

ENSEMBLE / STUDENT _____

DIRECTOR _____

LEVEL SCORING _____

4	VOCAL TECHNIQUE										MUSICIANSHIP			
	Tonal Technique					Breath Technique					Artistry			
	RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE <i>Range, Agility, Clarity, Divisi</i>	INTONATION	BREATH MANAGEMENT <i>Effort, Airflow, Efficiency, Onset</i>	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO <i>Precision, Clarity, Expressive Qualities Such as Weight-Momentum-Rubato</i>	EXPRESSION & ARTISTRY <i>Style, Form, Expression</i>				
	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	
4.0 – 4.3 <i>Emerging</i>	<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, over-tone rich, balanced-tone, reflecting LEVEL 4 Breath Management develops. Resonance consistent in all vowels, including diphthongs and many non-English vowels. 	<ul style="list-style-type: none"> Ensemble sound results from consistent resonance, precise rhythm, and dynamic shape. Ensemble sound results from a unified vocal technique, 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 vib., historic styles, world music</i>). Balance addressed by varied standing arrangements, flexible personnel use, dynamic adjustment. Balance varied based upon repertoire (<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 sung clearly at moderately fast tempo, chromatic intervals when coached (<i>Baroque coloratura</i>). <i>Divisi</i> within each section is possible. Complexity of <i>divisi</i> determined by personnel. Vocalization of non-Western classical styles developed. 	<ul style="list-style-type: none"> Listening skills and tuning individually, within sections, between sections, is consistent. Intonation consistent throughout vocal ranges, at faster <i>tempi</i>, more challenging intervals, or text. Singers able to make adjustments to correct 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. <i>a cappella</i>. When singing <i>a cappella</i>, choir tunes well, even if overall pitch center may move flat or sharp. 	<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 air flow, 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>). Breath and effort technique for non-Western classical styles introduced. 	<ul style="list-style-type: none"> Dynamics from <i>p–f</i> reflect LEVEL 4 Breath Management and Resonance. Dynamics varied within phrases, phrases contrast to build an overall structure. Balanced tone and breath effort in extreme dynamic ranges develops as LEVEL 4 Breath Management and 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"> Dictation develops as poetic declamation, 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 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 treatment of text develops (<i>duration or placement of consonants and color of vowels for style, dialect</i>). A more difficult language to English-speaking singers may be introduced, enunciation with appropriate dialect in common languages introduced. 	<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>poetic declamation, rhythmic pattern or style, changing dynamics</i>). Ornaments, non-Western classical styles, and other subtle expressions develop. 	<ul style="list-style-type: none"> Precision and accuracy through subdivision is introduced and develops. Rhythmic energy is present in all styles and dynamics. <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>jazz, multicultural, Baroque</i>). 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 both on the composer’s markings as well as conductor’s artistic choices develop. Historical and contemporary style and performance practices introduced. 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 develop. (<i>programming, movement, visual elements</i>) 				
4.4 – 4.6 <i>At Level</i>	<ul style="list-style-type: none"> Resonance consistency develops and extends throughout vocal ranges. Modification of vocal tract in extended registers is introduced and develops (<i>specific resonant vowels, tall or lofted space, relaxed and flexible jaw</i>). S/A develop functional mix of head and chest voice. T/B develop a vibrant, expansive mid to lower tones and a lyric, clear upper voice. 	<ul style="list-style-type: none"> Ensemble sound develops across varied vocal styles (<i>vibrato, non vib., historic styles, world music</i>). Balance addressed by varied standing arrangements, flexible personnel use, dynamic adjustment. Balance varied based upon repertoire (<i>standing arrangements, flexible personnel use, stylistic dynamic adjustment for themes, chord tones</i>). 	<ul style="list-style-type: none"> <i>Divisi</i> within each section is possible. Complexity of <i>divisi</i> determined by personnel. Vocalization of non-Western classical styles developed. 	<ul style="list-style-type: none"> 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. <i>a cappella</i>. When singing <i>a cappella</i>, choir tunes well, even if overall pitch center may move flat or sharp. 	<ul style="list-style-type: none"> Offset breaths and “catch breaths” re-establish efficient effort. Intentional breaths develop (<i>rhythmic breaths, shaping the vocal tract, other musical elements</i>). Breath and effort technique for non-Western classical styles introduced. 	<ul style="list-style-type: none"> 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"> Extreme articulation demands can affect resonance and pitch. Balanced breath effort develops, can be coached. Varied weights of repeated articulations introduced (<i>poetic declamation, rhythmic pattern or style, changing dynamics</i>). Ornaments, non-Western classical styles, and other subtle expressions develop. 	<ul style="list-style-type: none"> 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>jazz, multicultural, Baroque</i>). Rhythmic breathing develops, results in precise and artistic onsets and offsets. Count singing at LEVEL 3 is possible. 	<ul style="list-style-type: none"> Form is communicated through intentional shaping of structural elements, LEVEL 4 Rhythm elements, and musical details. Extra-musical means of expression develop. (<i>programming, movement, visual elements</i>) 					
4.7 – 4.9 <i>Readiness to Advance</i>	<ul style="list-style-type: none"> S/A develop functional mix of head and chest voice. T/B develop a vibrant, expansive mid to lower tones and a lyric, clear upper voice. 	<ul style="list-style-type: none"> Balance varied based upon repertoire (<i>standing arrangements, flexible personnel use, stylistic dynamic adjustment for themes, chord tones</i>). 	<ul style="list-style-type: none"> Vocalization of non-Western classical styles developed. 	<ul style="list-style-type: none"> When singing <i>a cappella</i>, choir tunes well, even if overall pitch center may move flat or sharp. 	<ul style="list-style-type: none"> Offset breaths and “catch breaths” re-establish efficient effort. Intentional breaths develop (<i>rhythmic breaths, shaping the vocal tract, other musical elements</i>). Breath and effort technique for non-Western classical styles introduced. 	<ul style="list-style-type: none"> Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style develops. 	<ul style="list-style-type: none"> Ornaments, non-Western classical styles, and other subtle expressions develop. 	<ul style="list-style-type: none"> Count singing at LEVEL 3 is possible. 	<ul style="list-style-type: none"> Extra-musical means of expression develop. (<i>programming, movement, visual elements</i>) 					
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5	VOCAL TECHNIQUE										MUSICIANSHIP			
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5.0 – 5.3 <i>Emerging</i>	<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. 	<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 dependable, 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. Any <i>divisi</i> possible as determined by personnel. Singers demonstrate flexible tonal approach in non-Western and historic styles. Challenging coloratura passages can be coached. 	<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 <i>a cappella</i> singing in addition to melodic, harmonic tuning. Tuning systems other than equal temperament explored (<i>historical, contemporary, and world 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>messa di voce, ease of extended registers and dynamics</i>). Intentional breaths develop (<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. 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 fixed. 	<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 resulting from dialect may be 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 and style develops. 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 fixed. 	<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. Balanced tone and effort maintained throughout tempo variations and challenging rhythms. Rhythm as an expressive element, consistently demonstrated with precision (<i>varied weight, momentum, and rubato</i>). Count singing at LEVEL 4 is possible. 	<ul style="list-style-type: none"> Mature artistry develops, with consistently shaped phrases, poetic declamation, rhythmic artistry, and informed reading of composer’s indications. Vocal technique, musical elements are flexible, and shaped by historical or culturally informed practices. Specific meaning of the text is communicated through musical elements, conveyed through informed cultural or historical context. Form results from musical elements and composer’s markings creating an artistic and structural whole. Creative and thoughtful extra-musical expression (<i>programming, movement, staging</i>) demonstrated. 				
5.4 – 5.6 <i>At Level</i>	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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"> Any <i>divisi</i> possible as determined by personnel. Singers demonstrate flexible tonal approach in non-Western and historic styles. Challenging coloratura passages can be coached. 	<ul style="list-style-type: none"> Inconsistencies occur due to developing technique, breath management and <i>vibrato</i>, solutions can be coached. Singers maintain correct pitch center in <i>a cappella</i> singing in addition to melodic, harmonic tuning. Tuning systems other than equal temperament explored (<i>historical, contemporary, and world music</i>). 	<ul style="list-style-type: none"> Intentional breaths develop (<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. Breathing techniques for extended vocal demands develop, can be coached. 	<ul style="list-style-type: none"> 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 fixed. 	<ul style="list-style-type: none"> Intentional tonal difference resulting from dialect may be 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 markings interpreted as a reflection of an artistically sung text and musical line, rather than fixed. 	<ul style="list-style-type: none"> Count singing at LEVEL 4 is possible. 	<ul style="list-style-type: none"> Form results from musical elements and composer’s markings creating an artistic and structural whole. Creative and thoughtful extra-musical expression (<i>programming, movement, staging</i>) demonstrated. 				
5.7 – 5.9 <i>Readiness to Advance</i>	<ul style="list-style-type: none"> T/B consistently vibrant and expansive in mid to lower voice, upper register is clear, forward. 	<ul style="list-style-type: none"> 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"> Challenging coloratura passages can be coached. 	<ul style="list-style-type: none"> Tuning systems other than equal temperament explored (<i>historical, contemporary, and world music</i>). 	<ul style="list-style-type: none"> Intentional breaths develop (<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. Breathing techniques for extended vocal demands develop, can be coached. 	<ul style="list-style-type: none"> Dynamic markings interpreted as flexible guides through which an artistically shaped musical line is sung, rather than fixed. 	<ul style="list-style-type: none"> Expressive modification of consonants and enunciation develops (<i>rubato, delaying onset, legato, tessitura, balance with instruments</i>). 	<ul style="list-style-type: none"> Articulation markings interpreted as a reflection of an artistically sung text and musical line, rather than fixed. 	<ul style="list-style-type: none"> Count singing at LEVEL 4 is possible. 	<ul style="list-style-type: none"> Form results from musical elements and composer’s markings creating an artistic and structural whole. Creative and thoughtful extra-musical expression (<i>programming, movement, staging</i>) demonstrated. 				
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