

Semester and Assessment Jury Rubric: Vocal

Standard	Excellent (5.0 - 4.5)	Good (4.0 - 3.5): Most of the time	Fair (3.0 - 2.5): Sometimes	Weak (2.0 - 1.5): Rarely	Insufficient (1.0 - 0.5): Not demonstrated
Language/Diction	Student demonstrates an advanced understanding of foreign languages. Languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer displays thorough understanding and communication of text.	Student demonstrates a growing understanding of foreign languages. Some languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text.	Student demonstrates a beginning understanding of foreign languages. There is inconsistency in pronunciation and articulation, and demonstration of idiomatic characteristics. The singer communicates the meaning of some of the text.	Student demonstrates very little understanding of foreign languages. Languages are often inaccurate in pronunciation and articulation, and often lack idiomatic characteristics. The singer often does not communicate the meaning of the text.	Student demonstrates no understanding of foreign languages. Languages are consistently inaccurate in pronunciation and articulation, and there is an absence of idiomatic characteristics. The singer does not understand or communicate the meaning of the text.
Musical Style	Singer demonstrates an advanced understanding of musical style. Shows consistent awareness of context and compositional intent of music.	Singer demonstrates a growing understanding of musical style. Mostly shows awareness of context and compositional intent of music.	Singer demonstrates beginning understanding of musical style. Sometimes shows awareness of context and compositional intent of music.	Singer demonstrates very little understanding of musical style. Seldomly shows awareness of context and compositional intent of music.	Singer demonstrates no understanding of musical style. There is no evidence of awareness of context and compositional intent of music.
Artistry/Expression	Singer demonstrates an advanced connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is personally expressive and meaningful.	Singer demonstrates a growing connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is personally expressive and meaningful most of the time.	Singer demonstrates a beginning connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is personally expressive and meaningful some of the time.	Singer demonstrates very little connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is rarely personally expressive and meaningful.	Singer demonstrates no connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is not personally expressive and meaningful.

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Stage Deportment	Character crafted by the singer clearly communicates the intentions of the character, and engages the listeners in the performance. Gestures are genuine and integral to the character and situation.	Character crafted by the singer communicates the intentions of the character some of the time, and engages the listeners in part of the performance. Gestures are sometimes genuine and integral to the character and situation.	Character crafted by the singer occasionally communicates the intentions of the character. There are few moments when the singer engages the listeners in performance. Gestures and mannerisms are generic and somewhat related to the character and situation.	Character crafted by the singer often does not communicate the intentions of the character. Gestures or mannerisms are unrelated to the character and situation.	Character was not crafted by the singer to communicate the intentions of the character. Gesture and mannerisms are not demonstrated.
Breathing/ Alignment	Student demonstrates an advanced understanding of breath management. Inhalation is silent, easy and sufficient. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.	Student demonstrates a growing understanding of breath management. Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy most of the time. Alignment is buoyant most of the time.	Student demonstrates a beginning understanding of breath management. Inhalation is somewhat easy and sufficient. Exhalation provides stability, support, and vocal energy some of the times, with occasional collapsing in the body at the ends of the phrases. Alignment is buoyant some of the time.	Student demonstrates poor understanding of breath management. Inhalation is often noisy or insufficient. Exhalation provides stability, support and vocal energy a few times, with the body collapsing at the ends of the phrases most of the time. The singer requires extra breaths to complete phrases a few times. Alignment is buoyant rarely.	The student demonstrates no understanding of breath management. Inhalation is consistently noisy and insufficient. Exhalation does not provide stability and the singer requires extra breaths to complete phrases most of the time. There is no evidence of understanding of alignment.
Tone Quality	Tone quality throughout the vocal range is even, resonant, focused, and vibrant. The singer shows mastery of the vocal technique required for their chosen selections (legit, belt and/or mix), and makes appropriate choices in keeping with the style and character. Changes in registration are smooth and even.	Tone quality throughout the vocal range is mostly even, resonant, focused, and vibrant. The singer shows mastery of the vocal technique required for some of their chosen selections (legit, belt and/or mix), and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even most of the time.	Tone quality throughout the vocal range is developing, inconsistently resonant, focused, and vibrant. The singer shows little mastery of the vocal technique required for their chosen selections (legit, belt and/or mix), and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven some of the time.	Tone quality throughout the vocal range is mostly uneven, unfocused, and lacks vibrancy. The singer demonstrates underdeveloped vocal technique required for some of their chosen selections (legit, belt and/or mix), and does not make choices in keeping with the style and character. Changes in registration are abrupt and uneven most of the time.	Tone quality throughout the vocal range is consistently uneven, unfocused and lack vibrancy. The singer consistently demonstrates underdeveloped vocal technique required for all of their chosen selections (legit, belt and/or mix), and does not make choices in keeping with the style and character all the time. Changes in registration are abrupt and uneven all the time.

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Technical Ability	Onset and offset are clean. Phonation is clear and balanced allowing for vibrancy. Tuning is accurate through the range. The flexibility and lyricism of the voice is fully evident.	Onset and offset are clean most of the time and with occasional excess air or extraneous noise. Phonation is clear and balanced most of the time. Tuning is mostly accurate. The flexibility and lyricism of the voice is fully evident most of the time.	Onsets are often delayed and with excess air or extra noise. Offsets are also not clean most of the time. Tuning is often problematic. The flexibility and lyricism of the voice is fully evident some of the time.	Onsets and offsets are noisy most of the time. Tuning is consistently problematic. The flexibility and lyricism of the voice is seldomly evident.	Onsets and offsets are noisy all the time. Tuning is problematic. The flexibility and lyricism of the voice is not evident.
Musicianship Note/Rhythm/ Musical Accuracy	Pitches and rhythms are accurate. The markings of the music are observed. Phrases reflect shape and direction. Dynamic range is outstanding. Performer uses nuance and musical discretion for an effective performance.	Most of the pitches and rhythms are accurate. Most of the markings in the music are observed. Most of the phrases reflect shape and direction. Dynamic range is good. Performer uses nuance and musical discretion for an effective performance most of the time.	Some of the pitches and rhythms are inaccurate. Some of the markings in the music are observed. Some of the phrases reflect shape and direction. Dynamic range is fair. Performer uses nuance and musical discretion for an effective performance some of the time.	Most of the pitches and rhythms are inaccurate. Most of the markings in the music are not observed. Most of the phrases does not reflect shape and direction. Dynamic range is not good. Performer rarely uses nuance and musical discretion for an effective performance.	All the pitches and rhythms are inaccurate. All of the markings in the music are not observed. Phrases do not reflect shape and direction. Dynamic range is nonexistent. Performer does not use nuance and musical discretion for an effective performance.
Overall preparation including ensemble with pianist	Student is extremely well prepared, which elevates the overall performance. Memorization is natural and complete.	Student is mostly prepared with a few minor flaws that detract from the performance. Memorization is natural and complete with some errors.	Student shows noticeable lack of preparation that impacts the performance. Memorization is incomplete with several errors.	Student shows significant lack of preparation that impacts the performance. Memorization is incomplete with major errors.	Student is not prepared and is unable to perform.
Assessment of progress with input from studio teacher	Student is on track and excels in all areas.	Students is mostly on track with a few weaknesses that are easily addressed.	Student has areas of concern to address in order to proceed successfully.	Student has a significant number of weaknesses that make success difficult.	Student has prohibitive weaknesses and continuation in music study is not advised.