

# Northern Territory Music School

## Vocal Syllabus



## **Introduction to the NT Music School Vocal Syllabus.**

Work on the Northern Territory Music School (NTMS) Vocal Syllabus (formerly referred to as Levels of Attainment) started in 2007. The need for a structured, consecutive curriculum supporting quality instrumental and vocal music teaching programs has long been evident. The Syllabus covers vocal instruction.

The Syllabus provides a continuous learning sequence comprising five “Levels” that encourages students to be *good musicians*, not just good players or performers. Though it is acknowledged that students learn at different rates, and there are a range of circumstances that affect consistent lesson delivery, as a general guide ideally a “Level” can be completed in one year. Level One equates to the first year of learning, which is generally Year 5, Level Two is the second year of learning and so forth. Upon completion of Level Five in Year 9, students are able to enter Senior School music with a solid foundation in musicianship and performance studies. In practice, content within each level is taught in “Stages”. Student progress is measured by advancement through these stages over time.

Each level is comprised of 10 key focus areas:

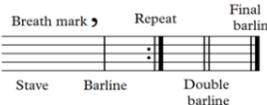
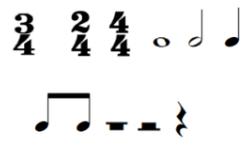
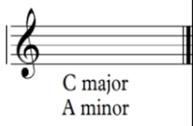
Theory, Practice, Technique, Tone, Expression, Pitch Range, Sight Reading, Aural, Improvisation and Performance.

By the end of Level Five, students should be able to:

- Be familiar with and have the ability to utilize all aspects of their instrument.
- Have developed practice skills in reflective and autonomous learning
- Have developed a total body posture that permits the most efficient movement for both playing/singing and stamina during performance.
- Have developed an awareness of what constitutes a good tone and strive to produce that quality while playing or singing.
- Demonstrate the full capabilities of their instruments/voice range.
- Have developed an ‘inner ear’.

- Demonstrate mastery of articulation and be aware of the types of articulation implied in different styles of music.
- Understand all music symbols and terms used in their repertoire.
- Be able to play music with rhythmic, note and stylistic accuracy, and recognize forms, textures, tonality, meter and styles in music
- Be able to sight read music to a Level 3 standard.
- Demonstrate the ability to play melodies 'by ear'
- Have develop skills in improvisation and creative practice
- Have acquired substantial experience in performing both solo and ensemble music, and be able to perform with a sense of musical interpretation and expression.

This Syllabus document remains in draft form, to allow for reflection and modification responding to the changing needs and nature of students, consistent with the NT Music Schools' continuous improvement agenda.

Conditions	Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
	Students demonstrate an understanding through correctly using content while playing repertoire appropriate to the level.							Students are given up to 5 minutes to prepare for Sight Reading assessments.		
<b>LEVEL 1 - VOICE</b>	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 &amp; 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>  <p>C major    G major A minor    E minor</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

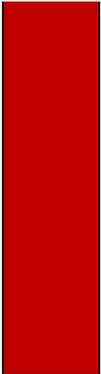
Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
1. Symbols & Terms: All dynamic markings, reprise, SSAA format.	1. Identify parts of the complex respiratory system, larynx basic and pharynx.	1. Demonstrate improved posture and laryngeal position.	1. 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, rubato Andante, Moderato, Allegro, Ritardando, Largo.  	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		

**LEVEL 4 - VOICE**

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

**LEVEL 5 - VOICE**

<b>Theory</b>	<b>Practice</b>	<b>Technique</b>	<b>Tone</b>	<b>Expression</b>	<b>Pitch Range</b>	<b>Sight Reading</b>	<b>Aural</b>	<b>Improvisation</b>	<b>Performance</b>
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. Consistently hear and correct 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. Transcribe rhythmic patterns (minimum 2 bars duration).	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.			4. Lead an ensemble to garner appropriate emotive audience response					



4. 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. Recognise simple harmonic modulation (i.e. major to minor.)

4. Lead the accompanist when performing

