

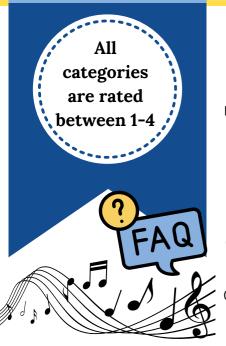
National Qualifying Event

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

In a musical theatre groups performance, the entrants 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 group scene is defined as a musical theatre performance for three to sixteen players that are actively involved.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Group 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 group musical, two chairs and one table 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.



GROUP 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 commitmentto 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.2B, III.2B, III.2B, III.2D, III.3B, III.3D, III.3B, 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

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

Clear articulation of name and selection: intuitive transition into and between characters, distinctive final moment and transition out

4 (Superior)

3 (Excellent)

2 (**Good**)

1 (Fair)

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.

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.

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.

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.

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.

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

4 - Superior

(Score of 24-21)

3 - Excellent

2 - Good

1-Fair