

Chapter 3

GENERATING CHORAL UNIT STANDARDS

3.1 Introduction

The purpose of generating choral unit standards is to devise a framework within which all the stakeholders can provide the choristers/learners with a worthy, comprehensive and rounded choral education in South Africa. To date choristers have not received academic credit for their participation in the choir programme as it still is viewed as an extra-curricular activity. For choristers to obtain any credit for their endeavours, choral unit standards and their associated range statements and assessment criteria have to be in place.

The choral unit standards lend consistency to the quality of choral programmes at all levels of development, i.e. from the Foundation phase at school, right through to tertiary institutions. The “Generic Unit Standards” and the “General Outcomes” are applicable, not only to all levels of development, but to choirs from different cultural groups as well. This creates a common foundation for all choirs. The “Range Statements and Assessment Criteria” will apply to a specific level of development. The “Western Music Specifics” are, as the title implies, mostly applicable to Western music.

The National Qualifications Framework (NQF) level 1 is equal to grade 9 in schools. The Foundation and Intermediate phases are indicated as level -1.

The choral unit standards framework should be helpful to educators and serve as a model which enables them to better devise their own choral programme, lesson plans and assessment strategies. The aim of the choral unit standards is also to gain greater recognition for the choral programme by educational authorities and school administrators. Finally, with the choral unit standards in place, choral education is in a more advantageous position to meet the needs of learners (choristers) and to enhance their quality of life.

As a result of personal experience teaching children of the relevant age groups and after studying several books and articles in journals and bulletins on choral education, the author decided on a core formulation of essential knowledge, values and skills, and the process of generating the choral unit standards was undertaken. There are nine generic choral unit standards with the following titles (in no specific order of priority):

- Intonation
- Phrasing
- Diction
- Voice/Tone Production
- Balance & Blend
- Stylistic Authenticity
- Expression
- Timing and
- Critical Evaluation.

These nine generic unit standards cover the fields that are deemed important according to all the literature studied.

In this chapter, each unit standard is set out in a table format as this lends a concise overview of the structure of that particular unit standard. This is followed by a detailed analysis (essence) of the content according to the guidelines given by the South African Qualifications Authority (SAQA). The “notes” are placed in separate boxes to facilitate the reading process. The notes contain:

- additional, explanatory detail;
- quotations from leading choral directors and masters in the field of education; and
- cross-referencing to other unit standards or the support material for the teacher in **Part II.**

The unit standards are written in straight-forward language which is clear, direct and precise. This is to avoid confusion and to maintain integrity. What the standards mean should be immediately clear to all concerned.

3.2 Choral Unit Standard: Intonation

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
I N T O N A T I O N	Sing in tune independently and with others	<ol style="list-style-type: none"> 1. Sing varied repertoire of songs independently and on pitch 2. Match pitches with other choristers who are singing the same vocal part 3. Maintain own part while simultaneously listening and tuning to other part(s) 	<p>The Choir/Choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Ability to sing varied repertoire of songs/works independently and in tune. Repertoire lies within suitable range, with an ever-increasing level of difficulty according to developmental stage 2. Ability to preserve key and pitch in unison group singing 3. Vocal independence with pitch accuracy in part-singing.
WESTERN MUSIC SPECIFICS			
<ul style="list-style-type: none"> • Sing repertoire mainly in major and minor tonalities • Accompaniment that enhances overall performance with appropriate balance between accompaniment and singing. 			

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits: Integrated*

- Standard No:** Not applicable at this stage
- Learning Assumptions:** It is recommended that GMAP and Choir Performance are studied concurrently
- Title of Standard:** **INTONATION (IN CHORAL SINGING)**
- Generic Unit Standard:** *Sing in tune independently and with others*
- General Outcomes:**
- 1. Sing varied repertoire of songs independently and on pitch*
 - 2. Match pitches with other choristers who are singing the same vocal part*
 - 3. Maintain own part while simultaneously listening and tuning to other part(s)*
- Range Statements and Assessment Criteria:** *The Choir/Choristers demonstrate(s) the following:*
- 1. Ability to sing varied repertoire of songs/works independently and in tune. Repertoire lies within suitable range, with an ever-increasing level of difficulty according to developmental stage***

Range Statement: “varied repertoire”

In addition to the Western music repertoire (representing a variety of styles, composers, and periods), musics sourced from other cultures are also used to add an international flavour to the choir’s programme. Obviously, in the South African context, the major additional focus will be on African music.

Foundation Phase: In addition to songs from the Western repertoire, songs/works from other South African language groups, which have simple language texts, may be attempted.

Intermediate Phase: In addition to songs from the Western repertoire and songs/works from other South African language groups, International songs/works with simple foreign language texts may also be introduced.***

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové thesis, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

Refer to **Part II, 2.5 “Selecting Appropriate Repertoire”.

*** “The Intermediate phase child has “an increased interest in other cultures and curiosity about the world” (McRae 1991: 46).

*** “Texts in foreign languages are wonderful singing vehicles for children. Through them, children become part of our global culture. They also master new vowel and consonant sounds that in turn widen their palette of vocal timbres” (Broeker 2000: 27).

*** “The multifaceted experience of humankind lies in the arts of a people, and music is one of the most delightful means of achieving a deeper understanding of that humanity. Music reflects holistically the woof and warp of a culture, its past, present, and future yearning, its glory and its despair, its delight and its grief” (Palmer 1999: 14).

*** “Music has always served as an expression of people’s will to convey feelings, to maintain traditions, and to enrich living, just as do all the arts” (Apfelstadt 2001: 35).

Range Statement: “independently and in tune”*

Foundation Phase: For the purpose of assessment, minor pitch inaccuracies are allowed when a chorister is performing independently, without accompaniment.

Intermediate Phase: Greater pitch accuracy is required.**

Notes

*Problematic intervals in songs require repeated practice.

**There is general agreement amongst researchers that pitch accuracy in singing improves with maturity. “There is a positive relationship between age and singing ability. As children grow older, they tend to sing with increased accuracy” (Goetze et al 1990:30).

Choristers in the Intermediate phase should be able to aurally discriminate between “in-tune” and “out-of-tune” singing.

Range Statement: “suitable range”*

Foundation Phase: The pitch range recommended for songs is c^1 - e^2 .** (Middle $c = c^1$ and the c an octave higher = c^2).

Notes

*Refer to **Part II**, 2.5 “Selecting Appropriate Repertoire”, and 6.6 “Children’s Vocal Ranges and Registers”.

**Individual vocal ranges vary, but most children in the choir by the end of the

Foundation phase (grade 3) should sing accurately in a range from $c^1 - e^2$. Shirley McRae also recommends the range $c^1 - e^2$ (1991:44). According to Kenneth Phillips, the tessitura extends from $d^1 - c^2$ in grade 3. The tessitura refers to the average position of a song's notes, i.e. the kernel/nucleus of the range, or "the comfort zone in which the majority of pitches should be written" (1992: 59).

Intermediate Phase: The range is extended, both higher and lower. The pitch range recommended is alto, $a - e^2$ (the "a" refers to the note 1½ tones below middle c); and soprano, $c^1 - g^2$.*

Notes

*"While ranges vary, b^1 to f^1 is typical; a range of up to two octaves is possible" for the upper elementary child (McRae 1991: 46). According to Phillips, "the limited vocal range in the primary grades is gradually raised and lowered until a full two octaves is used in the sixth grade", i.e. $g - g^2$ with a tessitura between $d^1 - d^2$ (1992: 59-60). The author's personal experience has shown that the lower vocal range limit seems to be very low for the average White South African 6th grade chorister. (This was confirmed, in personal communication, by Dr. Johan van der Sandt and Riekie van Aswegen, both associated with the University of Pretoria.) The average Black South African 6th grade chorister, however, will find Phillips' vocal range recommendation appropriate.

Research has found that African-American children's ranges are somewhat lower in compass: "Young's findings presented in 1976 indicated ... black children's mean pitches were approximately two semitones lower than those of white or native American children of corresponding ages" (Goetze et al 1990: 21).

Range Statement: "level of difficulty"

Foundation Phase: Choristers sing vocal repertoire with appropriate quality and a complexity level of 2 on a scale of 1-6.*

Intermediate Phase: Because musical memory (tonal and rhythmic) continues to increase from the Foundation phase to the Intermediate phase (and beyond), more complex music, with a complexity level of 3, can be sung in the Intermediate phase.

Notes

*Scale for Level of Complexity for songs:

1. Songs suitable for use in the Pre-school phase;
2. Songs suitable for use in the Foundation phase (*only* grades 1 – 3, i.e. excluding grade 0, which is the Reception year);
3. Songs suitable for use in the Intermediate phase (i.e. grades 4 – 6);
4. Songs suitable for use in the Senior phase (i.e. grades 7 – 9);
5. Songs suitable for use in FET (Further Education and Training, i.e. grades 10 – 12);
6. Songs suitable for use in HET (Higher Education and Training, i.e. Tertiary educational institutions).

2. Ability to preserve key and pitch in unison group singing

Foundation Phase: Minor inaccuracies in matching pitches with other choristers may be accepted.*

Intermediate Phase: Greater accuracy in matching pitches with other choristers is expected.



Notes

*Mary Goetze found that:

kindergartners and first graders sang more accurately alone than in unison with other children, although no significant difference between individual and unison accuracy was apparent for third graders. [...] Young children may have difficulty focusing attention on their own voice when louder singers, including other children or the teacher, are singing simultaneously (Goetze et al 1990: 26/7).

It is essential to bear this in mind when auditioning grade 1 and 2 children for the Foundation phase choir.

3. *Vocal independence with pitch accuracy in part-singing**

Foundation Phase: Most Foundation phase choirs only sing unison work. The rationale for this is that the choristers are still learning to pitch accurately and that they should be proficient in unison singing before part-singing (harmonising) is introduced.**

Notes

*Refer to **Part II**, 4.3 “Unison and Part Singing”.

** “With good vocal instruction and many opportunities for singing, most youngsters should sing on pitch most of the time by the end of third grade. Children are increasingly aware of pitch accuracy for themselves and others. A sense of tonality is established and the rudiments of singing in harmony usually begin” (Swears 1985: 30).

Intermediate phase: Two-part (soprano and alto) singing.*

Notes

*“Some of the results of this study can be applied directly to teaching by music educators. These pitch-matching findings suggest a basic task hierarchy for children’s part-singing on a continuum from easy to difficult:

1. Upper parts, such as descants or soprano lines, are easiest.
2. Lower parts, such as alto lines, are more difficult.
3. Middle parts, such as second soprano lines, are the most difficult.

[...]. When music educators know that finding the middle pitch of a triad is difficult, they would do well to have more adept or experienced singers on middle parts.” (Moore 1994: 12).

Western Music Specifics: 1. *Sing repertoire mainly in major and minor tonalities**

Foundation Phase: Mostly stepwise movement and small leaps within major and minor tonalities. Tessitura, range and direction have to be considered as well.**

Intermediate Phase: Bigger, more adventurous leaps and the use of more chromatic notes are possible.

Notes

*With regard to the inclusion of both major and minor tonalities in the song repertoire of the Foundation phase, Joanne Rutkowski (1990: 86) states that:

While pentatonic songs have often been used for the musical training of young children, Jarjisian (1981) and Michel (1973) concluded that children sing in major and minor modes just as readily as in pentatonic. In addition, several researchers have found minor songs easier for young children to sing than major songs (DeYarman, 1972; Dittmore, 1969).

Lili Levinowitz et al (1998:41), on the other hand, found a conflicting result:

A statistically significant main effect for song across all six grade levels was found in favor of the major song.

More research in this regard is obviously required to give a definitive answer to this debate.

**Refer to Range Statement and Assessment Criteria No. 1, “suitable range”, above.

2. *Accompaniment that enhances overall performance with appropriate balance between accompaniment and singing*

Range Statement: “accompaniment that enhances performance”*

Foundation Phase: Instrumental accompaniment in the Foundation phase should involve simple, tonal chord progressions.**

Notes

*Refer to **Part II**, 3.14 “Accompaniment and the Role of the Accompanist”.

**In an article, “Writing and Arranging for Young Singers”, by Mary Goetze (1989:37), the following points as regards accompaniment need consideration:

In general, accompaniments should be light in both texture and dynamics. Full, loud piano parts can evoke a heavy, shouty quality from the child’s singing voice and contribute to unhealthy vocal production. Dynamic markings should caution a pianist from overplaying. Vocal lines need not, and in fact, should not be doubled by the accompaniment.

Intermediate phase: Instrumental harmonic accompaniment may be more dissonant and complex.

3.3 Choral Unit Standard: Phrasing

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
P H R A S I N G	Control melodic flow musically through appropriate breath management	<ol style="list-style-type: none"> 1. Breathe in appropriate places 2. Sculpt phrases musically 	<p>The Choir/Choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Singing most phrases in one breath, maintaining the musical line 2. Musical shaping of phrases, making use of <i>crescendo</i> & <i>diminuendo</i>, tension & release, and <i>tempo rubato</i>.

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits: Integrated*

Standard No: Not applicable at this stage

Learning Assumptions: It is recommended that GMAP and Choir Performance are studied concurrently

Title of Standard: PHRASING (IN CHORAL SINGING)

Generic Unit Standard: *Control melodic flow musically through appropriate breath management*

General outcomes:

- 1. Breathe in appropriate places*
- 2. Sculpt phrases musically*

Range Statements and

Assessment Criteria: *The Choir/Choristers demonstrate(s) the following:*

- 1. Singing most phrases in one breath, maintaining the musical line***

Foundation Phase: Choristers sing regular-length phrases (2 – 4 bars) in one breath, maintaining the musical line.

Intermediate Phase: Choristers sing slightly longer phrases*** in one breath, maintaining the musical line. Inordinately long phrases are sustained by successfully employing the technique of staggered breathing.****

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové 2001, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

Refer to **Part II 6.4 “Breath Management”.

***In the Intermediate phase, developing physical maturation makes possible greater breath control, which allows for more extended phrases.

****Refer to **Part II**, 6.4.3 “Staggered Breathing”.

2. *Musical shaping of phrases, making use of crescendo & diminuendo, tension & release, and tempo rubato**

Foundation Phase: The choir demonstrates musical phrase sculpting, mostly as a result of choristers imitating and following the choral director’s instruction and modeling in rehearsal. The choristers’ input in rehearsal, however, should be regularly sought in order to develop an independent ability in determining and demonstrating musical phrasing by making use of *crescendo & diminuendo*, tension & release, and *tempo rubato*. At this stage the skill is mostly demonstrated because of “rote learning” or skill gained through imitation and repetition. Italian musical terms like, *piano, forte, crescendo, diminuendo, ritardando*, are explained and choristers gradually “become more familiar” with these.**

Intermediate Phase: The choir demonstrates musical phrase sculpting by utilising vocal intensity and tempo variation, with all choristers’ understanding of where points of tension, climax and release occur. Choristers “know” Italian musical terms like *piano, forte, crescendo, diminuendo, ritardando*, and become more familiar with others like, *a tempo* and *tempo rubato*. ***



Notes

*Refer to **Part II**, 4.4.3 “The Musical Phrase”.

Refer to **Part I, 3.10 “Choral Unit Standard: Critical Evaluation”, Western Music Specifics Number 2, “Know certain musical terms [...]” (Foundation Phase).

*** Refer to **Part I**, 3.10 “Choral Unit Standard: Critical Evaluation”, Western Music Specifics Number 2, “Know certain musical terms [...]” (Intermediate Phase).

3.4 Choral Unit Standard: Diction

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
D I C T I O N	Communicate the meaning of the text with clear pronunciation	<ol style="list-style-type: none"> 1. Enunciate uniform vowel colours and correct vowel sounds 2. Pronounce words appropriately within context 3. Articulate consonants clearly 4. Project sound to the back of the performance space, without undue vocal strain 5. Execute attacks and releases with uniform precision 	<p>The choir/choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. A homogeneous choral sound with uniformity of vowel colours and idiomatic correct vowel sounds 2. Standardised, generally accepted pronunciation according to the language/dialect used 3. Coherent text with precise articulation of all relevant consonants, without becoming obtrusive. 4. Adequate audibility through relaxed voice projection in a venue suitable for at least 250 people 5. Uniform attacks and releases, according to the conductor's direction.
WESTERN MUSIC SPECIFICS			
<ul style="list-style-type: none"> • Ensure vowel consistency throughout all registers with special attention to the upper register (vowel modification). • Sustain the correct vowel sound in diphthongs and triphthongs. 			

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits:	Integrated*
Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	DICTION (IN CHORAL SINGING)
Generic Unit Standard:	<i>Communicate the meaning of the text with clear pronunciation</i>
General Outcomes:	<ol style="list-style-type: none"><i>1. Enunciate uniform vowel colours and correct vowel sounds</i><i>2. Pronounce words appropriately within context</i><i>3. Articulate consonants clearly</i><i>4. Project sound to the back of the performance space, without undue vocal strain</i><i>5. Execute attacks and releases with uniform precision</i>
Range Statements and Assessment Criteria:	<p><i>The choir/choristers demonstrate(s) the following:</i></p> <ol style="list-style-type: none"><i>1. A homogeneous choral sound with uniformity of vowel colours and idiomatic correct vowel sounds</i>
<u>Range Statement:</u>	“uniformity of vowel colours”**
Foundation Phase:	All choristers sing the same vowel colours, mostly as a result of choristers following, imitating and repeating the choral director’s instruction and modeling of correct vowel formation*** in rehearsal. The choristers’ input in rehearsal

should be regularly sought in order to develop an independent ability to determine and demonstrate correct vowel colours.

Intermediate Phase: All choristers sing the same vowel colours. The choristers know about the anatomy of the vocal instrument and employing the appropriate technique.****

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové 2001, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

**Vowels carry the singing tone. Uniformity of vowels that have vertical space in the mouth, enhances tone quality and ensemble blend. “Vowels carry the tone and affect choral blend and intonation as well” (McRae 1991: 139).

***Refer to **Part II**, 6.8 “Italian Basic Pure Vowels, Uniform Vowel Colours and Vowel Modification”.

****Refer to **Part II**, 6.8 “Italian Basic Pure Vowels, Uniform Vowel Colours and Vowel Modification” and 6.5 “Resonance”.

Range Statement: “idiomatic correct vowel sounds”

Foundation Phase: The choristers sing correct vowel sounds, mostly as a result of choristers following the choral director’s instruction,

combined with imitating and repeating the modeling of the choral director's correct vowel sounds in rehearsal. The choristers' input in rehearsal, however, should be regularly sought in order to develop independent ability in determining and demonstrating correct vowel colours. At this stage the skill is mostly demonstrated because of "rote learning" (or skill gained through imitation and repetition) and choristers being told to "relax and drop the jaw" and to slightly extend/flare the lips (vocal "embouchure").*

Intermediate Phase: The choristers sing correct vowel colours. Choristers know about the anatomy of the vocal instrument and employing the appropriate technique,* i.e.:

- a relaxed/dropped jaw;
- slightly extended, flared lips (vocal "embouchure");
- arching of the soft palate; and
- a relaxed, low lying tongue, with the tip lightly touching the bottom of the lower front teeth.

Notes

*Refer to **Part II**, 6.8 "Italian Basic Pure Vowels, Uniform Vowel Colours and Vowel Modification" and 6.5 "Resonance".

*2. Standardised, generally accepted pronunciation according to the language/dialect used**

Foundation Phase: Clear manner of uttering the words and correct stress/emphasis of syllables within words (word accent).
The natural word accent and appropriate syllabic stress

should be maintained in singing for the text to be intelligible and to clearly convey the meaning to listeners of simple texts within a limited number of languages, and chiefly the mother tongue.**

Intermediate Phase: Established and distinctive pronunciation within the expanded range of languages sung.***

Notes

*All languages have rise and fall, strong and weak, volume and rhythmic variety, and this colourfulness must be brought out in singing. The natural word accent must be preserved in the *staccato* line – some syllables have to be emphasised, without making the smooth phrase too ‘lumpy’ (Hewitt 1989: 47).

Refer to **Part I, 3.2 “Choral Unit Standard: Intonation”, Range Statement: “varied repertoire”.

*** Pronunciation and conveying the meaning of the text, obviously, is closely integrated with enunciation of vowels and articulation of consonants. (Refer to Range Statements and Assessment Criteria number 1, above, and number 3, below. Also refer to **Part II**, 6.9 “Diction”). Conveying the distinct meaning of the text, furthermore, is closely related to facial expression and body language. (Refer to **Part I**, 3.8 “Choral Unit Standard: Expression”, Range Statement and Assessment Criteria number 3. Also refer to **Part II**, 4.5 “Polishing and Interpreting Music”.)

*3. Coherent text with precise articulation of all relevant consonants, without becoming obtrusive**

Foundation Phase: Precise, clear articulation of consonants, but not exaggerated. There should be sufficient vowel space between the consonants.**

Intermediate Phase: Clear articulation of consonants leading to balanced and appropriate pronunciation which should be easily followed by the listeners.

Notes

*Refer to **Part II**, 6.9.3 “Clear Articulation of Consonants”.

**In the Foundation phase several choristers may have front teeth missing, causing temporary impairment of diction.

4. Adequate audibility through relaxed voice projection in a venue suitable for at least 250 people

Foundation Phase: In the Foundation phase the dynamic range of the choristers will be restricted because of their physical immaturity. They will not be able to sing very loudly without straining and the emphasis should be on projecting the tone rather than on increasing the dynamics. Choristers should constantly be reminded that they must never sing louder than that which is beautiful. The dynamic range encompasses *mezzo piano* to *mezzo forte*.* The optimum use of resonators will increase resonance, which in turn, will ensure better diction.**

Intermediate Phase: In the Intermediate phase the choristers’ greater physical maturity will enable greater dynamic contrasts. They are

not, however, yet able to attain the same *fortissimo* effects of an adult choir. The dynamic range encompasses *piano* to *forte*.* The optimum use of resonators will increase resonance, which in turn, will ensure better diction.**

Notes

*Refer to **Part I**, 3.8 “Choral Unit Standard: Expression”, Range Statement and Assessment Criteria No. 1.

Refer to **Part I, 3.5 “Choral Unit Standard: Voice/Tone Production”, Range Statements and Assessment Criteria No. 1.

*5. Uniform attacks and releases, according to the conductor's direction**

Foundation Phase: Attacks and releases at speeds of no more than an eighth note (quaver). Limited use of upbeat attacks. Development of choristers' ability to focus on the conductor with undivided attention throughout the performance of a song/work.

Intermediate Phase: Greater precision in attacks and releases because of consistent concentration and focus by all choristers during the performance of a song/work.

Notes

*Refer to **Part II**, 5.8 “Attacks and Releases”.

Western Music Specifics: 1. *Ensure vowel consistency throughout all registers with special attention to the upper register (vowel modification)**

Range Statement: “vowel modification**

Foundation Phase: Choristers employ vowel modification where necessary, mostly as a result of choristers following, imitating and repeating the choral director’s instruction and modeling of vowel modification in rehearsal. The choristers’ input in rehearsal, however, should be regularly sought in order to develop independent ability to determine where vowel modification should be employed. At this stage the skill is mostly demonstrated because of “rote learning” (or skill gained through imitation and repetition) and choristers being told to modify the vowel sound in specific places.

Intermediate Phase: Choristers are familiar with the Italian basic, pure vowels and their relative darkness and brightness.* The higher choristers sing, the more the jaw has to be dropped and the roof of the mouth arched to maintain the overall tone consistently. The bright vowels naturally become piercing/shrill in the upper range and to prevent this, the “i” (pronounced like *eat*) and the “e” (pronounced like in *enter*) are modified towards the “a” (pronounced like in *far*).

Notes

*The choir demonstrates overall tone consistency in lower, middle, and upper register.

Refer to **Part II, 6.8 “Italian Basic Pure Vowels, Uniform Vowel Colours and Vowel Modification”.

2. *Sustain the correct vowel sound in diphthongs and triphthongs**

Range Statement: “sustain the correct vowel sound in diphthongs and triphthongs”

Foundation Phase: All choristers sustain the correct vowel sound in diphthongs and triphthongs by following the example of and imitating the choral director’s modeling of correct procedure; i.e. learning by rote through imitation and repetition. The choristers’ input in rehearsal, however, should be regularly sought in order to develop independent ability to determine the correct sustaining vowel sound in diphthongs and triphthongs.

Intermediate Phase: All choristers sustain the correct vowel sound in diphthongs and triphthongs and know what these terms mean.

Notes

*The choir demonstrates uniform execution of sustaining vowel sounds in diphthongs and triphthongs.

*Refer to **Part II**, 6.9.5 “Diphthongs and Triphthongs”.

3.5 Choral Unit Standard: Voice/Tone Production

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
V O I C E / T O N E P R O D U C T I O N	Consciously utilise appropriate techniques in the generation of sound with the voice	<ol style="list-style-type: none"> 1. Maximise vocal tract freedom 2. Sing with vocal agility and flexibility 3. Demonstrate good singing posture 4. Demonstrate good habits of breath management 	<p>The choir/choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Tone colour that has warmth and depth, with a buoyant, resonant, forward sound that rings out 2. The execution of rapid runs and leaps without strain 3. Upright, comfortable standing position 4. Breath support and control according to the phrasing indicated by the composer and/or musical, as well as textual demands of the work.
WESTERN MUSIC SPECIFICS			
<ul style="list-style-type: none"> • Sing from lower to upper register without a noticeable break(s). 			

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits:	Integrated*
Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	VOICE/TONE PRODUCTION (IN CHORAL SINGING)
Generic Unit Standard:	<i>Consciously utilise appropriate techniques in the generation of sound with the voice</i>
General Outcomes:	<ol style="list-style-type: none"><i>1. Maximise vocal tract freedom</i><i>2. Sing with vocal agility and flexibility</i><i>3. Demonstrate good singing posture</i><i>4. Demonstrate good habits of breath management</i>
Range Statements and Assessment Criteria:	<p><i>The choir/choristers demonstrate(s) the following:</i></p> <ol style="list-style-type: none"><i>1. Tone colour that has warmth and depth, with a buoyant, resonant, forward sound that rings out</i>
Foundation Phase:	At this stage it is sufficient to make choristers aware of singing with a more open mouth position merely by relaxing and dropping the lower jaw. They are constantly reminded not to revert to forced, loud, harsh and boisterous singing and never to sing louder than that which is beautiful.**
Intermediate Phase:	As the choristers' emotional, physical, intellectual and musical abilities develop, they are formally made aware of the difference between chest and head voice. Optimum use

of the resonance cavities and the development of the head voice is stressed and they are made more aware of the physiological aspects of singing and the vocal mechanism.*** The optimum use of resonance cavities will result in a buoyant, resonant, forward sound that rings out. The head voice should be developed to a clear and resonant vocal timbre through the use of effective vocalises.****

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové 2001, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

**Beautiful tone quality is based on the way vowels are shaped and the optimum use of the resonators. Children, generally, do not open their mouths sufficiently when singing, which results in a lifeless, dull, thin and apathetic tone.

The AH vowel is very helpful when working with young singers. It is probably the best for encouraging an open mouth and a relaxed jaw. [...] Careful attention to the AH vowel will help them become comfortable with this more open mouth position (Swears 1985: 78).

*** Refer to **Part II**, 6.1 “The Vocal Instrument”; 6.2 “Choral Tone Quality”; 6.5 “Resonance”; 6.6 “Children’s Vocal Ranges and Registers”; and 6.7 “The Importance of Head Voice”.

****Refer to **Part II**, 6.11 “Use of Vocalises”.

**** During fifth and sixth grade most children reach a peak of vocal development. This occurs just prior to adolescence and often results in a beautiful singing tone unique to the child voice (Swears 1985: 31).

2. *The execution of rapid runs and leaps without strain**

Foundation Phase: At this stage, the choristers will merely be asked to relax and to sing softly and lightly those passages that demand agility and flexibility.

Intermediate Phase: The more advanced physical maturity of choristers in this phase, allows for greater vocal agility and flexibility. The use of carefully selected vocalises will assist in further improving agility and flexibility.* Choristers will also lighten the voice quality by using the light head-voice.**

Notes

*Refer to **Part II**, 6.10 “Agility and Flexibility”.

Refer to **Part II, 6.6 “Children’s Vocal Ranges and Registers”.

3. *Upright, comfortable standing position*

Foundation phase: Choristers are introduced to correct singing posture.*
Choristers should not be standing and performing for longer than 10 minutes.

Intermediate phase: Correct singing posture should be the norm. Choristers at this stage can remain standing and performing for up to 15 minutes.

Notes

*Refer to **Part II**, 6.3 “Correct Singing Posture”.

*4. Breath support and control according to the phrasing indicated by the composer and/or musical, as well as textual demands of the work**

Foundation Phase: Choristers are asked to take a deep breath as if inflating a tube around their tummies. They must not raise their shoulders at all as this is an indication of shallow, clavicular breathing.

Intermediate Phase: The anatomy and physiological process of the breathing mechanism is explained to the choristers.** As the physical development of the choristers progresses from the Foundation phase to the Intermediate phase (and beyond), in combination with effective breath management exercises, they are better able to apply breath management skills.***

Notes

*Refer to **Part II**, 6.4 “Breath Management”.

Refer to **Part II, 6.4 “Breath Management”.

***Breath support and control exercises should be included in the vocal instruction programme. Kenneth Phillips states that:

If nothing else is done in the way of child vocal training, children should – and can – be taught to breath (sic) properly! (Phillips 1985:22).

Western Music Specifics: *Sing from lower to upper register without a noticeable break(s)**

Foundation Phase: In this phase the repertoire extends from c^1 (i.e. **middle C**) to e^2 . The pure chest voice (or lower register) should thus be avoided for this age group.** The middle register is used from c^1 to c^2 and the pure head voice (upper register) is used from c^2 and extends upward.

Intermediate Phase: The choir demonstrates the ability to smoothly blend lower and upper registers in the middle register. It is more beneficial initially to develop the blending of vocal registers by vocalising downward, thereby carrying the head voice further down into the middle register. This is to prevent the chest voice being used exclusively for singing passages that actually require more of a head voice quality. ***

Notes

*Refer to **Part II**, 6.6 “Children’s Vocal Ranges and Registers”.

**According to Phillips (1992: 43), the pure chest voice is used only from middle C and lower. “Middle C is the pitch where children will traditionally shift into the chest voice, if permitted”.

Refer to **Part I, 3.2 “Choral Unit Standard: Intonation”, Range Statement and Assessment Criteria 1, “suitable range”.

*** “It is commonly known that children lacking vocal instruction mostly gravitate to the chest voice for singing” (Phillips 1992:44). Phillips (1992:48) also states that:

Today’s pop culture often presents a vocal model that is all chest voice ... Care must be taken that this incorrect use of the voice not be allowed or encouraged among females of any age!



***In the Intermediate phase, the vocal range is extended, higher and lower, both as a result of choristers reaching greater physical maturity and the implementation of effective vocalises. The use of the chest voice in its pure form is developed and used for singing below c^1 (i.e. **middle C**).

3.6 Choral Unit Standard: Balance & Blend

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
B A L A N C E & B L E N D	Perform with sensitivity to balance between voice parts and blending in a homogeneous choral sound	<ol style="list-style-type: none"> 1. Blend voices to create a unified sonority 2. Maintain appropriate balance between different voice parts 3. Recognise the relative importance of any one part at a particular time and adjust the balance accordingly 	<p>The choir/choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Uniformity of ensemble sound; i.e. ensemble awareness by all choristers to blend their voice with the rest of the choir 2. Equalisation of tonal weight between vocal parts where required 3. An awareness of how the balance may change between parts and how at certain times some parts may be more prominent and should be brought out, while others are more in the background.

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits: Integrated*

Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	BALANCE & BLEND (IN CHORAL SINGING)
Generic Unit Standard:	<i>Perform with sensitivity to balance between voice parts and blending in a homogeneous choral sound</i>
General Outcomes:	<ol style="list-style-type: none"><i>1. Blend voices to create a unified sonority</i><i>2. Maintain appropriate balance between different voice parts</i><i>3. Recognise the relative importance of any one part at a particular time and adjust the balance accordingly</i>
Range Statements and Assessment Criteria:	<p><i>The choir/choristers demonstrate(s) the following:</i></p> <ol style="list-style-type: none"><i>1. Uniformity of ensemble sound; i.e. ensemble awareness by all choristers to blend their voice with the rest of the choir**</i>
Foundation Phase:	Individual voices blend in with the rest of the group so that no voice protrudes and is heard above the others.*** Uniform vowel production is initiated.****
Intermediate Phase:	Individual voices blend in with the rest of the group so that no voice protrudes and is heard above the others. Greater unity in blend is obtained through insistence on uniform vowel production throughout the choir.*****



Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové thesis, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

Refer to **Part II, 4.8 “Balance and Blend”.

***Choristers must be able to hear their neighbours, otherwise they are singing too loudly. This will contribute to a homogeneous or unified sound. Hylton says that superb blend is obtained when each individual submerges “his or her individual voice into the collective sound” (1995: 28).

****Refer to **Part I**, 3.4 “Choral Unit Standard: Diction”, Range Statements and Assessment Criteria No. 1 as well as **Part II**, 6.8 “Italian Basic Pure Vowels, Uniform Vowel Colours and Vowel Modification”.

*****“Any deviation from correct vowel formation and production will distort the section sound and inhibit blend” (Decker & Herford 1973: 85).

*2. Equalisation of tonal weight between vocal parts where required**

Foundation Phase: Choristers sing mostly in unison.** Balance between different harmonising vocal parts is not particularly relevant. However, in the case of:

- “Call and Response” songs;



- soloist group versus main group;
- where an echo effect is required, balance becomes relevant.***

Intermediate Phase: The balance between soprano and alto vocal parts will be affected by the number of singers to each part as well as the strength of individual voices. ****

Notes

*Refer to **Part II**, 4.8 “Balance and Blend”.

Refer to **Part I, 3.2 “Choral Unit Standard: Intonation”, Range Statements and Assessment Criteria No. 3.

*** The balance between the accompaniment and the voices also needs to be carefully monitored. (Refer to **Part II**, 3.14 “Accompaniment and the Role of the Accompanist”.)

**** Refer to **Part I**, 3.2 “Choral Unit Standard: Intonation”, Range Statements and Assessment Criteria No. 3.

3. An awareness of how the balance may change between parts and how at certain times some parts may be more prominent and should be brought out, while others are more in the background

Foundation Phase: At this stage the choir does not attempt harmonised part-singing.* However, in the case of:

- “Call and Response” songs;
- soloist group versus main group; and
- where an echo effect is required,

the relative importance of any one part at a particular time becomes relevant.

Intermediate Phase: The relative importance of the various vocal lines changes and choristers need to be responsive to cues given by the conductor regarding dynamics.**

Notes

*Refer to **Part I**, 3.6 “Choral Unit Standard: Balance & Blend”, Range Statements and Assessment Criteria No. 2.

**The singers should also be aware of the variable importance of vocal lines so that they will make the necessary adjustments in dynamics to allow important lines to dominate and thereby achieve proper balance with the other parts (Decker & Herford 1973:86).

3.7 Choral Unit Standard: Stylistic Authenticity

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
STYLISTIC AUTHENTICITY	Perform within a specific music type and context	<ol style="list-style-type: none"> 1. Respond to cultural and historical aspects of the song/work 2. Perform in an idiomatically appropriate manner 	<p>The choir/choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Insight and understanding of the appropriate historical performance practice required 2. Awareness of the cultural background to music.

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits:	Integrated*
Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	STYLISTIC AUTHENTICITY (IN CHORAL SINGING)
Generic Unit Standard:	<i>Performing within a specific music type and context</i>
General Outcomes:	<ol style="list-style-type: none"><i>1. Respond to cultural and historical aspects of the song/work</i><i>2. Perform in an idiomatically appropriate manner</i>
Range Statements and Assessment Criteria:	<p><i>The choir/choristers demonstrate(s) the following:</i></p> <ol style="list-style-type: none"><i>1. Insight and understanding of the appropriate historical performance practice required**</i>
Foundation Phase:	Choristers should know the names of 2 master composers and know of (have listened to) and/or sing a vocal composition composed by each of them.
Intermediate Phase:	Choristers should know the names of 4 master composers and know of (have listened to) and/or sing a vocal composition composed by each of them. They should also be able to put the material thus presented into a historical context.

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové thesis, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

Refer to **Part II, 4.9 “Historical/Stylistic Guidelines and Cultural Context”.

*2. Awareness of the cultural background to music**

Foundation Phase: Choir demonstrates and shows elementary understanding of distinctive cultural traditions in performing a song/work, e.g. characteristic movements, instrumental accompaniment or tone quality. This is important as cultural background information may influence the creating/composition and/or performing of the music.**

Intermediate Phase: Choir demonstrates and shows greater understanding of distinctive cultural traditions in performing a song/work, e.g. characteristic movements, instrumental accompaniment or tone quality. This is important as cultural background information may influence the creating/composition and/or performing of the music.**



Notes

*Refer to **Part I**, 3.2 “Choral Unit Standard: Intonation”, Range Statements and Assessment Criteria No.1, and **Part II**, 4.9 “Historical/Stylistic Guidelines and Cultural Context”.

Refer to **Part II, 1.1 “The Rationale for Choral Singing”.

3.8 Choral Unit Standard: Expression

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
E X P R E S S I O N	Perform with human meaning appropriate to the music context	<ol style="list-style-type: none"> 1. Utilise a range of dynamics 2. Convey mood/atmosphere of text 3. Display nuances of facial expression and body attitude 4. Perform music with appropriate articulation 	<p>The choir/choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Musically effective dynamic flexibility without undue vocal strain and maintaining a homogeneous sound by: <ul style="list-style-type: none"> • employing dynamic contrasts (pp, p, mp, mf, f, ff) • gradually increasing/decreasing volume 2. Conveying the mood/atmosphere/spirit of the text by creative word "painting" (word-meaning emphasis) 3. Involvement with the emotional meaning of the text through nuances of facial expression and body attitude 4. Ability to execute music in a variety of ways between the <i>legato</i> and <i>staccato</i> extremes.

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level: -1
Foundation Phase
Intermediate Phase

Credits: Integrated*

Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	EXPRESSION (IN CHORAL SINGING)
Generic Unit Standard:	<i>Perform with human meaning appropriate to the music context</i>
General Outcomes:	<ol style="list-style-type: none">1. <i>Utilise a range of dynamics</i>2. <i>Convey mood/atmosphere of text</i>3. <i>Display nuances of facial expression and body attitude</i>4. <i>Perform music with appropriate articulation</i>
Range Statements and Assessment Criteria:	<p><i>The choir/choristers demonstrate(s) the following:</i></p> <ol style="list-style-type: none">1. <i>Musically effective dynamic flexibility without undue vocal strain and maintaining a homogeneous sound by:**</i><ul style="list-style-type: none">• <i>employing dynamic contrasts (p, mp, mf, f)</i>• <i>gradually increasing/decreasing volume</i>
Foundation Phase:	Only a limited dynamic range from <i>mezzo piano</i> (mp) to <i>mezzo forte</i> (mf) is possible at this stage.*** The emphasis should be on the projection of tone and resonance rather than on “loud singing”. Choristers demonstrate a gradual <i>crescendo</i> and <i>diminuendo</i> , with the softest dynamic being, <i>mezzo piano</i> , and the loudest dynamic being, <i>mezzo forte</i> .
Intermediate Phase:	In the Intermediate phase the dynamic spectrum is increased to include: <ul style="list-style-type: none">• <i>piano</i> (p),

- *mezzo piano* (mp),
- *mezzo forte* (mf), and
- *forte* (f).

Choristers demonstrate a gradual *crescendo* and *diminuendo*, with the softest dynamic being *piano*, and the loudest dynamic being *forte*. As the *crescendo* becomes louder, the jaw is dropped more, and vice versa, the mouth is closed more as the sound becomes softer.**** The expressive technique of *messa di voce* is introduced.*****

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové thesis, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

Refer to **Part II, 4.4 “Presenting New Repertoire”.

***Vocal dynamic range is, inter alia, age-related. The relatively immature voices of the Foundation and Intermediate phase choirs are, obviously, not capable of the full vocal dynamic range. “Young children will not be able to sing with great dynamic contrast [...]. The goal is a light, forward sound full of energy, vitality, and personality” (McRae 1991:138).

**** “For a crescendo, the choir should drop the jaw and open the mouth (keep the fishmouth!) as the crescendo increases in intensity” (Haasemann & Jordan 1991:78).

*****Refer to **Part II**, 4.5 “Polishing and Interpreting Music”.

2. *Conveying the mood/atmosphere/spirit of the text by creative word “painting” (word-meaning emphasis)**

Foundation Phase: Expression of the text by emphasizing important words and key syllables creates a more pertinent atmosphere. Utilization of “word painting” can be most effective in conveying the mood of a song/work. The choristers’ input in rehearsal is regularly sought in order to develop independent ability to determine where there are interpretative “word painting” possibilities in the text. At this stage the skill is mostly demonstrated because of “rote learning” (or skill gained through imitation and repetition) and choristers being told where to apply word painting techniques.

Intermediate Phase: Choristers have a greater ability to determine instances of effective expression of text through word painting.

Notes

*Refer to **Part II**, 4.4.2 “Expression of Text”.

3. *Involvement with the emotional meaning of the text through nuances of facial expression and body attitude**

Foundation Phase: Young choristers at this stage have vivid imaginations and they enjoy pretending. They love singing songs that include movement which give freer vent to their emotions.

Intermediate Phase: In the Intermediate phase these body movements will be expressed with more restraint, involving finer nuances; i.e. infer, rather than boldly state a movement.**

Notes

*Refer to **Part II**, 4.5 “Polishing and Interpreting Music”.

**Kinesics is a field of study which has exciting implications for the conducting profession. This science is concerned with ways that humans send messages to one another through facial expression, arm and hand movements, and posturing. According to experts in the field, people employ physical behavioral patterns, which are partly learned and partly instinctive, to communicate such basic feelings as hate, fear, joy, and sadness (Gordon 1989: 93).

4. Ability to execute music in a variety of ways between the *legato* and *staccato* extremes*

Foundation Phase: The difference between *legato* and *staccato* is established in a practical way, linked to the text. Choristers imitate/echo the teacher’s example.

Intermediate Phase: Choristers demonstrate greater variation between *legato* and *staccato* and increased ability in executing finer nuances of *legato* and *staccato*. They know the terms and signs for *legato* and *staccato* and understand the meanings.

Notes

*There are three basic articulation styles in choral singing: *legato*, *staccato*, and *marcato*.



Legato = smooth, connected. *Staccato* = short, detached. *Marcato* = each note sung with an accent, the rhythm quite pronounced, and the explosive qualities of consonants exaggerated. In *legato* singing one aims for a sustained, expansive musical line.

3.9 Choral Unit Standard: Timing

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
T I M I N G	Perform music both rhythmically correctly and with flexibility	<ol style="list-style-type: none"> 1. Sing/execute rhythms accurately within a metric framework 2. Utilise appropriate tempi 3. Respond and adjust to acoustics of performance venue 4. Perform prescribed repertoire and/or repertoire appropriate to the occasion 5. Display appropriate concert/performance etiquette 6. Exhibit neat, uniform appearance 	<p>The choir/choristers demonstrate(s) the following:</p> <ol style="list-style-type: none"> 1. Rhythmic patterns performed accurately within the time signature, according to the score and/or the director's model 2. Use of suitable tempi to convey the appropriate mood/atmosphere and the choristers follow the conductor's cues regarding tempi and variations of tempi (<i>rubato</i>) 3. Ability to make allowances for the dry (little reverberation) or live (substantial reverberation) acoustical properties of the performance venue 4. Prescribed repertoire and/or repertoire which has been selected with great care and discretion, to be appropriate for the occasion 5. Appropriate concert/performance etiquette regarding leading on and off stage, formation and spacing of choristers, professional conduct, attitude, deportment, choir discipline, acknowledgement of applause 6. Visual unity in appearance.

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level:	-1 Foundation Phase Intermediate Phase
Credits:	Integrated*
Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	TIMING (IN CHORAL SINGING)**
Generic Unit Standard:	<i>Perform music both rhythmically correctly and with flexibility</i>
General Outcomes:	<ol style="list-style-type: none"><i>1. Sing/execute rhythms accurately within a metric framework</i><i>2. Utilise appropriate tempi</i><i>3. Respond and adjust to acoustics of performance venue</i><i>4. Perform prescribed repertoire and/or repertoire appropriate to the occasion</i><i>5. Display appropriate concert/performance etiquette</i><i>6. Exhibit neat, uniform appearance</i>
Range Statements and Assessment Criteria:	<p><i>The choir/choristers demonstrate(s) the following:</i></p> <ol style="list-style-type: none"><i>1. Rhythmic patterns performed accurately within the time signature, according to the score and/or the director's model***</i>

Foundation Phase: Choristers perform rhythmic patterns accurately within limited range of difficulty, i.e. mostly regular sub-divisions of the beat. Choristers develop sensitivity to logical music timing.

Intermediate Phase: Accepted accuracy and sensitivity to finer nuances of text in combination with rhythm. Greater sensitivity to *rubato* is expected.

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové 2001, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

**Timing has different meanings in this context:

- Timing in music, e.g. with regard to rhythm, metre, tempo;
- Timing with regard to acoustics;
- Timing in the sense of appropriateness, e.g. choice of repertoire, suitable attire;
- Timing in terms of activities, e.g. walking onto the stage, waiting long enough for applause to finish.

***Refer to **Part II**, 4.4.4 “Rhythm and Pitch”.



2. *Use of suitable tempi to convey the appropriate mood/atmosphere and the choristers follow the conductor's cues regarding tempi and variations of tempi (rubato)*

Foundation Phase: Limited range of tempi around *moderato* to establish and develop good diction.* Performing a song/work at a fitting tempo, is an important aspect of conveying the spirit, mood, or atmosphere. Choristers need to watch the conductor carefully to follow tempo changes during *rubato* passages.

Intermediate Phase: Expanded range of tempi, ranging from sustained *adagio* to detached *allegro***

Notes

*Refer to **Part I**, 3.4 "Choral Unit Standard: Diction".

**This is closely integrated with diction. The text has to remain intelligible. Experiment with different tempi to find an acceptable tempo and to establish ensemble compliance.

3. *Ability to make allowances for the dry (little reverberation) or live (substantial reverberation) acoustical properties of the performance venue**

Foundation Phase: Choristers respond to director's awareness of acoustics and a conscious response thereto.

Intermediate Phase: Choristers have a developing self-awareness of compensation to acoustical properties and respond to conductor's non-verbal direction.

Notes

*Refer to **Part II**, 7.7 "Acoustics".

*4. Prescribed repertoire and/or repertoire which has been selected with great care and discretion, to be appropriate for the occasion**

Foundation Phase: Choristers respond to teacher's selection of repertoire.

Intermediate Phase: Choristers are more aware of the appropriate selection of repertoire for a variety of performance occasions.

Notes

*Refer to **Part II**, 2.5 "Selecting Appropriate Repertoire" and to **Part I**, 3.2 "Choral Unit Standard: Intonation", Range Statement and Assessment Criteria No. 1", regarding the use of a varied repertoire.

5. Appropriate concert/performance etiquette regarding leading on and off stage, formation and spacing of choristers, professional conduct, attitude, deportment, choir discipline, acknowledgement of applause



Foundation Phase: Developing discipline and concentration in performance settings.*

Intermediate Phase: A greater degree of self-discipline, concentration and controlled initiative regarding suitable behaviour in performance environment.

Notes

*Refer to **Part II**, 7.5 “Stage Department”.

6. *Visual unity in appearance**

Foundation Phase: Developing awareness of personal appearance in relation to others, but still under supervision.

Intermediate Phase: Personal responsibility for apparel and neat appearance.**

Notes

* Wearing a specific performance outfit for concerts provides a visual uniformity, complementing the musical uniformity for which every choir strives. The choir, after all, is a group; therefore, attention should be not on various individuals but rather on the entire ensemble (Brinson 1996: 283).

Refer to **Part II, 7.4 “Performance Attire”.

3.10 Choral Unit Standard: Critical Evaluation

TITLE	GENERIC UNIT STANDARD	GENERAL OUTCOMES	RANGE STATEMENTS AND ASSESSMENT CRITERIA
C R I T I C A L E V A L U A T I O N	Analyse music and describe music performances, using appropriate terminology	<ol style="list-style-type: none"> 1. Evaluate/appraise other choirs they hear 2. Evaluate/appraise other sections in own choir 3. Evaluate/appraise own choir's performance 4. Evaluate/appraise soloist's performance 	<p>Choristers manifest knowledge of music and performance criteria, using correct terminology and naming/describing/evaluating the following:</p> <ol style="list-style-type: none"> 1. Choral performances, both live and on recordings, by other choirs 2. Performance by other sections within own choir 3. Performance of own choir, both in rehearsal and after a concert performance, using adjudicator's assessment, video or audio recording 4. Performance of a soloist, both live and on recordings.
<p>WESTERN MUSIC SPECIFICS</p> <ul style="list-style-type: none"> • Identify the metre, tonality and form of song(s)/work(s) • Know certain musical terms and perform songs/works demonstrating an understanding of terminology 			

Field: NSB 02 Culture & Arts (Sport & recreation)

Sub-field: Music

Domain: Music Education

Sub-Domain: Choral Singing

Purpose (aim): To develop musicianship through choral singing

NQF Level:	-1 Foundation Phase Intermediate Phase
Credits:	Integrated*
Standard No:	Not applicable at this stage
Learning Assumptions:	It is recommended that GMAP and Choir Performance are studied concurrently
Title of Standard:	CRITICAL EVALUATION (IN CHORAL SINGING)
Generic Unit Standard:	<i>Analyse music and describe music performances, using appropriate terminology</i>
General Outcomes:	<ol style="list-style-type: none"><i>1. Evaluate/appraise other choirs they hear</i><i>2. Evaluate/appraise other sections within own choir</i><i>3. Evaluate/appraise own choir's performance</i><i>4. Evaluate/appraise soloist's performance</i>
Range Statements and Assessment Criteria:	<p><i>Choristers manifest knowledge of music and performance criteria, using correct terminology and naming, describing, and/or evaluating the following:**</i></p> <ol style="list-style-type: none"><i>1. Choral performances, both live and on recordings, by other choirs***</i>
Foundation Phase:	Choristers are required to discuss and distinguish between: <ul style="list-style-type: none">• Performers (men/women, adults/children)



- Expression (Mood - happy/sad, lively/peaceful. Dynamics - mostly soft/mostly loud/both. Facial expression and body attitude - involved/uninvolved, disinterested, uninspiring)
- Timing (Metre in two/three. Tempo - fast/moderate/slow)
- Accompaniment (with/without)
- Interest (interesting ...why?/boring ...why?)

Intermediate Phase: Choristers are required to note/discuss and distinguish between:

- Performers (soprano/alto/tenor/bass)
- Intonation (in tune/out of tune ...where?)
- Phrasing (Breathes in appropriate/inappropriate places)
- Diction (Pronounce words clearly/indistinctly. Projection: choir can/cannot be heard at back of venue)
- Tone production (Tone colour - mostly chest voice/head voice. Singing Posture of choristers - good/inappropriate)
- Stylistic authenticity (within context/out of context)
- Expression (Dynamics - mostly *piano*/mostly *forte*/both. Mood - happy/sad, lively/peaceful. Facial expression and body attitude - involved/uninvolved, disinterested, uninspiring)
- Timing (Metre in two/three/changes. Tempo - *allegro/moderato/adagio*. Performance etiquette - appropriate/inappropriate. Appearance - neat/untidy)
- Accompaniment (with/without ...name the instrument[s] if applicable)
- Interest (Interesting ...why?/boring ...why?)

Notes

*The 9 Unit Standards in Choral Singing are integrated into one core cluster for Choir Performance. If Choir Performance is an extension of GMAP, the minimum suggested credit allocation is 3. (Refer to Grové 2001, Diagram 5.1 – Credit allocation for the GMAP.)

*Refer to **Part III**, 1.2 “Recommendations”.

Refer to **Part II, 1.1 “The Rationale for Choral Singing”.

***Listening to the recordings of other excellent choirs will help to shape and refine a concept of superior choral tone and performance practice. Help to focus the choristers’ listening by making specific suggestions as to what they should be listening for, e.g. intonation, phrasing, diction, choral tone quality, balance and blend, and stylistic authenticity.

2. *Performance by other sections within own choir**

Foundation Phase: Choristers are required to assess:

- Phrasing (Breathing in appropriate/inappropriate places)
- Singing Posture: good/inappropriate
- Expression (Mood conveyed convincingly/unconvincingly. Contrasts between soft and louder singing is good/needs improvement)
- Diction (Pronounced words clearly/indistinctly)
- Timing (all choristers watching conductor/some choristers inattentive; Facial expression and body attitude - animated and involved/uninspiring and expressionless).

Intermediate Phase: Choristers are required to assess:

- Intonation (in tune/out of tune)
- Phrasing (Breathing in appropriate/inappropriate places)
- Diction (words pronounced clearly/indistinctly)
- Tone production (Tone colour - beautiful/needs improvement. Singing Posture - good/inappropriate)
- Expression (Dynamics - effective/poor contrasts between *p* and *f*; *crescendos* and *diminuendos* - effective/not effective. Mood conveyed - convincingly/unconvincingly. Facial expression and body attitude - animated and involved/expressionless, indifferent and uninspiring)
- All choristers watching conductor.

Notes

*It is important to remind choristers that they should be supportive of their fellow-choristers and always give constructive criticism. Ask choristers to listen carefully and to: list/name at least two positive aspects of the performance; list/name problem areas and give suggestions for improvement. Constantly solicit choristers' opinions on their own efforts in rehearsals.

*3. Performance of own choir, both in rehearsal and after a concert performance, using adjudicator's assessment, video or audio recording**

Foundation Phase: Choristers are required to discuss, assess and distinguish between:



- Expression (Mood conveyed convincingly/unconvincingly. Contrasts between soft and louder singing good/needs improvement. Facial expression and body attitude - involved/uninspiring, detached, uninvolved)
- Timing (Performance etiquette regarding way in which choir leads on and off, formation and spacing; all choristers watching conductor; animated expressions; correct singing posture; neat and uniform/untidy attire).

Intermediate Phase: Choristers are required to discuss, assess and distinguish between:

- Intonation (in tune/out of tune)
- Phrasing (Breathing in appropriate/inappropriate places)
- Diction (Pronounced words clearly/indistinctly)
- Tone production (Tone colour - beautiful/needs improvement. Singing Posture - good/inappropriate)
- Expression (Dynamics - effective/poor contrasts between *p* and *f*; *crescendos* and *diminuendos* effective/not effective. Mood conveyed convincingly/unconvincingly. Facial expression and body attitude - involved/uninspiring, detached, uninvolved)
- Timing (Performance etiquette regarding - way in which choir leads on and off, formation and spacing; all choristers watching conductor; animated expressions; correct singing posture; neat and uniform/untidy attire).

Notes

*Refer to **Part II**, 3.12 “Audio and Video Aids”, and 7.9 “Contests, Eisteddfodau and Festivals”.

4. Performance of a soloist, both live and on recordings*

Foundation Phase: Choristers are required to discuss, assess and distinguish between:

- Performer (man/woman, adult/child)
- Expression (Mood - happy/sad, lively/peaceful. Dynamics mostly soft/mostly loud/both. Facial expression and body attitude - involved/uninspiring, luke-warmness)
- Timing (Metre in two/three. Tempo - fast/moderate/slow)
- Accompaniment (with/without)
- Interest (interesting ...why?/boring ...why?).

Intermediate Phase: Choristers are required to discuss, assess and distinguish between:

- Performer (soprano/contralto or alto/tenor/bass)
- Intonation (in tune/out of tune)
- Phrasing (Breathes in appropriate/inappropriate places)
- Diction (Pronounce words clearly/indistinctly. Projection - soloist can/cannot be heard at back of venue)
- Tone production (Tone colour - mostly chest voice/head voice. Singing Posture - good/inappropriate)
- Stylistic authenticity (within context/out of context)
- Expression (Dynamics - mostly *piano*/mostly *forte*/both. Mood - happy/sad, lively/peaceful. Facial expression and body attitude - involved/uninspiring, lukewarmness)
- Timing (Metre in two/three/changes. Tempo: *allegro/moderato/adagio*. Performance etiquette: appropriate/inappropriate. Appearance: neat /untidy)



- Accompaniment (with/without ...name the instrument[s] if applicable)
- Interest (Interesting ...why?/boring ...why?).

Notes

*A variety of listening experiences is beneficial in broadening and developing the choristers' musical education and in improving their aesthetic appreciation.

Western Music Specifics: *Choristers manifest knowledge of music and performance criteria, using correct terminology and naming/describing/evaluating the following:*

1. *Identify the metre, tonality and form of song(s)/work(s)*

Range Statement: Metre

Foundation Phase: Choristers distinguish between metre in two (duple) and three (triple).

Intermediate Phase: Choristers distinguish between metre in two (duple), three (triple), and four (quadruple).

Range Statement: "tonality"

Foundation Phase: Choristers demonstrate an elementary awareness of different tonalities.

Intermediate Phase: Distinguish between at least major and minor tonality.

Range Statement: “form”

Foundation Phase: Distinguish between repetition and contrast of material like in micro binary and ternary form.*

Intermediate Phase: Distinguish between repetition and contrast of material like in micro binary and ternary form, and macro strophic and rondo form.**

Notes

*Micro binary form like in “Row, row, row, your boat” (a b). Micro ternary form like in “Twinkle, twinkle, little star” (a b a).

**Rondo form (A B A C A ...). Strophic form (A A A...), i.e. using the same music for all stanzas, as in hymns.

2. *Know certain musical terms and perform songs/works demonstrating an understanding of terminology*

Range Statement: “Know certain musical terms”, i.e. basic signs, abbreviations and interpretative music terminology and symbols.

Foundation phase: The choral educator *introduces* Choristers to the following terminology and symbols by frequently referring to the Italian names:

- dynamics (*p*, *f*, *crescendo*, *<*, *diminuendo*, *>*);
- tempo (*accelerando*, *ritardando*);
- articulation (*legato*, *staccato* and *staccato* mark).

These terms, however, are continually explained as meaning:

- dynamics
(*p* = *piano* = soft,
f = *forte* = loud,
crescendo and < = gradually getting louder,
diminuendo and > = gradually getting softer);
- tempo
(*accelerando* = gradually getting faster,
ritardando = gradually getting slower);
- articulation
(*legato* = tones smoothly connected,
staccato and *staccato* mark = detached = separated).

Intermediate phase: Choristers need to *know* the meaning of the following Italian music terms and symbols:

- dynamics
(*p*, *f*, *crescendo*, <, *diminuendo*, >);
- tempo
(*accelerando*, *ritardando*,);
- articulation
(*legato*, *staccato* and *staccato* mark).

The choral educator *introduces* the following terminology to the choristers by frequently referring to the Italian terms, but continually explains the meaning at the same time:

- dynamics
(*mp* = *mezzo piano* = moderately soft,
mf = *mezzo forte* = moderately loud,
pp = *pianissimo* = very soft,
ff = *fortissimo* = very loud);
- tempo
(*a tempo* = the original tempo to be resumed,



tempo rubato = robbed time = taking a portion of the duration from one note or group of notes and adding it to another,

adagio = slow,

andante = “walking” pace = a somewhat slow tempo,

moderato = at a moderate pace,

allegro = quick = lively,

presto = fast = rapid);

- articulation

(*marcato* = marked = accented);

- expression

(*scherzo* = joke = playful,

passionato = passionately = with deep intensity,

maestoso = majestically = with dignity,

cantabile = in a singing style).

Range Statement: The choir demonstrates interpretative techniques that indicate “understanding of terminology”.

Foundation Phase: The choir, at this stage, demonstrates interpretative techniques mostly as a result of choristers imitating and following the choral director’s instruction and modeling in rehearsal. The choristers’ input in rehearsal, however, should be regularly sought in order to develop an independent ability in determining and demonstrating interpretative techniques. At this stage the skill is mostly demonstrated because of “rote learning” or skill gained through imitation and repetition. Terminology is regularly referred to and explained.

Intermediate Phase: Choristers have a greater knowledge of terminology and ability to demonstrate their understanding.

Chapter 4

ASSESSMENT OF CHORISTERS AND CRITICAL CROSS-FIELD LINKAGES/ARTICULATION POSSIBILITIES

4.1 Assessment of Choristers

All Unit Standards formulated in South Africa have as an integral part the aspect of assessment. This is thus also applicable to Choral Unit Standards. It is every choral educator's professional responsibility to implement thorough and accurate assessment of choristers. This should be an ongoing process in every rehearsal, whether formally or informally. At least twice a year there should be a formal written assessment.

This assessment involves not only providing feedback to choristers and their parents, but also providing valuable information to the choral director. The assessment information is used to identify problem areas in the choral programme, finding solutions to rectify these, and analysing strengths to build on. The choral director thus decides on appropriate future instructional methods that may be employed to stimulate and enhance the choristers' future learning experiences.

It is absolutely essential to be most circumspect in one's manner and approach when individual assessments of choristers' singing abilities are being undertaken.

Very few people enjoy evaluation by others and children are no exception. Their egos are often fragile and the slightest negative comment may be perceived as total failure. Therefore, choose your words carefully. Be positive and encouraging. Your words will have a powerful effect on shaping the child's opinion of his or her voice. [...] In general, the evaluation session should be viewed by students as a chance to determine what is needed to help them achieve their singing potential, not as a test one passes or fails. To do this successfully the child must know (1) you value him or her regardless of his or her present singing ability, (2) singing is something that can be learned, and (3) you will help the child in every way you can to become the best singer possible (Swears 1985: 34 – 35).

It is imperative to design a chorister's progress assessment report form with a grading system that is simple, efficient and quick to complete. This assessment should form an integral part of the rehearsal process without unduly interrupting or intruding upon the instructional time. The assessment should be fair, precise and objective, while at the same time being concise, requiring a minimal time to complete. The assessment report should make expectations clear and be comprehensive enough to provide the chorister with necessary information as to what strategies foster learning. The chorister should also be encouraged/motivated to improve in certain areas.

The effectiveness of music instruction within the choral programme becomes more transparent where a well-constructed progress assessment system is in place. As a result, greater credibility is generated for the choral programme by the choristers, parents, colleagues and school administrators. The choristers take greater pride in their participation because their individual contribution, accomplishments and successes are valued. This ensures greater commitment.

It is vital that the progress report does not only reflect non-music-based criteria like attendance, effort, behaviour and attitude. While these are important for a successful choral programme, and including them in the assessment grading is fully justified, they may not be the *only* criteria for purposes of assessment. Music-based criteria, as the nucleus of the choral programme's subject matter, should be assessed.

Choral directors with large choirs find it a time-consuming and daunting task to assess choristers' musical development individually. They therefore shun assessment altogether, or alternatively, resort to grading only non-music-based criteria. For choristers to receive credits for their choral participation, it is absolutely essential to employ an assessment strategy that is accurate, meaningful and fair, and reflects both the music-based criteria and the appropriate non-music-based criteria.

The following are some assessment strategies that may be employed to implement assessment of music-based criteria, without sacrificing choral instructional time:

- Choristers are grouped in teams and then have to evaluate each other, while the choral educator monitors the process. (Choristers need to be reminded to be supportive of

each other.) Examples of skills that may be assessed in this way are posture, correct breathing (not raising shoulders), singing with loose, relaxed jaw.

- Audio and/or video-tapes of rehearsals and/or performances are used to aid assessment in an authentic performance setting.
- Listen to individuals singing while walking amongst choristers as the choir is performing in rehearsal. An alternative is to divide choristers from different voice parts into small groups and ask them to perform. This strategy may be employed for the assessment of several criteria, e.g. intonation, diction, balance and blend.
- Compile a simple, short written test on: Italian terms and other musical signs and terminology, music theory materials, lyrics of songs, breathing fundamentals, ear training materials, background information regarding repertoire which has been studied, and evaluation of other choral performances, live or recorded. One could also draw up a listening sheet, which has to be filled in as the choristers listen to a recording. All the choristers then write the test, or fill in the listening sheet.

For the purpose of efficient and swift assessment, choristers' names should be either listed alphabetically, or according to a seating chart. This will save considerable time and effort, both for recording choristers' attendance and recording other assessment criteria at different times. There should be ample space next to each name to allow for several symbols or marks to be recorded. These assessment criteria and other information that has been meticulously gathered during rehearsals and performances are then transferred on to the progress report form at a later stage. Transferring the necessary information from the checklist to the assessment report forms, obviously, is done outside rehearsal time and does not interrupt or intrude on instructional time. On the next page is an example of a progress assessment report form that may be filled in for each chorister.

Name:		Assessment Period:		
Music-based Criteria				
Intonation	Vocal technique (voice production, posture, phrasing, diction, breathing & breath control)	Listening Work Sheets and/or Written Test Results	General Choral Performance Participation	
A Always on pitch B Minor pitch inaccuracies C Mostly on pitch D Seldom on pitch	A Accomplished B Developing C Beginning/Emerging D Minimal achievement	A Complete understanding B Substantial understanding C Some understanding D Little understanding	A Superior Grading Choral performance exceptional, with remarkable musical expression. Achievement significantly above the level of skill required. Follows conductor at all times. B Outstanding Grading Choral performance excellent in many respects but with minor little defects in technique. Admirably achieved the level of skill required. Follows the conductor most of the time. C Proficient Grading Acceptable performance, which shows accomplishment, but lacks one or more essential qualities and, overall, is not outstanding. Has made distinct progress but has only achieved elementary level of skill desired. Does not always follow conductor carefully. D Needs Improvement Substantial further work is required to demonstrate the level of skill desired.	
Non-Music-based Criteria				
Attendance (Rehearsals & Performances)	Effort (Concentration and focus)	Behaviour	Attitude	Participation Total
4 Attended all 3 Reliable attendance 2 Usually attends 1 Unreliable attendance	4 Exceeds expectation 3 Meets expectation 2 Approaching expectation 1 Below expectation	4 Exemplary 3 Good 2 Satisfactory 1 Continually disruptive	4 Highly co-operative 3 Co-operative 2 Moderately co-operative 1 Un-co-operative	14-16 Excellent participation 11-13 Good participation 8 - 10 Fair participation 0 - 7 Detrimental participation
Comments			Signed	

The choir's performance in public is probably the most common and authentic way of gaining feedback as to how well the choristers are performing.

A choral concert is a report of the progress made in rehearsals, and after its completion the chorus and conductor should evaluate this *report* to the audience and ascertain if that *report* measured up to their expectations, if it proved to be an accurate summation of their preparatory efforts, and if there was evidence of achievement or failure. The concert is not an *end in itself*, for the chorus and the conductor must profit from this analysis and continue to learn together more and more about the choral art (Decker & Herford 1973: 92).

Working towards a performance can do a great deal to help motivate both the choristers and the director. It provides an excellent incentive to work diligently to transcend the mundane and to strive for worthy results. The performance, however, is merely one event in a continuous process of attaining musical development, sensitivity and aesthetic refinement. After the concert performance is over, it is back to the rehearsal room where the performance experience is used and applied to further shape the continual process of choral education.

Another valuable assessment strategy that is inclined to be overlooked, is a *portfolio* assessment. This involves tangible evidence of the choristers' learning in the form of recordings of the choir's performance, programmes of performances, certificates and adjudicators' commentary.

4.2 Critical Cross-Field Linkages/Articulation Possibilities

Participation in the choral music programme involves numerous trans-disciplinary learning experiences, i.e. critical cross-field linkages or articulation possibilities. In the first instance, this signifies links between *learning areas* (subjects) within the school, whereby various disciplines draw upon practices and skills taught in other learning areas. Examples of critical cross-field linkages with other learning areas taught in the GET (General Education and Training) phase are (listed in alphabetical order):

- **Arts and Culture (Drama):** expression of human emotions.
- **Languages:** lyrics of a song/work relate to language arts and poetry.
- **Life Orientation:** participating as an effective, conscientious, responsible and supportive team member of the choir. Developing leadership abilities by serving as a monitor or group/section leader.
- **Science & Technology (Biology):** knowledge about anatomy of breathing and other organs necessary for tone production, like the larynx, resonating cavities and ears.
- **Social Sciences (Geography):** geographic regions that the music originates from or relates to.
- **Social Sciences (History):** historical background of composers and songs/works.

In the second instance, there are career opportunities and cross-field linkages with some of the *fields* (NSBs) within SAQA (listed in alphabetical order):

- **Music Business and Other Related Fields** (NSB 03 – Business, Commerce & Management)
 - Music industry professionals
 - Manager of a concert venue
 - Manager of a vocal/choral performing group.
- **Music Composition** (NSB 02 – Culture & Arts)
 - Composer/arranger of choral/vocal compositions
 - Writer/composer of background music/TV commercial jingles
- **Music Education** (NSB 05 – Education, Training and Development)
 - Choral director (within school, church or the community at large);
 - Primary school teacher
 - Lecturer/professor at a university or college
- **Music Merchandising and Manufacturing** (NSB 03 – Business, Commerce & Management)
 - Tape/CD retailers
 - Sheet music retailers
 - Recording tapes/CDs for manufacturing
 - Sound technician for concerts or live performances

- **Music Performance** (NSB 02 – Culture & Arts)
 - Pop/jazz/opera/recital singer
 - Studio/choral singer
- **Music Publishing** (NSB 03 – Business, Commerce & Management)
 - Music editor
 - Sales
- **Music Therapy** (NSB 09 – Health Sciences & Social Services).

It can thus be seen that participation in the choral music programme lends itself to a wide range of critical cross-field linkages or articulation possibilities.