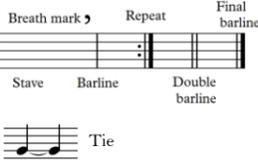
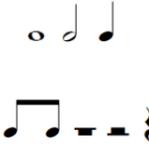
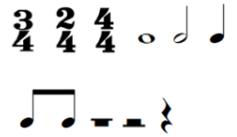
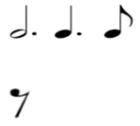
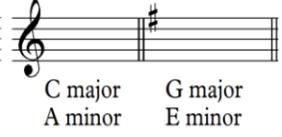


Northern Territory Music School

Vocal Syllabus



| | | Theory | Practice | Technique | Tone | Expression | Pitch Range | Sight Reading | Aural | Improvisation | Performance |
|---|---|--|--|---|--|---------------------------------------|---|--|---|---|--|
| LEVEL 1 - VOICE | Conditions | Students demonstrate an understanding through correctly using content while playing repertoire appropriate to the level. Both English and American terminology to be taught. | | | | | | Students are given up to 5 minutes to prepare for Sight Reading assessments. | | | |
| | 1. Symbols & Terms: |  | 1. Identify the parts of the respiratory system. | 1. Demonstrate an appropriate singing posture sitting and standing. | 1. Sing an even, sustained note for 4 seconds. | 1. Observe phrasing and breath marks. | 1. Sing scale degrees 1-5 of a major scale. | 1. Sing rhythmic patterns (maximum four bars) using minims and crotchets. | 1. Differentiate between 'in tune' & 'out of tune' notes. | 1. Improvise responses to calls while maintaining tempo using familiar content. | 1. Establish accuracy and confidence in performance. |
| | 2. Terms: Ritardando, rallentando, D.S. al Segno, Coda, SSA | 2. Demonstrate proper care of the voice (e.g.. Drinking water before singing, not shouting.) | 2. Demonstrate basic control of the diaphragm and abdominal muscles for breathing. | 2. Make adjustments to improve tone using M1 register. | 2. Produce dynamic variation naturally. | | 2. Sing melodic phrases(maximum 8 bars) using simple rhythms and scale degrees 1-5 with movement by step. | 2. Imitate rhythmic patterns (minimum 1 bar duration) incorporating: |  | | 2. Perform as part of an ensemble with correct pitch and timing. |
| | 2. Rhythmic Concepts: moderato, multi-rests | 3. Explain a basic practice routine. | 3. Demonstrate a basic understanding of international vowels. | | | | | 3. Imitate melodic phrases (minimum 1 bar duration) where the starting note is given and using notes 1,2,3,4 & 5 of a pitch range. |  | | 3. Demonstrate appropriate performance behaviour. |
| 3. Pitch Concepts: note names, soprano, alto, tenor, bass, solo, melody, harmony, solo, unison, key signature | 4. Assess accuracy in performance. | | | | | | 4. Recognise and sing the following intervals: M3, P5, P8. |  | | 4. Accurately follow conducting patterns of 2, 3, or 4 beats per bar. | |
| | | | | | | | 5. Sing a simple canon in two parts maintaining rhythmic and melodic accuracy. | | | 5. Sing in time with accompaniment. | |
| | | | | | | | 6. Differentiate between a singing and spoken voice. | | | | |

| Theory | Practice | Technique | Tone | Expression | Pitch Range | Sight Reading | Aural | Improvisation | Performance |
|--|---|---|--|--|---|--|--|---|---|
| <p>1. Symbols & Terms:</p>  | 1. Identify the parts of the complex respiratory system. | 1. Demonstrate appoggio and appoggiatura. | 1. Sing an even, sustained note for 4-6 seconds with appropriate tone quality. | 1. Consistently apply dynamic and articulation markings while singing. | 1. Demonstrate a pitch range of one octave. | 1. Sing melodic phrases (maximum 8 bars) matching Theory concepts for Level 1. | 1. Understand the concepts of sharp and flat. | 1. Improvise an 8 bar section (minimum) using scat. | 1. Sing a familiar piece from memory. |
| 2. Terms: Ritardando, rallentando, D.S. al Segno, Coda, SSA | 2. Demonstrate practice strategies for learning a short piece. | 2. Identify and demonstrate international and classical vowels. | 2. Demonstrate consistent tone quality across the dynamic range p to f. | 2. Demonstrate awareness of meter while singing with accompaniment. | 2. Sing 1-8 major scale and arpeggio. | | 2. Imitate rhythmic patterns (maximum 2 bars duration) incorporating: | | 2. Accurately sing and perform solo pieces with live accompaniment. |
| <p>3. Rhythmic Concepts: molto, tranquillo, allegro, adagio, andante, triplet.</p>  | 3. Assess the melodic and rhythmic accuracy of own performance. | Demonstrate and define messa di voce. | 3. Demonstrate use of M2 register. | 3. Produce dynamic variation. | | | 3. Imitate melodic phrases (maximum 2 bars duration) where the starting note is given moving scalically using major intervals. | | 3. Sing & perform as part of an ensemble with an awareness of rhythmic, dynamic and textural balance. |
| <p>4. Pitch Concepts:</p>  | 4. Demonstrate background knowledge of pieces. | | | | | | 4. Recognise the following intervals: M2, M3, P4, P5, P8. | | 4. Demonstrate appropriate performance behaviour. |
| | | | | | | | 5. Recognise modulation | | 5. Accurately follow conducting patterns, observing dynamic and tempo changes as conducted. |

LEVEL 3 - VOICE

| Theory | Practice | Technique | Tone | Expression | Pitch Range | Sight Reading | Aural | Improvisation | Performance |
|---|--|--|--|--|--|--|--|---|--|
| 1. Symbols & Terms: All dynamic markings, reprise, SSAA format. Tempo markings: Rubato Andante, Moderato, Allegro, Ritardando, Largo. | 1. Identify parts of the complex respiratory system, larynx basic and pharynx. | 1. Demonstrate improved posture and laryngeal position. | 1. Sing an even, sustained note for 6- 8 seconds. | 1. Apply all symbols and terms encountered in repertoire. | 1. Demonstrate a pitch range of over one octave. | 1. Sing melodic phrases (maximum 8 bars) matching Theory concepts for Level 2. | 1. Demonstrate the ability to hear intonation problems in own singing. | 1. Improvise a 16 bar section (minimum) using scat and words sourced from repertoire. | 1. Sing a solo piece with accompaniment. |
| 2. Rhythmic Concepts: All time signatures found in repertoire,  | 2. Demonstrate care for the complex respiratory system, larynx basic and pharynx. | 2. Demonstrate use of melisma, appoggiatura, acciaccatura, mordente, portamento, slur and slide. | 2. Demonstrate consistent tone quality across the pitch range. | 2. Perform with a live accompaniment and guide the expression. | 2. Sing a major 1-8 and a natural minor 1-8 scale. | | 2. Recognise familiar time signatures in music. | | 2. Sing as part of an ensemble, adapting to rhythmic, dynamic, and textural variation. |
| 3. Pitch Concepts: notes, key signatures with 2 #'s and 2 b's. | 3. Demonstrate effective and appropriate practice strategies to solve technical problems. | | 3. Demonstrate the ability to change between the M1 and M2 registers | | | | 3. Imitate rhythmic patterns (minimum 2 bars duration) incorporating:  | | 3. Respond to increasingly complex conducting cues in ensemble playing. |
| | 4. Assess the melodic, rhythmic and expressive accuracy of one's own singing and that of others. | | | | | | 4. Imitate melodic phrases where the starting note is given and movement increasingly uses larger intervals up to a perfect 5th. | | 4. Maintain appropriate performance behaviour. |
| | | | | | | | 5. Recognise and sing the following intervals: Unison, M2, M3, P4, P5, M6, M7, P8. | | |
| | | | | | | | 6. Demonstrate modulation with accompaniment | | |

| Theory | Practice | Technique | Tone | Expression | Pitch Range | Sight Reading | Aural | Improvisation | Performance |
|--|--|---|--|---|---|---|---|--|--|
| <p>1. Symbols & Terms contained in repertoire: <i>tenuto</i></p> <p><i>pp ff</i> <i>fp</i></p> | <p>1. Identify parts of the respiratory system including larynx complex, pharynx and bones.</p> | <p>1. Demonstrate appropriate posture for classical and contemporary styles.</p> | <p>1. Sing even sustained notes for 8-10 seconds.</p> | <p>1. Interpret and apply all symbols and terms encountered in repertoire.</p> | <p>1. Sing one octave major, natural minor, harmonic minor and arpeggios.</p> | <p>1. Sing melodic phrases of increasing complexity (maximum 8 bars) in SATB format using major and minor key signatures.</p> | <p>1. Demonstrate the ability to hear and correct intonation problems in own singing.</p> | <p>1. Improvise over an instrumental break with accompaniment.</p> | <p>1. Sing with and without accompaniment.</p> |
| <p>2. Rhythmic Concepts contained in repertoire including syncopation, dotted quavers and semiquaver rhythms.</p> <p></p> | <p>2. Demonstrate care for the respiratory system, larynx complex, pharynx and bones and identify progenitors of vocal harm.</p> | <p>2. Demonstrate an increasing ability to hear and correct intonation problems with reference to vowel systems.</p> | <p>2. Develop an awareness of changes in tone quality that can be produced for different styles of music (e.g. vibrato).</p> | <p>2. Demonstrate an understanding of messa de voce.</p> | | | <p>2. Imitate melodic phrases of increasing complexity.</p> | | <p>2. Sing as part of an ensemble, adapting to dynamic, textural and rhythmic variation.</p> |
| <p>3. Pitch and Harmony concepts contained in repertoire and key signatures with 3 #'s and 3 b's.</p> | <p>3. Demonstrate strategies of a balanced practice routine.</p> | <p>3. Maintain correct articulation techniques and expanded patterns and combinations.</p> | <p>3. Demonstrate and awareness and use of the following registers: Male M0-M3, Female M0-M4</p> | <p>3. Produce dynamic variation p-f.</p> | | | <p>3. Recognise and sing the following intervals: Unison, m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8.</p> | | <p>3. Maintain appropriate performance behaviour.</p> |
| | <p>4. Critically evaluate the musicality of one's own singing and that of others.</p> | <p>4. Demonstrate use of melisma, appoggiatura, acciaccatura, mordent, vibrato, belting, slur, staccato, legato and portamento.</p> | <p>4.. Demonstrate the ability to change fluently between the M1 and M2 registers</p> | <p>4. Lead an accompanist demonstrating an emotive understanding of the text.</p> | | | <p>4. Sing a modulation without accompaniment.</p> | | <p>4. Lead the accompanist when performing</p> |

LEVEL 5 - VOICE

| Theory | Practice | Technique | Tone | Expression | Pitch Range | Sight Reading | Aural | Improvisation | Performance |
|---|--|---|--|--|--|--|--|--|--|
| 1. Symbols & Terms contained in repertoire appropriate to this level. | 1. Identify & demonstrate a thorough understanding of and care for the respiratory system, larynx complex, pharynx and bones. | 1. Demonstrate appropriate posture for all styles of music. | 1. Maintain tone quality throughout the range of the instrument and over all dynamic levels. | 1. Apply own interpretation (e.g. dynamics, articulation) to repertoire. | 1. Sing one octave chromatic, major, natural minor, harmonic minor and melodic minor scales and arpeggios. | 1. Sing melodic phrases of increasing complexity using major and minor key signatures. | 1. Apply aural skills to maintain intonation. | 1. Improvise over an instrumental break with accompaniment using stylistically appropriate techniques. | 1. Sing three pieces of contrasting language style and time period. |
| 2. Rhythmic concepts contained in repertoire appropriate to this level. | 2. Recognise and identify and diagnose causes of vocal harm and/or distress. | 2. Accurately demonstrate articulation patterns found in repertoire. | 2. Demonstrate appropriate tone techniques to manipulate and control vibrato. | 2. Apply appropriate stylistic expression to pieces encountered in repertoire. | | | 2. Listen to a passage of music & identify the time signature | 2. Apply appropriate scales to improvisations. | 2. Sing as part of an ensemble, adapting fluently to dynamic, textural and rhythmic variation. |
| 3. Pitch and harmony concepts contained in repertoire appropriate to this level, and key signatures of 4 #'s and 4 b's. | 2. Show self motivation with practice routines and seeking additional resources to improve singing. | 3. Utilise melisma, appoggiatura, acciaccatura, mordent, vibrato, belting, slur, staccato, legato and portamento in order to improve performance quality. | 3. Move between M1 and M2 registers with no discernible change. | 3. Demonstrate the use of messa de voce throughout pieces. | | | 3. Imitate melodic phrases of increasing complexity. | | 3. Maintain appropriate performance behaviour. |
| | 4. Critically evaluate the musicality of one's own singing and that of others. 5. Use anatomy knowledge to alter tonal quality. | 4. Demonstrate an understanding of microphone technique | 4. Modify vocal tone, volume and style to suit ensemble structure and piece. | 4. Lead an ensemble to garner appropriate emotive audience response | | | 4. Recognise simple harmonic modulation (i.e. major to minor). | | 4. Lead the accompanist when performing |

