
Musical Theatre – Solo Performance

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The adjudicators will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

In Musical Theatre – Solo Performance, the skills measured are:

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

In a Musical Theatre – Solo Performance, the entrant must follow these guidelines:

- Begin with an introduction (slating). The introduction (slating) must include only:
 - The entrant’s name
 - Title of selection
 - Name of the composer and lyricist
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - Musical theatre solo performances are not to exceed 5 minutes.
- Appropriate material:
 - Prior to the event, validate the material using the [guidelines for acceptable and unacceptable material](#).
- Follow strict limits on musical accompaniment:
 - Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
 - Accompanists are not permitted.
 - A cappella performances are not permitted.
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - One chair may be safely used.
 - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
 - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance.
 - Entrants should refrain from wearing anything that might distract the adjudicators.
 - Failure to follow any of the guidelines in this document will result in a disqualification.

Musical

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Student(s):

School:

Selection:

Troupe:

Solo ___ Duet ___ Group ___

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Acting Transitions Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	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; transitions into and between characters and/or final moment are not evident.	
Comment:					
Characterization Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).	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 reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.	
Comment:					
Singing Technique Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	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 from the score.	
Comment:					
Singing Expression Musical expression that communicates and reflects the character's emotions and subtext.	Intuitively integrates voice, lyrics, and music to truthfully communicate and portray a believable character through emotions and subtext.	Integrates voice, lyrics, and music to communicate and portray a believable character through emotions and subtext.	Inconsistently integrates 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.	
Comment:					

Movement & Dance Gestures, facial expressions, blocking, and movement/dance that communicate the character's 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 generally reflect the character's emotion and subtext.	Gestures and facial expressions are limited/absent and rarely communicate suitable character emotions; blocking and movement/dance does not reflect the character's emotion and subtext.	
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Comment:

Execution 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 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/ 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/ 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/ relationship that tells a story.	
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Comment:

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 24-21)</small>	3 Excellent <small>(Score of 20-15)</small>	2 Good <small>(Score of 14-9)</small>	1 Fair <small>(Score of 8-6)</small>	TOTAL SCORE
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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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____