

# MUSICAL THEATRE PERFORMANCE

## (SOLO, DUET & GROUP)

### WHAT TO PREPARE

In a Musical Theatre Performance, the Thespian(s) must present one (1) selection from a published score written for musical theatre that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is acted as well as how well it is sung. Thespians must also adhere to the following:

- Thespians may present solo, duet, or group performances. A Solo Musical Theatre Performance is defined by the International Thespian Excellence Awards as a piece from a musical theatre score that includes vocal music written for an individual. A Duet Musical Theatre Performance is defined as a piece from a musical theatre score that includes vocal music written for two (2) players. A Group Musical Theatre Performance is defined as a piece from a musical theatre score that includes vocal music written for three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing page](#) at Thespys.org to ensure that the chosen material is eligible to be performed for Thespys adjudication. Purchasing a vocal selections book or musical score **does not** secure the rights to perform the work.
- All musical theatre performances must be accompanied by pre-recorded, non-vocal musical accompaniment in MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file). It is **strongly recommended** that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various settings. A sound system will be provided for playback, but performers may choose to bring their own Bluetooth speaker if they desire. No live music is permitted, including



live accompanists. Tracks may not include background vocals. A cappella performances are not permitted **unless** the selection was specifically written to be performed as such in the musical.

- The combining of multiple characters' lyrics to create a solo performance is not allowed.
- The performance may contain dialogue if included in the libretto, however, it should primarily be a "sung and not spoken" selection.
- In a Solo Musical Theatre Performance, one (1) chair may be safely used. In a Duet Musical Theatre Performance, two (2) chairs may be safely used. In a Group Musical Theatre Performance, up to six (6) chairs and one (1) table may be safely used. No other scenic elements or furniture is allowed. "Safely" means that items may be used in a safe manner but



should not be used as props (e.g., pushed over, lifted, etc.) Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to choreography are needed.

## SKILLS MEASURED

In all Musical Theatre Performance categories, the skills measured by the adjudicators during the performance are:

- Use of transitions into and out of character;
- Ability to create a believable character;
- Communication of objective, tactics, and relationships through both dialogue and music;
- Use of focus and concentration;
- Vocal skill, technique, and expression;
- Use of dance and/or movement;
- Integration of voice, body, movement, and staging.

# MUSICAL THEATRE PERFORMANCE RUBRIC

## Musical Theatre Performance

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Acting Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	<b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	<b>Clear articulation</b> of name and selection; <b>recognizable transition</b> into and between characters, final moment and into exit.	<b>Moderately clear</b> articulation of name and selection; <b>transition</b> into and between characters and/or final moment <b>may or may not be present</b> .	<b>Unclear articulation</b> of name and selection; <b>transitions</b> into and between characters and/or final moment are <b>not evident</b> .	
<b>Comment:</b>					
<b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactic towards an objective that create a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives, and a relationship</b> to a real or implied partner(s) are <b>not evident</b> .	
<b>Comment:</b>					
<b>Singing Technique</b> Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	<b>Consistently</b> on pitch, <b>appropriate</b> articulation and pace, <b>precise</b> rhythm, and varied projection, with <b>skillful phrasing</b> and <b>strong</b> mechanical skills proven by breath support/control, tone, and placement, and use of ranges, <b>always</b> follows score.	<b>Frequently</b> on pitch with <b>appropriate</b> articulation, pace, rhythm, projection, breath support and control; <b>follows</b> the score.	<b>Infrequently</b> on pitch with <b>inconsistent</b> articulation, pace, rhythm, projection, breath support and control; <b>usually</b> follows the score.	<b>Rarely</b> on pitch with <b>limited</b> articulation, pace, rhythm, projection, breath support and control; <b>frequently deviates</b> from the score.	
<b>Comment:</b>					
<b>Singing Expression</b> Musical expression that communicates and reflects the character's emotions and subtext.	<b>Intuitively integrates</b> voice, lyrics, and music to <b>truthfully communicate</b> and portray a <b>believable</b> character through emotions and subtext.	<b>Integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a <b>believable</b> character through emotions and subtext.	<b>Inconsistently integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	<b>Rarely integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	
<b>Comment:</b>					

<b>Movement &amp; Dance</b> Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>generally reflect</b> the character's emotion and subtext.	Gestures and facial expressions are <b>limited/absent and rarely communicate</b> suitable character emotions; blocking and movement/dance <b>does not reflect</b> the character's emotion and subtext.	
<b>Comment:</b>					
<b>Execution</b> Concentration and commitment to moment-to-moment choices; integration of voice, body, and acting technique to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout</b> ; integration of singing, movement/dancing, and acting <b>create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>mostly sustained</b> ; integration of singing, movement/dancing, and acting <b>often create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained</b> ; integration of singing, movement/dancing, and acting <b>occasionally create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent</b> ; singing, movement/dancing, and acting are <b>rarely integrated to create a believable character/ relationship</b> that tells a story.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 24-21)	<b>3   Excellent</b> (Score of 20-15)	<b>2   Good</b> (Score of 14-9)	<b>1   Fair</b> (Score of 8-6)	<b>TOTAL SCORE</b>
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Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_
- Other Comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:  
<http://learn.schooltheatre.org/thespy-standards-alignment>

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_