

LEVEL OF LITERACY	VOCAL TECHNIQUE								MUSICIANSHIP			
	Tonal Technique				Breath Technique				Artistry		Music Reading	
	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>	RHYTHM & MUSICAL MARKINGS READING	MELODY, INTERVAL READING & AUDIATION
<p><b>Level 1</b></p> <p>ENTRY-LEVEL CHOIRS OF ALL AGES</p>	<ul style="list-style-type: none"> <li>Shaping vowels with appropriate space, basic vowel uniformity is introduced.</li> <li>Resonance introduced as "tall" vowels, opening up inner resonating spaces.</li> <li>Body awareness of jaw, lips, tongue, soft palate introduced and develops.</li> <li>Resonance is most easily developed with [u, o, i].</li> <li>Chest and head resonance is introduced (<i>light / heavy mechanism, thick / thin folds</i>).</li> <li>Singing in head voice is favored, chest voice is relaxed.</li> <li>Ensemble sound inconsistent (<i>inappropriate register or space, difficult vowels [e, æ, etc.]</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Ensemble sound develops through vowel uniformity and "matching vowel."</li> <li>Ensemble sound is most successful with [u, o, i].</li> <li>Ensemble sound occurs most easily when all singers sing in light mechanism.</li> <li>Ensemble sound inconsistent due heavy mechanism singing or difficult vowels [e, æ, etc.].</li> </ul>	<ul style="list-style-type: none"> <li>Singing range determined by age, gender, vocal quality, and speaking voice, often a 6th to a 10th in all voice parts.</li> <li>Stepwise and pentatonic melodies and simple intervals sung clearly at a moderate tempo.</li> <li>Challenging passages can be coached (<i>slower, faster, challenging intervals</i>).</li> <li>Unison, simple counterpoint introduced and develops clarity (<i>partner songs, canons</i>).</li> <li>Close parallel harmonies and minor dissonance can be inconsistent.</li> </ul>	<ul style="list-style-type: none"> <li>Clear intonation in unison singing develops.</li> <li>Listening skills develop through understanding how vowel uniformity affects pitch.</li> <li>Singers recognize good intonation with pentatonic and simple melodies.</li> <li>Common pitch issues due to inconsistent vowels, register, or scooping, can be coached.</li> </ul>	<ul style="list-style-type: none"> <li>Good posture with low, released muscles for breathing is introduced and develops.</li> <li>Breathing together and energizing the voice are introduced and develop.</li> <li>Expansive, low breath is reinforced, as clavicular breathing is common.</li> <li>Singers demonstrate consistent breath effort most often in short, loud passages.</li> <li>Breathing in appropriate places is introduced (<i>punctuation, ends of words or phrases</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Singing with contrasting dynamics is introduced and develops.</li> <li><i>Forte</i> and <i>piano</i> introduced and develop, contrasting dynamics between songs or between major sections within a song is introduced.</li> <li><i>Crescendo</i> and <i>decrescendo</i> introduced and develop.</li> <li>Maintaining ensemble sound in contrasting dynamics is introduced.</li> <li>Inconsistencies in resonance often occur during changes of dynamic.</li> </ul>	<ul style="list-style-type: none"> <li>Pronouncing words together is introduced and develops.</li> <li>Vowel clarity reflects singers' body awareness of <b>LEVEL 1 Resonance and Vowels</b>.</li> <li>Consonant clarity varies by age, body awareness, or primary language.</li> <li>Enunciating consonants at onset and offset of phrases at louder dynamics develops.</li> <li>Internal consonants often lack clarity.</li> </ul>	<ul style="list-style-type: none"> <li>Contrasting articulation with text and effort is introduced and develops.</li> <li>Quick and sustained, heavy and light articulation is introduced.</li> <li>Clarity of articulation can be inconsistent as result of text and volume.</li> </ul>	<ul style="list-style-type: none"> <li>Singing rhythmically together is introduced and develops.</li> <li>Demonstrates physical sense of pulse when coached.</li> <li>Simple rhythms can be sung accurately, syncopation and simple multi-cultural rhythms can be coached.</li> <li>Rhythmic inconsistencies common, precision is affected by age, body awareness, dynamics, diction, and articulation.</li> <li>Basic count singing is introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Singing with energy, body involvement, and facial expression to convey mood introduced and develops. Expression varies by age, body awareness, energy, and confidence.</li> <li>Expressing the mood of a song with general changes of dynamic and articulation as determined by text is introduced and develops.</li> <li>Form is demonstrated by contrasting formal elements with dynamics and articulation (<i>verses, refrains, and major sections</i>).</li> <li>Body movements help singers connect physicality to the mood and sound desired.</li> </ul>	<ul style="list-style-type: none"> <li><b>Meter:</b> 2/4, 3/4, 4/4.</li> <li><b>Note Values:</b> Whole, half, quarter.</li> <li><b>Tempo:</b> <i>Andante-Moderato</i> (72-120).</li> <li><b>Musical Markings:</b> <i>Adagio, Allegro, p, mp, mf, f</i>.</li> </ul>	<ul style="list-style-type: none"> <li><b>Melodic Reading:</b> Step-wise and pentatonic melodies, unison.</li> <li><b>Intervals:</b> Whole step, minor 3rd, perfect 4th and 5th, major scale introduced.</li> <li><b>Key Signatures:</b> None to two sharps or two flats.</li> <li><b>Chord Tones:</b> Two-part "chords" built on pentatonic scale degrees.</li> </ul>
<p><b>Level 2</b></p> <p>MANY ELEMENTARY, MS, &amp; JH CHOIRS</p> <p>EMERGING HS, CHURCH, AND COMMUNITY CHOIRS</p> <p>BEGINNING NON-AUDITIONED COLLEGIATE CHOIRS</p>	<ul style="list-style-type: none"> <li>Resonance develops by discovering inner resonating space, relaxed jaw, and shaping mouth.</li> <li>Resonant space develops (<i>lips, front / back of tongue, tall, dome, lofted, soft palate</i>).</li> <li>Vowel uniformity is consistent within middle register, expands with age and experience [i, e, a, o, u].</li> <li>Treble voices sing mostly in head voice (<i>light mechanism, thin folds</i>).</li> <li>Mixing into lower register is introduced (<i>chest voice, heavy mechanism, thick folds</i>).</li> <li>Voices in transition sing with a relaxed airflow, light effort, and emphasize head voice as low notes appear.</li> <li>Singers recognize breathy, pressed, and balanced tone production.</li> <li>Resonance influenced by text, extremes of dynamic and range.</li> </ul>	<ul style="list-style-type: none"> <li>Ensemble sound develops through vowel uniformity and matching vowel shape.</li> <li>Ensemble sound demonstrated in slow passages, cadences, and with vowels [i, e, a, o, u].</li> <li>Ensemble sound inconsistent in rhythmic or fast-moving sections (<i>text, lack of uniform register, volume, musical elements</i>).</li> <li>Ensemble sound and balance affected by personnel, repertoire, register, and <i>tessitura</i>.</li> <li>Balance achieved by adjusting numbers of singers on each part or standing arrangements.</li> </ul>	<ul style="list-style-type: none"> <li>Singing range determined by age, gender, vocal quality, and speaking voice. Range often a 6th to a 12th, expands with age and experience.</li> <li>Stepwise melodies, slow to moderately fast tempi, and intervals of 3rds, 4ths, 5ths sung clearly.</li> <li>Unison, partner songs, and simple counterpoint sung with clarity.</li> <li>Part independence in passages with close parallel harmonies or minor dissonance develops.</li> <li>Some compositions in three or four parts possible, determined by personnel, range, or composition style.</li> <li>Singing in non-Western classical styles introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Listening skills develop through listening to selves and others.</li> <li>Intonation consistent in middle voice with <b>LEVEL 2 Vowels</b>. Inconsistencies occur (<i>challenges of text, diphthongs, range, and dynamics</i>).</li> <li>Unison, partner songs, simple counterpoint can be sung with clarity of pitch. Individual tuning issues due register use, volume, or scooping, can be coached.</li> <li>Tuning homophonic passages or close harmonies is inconsistent, can be coached.</li> <li>Tuning with piano or other instruments introduced and develops.</li> </ul>	<ul style="list-style-type: none"> <li>Good posture, and low, released muscles for inhalation develops and becomes consistent.</li> <li>Low, released muscles without downward pressure develops (<i>beginning of a song, major sections or phrases</i>).</li> <li>Balanced tone is encouraged (<i>light effort, suspension, relaxed airflow</i>).</li> <li>Singers recognize aspirate, glottal, and balanced onsets.</li> <li>Imbalanced tone may result in breathy <i>p</i>, pressed <i>f</i>, poor intonation, decreased <i>legato</i>, et al.</li> <li>Ability to sustain longer phrases, breathing in appropriate poetic places develops.</li> <li>"Stagger breathing" for sustained tones, <i>fermata</i>, is introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Varied dynamics from song to song develops, <i>p-f</i>.</li> <li><i>Crescendo</i> and <i>decrescendo</i> develop.</li> <li>Varied dynamics from phrase to phrase is introduced and develops.</li> <li>Dynamics <i>mp-mf</i> demonstrate <b>LEVEL 2 Resonance and Vowels</b>.</li> <li>Dynamic extremes may affect resonance and pitch (<i>p breathy, f pressed</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Clarity of enunciation, projection, and body awareness of articulators introduced and develops.</li> <li>Vowel clarity reflects <b>LEVEL 2 Resonance and Vowels</b>.</li> <li>Consonant clarity develops (<i>onset and offset of phrases, louder dynamics</i>).</li> <li>Consonants before the beat and internal consonants introduced.</li> <li>Breath plan determined by text and poetry is introduced.</li> <li>Non-English language texts introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Basic articulation develops (<i>detached / legato, heavy / light, quick / sustained</i>).</li> <li>Various types of accents introduced (<i>staccato, marcato</i>).</li> <li><i>Legato</i> singing is introduced, often inconsistent as affected by text, dynamic, and developing <b>LEVEL 2 Breath Management</b>.</li> <li>Articulation affected by text and volume.</li> </ul>	<ul style="list-style-type: none"> <li>Rhythmic clarity develops through unified diction.</li> <li>Inner pulse introduced.</li> <li><i>Ritardando</i> and <i>Accelerando</i> are introduced.</li> <li>Rhythms more complex than eighth note patterns can be coached.</li> <li>Ensemble sings together but rushing or dragging is common.</li> <li>Count singing at <b>LEVEL 1</b> is possible.</li> </ul>	<ul style="list-style-type: none"> <li>Creating a unique style for each piece with dynamic, tempo, articulation, and text develops.</li> <li>Word stress / un-stress is introduced.</li> <li>General mood of poetry is understood, demonstrated by varied musical elements.</li> <li>Form demonstrated by contrasting musical elements in each piece is introduced (<i>verses, phrases, sections, emphasis of "climactic moment"</i>).</li> <li>Singers demonstrate facial expression and / or appropriate body movement, especially when coached.</li> </ul>	<ul style="list-style-type: none"> <li><b>Meter:</b> 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8</li> <li><b>Note Values:</b> Whole, half, quarter, eighth, simple dotted notes and syncopation</li> <li><b>Tempo:</b> <i>Andante-Allegro</i> (72-132)</li> <li><b>Musical Markings:</b> <i>Adagio, Andante, Moderato, Allegro, Rit.(ardando), Accel. (erando), pp-ff, Cresc.(endo) and Decresc.(endo), Accent mark &gt;</i></li> </ul>	<ul style="list-style-type: none"> <li><b>Melodic Reading:</b> Step-wise and pentatonic melodies, introduction of 3rds, 4ths, and 5ths in melody, unison and 2-part canon or simple counterpoint, dotted notes.</li> <li><b>Intervals:</b> Whole step, half step, minor third, major third, perfect fourth, perfect fifth, major scale sung with Kodály hand signs.</li> <li><b>Key Signatures:</b> None to three sharps or three flats, minor key introduced.</li> <li><b>Chord Tones:</b> Two- to three-part chords, major and minor root position, 6ths and 7ths introduced.</li> </ul>
<p><b>Level 3</b></p> <p>ADVANCED MS, JH CHOIRS</p> <p>SOME AVERAGE HS, CHURCH, COMMUNITY &amp; NON-AUDITIONED COLLEGIATE CHOIRS</p>	<ul style="list-style-type: none"> <li>Resonant spaces develop consistency (<i>lips, front / back of tongue, tall, dome, lofted, soft palate</i>).</li> <li>As inner resonating spaces develop, jaw becomes relaxed and neutral in mid-voice.</li> <li>Opening of resonating spaces in extended ranges through vowel modification, relaxed and flexible jaw, introduced and develop.</li> <li>Consistent vowel uniformity, space, and color with basic vowels [i, e, ε, a, c, o, u].</li> <li>Resonance consistent throughout middle voice, extended ranges varied due to age and development, S/A voices A3-G5, T/B voices G2-G4.</li> <li>S/A develop mixed registration, T/B develop floating upper voice and focused lower voice.</li> <li>Singers can demonstrate breathy, pressed, and balanced tone production.</li> <li>Resonance affected by extended dynamics and register, text challenges such as diphthongs, and foreign languages.</li> </ul>	<ul style="list-style-type: none"> <li>Ensemble sound develops through uniform application of <b>LEVEL 3 Resonance and Vowels</b>.</li> <li>Ensemble sound develops consistency throughout middle voice, regardless of musical demands.</li> <li>Individuals may be heard (<i>developing voices, range, vibrato, voices in transition</i>).</li> <li>Balance affected by personnel, repertoire, extended dynamics, and register.</li> <li>Balance achieved by adjusting numbers of singers on each part or standing arrangements.</li> <li>Stylistic and repertoire-based balance variation is sometimes desired and introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Singers work to extend range and address age-related vocal changes.</li> <li>Singers demonstrate greater range and agility during vocales than in sustained <i>tessituras</i>.</li> <li>Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most <i>tempi</i>.</li> <li>Most intervals can be sung clearly at a moderate tempo when coached.</li> <li>Compositions in two to four parts common, greater <i>divisi</i> possible, determined by personnel.</li> <li>Singing with close harmony and dissonance develops.</li> <li>Singing in non-Western classical styles develops.</li> </ul>	<ul style="list-style-type: none"> <li>Listening skills emphasize listening to selves, others, and internal audiation.</li> <li>Tuning demonstrated in all ranges with coaching. Inconsistencies occur (<i>challenges of text, diphthongs, tessitura, and dynamics</i>).</li> <li>Tuning within sections is consistent, sections work to tune with others, most often at cadences.</li> <li>Tuning in homophonic sonorities, dissonances, basic modulations, fast moving passages, and counterpoint develops.</li> <li>Choir tunes well with the piano. A <i>cappella</i> singing develops.</li> </ul>	<ul style="list-style-type: none"> <li>Buoyant, expansive breath posture, maintained from inhalation through phrase, is introduced.</li> <li>Low, released breath at beginning of songs, and balanced onset of individual phrases develops.</li> <li>Singers can demonstrate aspirate, glottal, and balanced onsets.</li> <li>Efficiency of breath effort is introduced (<i>wide, buoyant intercostal engagement, efficient abdominal effort without downward pressure, efficient air flow</i>).</li> <li>Balanced breath effort consistent <i>mp-mf</i>, while <i>p, f</i> develops.</li> <li>Balanced onsets may be inconsistent and affect airflow (<i>inappropriate effort for crescendo, dynamic or range extremes</i>).</li> <li>Low, expansive breaths during quick, "catch breaths," introduced.</li> <li>Intentional shaping of the vocal tract during breath is introduced ("breathing through the vowel," inner resonating spaces).</li> </ul>	<ul style="list-style-type: none"> <li>Expression through dynamic shaping develops.</li> <li>Dynamics from <i>mp-mf</i> consistent with <b>LEVEL 3 Breath Management and Resonance</b>.</li> <li><i>Crescendo</i> and <i>decrescendo</i> within each phrase, "rise and fall," develops.</li> <li>Balanced tone in extended dynamics, or dynamic changes, develops.</li> <li>Breathy <i>piano</i> and pressed <i>forte</i> replaced as balanced breath effort develops.</li> <li>Dynamic levels affected by <i>tessitura</i> (<i>higher passages sung louder, lower tones softer, individuals may be heard</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Expressive and clear enunciation develops.</li> <li>Initial onset, and final offset consonants consistently clear.</li> <li>Vowel clarity reflects <b>LEVEL 3 Vowels</b>, diphthongs and new languages can be coached.</li> <li>Clarity of diction in extended ranges and dynamics develops.</li> <li>Consonants before the beat and internal consonants develop.</li> <li>Poetic and <i>agogic</i> accent introduced and develops. (word and syllabic stress / un-stress, weight, length)</li> <li>Latin and at least one other language introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Range of articulations develops (<i>crescendo on dotted or tied notes, fp, sfz, fermata, clarity of faster moving passages</i>).</li> <li>Articulation reflecting <b>LEVEL 3 Breath Management</b> is introduced and develops.</li> <li><i>Legato</i> develops (<i>forward motion, sustained, balanced tone, eliding consonants, most successful at louder dynamics and when efficient breath effort occurs</i>).</li> <li>Consistent, balanced tone develops during articulations</li> </ul>	<ul style="list-style-type: none"> <li>Counting together and inner pulse develops, results in precision.</li> <li><i>Accelerando</i> and <i>ritardando</i> performed with accuracy, tempo changes can affect <b>LEVEL 3</b> balance of tone or breath effort.</li> <li>More challenging rhythms are introduced (<i>dotted notes, triplets, mixed meter, multi-cultural rhythms</i>).</li> <li>Rhythmic inconsistencies can occur (<i>clarity, rushing or dragging caused by dynamic, tempo or imbalanced breath effort</i>).</li> <li>Breathing rhythmically for precise onsets introduced.</li> <li>Count singing at <b>LEVEL 2</b> is possible.</li> </ul>	<ul style="list-style-type: none"> <li>Expression and style results from specific attention to composer's markings.</li> <li>Poetic and <i>agogic</i> accent introduced to create poetic meaning (<i>word and syllabic stress / un-stress, weight, length</i>).</li> <li>General meaning of poetry is understood, communicated through dynamic and poetic shape.</li> <li>Form explored, formal elements lead to a "climactic point" in each piece.</li> <li>Extra-musical means of expression develops (<i>movement, facial engagement, "choralography," standing arrangements, narration</i>).</li> </ul>	<ul style="list-style-type: none"> <li><b>Meter:</b> 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8, 5/4, 6/4, simple changing meters</li> <li><b>Note Values:</b> Whole, half, quarter, eighth, sixteenth, dotted notes, syncopation, eighth note triplets</li> <li><b>Tempo:</b> <i>Largo-Allegro</i> (56-144)</li> <li><b>Musical Markings:</b> <i>Adagio, Andante, Moderato, Allegro, Presto, Rit.(ardando), Accel. (erando), pp-ff, Cresc(endo) and Decresc(endo), sfz, fp, fermata, subito, Accent &gt;, marcato and staccato.</i></li> <li><b>Non-Traditional Notation:</b> Introduced in jazz or multi-cultural repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>Melodic Reading:</b> 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</li> <li><b>Intervals:</b> major and minor scale sung with Kodály hand signs. Non-diatonic intervals with Kodály syllables and hand signs introduced.</li> <li><b>Key Signatures:</b> None to four sharps or four flats, both major and minor.</li> <li><b>Chord Tones:</b> Three- to four-part chords, major and minor root position 7th chords, 9ths and inversions introduced.</li> </ul>

LEVEL OF LITERACY	VOCAL TECHNIQUE								MUSICIANSHIP			
	Tonal Technique				Breath Technique				Artistry		Music Reading	
	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>	RHYTHM & MUSICAL MARKINGS READING	MELODY, INTERVAL READING & AUDIATION
<p><b>Level 4</b></p> <p>ADVANCED HS CHOIRS</p> <p>EXCELLENT CHURCH AND COMMUNITY CHOIRS</p> <p>MANY COLLEGIATE CHOIRS</p>	<ul style="list-style-type: none"> <li>Resonance develops through shaping and tuning inner resonating spaces, healthy alignment, body awareness of pharyngeal resonance, resonant vowels, head / chest mix.</li> <li>Vibrant, over-tone rich, balanced-tone, reflecting <b>LEVEL 4 Breath Management</b> develops.</li> <li>Resonance consistent in all vowels, including diphthongs and many non-English vowels.</li> <li>Resonance consistency develops and extends throughout vocal ranges.</li> <li>Modification of vocal tract in extended registers is introduced and develops (<i>specific resonant vowels, tall or lofted space, relaxed and flexible jaw</i>).</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Ensemble sound results from consistent resonance, precise rhythm, and dynamic shape.</li> <li>Ensemble sound results from a unified vocal technique, encourages individual development.</li> <li>Methods to create ensemble sound adjusted as voices develop (<i>voice matching, standing arrangements</i>).</li> <li>Ensemble sound develops across varied vocal styles (<i>vibrato, non vib., historic styles, world music</i>).</li> <li>Balance addressed by varied standing arrangements, flexible personnel use, dynamic adjustment.</li> <li>Balance varied based upon repertoire (<i>standing arrangements, flexible personnel use, stylistic dynamic adjustment for themes, chord tones</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Ease of extended range and increased agility develops.</li> <li>Singers demonstrate ease of <i>tessitura</i> in upper voice: S/A voices D5–G5, T/B C–F4.</li> <li>16th note passages sung clearly at moderately fast tempo, chromatic intervals when coached (<i>Baroque coloratura</i>).</li> <li><i>Divisi</i> within each section is possible. Complexity of <i>divisi</i> determined by personnel.</li> <li>Vocalization of non-Western classical styles developed.</li> </ul>	<ul style="list-style-type: none"> <li>Listening skills and tuning individually, within sections, between sections, is consistent.</li> <li>Intonation consistent throughout vocal ranges, at faster <i>tempo</i>, more challenging intervals, or text. Singers able to make adjustments to correct intonation.</li> <li>Melodic tuning develops in addition to harmonic tuning.</li> <li>Complex chords often tune accurately. Inconsistencies occur due to individual development of <b>LEVEL 4</b> technique, can be coached.</li> <li>Singers adjust intonation when singing with piano vs. a <i>cappella</i>.</li> <li>When singing a <i>cappella</i>, choir tunes well, even if overall pitch center may move flat or sharp.</li> </ul>	<ul style="list-style-type: none"> <li>Buoyant, expansive breath posture, maintained from inhalation through phrase, develops.</li> <li>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>).</li> <li>Offset breaths and “catch breaths” re-establish efficient effort.</li> <li>Intentional breaths develop (<i>rhythmic breaths, shaping the vocal tract, other musical elements</i>).</li> <li>Breath and effort technique for non-Western classical styles introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Dynamics from <i>p–f</i> reflect <b>LEVEL 4 Breath Management and Resonance</b>.</li> <li>Dynamics varied within phrases, phrases contrast to build an overall structure.</li> <li>Balanced tone and breath effort in extreme dynamic ranges develops as <b>LEVEL 4 Breath Management and Resonance</b> develops.</li> <li>Accuracy of dynamic levels in extremes of range and <i>tessitura</i> develops.</li> <li>Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style develops.</li> </ul>	<ul style="list-style-type: none"> <li>Diction develops as poetic declamation, in addition to pronunciation and enunciation.</li> <li>Modification of diction creates consistent enunciation in range and dynamic extremes.</li> <li>Rhythmically placed consonants and internal consonants are consistent and create a sense of forward motion and <i>legato</i>.</li> <li>Poetic and <i>agogic</i> accent consistently applied (<i>word and syllabic stress / un-stress, weight, length</i>).</li> <li>Expressive treatment of text develops (<i>duration or placement of consonants and color of vowels for style, dialect</i>).</li> <li>A more difficult language to English-speaking singers may be introduced, enunciation with appropriate dialect in common languages introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Artistic use of articulations develops.</li> <li>Articulations are varied and reflect <b>LEVEL 4 Breath Management</b>.</li> <li><i>Legato</i> becomes consistent (<i>forward motion, sustained breath effort, balanced tone, eliding consonants</i>).</li> <li>Extreme articulation demands can affect resonance and pitch. Balanced breath effort develops, can be coached.</li> <li>Varied weights of repeated articulations introduced (<i>poetic declamation, rhythmic pattern or style, changing dynamics</i>).</li> <li>Ornaments, non-Western classical styles, and other subtle expressions develop.</li> </ul>	<ul style="list-style-type: none"> <li>Precision and accuracy through subdivision is introduced and develops.</li> <li>Rhythmic energy is present in all styles and dynamics.</li> <li><i>Accelerando</i> and <i>Ritardando</i> develop with balanced-tone and breath effort.</li> <li>Rhythm as an expressive element introduced and develops (<i>rubato, tempo changes, fermata</i>).</li> <li>Rhythmic weight, style, or “feel,” develops in addition to metric precision (<i>jazz, multicultural, Baroque</i>).</li> <li>Rhythmic breathing develops, results in precise and artistic onsets and offsets.</li> <li>Count singing at <b>LEVEL 3</b> is possible.</li> </ul>	<ul style="list-style-type: none"> <li>Musical decisions based both on the composer’s markings as well as conductor’s artistic choices develop.</li> <li>Historical and contemporary style and performance practices introduced.</li> <li>Specific meaning of the text is understood, communicated by poetic declamation of text, <b>LEVEL 4 Dynamic, Diction, and Articulation</b>, resulting in artistically-shaped singing.</li> <li>Form is communicated through intentional shaping of structural elements, <b>LEVEL 4 Rhythm</b> elements, and musical details.</li> <li>Extra-musical means of expression develop. (<i>programming, movement, visual elements</i>)</li> </ul>	<ul style="list-style-type: none"> <li><b>Meter:</b> 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8, 5/4, 6/4, 3/8, 5/8, 7/8, 9/8, 12/8 and changing meters</li> <li><b>Note Values:</b> Whole, half, quarter, eighth, sixteenth, dotted notes, syncopation, eighth and quarter note triplets</li> <li><b>Tempo:</b> <i>Largo–Presto</i> (56–168)</li> <li><b>Musical Markings:</b> <i>Adagio, Andante, Moderato, Allegro, Presto, Rit. (ardando), Accel.(erando), ppp–fff, Cresc(endo) and Decresc(endo), sfz, fp, fermata, subito, piu, meno, Accent &gt;, plus marcato, staccato, tenuto.</i></li> <li><b>Non-Traditional Notation:</b> Developed with opportunities to sing jazz, aleatoric, multi-cultural, or early music.</li> </ul>	<ul style="list-style-type: none"> <li><b>Melodic Reading:</b> 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</li> <li><b>Intervals:</b> All intervals, major scale and minor sung with Kodály hand signs. Non-diatonic intervals, e.g., tritone, major seventh, minor ninth, with Kodály syllables and hand signs practiced.</li> <li><b>Key Signatures:</b> None to five sharps or five flats, both major and minor.</li> <li><b>Chord Tones:</b> Three- to eight-part chords, major and minor root position 7th chords and inversions, altered chord tones introduced.</li> </ul>
<p><b>Level 5</b></p> <p>HIGH LEVEL COLLEGIATE, CHURCH, COMMUNITY, &amp; SEMI-PROFESSIONAL CHOIRS</p>	<ul style="list-style-type: none"> <li>Vibrant, overtone rich, balanced-tone develops, reflects <b>LEVEL 5 Breath Management</b>, and is consistent in all registers and voice parts, regardless of dynamics, style, or language.</li> <li>Resonance develops through a naturally and artistically shaped text, resulting in a flexible tonal approach.</li> <li>Resonance can be inconsistent in the most demanding of passages or languages, can be coached.</li> <li>S/A lower register is a functional mix of head and chest voice, upper voice balanced, agile, vibrant.</li> <li>T/B consistently vibrant and expansive in mid to lower voice, upper register is clear, forward.</li> </ul>	<ul style="list-style-type: none"> <li>Ensemble sound develops with a unified vibrant, overtone rich, and balanced-tone, consistent in all vowels, registers; as well as unified musical elements.</li> <li>Ensemble sound consistently develops while individuals maintain a dependable, relaxed and healthy sound, relative to style, language, or type of resonance desired.</li> <li>Ensemble sound is flexible, determined by repertoire, vocal and stylistic demands.</li> <li>Ensemble is varied, determined by musical and stylistic demands of repertoire (<i>standing arrangements, flexible use of singers, adjustments of resonance, vowel, dynamic</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Balanced tone and effort develops in sustained <i>tessitura</i> in all registers.</li> <li>Chromatic intervals and passages, complex rhythms, dissonant intervals and harmonies sung clearly, inconsistencies of resonance and clarity occur, can be coached.</li> <li>Any <i>divisi</i> possible as determined by personnel.</li> <li>Singers demonstrate flexible tonal approach in non-Western and historic styles.</li> <li>Challenging coloratura passages can be coached.</li> </ul>	<ul style="list-style-type: none"> <li>Intonation accurate in all registers.</li> <li>Intonation accurate in all styles and <i>tempo</i>.</li> <li>Complex harmonies of varied styles tune easily. Singing in varied temperaments and non-Western tuning can be coached.</li> <li>Inconsistencies occur due to developing technique, breath management and <i>vibrato</i>, solutions can be coached.</li> <li>Singers maintain correct pitch center in a <i>cappella</i> singing in addition to melodic, harmonic tuning.</li> <li>Tuning systems other than equal temperament explored (<i>historical, contemporary, and world music</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Efficiency of breath effort develops consistency in all ranges and dynamics (<i>buoyant intercostal engagement, efficient abdominal effort and air flow, balanced onsets</i>).</li> <li>Varied use of <i>appoggio</i> develops (<i>messa di voce, ease of extended registers and dynamics</i>).</li> <li>Intentional breaths develop (<i>rhythmic breaths, shaping vocal tract for resonant vowel, register, vocal quality, articulation</i>).</li> <li>Offset and “catch breaths” become artistically, poetically and rhythmically shaped and placed.</li> <li>Breathing techniques for extended vocal demands develop, can be coached.</li> </ul>	<ul style="list-style-type: none"> <li>Balanced breath effort creates a natural rise and fall of dynamics in all registers.</li> <li>Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style is consistently demonstrated.</li> <li>Technically demanding dynamics are introduced and develop (<i>sotto voce, messa di voce, fp, sfz, ppp, fff</i>).</li> <li>Dynamic distortions of resonance, vowel, <i>vibrato</i>, can be coached.</li> <li>Dynamic markings interpreted as flexible guides through which an artistically shaped musical line is sung, rather than fixed.</li> </ul>	<ul style="list-style-type: none"> <li>Text is natural and artistically shaped, consistent with <b>LEVEL 5 Resonance</b>.</li> <li>Enunciates text clearly in a variety of languages, including more challenging languages, with appropriate dialect determined by language, region, or history.</li> <li>Intentional tonal difference resulting from dialect may be desired and coached.</li> <li>Expressive modification of consonants and enunciation develops (<i>rubato, delaying onset, legato, tessitura, balance with instruments</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Articulation reflects <b>LEVEL 5 Breath Management</b>, develops artistic subtlety.</li> <li>Articulation determined by language and style develops.</li> <li>Balanced tone and effort develops through long articulated passages, extremes of articulation, dynamics, and <i>tessitura</i>.</li> <li>Articulation markings interpreted as a reflection of an artistically sung text and musical line, rather than fixed.</li> </ul>	<ul style="list-style-type: none"> <li>Precision develops, reflects <b>LEVEL 5 Breath Management</b>, in all rhythms and styles.</li> <li>Inner pulse consistent. Knowledge of subdivision is demonstrated by precise rhythm in all styles.</li> <li>Balanced tone and effort maintained throughout tempo variations and challenging rhythms.</li> <li>Rhythm as an expressive element, consistently demonstrated with precision (<i>varied weight, momentum, and rubato</i>).</li> <li>Count singing at <b>LEVEL 4</b> is possible.</li> </ul>	<ul style="list-style-type: none"> <li>Mature artistry develops, with consistently shaped phrases, poetic declamation, rhythmic artistry, and informed reading of composer’s indications.</li> <li>Vocal technique, musical elements are flexible, and shaped by historical or culturally informed practices.</li> <li>Specific meaning of the text is communicated through musical elements, conveyed through informed cultural or historical context.</li> <li>Form results from musical elements and composer’s markings creating an artistic and structural whole.</li> <li>Creative and thoughtful extra-musical expression (<i>programming, movement, staging</i>) demonstrated.</li> </ul>	<ul style="list-style-type: none"> <li><b>Meter:</b> Any can be coached</li> <li><b>Note Values:</b> Any</li> <li><b>Tempo:</b> Any can be coached</li> <li><b>Musical Markings:</b> All common markings, descriptive phrases, e.g., <i>con bocca chiusa</i>, can be coached and understood easily.</li> <li><b>Non-Traditional Notation:</b> Developing with opportunities to sing modern styles.</li> </ul>	<ul style="list-style-type: none"> <li><b>Melodic Reading:</b> Melodies utilizing all intervals, all keys and modes, unison to eight-part reading depending on difficulty, challenging syncopation, triplets, compound meter, challenging meter changes</li> <li><b>Intervals:</b> 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.</li> <li><b>Key Signatures:</b> Any key major or minor.</li> <li><b>Chord Tones:</b> All positions and inversions of chords; rootless chords, and “stacked” chords; six-part and more chord tones.</li> </ul>
<p><b>Level 6</b></p> <p>TOP PROFESSIONAL &amp; SEMI-PROFESSIONAL CHOIRS</p> <p>RARE COLLEGIATE CHOIRS</p>	<ul style="list-style-type: none"> <li>Singers produce a vibrant, overtone rich, sound.</li> <li>Singers understand balanced registration and all voice parts, regardless of language, dynamics or <i>tessitura</i>.</li> <li>Approach to sound production is varied and stylistically informed, sung with functional vocal technique regardless of vocal demands.</li> </ul>	<ul style="list-style-type: none"> <li>Ensemble sound results from a uniform approach to resonance, diction, and artistic elements, regardless of tone desired.</li> <li>Balance handled through varied standing arrangements, flexible handling of personnel, e.g., moving of voices from section to section, adjustment of numbers of singers.</li> <li>Balance is determined by performance practice, musical and stylistic demands of repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>Resonance is clear and consistent in all singers, regardless of dynamic, range or <i>tessitura</i>.</li> <li>Complex rhythms and harmonies can be sung with absolute clarity of resonance and pitch.</li> <li>Any <i>divisi</i> is possible.</li> <li>Singers demonstrate technique to create any non-Western classical sound with healthy vocalism when coached.</li> </ul>	<ul style="list-style-type: none"> <li>Intonation is flawless.</li> <li>Accurate within dissonant passages or works, as well as dissonant accompaniment.</li> <li>Singers adjust fluently to varied temperaments as needed for historical purposes or instrumental demands.</li> <li>Singing non-Western styles and with non-Western instruments, microtones or non-Western tuning can be coached.</li> </ul>	<ul style="list-style-type: none"> <li>Balanced breath effort creates an efficient and intentional energy and flow throughout all registers and dynamics.</li> <li>Variations of air flow and effort allow singers to create an array of sounds, while remaining vocally healthy.</li> <li>Intentional breaths for onsets and “catch breaths” are an important expressive component in a musically sung phrase.</li> <li>Non-Western classical use of breath and body easily coached.</li> </ul>	<ul style="list-style-type: none"> <li>The entire range of dynamics is sung with consistent <b>LEVEL 6 Resonance</b>, intonation and efficient breath effort.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Vowels vary in color and resonance as determined by language, dialect, and stylistic approach, yet maintain uniformity throughout the choir.</li> <li>All languages have a consistent and dialectic approach, appropriate for musical style.</li> <li>Subtleties of enunciation, as well as unusual linguistic demands can easily be coached.</li> </ul>	<ul style="list-style-type: none"> <li>Articulation is uniform throughout, consistently a function of <b>LEVEL 6 Breath Management</b>.</li> <li>Articulation is determined by style and poetic declamation, and varied with regards to needs for balance, dynamic, <i>tessitura</i>, vocal considerations.</li> </ul>	<ul style="list-style-type: none"> <li>Inner pulse and subdivision in all singers leads to a vibrant and unified rhythmic approach.</li> <li>Rhythms, sung with intention, are a foundation of all other musical elements.</li> <li>Rhythm or “feel,” is precise, accurate, and informed by style and performance practice.</li> </ul>	<ul style="list-style-type: none"> <li>Superb individual artistry mixes with other artists across the ensemble, to create a powerful, expressive performance.</li> <li>Historically-informed performance practice, deep awareness of style and culture combines with insightful artistry to create meaningful performances.</li> <li>Text is sung in a poetic and meaningful way, and is expressed with insightful attention to musical detail.</li> <li>Formal and musical elements combine to create a structural, dramatic, and / or personal artistic statement.</li> <li>Choir utilizes creative means to effectively communicate with audience.</li> </ul>	<p>All elements mastered.</p>	<p>All elements mastered.</p>