

Instrumental Guidelines – AS91949, AS91270, AS91416

Voice

These guidelines focus on the technical dimensions of the achievement criteria for solo performance for voice. In considering elements of vocal technique, the quality of the developing voice depends (especially for teenage males) on age, physique and maturity. Additionally different vocal styles call for different techniques and approaches.

Level 1			Level 2			Level 3		
Standard 91949			Standard 91270			Standard 91416		
This achievement standard involves students demonstrating music performance skills.			This achievement standard involves performing two substantial pieces of music as a featured soloist.			This achievement standard involves performing two programmes of music as a featured soloist.		
Achievement	Achievement with Merit	Achievement with Excellence	Achievement	Achievement with Merit	Achievement with Excellence	Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate music performance skills	Demonstrate effective music performance skills	Demonstrate assured music performance skills	Perform two substantial pieces of music as a featured soloist.	Perform two substantial pieces of music effectively as a featured soloist.	Perform two substantial pieces of music convincingly as a featured soloist.	Perform two programmes of music as a featured soloist.	Perform two programmes of music effectively as a featured soloist.	Perform two programmes of music convincingly as a featured soloist.
Breath is the key to all vocal performance regardless of level and grade. Technical skills in voice should include management of breath, intonation, tone quality and forward projection of this, diction, preparation of sound, beginning and ends of phrases and the ability to communicate the style and the meaning of the song. For Achievement, management of breath shows developing concepts with a reasonable clarity of sound and generally accurate intonation and use of diction. Students should be focusing on developing a sense of style and demonstrating awareness of the use of vowels. Moving to the Merit level, the voice should have well projected tone, beginnings and endings of notes should be			Building on Level 1 skills, students are now required to demonstrate greater control across the range of tone, pitch, breathing, phrasing, intonation, diction, projection and presentation. At this level the standard requires two substantial pieces of music. These should be carefully selected to ensure that the opportunity to meet the performance criteria can be clearly met. Consideration should be given to the length and level of difficulty of the music, songs which are strophic, (repeated verses with a possible chorus) may be too limited in this regard, unless they are classical ‘art songs’ e.g. a German Lied, (particularly for Merit/Excellence level students). It may also be advisable to caution students about performing their own compositions as these may not provide			Students have developed their vocal skill and now demonstrate refined vocal technique. Repertoire at this level should be more extensive and expansive and allow students to demonstrate the full extent of their vocal range. Repertoire may include narrative passages where ‘voices’ contribute to the musical conversation (for example, Brahms’ “Vergebliches Ständchen”.) For achieved, breathing is consistent with the repertoire chosen. All notes and phrases should be clean and well-prepared. There should be attention to shape and diction. In addition to well-controlled use of vowels, consonants such as “t”, “d”, “k” should be tightly controlled and the use of the final “s” cleanly released. Vocal tone at all times demonstrated forward		

cleanly articulated with no unnecessary “scoops”, intonation should be more controlled with good awareness of vowel production and attention to style. The voice should show a level of flexibility with a clean focused sound. Breathing should be mostly inaudible and breath control should be even across all vocal registers. Students should now be developing the ability to have a good rapport with the audience.

Performance at the Excellence level is demonstrated by a clean focused, forward projected tone, which appears relaxed and effortless. Diction and sustaining of the vocal line should demonstrate fluency.

Dynamic shading and communication with the audience should be demonstrated and in addition, the performance should display evidence of careful preparation, and understanding of the text and style of the music.

While at Level 1, students will most likely be focusing on one vocal style, they may be demonstrating strengths in a second style or genre.

sufficient opportunity to demonstrate performance skills at this level.

Pitch and tone should be relatively free and even across the full range of the music. Rhythms and tempi should be generally accurate and students should be performing four bar vocal phrases with minimal difficulty. Breathing should be mostly inaudible and carefully sustained. The voice should have clear, forward projection. There should be some demonstration of dynamic shading and attention to “telling the story”.

At the Merit level, students should also demonstrate effective performance preparation. The voice should be vocally warm and the student should demonstrate pre-study of the two songs to ensure that they are familiar with the lyrics and technical demands of the music. Ideally students should be performing without music so they can focus on presenting an engaging performance which demonstrates rapport with the audience. Interaction with the accompanist should be secure and if possible the soloist should be communicating and in command of tempi and style. Allowance should be made for situations where the accompanist is not fully assisting the soloist.

A convincing performance at the Excellence level is demonstrated by all musical elements being carefully prepared and delivered across both pieces. Students should know and understand the repertoire thoroughly and there should be minimal attention drawn to issues of weaker intonation, pitch, breathing and diction. The performance should be fluent and effortless, well projected and portray a sense of narrative and/or drama. The student should demonstrate good posture and positioning on the stage and have established a

projection. Students should be demonstrating ability to communicate with their accompanist and audience rapport should be clearly evident.

Students demonstrating Merit will be using contrasting repertoire to demonstrate advanced breathing technique which may require longer vocal phrases, controlled use of melisma, more intricate rhythms and scale passages over a wider range of music. There will be a clear awareness of the need for forward tone and dynamic control, clean diction, and focused articulation. Posture will be natural and movement in the shoulders and chest minimal. Students will show understanding of not only the vocal style required, but also the context and history of the music. Students may choose to do a combination of traditional and contemporary repertoire which require a different vocal approach.

At Excellence level students will show themselves to be highly commensurate performers demonstrating total control of forward, well projected tone, pitch, breathing, phrasing, intonation, diction and presentation. Repertoire should be challenging enough to allow students to demonstrate a range of styles and genres. This may include fast, rhythmic, ornate passages and slow sustained melodic material. If possible students should select repertoire that allows them to perform accurate and demanding chromatic as well as diatonic passages. Communication with the audience should demonstrate considerable personality as well as musicianship. This may include the use of engaging facial and hand gestures to support the “telling of the story”.

	strong rapport with the audience.	<p>Suggested contemporary/popular repertoire pieces:</p> <ul style="list-style-type: none"> • Feeling good, written by Anthony Newley (Nina Simone or Michael Bublé version). • Miss Celie's Blues, written by Quincy Jones. • Bohemian Rhapsody by Queen. • Summertime, written by Gershwin and Heyward (L1, L2- with embellishment, L3-Jazz version with many secure embellishments & improvisation). • My funny valentine, written by Rodgers and Hart. • Come rain or come shine, written by Harold Arlen and Johnny Mercer. • Georgia, written by Hoagy Carmichael. • Over the Rainbow, written by Harold Arlen (L1, L2- with embellishment, L3-Jazz version with many secure embellishments & improvisation). • If I ain't got you, written and performed by Alicia Keys. • Moanin', written by Bobby Timmons (L3-Jazz with many secure embellishments & improvisation). • Listen, written and performed by Beyoncé. • At Last, written by Gordon and Warren (L2-3).
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General considerations for the traditional voice

Accurate rhythms should be expected, and the vocal range and forward tone should be relatively even. Breathing should be carefully controlled and supported and where appropriate should be consistent with vocal phrases. Vocalists should be confident in clearly enunciating and projecting without the use of amplification. For Merit and Excellence, students may demonstrate ability to perform an unaccompanied folk song (e.g. Irish, Balkan etc.) in a secure manner. If singing in a language other than English, the result should be authentic although it is improbable to expect high levels of accuracy for Levels 1 and 2.

General considerations for the contemporary voice

There should be an accurate sense of pitching, intonation and rhythm which allows for the style of the music to be maintained. There is more opportunity for a flexible vocal approach but there should still be a sense of cohesion with the style. Vocal projection should be evidenced and if the sound is amplified there should be close attention to not over or under-singing into the microphone. The use of the microphone should be seen as an extension of the voice

rather than a barrier between the singer and the audience. Vocal production should still be relaxed and there should be minimal tension or strain around the mouth neck or jaw.

Students performing rap, should be able to articulate fluent, and highly rhythmic lyrics with a well-controlled tone.