



## Vocal Skills

**Skill: The student can sing vocalise** (singing exercises).

1. The student can sing vocalise involving sounds such as ah, ma, ga, or wa, for one measure.
2. The student can sing vocalise in an ascending arpeggio (a broken chord) or five note ascending or descending scale pattern on one to two syllables ( i.e. ah, ma, go) for two measures.
3. The student can sing vocalise on one to five syllables, in four or more measures, breathing on the starting note of each phrase of the exercise.
4. The student can sing vocalise on two or more syllables of ascending or descending melodic patterns (i.e. arpeggios, scale patterns, chromatics), breathing on the starting note, employing the “yawning technique” to sustain tones, and singing in the mask of the face.
5. The student can sing ascending and descending major triad arpeggio patterns with each starting note moving a half step away from the prior starting note. The student maintains rhythmic and pitch precision to produce a tone that is consistently rich and full, breathing on each starting note and employing the “yawning technique” to sustain tones with cross register consistency.

**Skill: The student can sing a phrase or phrases from a song or instrumental music selection.**

1. The student can sing one phrase from a song or instrumental music selection.
2. The student can sing two phrases from a song or instrumental music selection at a specified dynamic level.
3. The student can sing four phrases from a song or instrumental piece at a specified dynamic level with articulations such as legato, staccato, or detache.
4. The student can sing eight phrases from a song or instrumental piece, demonstrate rhythmic and pitch precision and express specified dynamic levels with articulations such as legato, staccato, or detache.
5. The student can sing twelve or or more phrases from a song or major piece of repertoire such as Beethoven's Fur Elise or Ninth Symphony or a selection from musical theater such as “Somewhere Over the Rainbow.” The student can demonstrate rhythmic and pitch precision and express specified dynamic levels with articulations such as legato, staccato, or detache.

## Vocal Skills

### **Skill: The student can sing one or more songs.**

1. The student can sing the melody of a simple folk song of four lines (using lyrics or syllable sounds).
2. The student can sing the melody of an eight line song (using lyrics or syllable sounds) and/or the student can scat to jazz for four or more measures (i.e. scattling along with an Ella Fitzgerald recording).
3. The student can sing the melody of three complete songs (using lyrics or syllable sounds) in two styles, (i.e. Traditional, "Hail to the Chief"; jazz, "So What"; Rhythm and Blues, "I Believe I Can Fly", "No One"; Renaissance, Dowland "Come Away"; Classical, "Mozart's Piano Sonata in C Major first movement" or the Turkish Rondo; Romantic, Beethoven Fur Elise; Broadway, "My Favorite Things", "The Impossible Dream", "Do Re Me.", "The Lion Sleeps Tonight"; Folk, "Shoo Fly", "The Sun is Up").
4. The student can sing the melody of four complete songs (using lyrics or syllable sounds) in two styles, (i.e. Traditional, "Hail to the Chief"; jazz, "So What"; Rhythm and Blues, "I Believe I Can Fly", "No One"; Renaissance, Dowland "Come Away"; Classical, "Mozart's Piano Sonata in C Major first movement" or the Turkish Rondo; Romantic, Beethoven Fur Elise; Broadway, "My Favorite Things", "The Impossible Dream", "Do Re Me.", "The Lion Sleeps Tonight"; Folk, "Shoo Fly", "The Sun is Up").
5. The student can sing the melody of five or more complete songs (using lyrics or syllable sounds) in two or more styles (i.e. Traditional, "Hail to the Chief"; jazz, "So What"; Rhythm and Blues, "I Believe I Can Fly", "No One"; Renaissance, Dowland "Come Away"; Classical, "Mozart's Piano Sonata in C Major first movement" or the Turkish Rondo; Romantic, Beethoven Fur Elise; Broadway, "My Favorite Things", "The Impossible Dream", "Do Re Me.", "The Lion Sleeps Tonight"; Folk, "Shoo Fly", "The Sun is Up").

The student maintains rhythmic and pitch precision with dynamics (appropriate to the expression of the piece) to produce a tone that is consistently rich and full, breathing on each starting note and employing the "yawning technique" to sustain tones with cross register consistency.