths in melody, unison to four-part reading depending on difficulty, dotted notes, syncopation, and triplets. • **Intervals:** Major and minor scale sung with Kodály hand-signs. Non-diatonic intervals with Kodály syllables and hand signs introduced. • **Key Signatures:** None to four sharps or four flats, both major and minor. • **Chord Tones:** Three- to four-part chords, major and minor root position 7th chords, 9ths and inversions introduced.
Level 4 ADVANCED HIGH SCHOOL EXCELLENT CHURCH / COMMUNITY MANY COLLEGIATE	• 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 many non-English vowels. • Resonance consistency develops and extends throughout vocal ranges. • Modification of vocal tract in extended registers is introduced and develops, e.g., specific resonant vowels, tall or lofted, primal sounds, with relaxed and flexible jaw. • SA develop functional mix of "head" and "chest" voice. TB develop a vibrant, expansive mid to lower tones and a lyric, clear upper voice.	• Ensemble sound results from consistent resonance, precise rhythm, and dynamic shape. STRETCH! GOAL! • Ensemble sound results from a unified vocal approach, encourages individual development. • Methods to create ensemble sound adjusted as voices develop, e.g., voice matching, standing arrangements. • Unified ensemble develops across varied vocal styles, e.g., vibrato or non, world music. • Balance addressed by varied standing arrangements, flexible personnel use, dynamic adjustment. • Stylistic and repertoire-based balance variations develop.	• Ease of extended range and increased agility develops. • Singers demonstrate ease of tessitura in upper voice: SA voices C5 – F5, TB C4 – F4 • 16th note passages clearly sung at moderately fast tempo, chromatic intervals when coached. • Divisi within each section is possible. Complexity of divisi determined by personnel. • Vocalization of non-Western classical styles developed.	• Listening skills and tuning individually, within sections, between sections, is consistent. • Intonation consistent throughout vocal ranges, at faster tempi, more challenging intervals, or text. Singers able to make adjustments to fix poor intonation. • Melodic tuning develops in addition to harmonic tuning. • 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 cappella*. OUTLIER • When singing *a cappella*, choir tunes well, even if overall pitch may flat or sharp.	• Buoyant, expansive breath posture, maintained from inhalation through phrase, develops. • Efficiency of breath effort, i.e., buoyant intercostal engagement, efficient abdominal effort and air flow, balanced and smooth onsets, develops in all ranges and dynamics. • Offset breaths and "catch breaths" re-establish efficient and balanced effort. • Intentional breaths develop, e.g., rhythmic breaths, shaping the vocal tract, other musical elements. • Breath and effort technique for non-Western classical styles introduced.	• Dynamics from *p–f* consistent with **LEVEL 4** Breath Management and Resonance. • Dynamics varied within phrases, phrases contrast to build an overal structure. • Balanced tone and breath effort in extreme dynamic ranges develops as **LEVEL 4** Breath Management and resonance is learned. • Accuracy of dynamics in extremes of range and tessitura develops. • Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style develops. STRETCH! STRETCH!	• Diction develops as poetic declamation, in addition to pronunciation and enunciation. • Modification of diction creates consistent enunciation in range and dynamic extremes. • Consonants before the beat and internal consonants are consistent and help create a sense of forward motion and *legato*. • Poetic and *agogic* accent consistently applied, i.e., word, syllabic, and phrase stress / unstress. • Expressive treatment of text, e.g., duration or placement of consonants and color of vowels for style, dialect, develops. • A more difficult language to English-speaking singers may be introduced, e.g., French, Russian, or less familiar world languages.	• Artistic use of articulations develops. • Articulations that are varied and reflect **LEVEL 4** Breath Management, develop. • *Legato* is consistent, diction creates a sense of forward motion, energy, and momentum. • Extreme articulation demands can affect resonance and pitch. Balanced breath effort develops. • Varied weights of repeated articulations, or articulations resulting from artistic poetic declamation and *agogic* accent introduced. • Ornaments, non-Western classical styles, and other subtle expressions develop. STRETCH!	• Precision and accuracy through subdivision is introduced and develops. • Rhythmic energy is present in all styles and dynamics. • *Accelerando* and *Ritardando* performed with balanced tone and breath effort, develops. • Rhythm as an expressive element, e.g. rubato, tempo changes, and fermata, with artistic purpose, introduced and develops. • Rhythmic weight, style, or "feel," e.g., jazz, multicultural styles, develops in addition to metric precision. • Rhythmic breathing resulting in precise and artistic onsets develops. • Count singing at **LEVEL 3** is possible.	• Musical decisions based both on the composer's markings as well as personal expression develops. • Historical and contemporary style and performance practices introduced. • Specific meaning of the text is understood, and communicated by poetic declamation of text. **LEVEL 4** Dynamic, Diction, and Articulation, resulting in artistically shaped singing. • Form demonstrated by intentional shaping of musical elements, **LEVEL 4** Rhythm elements, and musical details. • Extra-musical means of expression, e.g., programming, movement, staging, develop. Level up HERE	• **Meter:** 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8, 3/4, 6/4, 9/8, 7/8, 5/8, 12/8 and changing meters. • **Note Values:** Whole, half, quarter, eighth, sixteenth, dotted notes, syncopation, eighth and quarter note triplets. • **Tempo:** *Largo – Presto* (56–168). • **Musical Markings:** *Adagio, Andante, Moderato, Allegro, Presto, Ritardando, Accelerando, pp–ff, Crescendo and Decrescendo*, *sfz*, *fp*, *fermata*, subito, *più*, *meno*, Accent ›, *più* and *meno*, *marcato*, *staccato*, *tenuto*. • **Non-Traditional Notation:** Developed with opportunities to sing jazz, aleatoric, multicultural, or early music.	• **Melodic Reading:** Melodies with all diatonic intervals, major and minor, unison to four-part reading depending on difficulty, dotted notes, syncopation, triplets, compound meter, basic meter changes. • **Intervals:** All intervals, major scale and minor sung with Kodály-trained signs. Non-diatonic intervals, e.g., lowered, major 7th, minor 6th, with Kodály syllables and hand signs practiced. • **Key Signatures:** None to five sharps or five flats, both major and minor. • **Chord Tones:** Three- to eight-part chords, major and minor root positions 7th chords and inversions, altered chord tones introduced.
Level 5 HIGH-LEVEL COLLEGIATE, CHURCH / COMMUNITY MANY SEMI-PROFESSIONAL	• 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. • SA lower register is a functional mix of "head" and "chest" voice; upper voice balanced, agile, vibrant • TB consistently vibrant and expansive in mid to lower voice; upper register is clear, forward.	• Ensemble sound results from vibrant, overtone-rich, and balanced tone, is consistent in all voices, registers, as well as unified musical elements. • Ensemble sound occurs while individuals maintain a relaxed and healthy sound, regardless of style, language, or type of resonance desired. • Balance is determined by musical and stylistic demands of repertoire, created through various methods, e.g., varied standing arrangements, moving singers from part to part, adjustments of resonance, vowel and dynamic.	• Singers maintain balanced tone and effort in sustained tessitura in all registers. • Chromatic intervals and passages, complex rhythms, dissonant intervals and harmonies sung clearly. Inconsistencies of resonance and clarity occur, can be coached. • Any divisi possible as determined by personnel. • Singers demonstrate flexible tonal approach in non-Western and historic styles.	• Intonation accurate in all registers. • Intonation accurate in all styles and tempi. • 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 vibrato, solutions can be coached. • Singers maintain correct pitch center in *a cappella* singing in addition to melodic, harmonic tuning.	• Efficiency of breath effort, i.e., buoyant intercostal engagement, efficient abdominal effort and air flow, balanced onsets, develops consistency in all ranges and dynamics. • Use of *appoggio* develops, e.g., *messa di voce*, ease of extended registers. • Intentional breaths develop, e.g., prepare onsets for vowel, pitch, register, articulation, and rhythmic shape. • "Catch breaths" that are intentional, artistically and rhythmically placed, develop. • Non-Western classical breathing styles can be coached.	• Balanced breath effort creates a natural rise and fall of dynamics in all registers. • Dynamics vary within phrases, phrases contrast to build an overall form to each piece. • Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style is consistently demonstrated. • Technicaly demanding dynamics are introduced and develop, e.g., *sotto voce*, *messa di voce*, *fp*, *sfz*. • Dynamic distortions of vocal quality, vowel, vibrato, can be coached. • Dynamic markings are treated as guides through which an artistically shaped musical line is sung, as opposed to absolutes.	• Enunciates text clearly in a variety of languages, including more challenging languages, with appropriate dialect determined by language, region, or history. • Intentional tonal difference resulting from dialect may be desired and coached. • Modification of consonants and enunciation for musical reasons develops, e.g., rubato, delaying onset, legato, tessitura, balance with instruments.	• Articulation reflects **LEVEL 5** Breath Management, develops artistic subtlety. • Articulation determined by language and style develops. • Balanced tone and effort consistent through long articulated passages, extremes of articulation, dynamics, and tessitura. • Composer's articulation markings interpreted as a reflection of an artistically sung text and musical line, rather than absolutes.	• Inner pulse consistent. Knowledge of subdivision is demonstrated by precise rhythm in all styles. • Balanced tone and effort maintained throughout tempo variations and challenging rhythms. • Rhythm as an expressive element is consistent, e.g., rubato, varied weight, momentum, and "feel", in addition to precision. • Precision develops, and reflects **LEVEL 5** Breath Management, in all rhythms and styles. • Count singing at **LEVEL 4** is possible.	• Mature artistry develops, with consistently shaped phrases, poetic declamation, rhythmic artistry, and informed reading of composer's indications. • Historical, contemporary, or world-music style and performance practice informs artistic elements, e.g., **LEVEL 5** Diction, Vowels and Resonance, Articulation, et al. • Specific meaning of the text is communicated and conveyed through musical elements. • Form results from musical elements and composer's markings creating an artistic and structural whole. • Extra-musical expression, e.g., programming, movement, and staging, is thoughtful and creative.	• **Meter:** Any can be coached. • **Note Values:** Any. • **Tempo:** Any can be coached. • **Musical Markings:** All common markings, descriptive phrases, e.g., *non troppo chiuso*, can be coached and understood easily. • **Traditional Notation:** Developing with opportunities to sing modern styles.	• **Melodic Reading:** Melodies utilizing all intervals, all keys and modes, unison to eight-part reading depending on difficulty, challenging syncopation, triplets, compound meter, challenging meter changes. • **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. • **Key Signatures:** Any key major or minor. • **Chord Tones:** All positions and inversions of chords, rootless chords, and "stacked" chords, six-pack and more chord tones.
Level 6 TOP PROFESSIONAL & SEMI-PROFESSIONAL RARE COLLEGIATE	• Singers produce a vibrant, overtone-rich, balanced sound, consistent in all registers and all voice parts, regardless of language, dynamics or tessitura. • Approach to tone is varied and stylistically informed, remaining consistent with healthy vocal technique regardless of vocal demands.	• 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., mixing of voices from section to section, adjustment of numbers of singers. • Balance is determined by performance practice, musical and stylistic demands of repertoire.	• Resonance is clear and consistent in all singers, regardless of dynamic, range or tessitura. • Complex rhythms and harmonies can be sung with absolute clarity of resonance and pitch. • Any divisi is possible. • Singers demonstrate technique to create any non-Western classical sound with healthy vocalism when coached.	• 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.	• Balanced breath effort creates an efficient and intentional energy and flow throughout all registers and dynamics. • Variations of air flow 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.	• 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.	• Vowels vary in color and resonance as determined by language, dialect, 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.	• 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, tessitura, vocal considerations.	• 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.	• 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.

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