

## SEQUENCE—PERFORMANCE

[Note: Abbreviations refer to initials of Songbooks. HP refers to the Songbook now called “Oh You Can Sing!”]

#	PER	LEVEL
1	ensemble play--instrumental	3+
2	ensemble play--vocal	3+
3	sustained movement with meter chants	4
4	sustained movement with tonality songs	4
5	sustained movement with CB art songs	4
6	macro/micro movement with meter chants	4
7	macro/micro movement with tonality songs	4
8	singing resting tone in relation to tonality songs/phrases	4
9	singing resting tone and fifth in relation to tonality songs/phrases	4
10	macro/micro movement with songs with words DMV, HP	4
11	singing resting tone in relation to songs with words/phrases DMV, HP	4
12	singing along with songs with words while moving DMV, HP	4
13	unison singing DMV, HP, CS	4
14	unison singing with movement DMV, HP, CS	4
15	unison singing with piano accompaniment DMV, HP, CS	4
16	unison singing with piano accompaniment in performance DMV, HP, CS	4
17	singing range	4+
18	singing resting tone/fifth within an octave range in relation to tonality song/phrases	4+
19	fancy footwork with meter chants	4+
20	fancy footwork while echoing rhythm patterns	4+
21	fancy footwork while echoing rhythm patterns with syllables	4+
22	fancy footwork while singing tonality songs	4+
23	fancy footwork while singing tonality songs on tonal syllables	4+
24	sustained movement with all choral literature DMV, CS, other	4+
25	polished performance	4+

26	singing in canon	4+
27	part singing	4+
28	advanced choral literature	4+

### NOTES: PERFORMANCE SEQUENCE

1. Would have to make clear that any performance attempt before level 4 is simply performance play; that preschoolers don't belong on stage. However, remedial/elementary school work requires work with vowel, etc. Would have to explain how audiation takes care of most all of that. [Took care of this with terminology "ensemble".
2. Indicate all level 4 to be audiation range until otherwise indicated.
3. Perhaps present play with breath as a technique, rather than part of the sequence.
4. Discussion would have to be about layering; designing activities for whatever is needed; using vocal technique for whatever but not as a major goal. As long as movement continues to be part of the singing experience, vocal technique is almost unnecessary.
5. Have to somehow indicate that "ensemble" does not mean "working for ensemble", but getting everybody doing all at the same time. That is, not going for right pitches and rhythms from everybody, but rather providing the opportunities to practice/play at such.  
This is not a shift in focus of natural development vs. choral technique.
6. Think at this point that I will call performance activities all for the sake of ensemble, letting the tonal and rhythm sequence speak for all individual stuff. We'll see how that works.
7. In terms of ensemble activities, many that were used for whatever else earlier can now be used for ensemble activities--like rope work. Important to stress going back and forth from individual to group, as many will not yet be to level 4 in all dimensions.
8. Will have to do something in relation to picking song materials from the song library, so that DMV songs will mean first half, and those appropriate to the age level of the children.
9. Actually, DMV, CB, etc. really can be part of the sequence, as those add the additional dimension to tonal and rhythm that is the natural outgrowth--plain singing songs; but songs that enhance the whole. This is really ok. Makes more sense than I thought. It is more than just literature, it is another layer for musicianship.
10. Make some mention of making singing range 4+, even though I do it with kindergarteners, to make the point that an entire concert can be given with children singing in the audiation range. In other words, don't rush.