

Oregon State University
Music
Rubric for Junior Barrier and Recital Hearings

*Attach recital program *OR* Junior Barrier repertoire list for review.

Date of Recital: _____

Degree or Non-Degree? _____ If degree, Junior or Senior Recital? _____

Student: _____ Pianist: _____

Additional performers: _____

Superior	Adequate	Fail	Comments
Musicianship - Singer brings to life the music on the page as composed – pitches, rhythms, tempo markings are accurately performed. Dynamics and phrasing are natural, connected with expression of the song. Singer implements performance practice principles appropriate to each style period, conveying differences and nuances while allowing their individual artistic voice to emerge. Clean performance is easily sung from memory.	Pitches and rhythms are accurate most of the time and most of the markings in the music are performed. Phrasing is mostly musical and generally supports text. Differences in style periods are adequately conveyed and idiomatic. Memorization is natural and complete with some errors.	Many pitches and rhythms are inaccurate. In this performance, attention to the score is unclear or appears to lack understanding. Phrasing is unrelated to music or text. The style requires further study. Memorization is incomplete.	
Tone - Resonance is complete, timbres appropriate to the style of each set/song, with balanced, ringing chiaroscuro and unified registers throughout range. Onsets are coordinated promoting clear, ringing vibrancy. Offsets release cleanly allowing breath rebound. Tuning is always accurate and dynamic flexibility is present at all times. Singer has the ability to make subtle changes in color and production, meeting full variety of technical demands throughout program.	Tone is developing, chiaroscuro through some of the range. Onsets are coordinated most of the time with occasional tightness or excessive breath in the tone. Tuning is mostly accurate. Singing demonstrates flexibility and warmth most of the time or moderately, realizing musical ideas with security and ease in most of the performance.	Tone is inconsistent, often unsupported, breathy, or rigid, overly driven - lacking resonance throughout the range. Onsets are uncoordinated, have extra air or extra noise much of the time. Tuning is often problematic. The technique does not allow for flexibility in color, dynamics or style.	
Respiration – Singer demonstrates thorough mastery of body coordination. Inhalation is easy, full and efficient. Breath energy provides stability, support, vibrancy and vocal energy spinning out phrases. Singer manages body with freedom, noble posture and balanced alignment.	Inhalation is mostly easy and sufficient. Breath energy is stable, energized and engaged some of the time, with some collapsing in the body at ends of phrases. Buoyancy/freedom/balance is developing.	Beginning of coordinated movement and posture for breathing, but inhalation is often audible, tense or insufficient. Breath energy is often unstable and singer often tenses or collapses in the body. Singer requires extra breaths to complete phrases. Buoyancy is occasional.	
Articulation – Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer easily displays thorough understanding and communication of text.	Overall, languages are mostly accurate and effectively enunciated for stage, demonstrating idiomatic characteristics. The singer communicates the meaning of much of the text.	Languages are often inaccurate in pronunciation and/or articulation and lack idiomatic characteristics. The singer often does not communicate the meaning of the text.	
Performance – Singer demonstrates an excellent command of the space. The physical life, musicality and vocalism of the singer fully express the music and story. Awareness of performance space, interactions with other performers and audience are intentional, coordinated with ease in the performance. Singer engages the listeners in a fulfilling aesthetic experience.	The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in most of the performance. Interactions with audience, other performers, the space and singer’s own self are mostly intentional and coordinated. The performance is personally expressive and meaningful most of the time.	The performance is expressive and meaningful some of the time, but singer is awkward on stage with possible interference from anxiety. Physical, musical and vocal choices are difficult or limited; singer demonstrates insecurity and/or appears to have little awareness of self, other performers, performance space and/or audience.	
Physical Freedom – Performer demonstrates a relaxed body, purposeful movement, free tongue and jaw, and a balance of energy and relaxation in physicality throughout their range and at all times during the program.	Performer demonstrates some visible tension hindering their resonance, respiration, articulation, and/or performance.	Performer demonstrates visible tightness most of the time, throughout range. Constrictions and hindrances in upper body detract from singer’s performance.	

Hearing Determination:

PASS **FAIL**

NEEDS IMPROVEMENT *In order to pass, singer must:* _____

Faculty Member Signature: _____