

EXTEMPORANEOUS MUSICAL THEATRE - Information

Welcome to the 13th annual extemporaneous musical theatre competition!

The preliminary and final round themes for the 2024 tournament is “Act 1 Finales”. The individual performer will choose/record a song based on this theme. Please note: if you choose a song that is on the final round song list and you advance to the final round, you cannot sing this song in finals.

The tournament hosts will assemble the list of songs according to vocal range (soprano, alto, tenor, baritone).

Rules:

- 1) Participants must perform alone.
- 2) For prelims, the performance requires one song that fits the preliminary round theme and one introduction, which must include the song title, composer/lyricist and which musical or song cycle it is from (e.g., “from *Jekyll and Hyde*, “Good and Evil” by Frank Wildhorn).
- 3) On Thursday (January 26th), competitors will submit one pre-recorded video/YouTube link that will be used for all 3 preliminary rounds. This musical theater number must follow the stated theme.
- 4) Ex. Musical Theater finalists will be announced prior to finals. At this moment, the draw will begin. Finalists will draw 3 songs from a list of musical theater show tunes, choose one, and prepare to perform “live” before awards in a streamed ceremony. DRAW WILL BEGIN IMMEDIATELY.

Preparatory Work / Song Selection: All performers in prelims **must** sing with a backing track or recorded accompaniment (aka karaoke track). Each song selection must be one song – no medleys allowed.

Final Round Protocol: Students who qualify for the final round must appear in the draw room prior to finals to draw three selections from the published list. The final round performance will start approximately 45 minutes before the awards. The final round will be live . . . and will be awesome.

Final Round Cuttings will be posted on Speechwire one week prior to the tournament (maybe sooner - we choose not to stress about this - JAZZ HANDS).

EXTEMPORANEOUS MUSICAL THEATRE – Judging Information

Thank you for being a part of our decade-long tradition! We want to ensure all extemporaneous musical theater students have a positive experience. Here is a quick summary of the rules and a suggested rubric for scoring their performances.

Judging Criteria

- 1) Introduction – does it succinctly introduce the piece? Does it reflect thoughtful analysis of the piece?
- 2) Vocal qualities – tone, breath support, clarity, consistency across registers.
- 3) Interpretation – does the singer embody the character they are playing? Do their choices inform the scene/environment? Does the way they interpret the song suggest they understand the material and the context in which the song occurs in the musical?
- 4) Song choice – did the singer choose a song that allows them to showcase their abilities? Students may be rewarded for choosing songs that fit their skills – for example, a well-characterized “Master of the House” from *Les Mis* can beat a well-sung “On My Own.”
- 5) Performance – Is the performance dynamic? Engaging? Get and sustain your attention?

FINAL ROUND:

Sally makes finals! Saturday morning, she reports to the draw room. She selects her song from three options – “Defying Gravity” from *Wicked*. She has also broken in Prose finals, so she attends that final but leaves early. She reports to the auditorium and performs in the final round of Ex Musical Theater.

EXTEMPORANEOUS MUSICAL THEATRE – Frequently Asked Questions

Do I have to sing the song in the context of the show or can I re-interpret it? in

Please make the song your own, interpreting as you see fit.

Am I being judged on how good of a singer I am?

Sort of. This is a singing category, so students who feel comfortable sharing their voices will likely be successful. That being said, there are many individuals who are not exceptionally talented vocalists who succeed in professional theater because of their ability to interpret characters. We encourage ALL students who are interested to find pieces that allow them to use all of their vocal and interpretive skills. A rousing performance of “Master of the House” from *Les Mis* may beat a well-sung “On My Own” if the characterization is stronger.

Do I really need an intro?

YES.

Do I have to sing my intro?

If you want to. We would politely suggest that you don't.

What are the movement rules?

Typical rules that apply to speech must be adhered to in Ex Musical Theatre. So, you can take as many steps as you want, sit on the ground, roll over, etc but you cannot stand on tables/chairs (they would be considered props).

Is there a time limit?

No, though most performances are less than five minutes.

Can I sing a song typically performed by the opposite gender? Or a group song by myself?

Yes, you can! Gender is a construct. There are no rules about song format – you just can't do a prepackaged medley. That being said, you will be judged on vocal quality during that performance, so make sure it is in your range or that you make character choices for when it gets too high/low.

What if someone else does the same song I am doing?

Then you best do it better! JK, life is a rich tapestry. This happens in real speech all the time. It'll be ok.

FINALLY: Keeping with the theme, "Don't Rain on My Parade", but don't stress unnecessarily. This is an awesome event because it is a FUN event. If the thought of singing in front of a bunch of people gives you hives. . . this category is probably not for you.

