

Scale-Singing Rubric

*This rubric can be used independently or in conjunction with the Sight-Singing Developmental Rubric; within that rubric, this is the **SECOND** prerequisite skill.*

List of prerequisites for Sight-Singing (as part of the Sight-Singing Developmental Rubric)

1. Matching pitch
2. **Singing scale in tune**
3. Singing simple alternative solfege pattern of "Do, Mi, Sol" followed by "Do, Re, Mi"
4. Aural training Sheet
5. Note-Reading/Labeling
6. Rhythm Labeling

This rubric positively states what a singer is able to do. A singer remains on a level until they have successfully completed that level, although it is possible to score a student between levels as improvement is recognized. For example, a singer could be at a Level 1.5 if they can sing more than 5 consecutive scale-tones but not quite the range of an octave.

Instructions for administering the assessment/working on this skill:

Give students a comfortable "Do" and ask them to sing a scale both ascending and descending. Should they successfully sing the scale in tune with consistent tone, ask them to sing a scale in an upper range as well. In most cases, a comfortable "Do" would be C3 for young men and C4 for young women.

When moving to the upper range, young men must demonstrate they can sing a scale through their break. Depending on the vocal range of each young woman, they should begin their upper range scale somewhere between E4-G4.

A final note:

A singer must have successfully **completed Level 4** before being able to experience success on the Aural Training Exercise, and in turn, the combined skill of Sight-Singing.

Scale-Singing Rubric

Name of singer _____

Date _____

Level 1

Yes Almost No

Singer can sing 3-5 consecutive scale tones in a row either ascending or descending in the most comfortable part of their range. We match their pitch on the piano and then bring them up or down by 3-5 pitches. It is suggested that they continue to work on pitch-matching as well, as there are likely some technique issues that are occurring.			
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Level 2

Yes Almost No

Student can sing a complete scale even though they do not remain in the same key. They may be sharp on one pitch that then makes all future pitches sharp or may be flat on one pitch that makes all future pitches flat. As a result, by the time they get to the top of the scale, they have a new “do” and are in a new key. This will also happen on the way down as well.			
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Level 3

Yes Almost No

Similar to Level 2, the student can sing a complete scale even though they do not remain in the same key. They may be sharp on one pitch that then makes all future pitches sharp or may be flat on one pitch that makes all future pitches flat. As a result, by the time they get to the top of the scale, they have a new “do” and are in a new key. This will also happen EITHER ascending or descending.			
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Level 4

Yes Almost No

Student remains in the same key consistently but has one or more pitches that are consistently sharp or flat. They may, for example, be flat on “mi” or “ti” but the minor intonation issue does not impact the overall scale and the student remains in the correct key with a locked in “do”. At this point, they should be able to sing the scale in various areas of their voice; the same intonation issues may or may not occur throughout their voice on the same solfege syllables.			
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Level 5

Yes Almost No

Student has mastered the skill, and can sing a scale throughout their range with a consistent tone. In any range that they can vocalize or sing a song, they can sing a scale perfectly in tune. This includes singing through their break.			
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