# DUET MUSICAL **National Qualifying Event**

This means that you are eligible to qualify for nationals with this competition.

## RULES 🖊

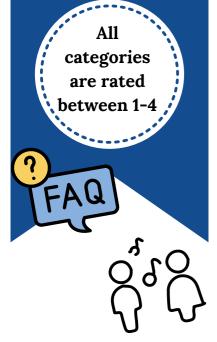
In a musical theatre duet performance, the entrant must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection. A duet is defined as a performance for two players and both participants must be actively involved in the scene chosen for performance.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Duet musicals can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.

TEXAS THESPIANS STATE FESTIVAL

- For duet musical, two chairs may be used.
- All entrants must wear all black or dark clothing. Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

### **DUET MUSICAL RUBRIC**



#### **ACTING TRANSITIONS**

Slate, transition between characters, final moment, and transition out of character.

#### **CHARACTERIZATION**

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

#### **SINGING TECHNIQUE**

Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.

#### SINGING EXPRESSION

Musical expression that communicates and reflects the character's emotions and subtext.

#### **MOVEMENT & DANCE**

Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.

#### **EXECUTION**

Concentration and commitment to moment-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

Theatre I. 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B Theatre II. 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B Theatre III. 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B Theatre IV. 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

#### PREPARE YOUR SLATE

ACTING

"Hello, my name is \_\_\_\_\_ \_\_\_\_\_, and I am \_\_\_ \_\_\_\_\_, and we are troupe #\_\_ from \_\_\_\_\_ and I will be performing the song \_\_\_\_\_ \_\_\_\_, music/lyrics/composed by \_\_ 4 (Superior) 1 (Fair) 3 (Excellent) **2** (Good) Unclear articulation of Moderately clear Clear articulation of name TRANSITIONS Clear articulation of name and selection; intuitive articulation of name and name and selection; and selection; recognizable selection; transition into transition into and transition into and between transition into and characters, distinctive final and between characters between characters and/or between characters, final moment and transition out and/or final moment **may** final are **not evident**. moment and into exit. of character into exit. or may not be present. CHARACTERIZATION Character is **consistently** Character is **frequently** Character is rarely Character is **infrequently** emotionally and physically emotionally and physically emotionally and physically emotionally and physically believable; committed believable; committed believable; choices, tactics, believable; choices and choices and tactics toward choices and tactics toward objectives and a tactics toward an objective an objective prompt an objective prompt relationship to real or prompt some reaction to intuitive reaction to real identifiable reaction to implied partner(s) are **not** real or implied partner(s). or implied partner(s). real or implied partner(s). evident. Consistently on pitch, appropriate articulation and **Rarely** on pitch with **SINGING** TECHNIQUE Frequently on pitch with **Infrequently** on pitch with pace, precise rhythm and limited articulation, pace, inconsistent articulation, varied projection, with skillful **appropriate** articulation, rhythm, projection, breath phrasing and strong pace, rhythm, projection, pace, rhythm, projection, support and control; mechanical skills proven by breath support and control; breath support and control; frequently deviates follows breath support/control, tone follows the score. usually follows the score. the score. and placement, and use of ranges; always follows score. Intuitively integrates SINGING EXPRESSION Intuitively voice, lyrics, **Inconsistently Intuitively** Rarely integrates voice, voice, lyrics, and music to and music to communicate voice, lyrics, and music to lyrics, and music to truthfully communicate and portray and believable communicate and portray communicate and portray and portray and believable character through a character through a character through character through emotions and subtext. emotions and subtext. emotions and subtext. emotions and subtext. **MOVEMENT & DANCE** Gestures and facial Gestures and facial Gestures and facial Gestures and facial expressions frequently expressions infrequently expressions consistently expressions limited/absent communicate appropriate communicate appropriate communicate appropriate and rarely communicate character emotions and their character emotions and their character emotions and their suitable character emotions; meanings; blocking and meanings; blocking and meanings; blocking and blocking and movement/dance are varied, movement/dance are varied, movement/dance are movement/dance are does purposeful, and reflect the purposeful, and reflect the generally reflect the **not reflect** the character's character's emotion and character's emotion and character's emotion and emotion and subtext. subtext. subtext. subtext. Concentration and Concentration and Concentration and Concentration and commitment to moment-tocommitment to moment-tocommitment to moment-tocommitment to moment-to-EXECUTION moment choices are moment choices are limited moment choices are sustained moment choices are **mostly** inconsistently sustained; or absent; singing, throughout; integration of sustained; integration of integration of singing, movement/dancing, and singing, movement/dancing, singing, movement/dancing, movement/dancing, and acting are rarely integrated to and acting create a believable and acting often create a acting occasionally create a create a believable character character/relationship that believable character and believable character and and relationship that tells a relationship that tells a story. tells a story. relationship that tells a story. story.

### RATINGS

4 - Superior (Score of 24-21)

**3 - Excellent** 

(Score of 20-15)

2 - Good (Score of 14-9)

1 - Fair (Score of 8-6)