

RMTA Theatre Festival 2010

Musical Theatre Competition Guidelines

RMTA offers up to \$500 to the winner of the Musical Theatre Acting Award and \$100 to the Best Partner in this category. This acting competition is open to anyone who is a registered participant of the RMTA Festival.

GUIDELINES:

1. Any registered member for the RMTA Festival is eligible to participate. Participants should fill out a Musical Theatre Competition Entry form and also submit an Approval of Rights form* along with the entry form to the Competition Coordinator.
2. Participants may compete with two different musical selections that contrast in style. Candidates may perform both selections as solos, or for one of the numbers they may include a partner in a duet. (Candidates are encouraged to work with a partner.) Materials should also match the actor's type and ability. The combined performance time is limited to 5 minutes including introduction and transitions. All competitors will use the piano and accompanist provided. The participant will have one minute to clarify tempos and musical notations with the accompanist. The sheet music should be clearly marked, easy to read, and mounted on card stock. NO Pre-recorded music will be allowed.
3. Successful performances should include a mixture of an introduction, transitions, dialogue, singing, and staging (dance is allowed if appropriate). The candidate should choose material that demonstrates her/his best singing and acting ability. Preparation and rehearsal of the selections should focus on imagery, subtext/inner monologue, truthful and heightened emotion, objectives/obstacles, physical energy, characterization, and vocal expression and technique.

Please note: Candidates are responsible for securing performance rights and showing proof of rights at the competition. See the third page of the application for a list of shows from which pieces may not be selected. Competitors who fail to secure and prove performance rights will be automatically disqualified.

Also note: If the host institution holds an ASCAP license, or if the institution you are from has an ASCAP license, then no approval of rights are needed unless you are singing an Andrew Lloyd Webber song.

EVALUATION CRITERIA:

1. Mental Energy

Imagery – Does the actor exhibit complete sense images? Does the actor project those images in a way that draws the audience into the world of the character?

Subtext/Inner Monologue – Does the actor demonstrate a clearly developed inner monologue? Does the actor communicate this monologue to the audience?

Emotion – Does the actor release truthful emotions that appear appropriately heightened for the material?

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Objective/Obstacles – Does the actor make clear choices? Does the actor clearly reveal the character's objectives as he/she works through the obstacles?

2. **Physical Energy**

Kinesthetic Awareness – Does the actor demonstrate control and/or mastery of his/her physical instrument, including facial and bodily expressions?

Physical Expression – Does the actor effectively use the body and face to release, express, and energize the mental energy?

Characterization – Does the actor demonstrate complete and consistent character choices based on the given circumstances of the literature and history of the character (including the character's thoughts, intuitions, feelings, and sense images that the actor reveals through physical behaviors)?

3. **Vocal Energy**

Vocal Expression – Does the actor's articulation, placement and inflection effectively release, express, and energize the mental energy?

Musicality/Style – Does the actor perform pitches, rhythms, and tonal qualities in an aesthetically effective way with an appropriate performance style?

Technique – Does the actor use proper relaxation, alignment, breath, vocal placement and diction in performance of the piece?

4. **Performance**

Introduction – Does the actor deliver a clear, well prepared introduction that communicates necessary information and reveals the actor's personality to some degree?

Transitions – Does the actor provide motivated, clear, smooth transitions throughout the performance? Do the transitions from one piece to another flow smoothly and transform the actor completely?

Time Limits – Does the actor perform the material within prescribed time limits?

5. **Material**

Appropriateness – Does the actor perform material well suited for his/her abilities and type?

Versatility – Does the actor present diverse material that demonstrates a full range of the actor's abilities, thus demonstrating the actor's versatility?

6. **Partner's Evaluation Only**

Support - Does the partner enhance and support the performance of the principal actor?

Need more information? Contact RMTA!