

SECTION G

THE MUSICAL

<i>A Music Theatre Performance</i>				
<i>Code</i>	<i>Categories</i>	<i>Years</i>	<i>Description</i>	<i>Limit</i>
G1	Primary Musical (Excerpt)	1-6	Musical using minimal props.	25 min
G2	Secondary Musical	7-12	Cast: Students from Catholic schools.	None
G3	Secondary Musical	7-12	Cast: Students from Catholic schools or colleges with support from students from other Catholic schools and colleges.	None

*** NOTE: Section G1 requiring seating plans are advised that once the timetable package has been sent to schools, the office will allow one week for schools to make changes. After that week NO further changes or requests will be regarded**

NOTE: Should a performance chosen by the adjudicator to receive the Section Shield, and the Festival Concert Committee select the performance to be in the Festival Concert programme, the performance time will need to be limited to approximately 12 minutes maximum, using minimum props.

1 General Educational Aims and Policy

<p>Dramatic Aims To Think To Be To Create To Do To Share To Entertain</p>	<p>Genre featuring Song, Drama and Movement</p> <ul style="list-style-type: none"> • Can include Classical or Contemporary forms of Music Drama. • Must include solo/chorus singing by the cast.
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2 Preparation Details

Directors are expected to ensure that:

- The selected musical is performed to create the required atmosphere and mood.
- Students sing chorus and solo songs "live" rather than just mime the words.
- Productions are both visually and vocally interesting.
- Performers project with vitality and energy.
- Performers deliver their lines with clarity and an awareness of meaning and mood.
- Performers think in terms of role to present believable characters.
- Conductors should avoid standing in centre front where the action is as the adjudicator misses important facial expressions.
- Performers are encouraged to play towards the front of the stage rather than in groups at the back of the stage.

Primary Musicals (excerpts) will be judged according to how well they achieve their purpose.

For Section G1 The Primary Musical (Excerpt)

- An excerpt will be performed at the set Festival venue.
- The performance in the Primary Section G1 must not exceed the 25 minute time limit.
- Directors may use appropriate props and costumes to suit character and period.
- Sets are to be kept to a minimum.
- Directors must supply set and strike stage crew.
- **This time is included in the total performance time.**

- Directors may use basic lighting but this must be arranged in advance.
- Directors may use available sound production facilities - ie CDs (MUSIC ONLY).

For Section G2 and G3 The Secondary Musical

- The entire performance will be viewed by [two adjudicators](#) at the production venue.
- Performers in the Secondary section will have no time limit restriction.
- No staff member of any Catholic school, or any other adult, may perform on Stage.
- [50% of the Orchestra must be made up of CURRENT students.](#)
- **Schools are requested to advise Catholic Arts of their production date at least 4 weeks in advance so as an Adjudicator can be sourced.**
- Please note that it is preferred that adjudication not be requested for the last night of performance.
- Schools within these sections (G1-3) must provide a **FIRST AID KIT** or adequate provisions at every performance. Each school is responsible for their own students.
- Entrants in this section (G2 & G3) are asked to video record their productions (standard video). This will be used if a school receives an [Outstanding Award](#) and is in contention for the shield. The video will then be reviewed.
- **Please see closing date for adjudication in the entry brochure.**

3 Copyright Information

- APRA and AMCOS copyright clearances are the responsibility of the participating school.

4 Adjudication Performance Criteria

These include:

- The extent to which the production was visually and vocally interesting.
- The effectiveness of timing and flow.
- The effectiveness, accuracy and intonation of chorus performance.
- The effectiveness of projection and performance of the solo singers.
Vitality of voice, its energy, projection and flexibility in delivery.
Clarity of diction and delivery.
- The character sincerity, spontaneity, sensitivity and the control of the actors.
- The effectiveness of movement and body response.
- The effectiveness of choreography
- The effectiveness of costuming and make-up.
- The total effect and impact.
- The effectiveness of musical accompaniment.