

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.
- 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.

Information on Securing Performance Rights

All categories are rated between 1-4

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



PREPARE YOUR SLATE

"Hello, my name is _____, and I am _____, and we are troupe # _____ and I will be performing the song _____ from _____, music/lyrics/composed by _____."

4 (Superior)

3 (Excellent)

2 (Good)

1 (Fair)

ACTING TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

Moderately clear articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

Unclear articulation of name and selection; **transition** into and between characters and/or final are **not evident**.

CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

SINGING TECHNIQUE

Consistently on pitch, **appropriate** articulation and pace, **precise** rhythm and varied projection, with **skillful phrasing** and **strong** mechanical skills proven by breath support/control, tone and placement, and use of ranges; **always** follows score.

Frequently on pitch with **appropriate** articulation, pace, rhythm, projection, breath support and control; **follows** the score.

Infrequently on pitch with **inconsistent** articulation, pace, rhythm, projection, breath support and control; **usually** follows the score.

Rarely on pitch with **limited** articulation, pace, rhythm, projection, breath support and control; **frequently deviates** follows the score.

SINGING EXPRESSION

Intuitively integrates voice, lyrics, and music to **truthfully communicate** and portray and **believable** character through emotions and subtext.

Intuitively voice, lyrics, and music to **communicate** and portray and **believable** character through emotions and subtext.

Inconsistently Intuitively voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

Rarely integrates voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

MOVEMENT & DANCE

Gestures and facial expressions **consistently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **frequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **generally reflect** the character's emotion and subtext.

Gestures and facial expressions **limited/absent and rarely communicate** suitable character emotions; blocking and movement/dance are **does not reflect** the character's emotion and subtext.

EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout**; integration of singing, movement/dancing, and acting **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **mostly sustained**; integration of singing, movement/dancing, and acting **often create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of singing, movement/dancing, and acting **occasionally create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; singing, movement/dancing, and acting are **rarely integrated to create a believable character and relationship** that tells a 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)