Missouri State | SCHOOL of THE ARTS
Department of Music

Jury Standards and Rubric: Voice

As of Fall 2026. *Please note any differences for BM, BME, BA, or BS and levels.

Jury Standards

MUS 298

The successful 298 demonstrates the following attributes: skillful breathing and posture, vocal freedom and clarity, growing command of languages, expressive phrasing, musical precision, and historical context. In essence, a growing artist whom the faculty believes is on track to perform a successful junior and/or senior recital(s). Students who reach this stage of development are expected to:

- Prepare six songs. Four selections will be presented at the jury, a minimum of three languages should be represented (exception for the MT degree).
- Be making sufficient academic progress in all other coursework.

MUS 398 & 498

Recitals are the capstone musical experience for Bachelor of Music, Bachelor of Music Education, Bachelor of Fine Arts in Musical Theatre, and Master of Music in Vocal Performance degrees. Recitals are the culmination and public presentation of all that has been learned in the degree program and represent the highest artistic achievement of each singer.

Length

- 25 minutes of music for a half recital (BME, BM Jr. Recital– optional for BA, BS)
- 45-50 minutes of music for a full recital (BM Sr. Recital)
- 50-55 minutes for a graduate (MM) and voice certificate degrees

Repertoire

Chosen in consultation with the individual teacher but generally demonstrates:

- Knowledge of major historical periods, styles, and languages
- Mastery of the musical and dramatic content: memorization, pitch, rhythm, diction, interpretation, vocal technique, phrasing, breath management, posture, and performance skills/etiquette.

Recital Hearing

At least two weeks prior to the recital date, students will schedule (securing date, time, and room) a recital hearing at the convenience of the voice faculty. The student will be asked to perform material from their program as it is to be performed at the recital. Chamber music (participating artists) must be prepared and all music to be performed from memory must be prepared accordingly at the hearing. The recital hearing general lasts no longer than 15-20 minutes. Following the recital hearing, the voice faculty will approve/not approve a portion or the entire recital. Students who are not approved must reschedule their recital and another hearing for a later date. The approved content of the recital cannot change following the recital hearing.

Rubric

Vocal Area Performance Exam (Standards reflect those of the National Association of Teachers of Singing)

Scale

Compared to an excellent graduate of Missouri State, now working as a professional singer, this student's performance is:

1 - Far Below: Very Many Mistakes or Inaccuracies
2
3 - Below: Many Mistakes or Inaccuracies
4
5 - Similar: Very Few Mistakes or Inaccuracies
6
7 - Superior: Essentially No Mistakes or Inaccuracies

Classical

Tone (*)

Resonance and timbre are appropriate to the style, with balanced chiaroscuro throughout range. Onset and offset are clean, clear, and balanced, allowing for vibrancy. Tuning is accurate throughout the range. Dynamic flexibility is present; singer has the ability to make subtle changes appropriate to style and character.

Breathing/Alignment (*)

Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists in a balanced engagement of the tone.

Language/Diction (*)

Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer displays thorough understanding and communication of the text.

Musicianship (*)

Pitches and rhythms are accurate. The markings of the composer, editor, or arranger are observed and presented with idiomatic style. Performance is easily sung from memory.

Artistry/Expression (*)

The physical life, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience.

Ensemble (*)

The singer and pianist are well rehearsed and coordinate their efforts toward the same artistic goals in the performance.

Musical Theatre

Tone

Singer shows mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit), and has the ability to make subtle changes appropriate to the style and character. Changes in registration are relatively smooth and even.

Breathing/Alignment

Inhalation is easy, full, and efficient. Exhalation provides stability, support, and vocal energy. The alignment assists with a balanced engagement of the tone and is appropriate for the character.

Language/Diction

The text is sung with accurate pronunciation and effective articulation in the style or vernacular appropriate to the character. The singer displays thorough understanding and communication of the lyrics.

Musicianship

Pitches and rhythms are accurate. The markings of the composer are observed and presented with an idiomatic style. Performance is easily sung from memory.

Artistry/Expression

The physical life, musicality, and vocalism of the singer fully express the music and story and engages the listeners in a fulfilling aesthetic experience.

Ensemble

The singer and pianist are well rehearsed and coordinate their efforts toward the same artistic goals in the performance.

Repertoire Requirements

Individual repertory requirements will be made at the discretion of the studio teacher for each student. However, minimum repertory requirements for all students are as follows according to degree program:

BME/BA/BS

4 songs the first semester, 5 songs the next two semesters, 6 songs all remaining semesters.

BM

4 songs the first semester, 6 songs the next three semesters, 9 songs all remaining semesters.

MT

4 songs the first semester, 6 songs the next three semesters, 9 songs all remaining semesters.

Non-majors/Minors/Voice as a secondary instrument

4 songs each semester.

MM (Performance and Choral)

At the discretion of the teacher, but typically at least three songs per credit.

Guidelines for each major

BME

BA and BS to modify numbers in each category with length of study

- Early Italian—4 songs
- Early English—2 songs
- Bach, Handel, Haydn, and Mozart—4 songs or arias
- German Lieder—8 songs
- French mélodies—4 songs
- Contemporary American or British art songs—6 songs
- Other/Miscellaneous—8 songs or arias

BM

- Early Italian—6 songs
- Early English—4 songs
- Bach, Handel, Haydn, and Mozart—10 songs or arias
- German Lieder—14 songs
- French mélodies—6 songs
- Contemporary American or British art song—10 songs
- Other/Miscellaneous—10 songs or arias

MT

- Musical Theater—22 songs
- Contemporary English and American standards—6 songs
- Early Italian—2 songs
- Early English—2 songs
- Other/Miscellaneous—20 songs, arias, or duets