# TEXAS THESPIANS STATE FESTIVAL OLO MUSICAL **Event**

RULES **Z** 

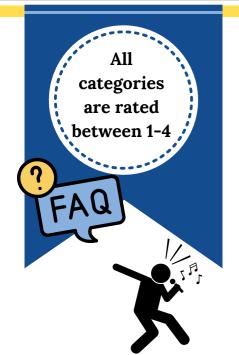
**National Qualifying** 

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

In a musical theatre solo 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.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Solo 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 solo musical, one chair 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.



# **SOLO 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

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

# 4 (Superior)

## 3 (Excellent)

## **2** (**Good**)

## 1 (Fair)

# ACTING RANSITIONS

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 FECHNIQUE

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 XPRESSION

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.

OVEMENT & 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.

ECUTION

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.

4 - Superior

3 - Excellent

2 - Good

1-Fair