

VOCAL TECHNIQUE

MUSICIANSHIP

Tonal Technique

Breath Technique

Artistry

Music Reading

LEVEL OF LITERACY	RESONANCE AND 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
Level 1 ENTRY-LEVEL CHORIS OF ALL AGES	<ul style="list-style-type: none"> Shaping vowels with appropriate space, basic vowel uniformity is introduced. Resonance introduced as “tall” vowels, opening up inner resonating spaces. Body awareness of jaw, lips, tongue, soft palate introduced and develops. Resonance is most easily developed with [u, o, i]. Chest and head resonance is introduced (<i>light / heavy mechanism, thick / thin folds</i>). Singing in head voice is favored, chest voice is relaxed. Ensemble sound inconsistent (<i>inappropriate register or space, difficult vowels [e, ae, etc.]</i>). 	<ul style="list-style-type: none"> Ensemble sound develops through vowel uniformity and “matching vowel.” Ensemble sound is most successful with [u, o, i]. Ensemble sound occurs most easily when all singers sing in light mechanism. Ensemble sound inconsistent due heavy mechanism singing or difficult vowels [e, ae, etc.]. 	<ul style="list-style-type: none"> Singing range determined by age, gender, vocal quality, and speaking voice, often a 6th to a 10th in all voice parts. Stepwise and pentatonic melodies and simple intervals sung clearly at a moderate tempo. Challenging passages can be coached (<i>slower, faster, challenging intervals</i>). Unison, simple counterpoint introduced and develops clarity (<i>partner songs, canons</i>). Close parallel harmonies and minor dissonance can be inconsistent. 	<ul style="list-style-type: none"> Clear intonation in unison singing develops. Listening skills develop through understanding how vowel uniformity affects pitch. Singers recognize good intonation with pentatonic and simple melodies. Common pitch issues due to inconsistent vowel/register, or scooping, can be coached. 	<ul style="list-style-type: none"> Good posture with low, relaxed muscles for breathing is introduced and develops. Breathing together and energizing the voice are introduced and developed. Expansive, low breath is reinforced, as clavicular breathing is common. Singers demonstrate consistent breath effort most often in short, loud passages. Breathing in appropriate places is introduced (<i>punctuation, ends of words or phrases</i>). 	<ul style="list-style-type: none"> Singing with contrasting dynamics is introduced and develops. <i>For</i> and <i>piano</i> introduced and develop, contrasting dynamics between songs or between major sections within a song is introduced. <i>Crescendo</i> and <i>decrescendo</i> introduced and develop. Maintaining ensemble sound in contrasting dynamics is introduced. Inconsistencies in resonance often occur during changes of dynamic. 	<ul style="list-style-type: none"> Pronouncing words together is introduced and develops. Vowel clarity reflects singers’ body awareness of LEVEL 1 Resonance 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. 	<ul style="list-style-type: none"> Contrasting articulation with text and effort is introduced and develops. Quick and sustained, heavy and light articulation is introduced. Clarity of articulation can be inconsistent as result of text and volume. 	<ul style="list-style-type: none"> Singing rhythmically together is introduced and develops. Demonstrates physical sense of pulse when coached. Simple rhythms can be sung accurately, syncopation and simple multi-cultural rhythms can be coached. Rhythmic inconsistencies common, precision is affected by age, body awareness, dynamics, diction, and articulation. Basic count singing is introduced. 	<ul style="list-style-type: none"> Singing with energy, body involvement, and facial expression to convey mood 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 (<i>verses, refrains, and major sections</i>). Body movements help singers connect physically to the mood and sound desired. 	<ul style="list-style-type: none"> Meter: 2/4, 3/4, 4/4. Note Values: Whole, half, quarter. Tempo: <i>Andante-Moderato</i> (72–120). Musical Markings: <i>Adagio, Allegro, p, mp, mf, f</i>. 	<ul style="list-style-type: none"> 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 MANY ELEMENTARY, MS, & JH CHORIS EMERGING HS, CHURCH, AND COMMUNITY CHORIS BEGINNING NON-AUDITIONED COLLEGIATE CHORIS	<ul style="list-style-type: none"> Resonance develops by discovering inner resonating space, relaxed jaw, and shaping mouth. Resonant space develops (<i>lips, front / back of tongue, tall, dome, lofted, soft palate</i>). Vowel uniformity is consistent within middle register, expands with age and experience [i, e, a, o, u]. Trouble voicing sing mostly in head voice (<i>light mechanism, thin folds</i>). Mixing into lower register is introduced (<i>chest voice, heavy mechanism, thick folds</i>). Voices in transition sing with a relaxed airflow, light effort, and emphasize head voice as low notes appear. Singers recognize breathy, pressed, and balanced tone production. Resonance influenced by text, extremes of dynamic and range. 	<ul style="list-style-type: none"> Ensemble sound develops through vowel uniformity and matching vowel shape. Ensemble sound demonstrated in slow passages, cadences, and with vowels [i, e, a, o, u]. Ensemble sound inconsistent in rhythmic or fast-moving sections (<i>text, lack of uniform register, volume, musical elements</i>). Ensemble sound and balance affected by personnel, repertoire, register, and tessitura. Balance achieved by adjusting numbers of singers on each part or standing arrangements. 	<ul style="list-style-type: none"> Singing range determined by age, gender, vocal quality, and speaking voice. Range often a 6th to a 12th, expands with age and experience. Stepwise melodies, slow to moderately fast tempo, and intervals of 3rds, 4ths, 5ths sung clearly. Unison, partner songs, and simple counterpoint sung with clarity. Part independence in passages with close parallel harmonies or minor dissonance develops. Some compositions in three or four parts possible, determined by personnel, range, or composition style. Singing in non-Western classical styles introduced. 	<ul style="list-style-type: none"> Listening skills develop through listening to selves and others. Intonation consistent in middle voice with LEVEL 2 Vowels. Inconsistencies occur (<i>challenges of text, diphthongs, range, and dynamics</i>). Unison, partner songs, simple counterpoint can be sung with clarity. Individual tuning issues due register use, volume, or scooping, can be coached. Tuning homophonic passages or close harmonies is inconsistent, can be coached. Tuning with piano or other instruments introduced and develops. 	<ul style="list-style-type: none"> Good posture, and low, released muscles for singing develops and becomes consistent. Low, released muscles without downward pressure develops (<i>beginning of a song, major sections or phrases</i>). Balanced tone is encouraged (<i>light effort, suspension, relaxed airflow</i>). Singers recognize aspirate, glottal, and balanced onsets. Imbalanced tone may result in breathy <i>p</i>, pressed <i>f</i>, poor intonation, decreased legato, et al. Ability to sustain longer phrases, breathing in appropriate poetic places develops. “Stagger breathing” for sustained tones, <i>fermata</i>, is introduced. 	<ul style="list-style-type: none"> Varied dynamics from song to song develops, <i>p-f</i>. <i>Crescendo</i> and <i>decrescendo</i> develop. Varied dynamics from phrase to phrase is introduced and develops. Dynamics <i>mp-mf</i> demonstrate LEVEL 2 Resonance and Vowels. Dynamic extremes may affect resonance and pitch (<i>p breathy, f pressed</i>). 	<ul style="list-style-type: none"> Clarity of enunciation, projection, and body awareness of articulators introduced and develops. Vowel clarity reflects LEVEL 2 Resonance and Vowels. Consonant clarity develops (<i>onset and offset of phrases, louder dynamics</i>). Consonants before the beat and internal consonants introduced. Breath plan determined by text and poetry is introduced. Non-English language texts introduced. 	<ul style="list-style-type: none"> Basic articulation develops (<i>detached / legato, heavy / light, quick / sustained</i>). Various types of accents introduced (<i>staccato, marcato</i>). <i>Legato</i> singing is introduced, often inconsistent as affected by text, dynamic, and developing LEVEL 2 Breath Management. Articulation affected by text and volume. 	<ul style="list-style-type: none"> Rhythmic clarity develops through unified diction. Inner pulse introduced. <i>Ritardando</i> and <i>Accelerando</i> are introduced. Rhythms more complex than eighth note patterns can be coached. Ensemble sings together but rushing or dragging is common. Count singing at LEVEL 1 is possible. 	<ul style="list-style-type: none"> Creating a unique style for each piece with dynamic, tempo, articulation, and text develops. Word stress / un-stress is introduced. General mood of poetry is understood, demonstrated by varied musical elements. Form demonstrated by contrasting musical elements in each piece is introduced (<i>verses, phrases, sections, emphasis of “climactic moment”</i>). Singers demonstrate facial expression and / or appropriate body movement, especially when coached. 	<ul style="list-style-type: none"> Meter: 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8, 5/4, 6/4. Note Values: Whole, half, quarter, eighth, simple dotted notes and syncopation. Tempo: <i>Andante-Allegro</i> (72–132). Musical Markings: <i>Adagio, Andante, Moderato, Allegro, Rit (ardando), Accel(erando), pp-ff, Cres(cendo) and Decres(cendo), Accent (>)</i>. 	<ul style="list-style-type: none"> Melodic Reading: Step-wise and pentatonic melodies, introduction of 3rds, 4ths, and 5ths in melody, unison and 2-part canon or simple counterpoint, dotted notes. Intervals: Whole step, half step, minor third, major third, perfect fourth, perfect fifth, major scale sung with Kodaly 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, 6ths and 7ths introduced.
Level 3 ADVANCED MS, JH CHORIS SOME AVERAGE HS, CHURCH, COMMUNITY & NON-AUDITIONED COLLEGIATE CHORIS	<ul style="list-style-type: none"> Resonant spaces develop consistency (<i>lips, front / back of tongue, tall, dome, lofted, soft palate</i>). As inner resonating spaces develop, jaw becomes relaxed and neutral in mid-voice. Opening of resonating spaces in extended ranges through vowel modification, relaxed and flexible jaw, introduced and develops. Consistent vowel uniformity, space, and color with basic vowels [i, e, a, o, u]. Resonance consistent throughout middle voice, extended ranges varied due to age and development. <i>S/A</i> voices A3–G5, <i>T/B</i> voices G2–G4. <i>S/A</i> develop mixed registration, <i>T/B</i> develop floating upper voice and focused lower voice. Singers can demonstrate breathy, pressed, and balanced tone production. Resonance affected by extended dynamics and register, text challenges such as 	<ul style="list-style-type: none"> 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 (<i>developing voices, range, vibrato, voices in transition</i>). Balance affected by personnel, repertoire, extended dynamics, and register. Balance achieved by adjusting numbers of singers on each part or standing arrangements. Style and repertoire-based balance variation is sometimes desired and introduced. Singers can demonstrate breathy, pressed, and balanced tone production. 	<ul style="list-style-type: none"> Singers work to extend range and address age-related vocal changes. Singers demonstrate greater range and agility during vocalese than in sustained tessituras. Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most tempo. Most intervals can be sung clearly at a moderate tempo when coached. Compositions in two to four parts common, greater <i>divisi</i> possible, determined by personnel. Singing with close harmony and dissonance develops. Singing in non-Western classical styles develops. 	<ul style="list-style-type: none"> Listening skills emphasize listening to selves, others, and internal audition. Tuning demonstrated in all ranges with coaching, inconsistencies occur (<i>challenges of text, diphthongs, tessitura, and dynamics</i>). Tuning within sections is consistent, sections work to tune with others, most often at cadences. Tuning in homophonic sonorities, dissonances, basic modulations, fast moving passages, and counterpoint develops. Choir tunes well with the piano. <i>Cappella</i> singing develops. 	<ul style="list-style-type: none"> Buoyant, expansive breath posture, maintained from inhalation through phrase, is introduced. Low, released breath at beginning of phrase, develops. <i>Crescendo</i> and <i>decrescendo</i> within each phrase. “rise and fall” develops. Balanced tone in extended dynamics, or dynamic changes, develops. Breathy <i>piano</i> and pressed <i>forte</i> replaced as balanced breath effort develops. Dynamic levels affected by tessitura (<i>higher passages sung louder, lower tones softer, individuals may be heard</i>). 	<ul style="list-style-type: none"> Expressive and clear enunciation develops. Initial onset, and final offset consonants consistently clear. Vowel clarity reflects LEVEL 3 Vowels, diphthongs and new languages can be coached. Clarity of diction in extended ranges and dynamics develops. Consonants before the beat and internal consonants develop. Poetic and agogic accent introduced and develops. (word and syllabic stress / un-stress, weight, length) Latin and at least one other language introduced. 	<ul style="list-style-type: none"> Range of articulations develops (<i>crescendo on dotted or tied notes, fp, sfz, fermata, clarity of faster moving passages</i>). Articulation reflecting LEVEL 3 Breath Management is introduced and develops. <i>Legato</i> develops (<i>forward motion, sustained, balanced tone, eliding consonants, most successful at louder dynamics and when efficient breath effort occurs</i>). Consistent, balanced tone develops during articulations. 	<ul style="list-style-type: none"> Counting together and inner pulse develops, results in precision. <i>Accelerando</i> and <i>ritardando</i> performed with accuracy, tempo changes can affect LEVEL 3 balance of tone or breath effort. More challenging rhythms are introduced (<i>dotted notes, triplets, mixed meter, multi-cultural rhythms</i>). Rhythmic inconsistencies can occur (<i>clarity, rushing or dragging caused by dynamic, tempo or imbalanced breath effort</i>). Breathing rhythmically for precise onsets introduced. Count singing at LEVEL 2 is possible. 	<ul style="list-style-type: none"> Expression and style results from specific attention to composer’s markings. Poetic and agogic accent introduced to creating poetic meaning (<i>word and syllabic stress / un-stress, weight, length</i>). General meaning of poetry is understood, communicated through dynamic and poetic shape. Form explored, formal elements lead to a “climactic point” in each piece. Extra-musical means of expression develops (<i>movement, facial engagement, “chorology,” standing arrangements, narration</i>). 	<ul style="list-style-type: none"> Meter: 2/4, 3/4, 4/4, cut time (symbol and 2/2), 6/8, 5/4, 6/4, simple changing meters Note Values: Whole, half, quarter, eighth, sixteen, dotted notes, syncopation, eighth note triplets Tempo: <i>Largo-Allegro</i> (56–142). Musical Markings: <i>Adagio, Andante, Moderato, Allegro, Presto, Rit. (ardando), Accel(erando), pp-ff, Cres(cendo) and Decres(cendo), sfz, fz, fermata, subito, Accent (>), marcato and staccato</i>. Non-Traditional Notation: Introduced in jazz or multi-cultural repertoire. 	<ul style="list-style-type: none"> 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 Kodaly hand signs. Non-diatonic intervals with Kodaly 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 HS CHORIS EXCELLENT CHURCH & COMMUNITY CHORIS MANY COLLEGIATE CHORIS	<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. Resonance consistency develops and extends through 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>). <i>S/A</i> develop functional mix of head and chest voice. <i>T/B</i> develop a vibrant, expansive mid to lower tones and a lyric, clear upper voice. 	<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: <i>S/A</i> voices D5–G5, <i>T/B</i> C4–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. Singers adjust intonation when singing with piano vs. a <i>cappella</i>. When singing a <i>cappella</i>, choir tunes well, even if overall pitch center may move flat or sharp. 	<ul style="list-style-type: none"> Listening skills and tuning individually, within sections, between sections, is consistent. Intonation consistent throughout vocal ranges, at faster tempo, 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. a <i>cappella</i>. When singing a <i>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 abdominal effort and air flow, balanced and smooth onsets</i>). Offset breaths and “catch breaths” result in less efficient effort. Intentional breaths develop (<i>rhythmic breaths, shaping 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 tessitura develops. Subtle or quick shaping of dynamics to reflect text, rhythmic patterns, and style develops. 	<ul style="list-style-type: none"> Diction develops as poetic 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 agogic 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>jaz, 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>). 	<ul style="list-style-type: none"> Meter: 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 Note Values: Whole, half, quarter, eighth, sixteenth, dotted notes, syncopation, eighth and quarter note triplets Tempo: <i>Largo-Presto</i> (56–168) Musical Markings: <i>Adagio, Andante, Moderato, Allegro, Presto, Rit. (ardando), Accel(erando), pp-ff, Cres(cendo) and Decres(cendo), sfz, fz, fermata, subito, piu, meno, Accent (>), plus marcato, staccato, tenuto</i>. Non-Traditional Notation: Developed with opportunities to sing jazz, aleatoric, multi-cultural, or early music. 	<ul style="list-style-type: none"> Melodic Reading: Melodies with all depending 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 Kodaly hand signs. Non-diatonic intervals, e.g., tritone, major seventh, minor ninth, with Kodaly 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 position 7th chords and inversions, altered chord tones introduced.
Level 5 HIGH LEVEL COLLEGIATE, CHURCH, COMMUNITY, & SEMI-PROFESSIONAL CHORIS	<ul style="list-style-type: none"> Vibrant, overtone rich, balanced-tone develops, reflects LEVEL 5 Breath Management, and is consistent in all registers and voice parts, regardless of dynamics, style, or language. Resonance develops through a naturally and artistically shaped text, resulting in a flexible tonal approach. Resonance can be inconsistent in the most demanding of passages or languages, can be coached. <i>S/A</i> lower register is a functional mix of head and chest voice, upper voice balanced, agile, vibrant. <i>T/B</i> consistently vibrant and expansive in mid to lower voice, upper register is clear, forward. 	<ul style="list-style-type: none"> Ensemble sound develops with a unified vibrant, overtone rich, and balanced-tone, consistent in all vowels, registers, as well as unified musical elements. Ensemble sound consistently develops while individuals maintain a 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 tessitura in all registers. Complex 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 tempo. 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 <i>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 abdominal effort and air flow, balanced onsets</i>). Varied use of appoggio develops (<i>mesa 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>scato voce, messa di voce, fp, sfz, pp, ff</i>). Dynamic distortions of resonance, vowel, vibrato, 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 tessitura. 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 rhythmic in 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 (programming, movement, staging) demonstrated. 	<ul style="list-style-type: none"> Meter: Any can be coached Note Values: Any Musical Markings: All common markings, descriptive phrases, e.g., <i>con bocco chiusa</i>, can be coached and understood easily. Non-Traditional Notation: Developed with opportunities to sing modern styles. 	<ul style="list-style-type: none"> Melodic Reading: Melodies utilizing all intervals, all keys and modes, unison to eight-part reading depending on difficulty, changing syncopation, triplets, compound meter, challenging meter changes Intervals: All intervals, major scale and minor sung with Kodaly hand signs. Non-diatonic intervals with Kodaly 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-part and more chord tones.
Level 6 TOP PROFESSIONAL AND SEMI-PROFESSIONAL CHORIS RARE COLLEGIATE CHORIS	<ul style="list-style-type: none"> Singers produce a vibrant, overtone rich, sound. Singers understand balanced registration and all voice parts, regardless of language, dynamics or tessitura. Approach to sound production is varied and stylistically informed, sung with functional vocal technique regardless of vocal demands. 	<ul style="list-style-type: none"> Ensemble sound results from a uniform of resonance, diction, and artistic elements, regardless of tone desired. Balance handled through varied standing arrangements, flexible handling of personnel, e.g., moving of voices from section to section, adjustment of numbers of singers. Balance is determined by performance practice, musical and stylistic demands of repertoire. 	<ul style="list-style-type: none"> Resonance is clear and consistent in all singers, regardless of dynamic, range or tessitura. Complex rhythms and harmonies can be sung with absolute clarity of resonance and pitch. Any <i>divisi</i> is possible. Singers demonstrate technique to create any non-Western classical sound with healthy vocalism when coached. 	<ul style="list-style-type: none"> Intonation is flawless. Accurate within dissonant passages or works, as well as dissonant accompaniment. Singers adjust fluently to varied temperaments as needed for historical purposes or instrumental demands. Singing non-Western styles and with non-Western instruments, microtones or non-Western tuning can be coached. 	<ul style="list-style-type: none"> Balanced breath effort creates an efficient and intentional energy and flow throughout all registers and dynamics. Variations of 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. 	<ul style="list-style-type: none"> The entire range of dynamics is sung with consistent LEVEL 6 Resonance, intonation and efficient breath effort. Dynamics are the result of a natural mix of composer’s markings, an artistically sung musical line within the musical texture, informed by stylistic or historical performance practice. 	<ul style="list-style-type: none"> Vowels vary in color and resonance as determined by language, dialect, and stylistic approach, yet maintain uniformity throughout the choir. All languages have a consistent and dialectic approach, appropriate for musical style. Subtleties of enunciation, as well as unusual linguistic demands can easily be coached. 	<ul style="list-style-type: none"> Articulation is uniform throughout, consistently a function of LEVEL 6 Breath Management. Articulation is determined by style and poetic declamation, and varied with regards to needs for balance, dynamic, tessitura, vocal considerations. 	<ul style="list-style-type: none"> Inner pulse and subdivision in all singers leads to a vibrant and unified rhythmic approach. Rhythms, sung with intention, are a foundation of all other musical elements. Rhythm or “feel” is precise, accurate, and informed by style and performance practice. 	<ul style="list-style-type: none"> Superb individual artistry mixes with other artists across the ensemble, to create a powerful, expressive performance. Historically-informed performance practice, deep awareness of style and culture combines with insightful artistry to create meaningful performances. Text is sung in a poetic and meaningful way, and is expressed with insightful attention to musical detail. Formal and musical elements combine to create a structural, dramatic, and / or personal artistic statement. Choir utilizes creative means to effectively communicate with audience. 	<ul style="list-style-type: none"> All elements mastered. 	<ul style="list-style-type: none"> All elements mastered.