

**COLORADO-WYOMING NATS
STUDENT AUDITIONS**

HANDBOOK



—★ ★ ★—
National Association of Teachers of Singing

63rd Annual NATS Student Auditions
April 5 & 6, 2025
University of Denver
Denver, CO

Dr. Caitlin Moore, President
Katilyn Rittner, 1st Vice-President/Hospitality Chair
Dr. Tessa Espinosa, 2nd Vice-President/Auditions Chair
Katie McClave, Treasurer
Dr. Juline Gilmore, Secretary
Dr. Erik Erlandson, District Membership Director
Dr. Logan Contreras & Marlena Hooker Moore, Webmasters

I. MISSION STATEMENT

As an expression of the goals of the National Association of Teachers of Singing, the NATS Student Auditions:

1. Inspire and encourage students and teachers to continue their dedication to, and growth in, the art of singing.
2. Create a collegial and supportive atmosphere that encourages excellent artistic singing.
3. Provide constructive, written feedback from a panel of experienced and impartial adjudicators.
4. Recognize and honor outstanding performances.

II. PURPOSE

To offer the students of NATS members:

1. Encouragement toward more diligent preparation of appropriate and distinguished repertoire.
2. An opportunity to perform under conditions designed ideally to combine the best elements of competitive and non-competitive performance.
3. A specific goal, stimulating the desire and incentive for vocal and musical self-improvement.
4. An opportunity to sing before qualified and impartial adjudicators, and to receive careful and constructive criticism.
5. Public recognition of musical talent and vocal achievement.

III. ORGANIZATION

- A. NATS Student Auditions are an annual activity officially sponsored by the Colorado-Wyoming Chapter of NATS.
- B. These auditions are held under the direct supervision of the President and assisted by the Second Vice-President/Auditions Chair.
- C. These auditions are NOT part of the NATS Artist Award auditions (NATSAA) or NMTC (National Musical Theatre Competition).
- D. The Student Auditions is a stand-alone event. Winners do not advance to higher levels in the NSA competition. Singers must place in the REGIONAL competition in order to advance to the NSA.
- E. Students may enter both Classical, Musical Theatre, and Commercial Music Divisions.
- F. Clarification of categories below:
 1. A student's age shall be calculated as of September 1st of the current NSA season, which runs from September 1st through August 31st. For Spring 2025 auditions, students should be registered according to their age on September 1, 2024.
 2. For singers ages 18+, the basis for a student's classification shall be the amount of vocal study, *not* present academic standing.
 3. Lower age limits have been eliminated.
 4. For students entering category 5 (college) and higher, vocal study prior to the age of 18 does not count in the total length of study.
 5. The semester in which the student is currently enrolled will be counted in the total length of study.
 6. Summer semesters of study will NOT be counted in the total length of study.
 7. Teachers are not permitted to enter the avocational categories (Categories 11 and 12).
 8. The Teachers Category 15 is for NATS members only. There is no entry fee, and no cash prizes are awarded.
 9. Students may elect to sing for comments only, rather than competing, in which case the student will receive comments from adjudicators but will not receive a score nor be eligible to advance to semifinals or finals. Teachers should check the appropriate box during registration to alert the Auditions Chair and adjudicators of this preference.
 10. It is the teacher's responsibility to ensure that the category is appropriate.
 11. Any questions about a student's classification should be cleared with the Auditions Chair.

Student Auditions are divided into the following categories

Number	Category	Length of Study	Age Range or Limit	Time Limit
MT 1	Children Musical Theatre – All Voices	No limit	11, below 6 th grade	6 minutes
MT 2	Youth Musical Theatre – All Voices	No limit	14, 6 th -8 th grade	6 minutes
CL 1	Children Classical – All Voices	No limit	11, below 6 th grade	6 minutes
CL 2	Youth Classical – All Voices	No limit	14, 6 th -8 th grade	6 minutes
CM 1	Children Commercial Music – All Voices	No limit	11, below 6 th grade	6 minutes
CM 2	Youth Commercial Music – All Voices	No limit	14, 6 th -8 th grade	6 minutes
MT 3A	Lower HS Musical Theatre Treble	No limit—all of HS	16, 9 th – 10 th grade	8 minutes
MT 4A	Lower HS Musical Theatre TBB	No limit—all of HS	16, 9 th -10 th grade	8 minutes
CL 3A	Lower HS Classical Treble	No limit—all of HS	16, 9 th - 10 th grade	8 minutes
CL 4A	Lower HS Classical TBB	No limit—all of HS	16, 9 th -10 th grade	8 minutes
CM 3A	Lower HS Commercial Music Treble	No limit – all of HS	16, 9 th – 10 th grade	8 minutes
CM 4A	Lower HS Commercial Music TBB	No limit – All of HS	16, 9 th – 10 th grade	8 minutes
MT 3B	Upper HS Musical Theatre Treble	No limit—all of HS	19, 11 th -12 th grade	8 minutes
MT 4B	Upper HS Musical Theatre TBB	No limit—all of HS	19, 11 th -12 th grade	8 minutes
CL 3B	Upper HS Classical Treble	No limit—all of HS	19, 11 th -12 th grade	8 minutes
CL 4B	Upper HS Classical TBB	No limit—all of HS	19, 11 th -12 th grade	8 minutes
CM 3B	Upper HS Commercial Music Treble	No limit – all of HS	19, 11 th -12 th grade	8 minutes
CM 4B	Upper HS Commercial Music TBB	No limit – all of HS	19, 11 th -12 th grade	8 minutes
MT 5A	First Year Musical Theatre Treble	1 year post-high school	20	10 minutes
MT 6A	First Year Musical Theatre TBB	1 year post-high school	20	10 minutes
CL 5A	First Year Classical Treble	1 year post-high school	20	10 minutes
CL 6A	First Year Classical TBB	1 year post-high school	20	10 minutes
CM 5A	First Year Commercial Music Treble	1 year post-high school	20	10 minutes
CM 6A	First Year Commercial Music TBB	1 year post-high school	20	10 minutes
MT 5B	Second Year Musical Theatre Treble	2 years post-high school	22	10 minutes
MT 6B	Second Year Musical Theatre TBB	2 years post-high school	22	10 minutes
CL 5B	Second Year Classical Treble	2 years post-high school	22	10 minutes

CL 6B	Second Year Classical TBB	2 years post-high school	22	10 minutes
CM 5B	Second Year Commercial Music Treble	2 years post-high school	22	10 minutes
CM 6B	Second Year Commercial Music TBB	2 years post-high school	22	10 minutes
MT 7A	Third Year Musical Theatre Treble	3 years post-high school	23	12 minutes
MT 8A	Third Year Musical Theatre TBB	3 years post-high school	23	12 minutes
CL 7A	Third Year Classical Treble	3 years post high school	23	12 minutes
CL 8A	Third Year Classical TBB	3 years post-high school	23	12 minutes
CM 7A	Third Year Commercial Music Treble	3 years post-high school	23	12 minutes
CM 8A	Third Year Commercial Music TBB	3 years post-high school	23	12 minutes
MT 7B	Fourth/Fifth Year Musical Theatre Treble	4-5 years post-high school (all as an undergraduate)	25	12 minutes
MT 8B	Fourth/Fifth Year Musical Theatre TBB	4-5 years post-high school (all as an undergraduate)	25	12 minutes
CL 7B	Fourth/Fifth Year Classical Treble	4-5 years post-high school (all as an undergraduate)	25	12 minutes
CL 8B	Fourth/Fifth Year Classical TBB	4-5 years post-high school (all as an undergraduate)	25	12 minutes
CM 7B	Fourth/Fifth Year Commercial Music Treble	4-5 years post-high school (all as an undergraduate)	25	12 minutes
CM 8B	Fourth/Fifth Year Commercial Music TBB	4-5 years post-high school (all as an undergraduate)	25	12 minutes
MT 9A	Lower Advanced/Graduate Musical Theatre Treble	4-7 years post-high school	26	15 minutes
MT 10A	Lower Advanced/Graduate Musical Theatre TBB	4-7 years post-high school	26	15 minutes
CL 9A	Lower Advanced/Graduate Classical Treble	4-7 years post-high school	26	15 minutes
CL 10A	Lower Advanced/Graduate Classical TBB	4-7 years post-high school	26	15 minutes
CM 9A	Lower Advanced/Graduate Commercial Music Treble	4-7 years post-high school	26	15 minutes
CM 10A	Lower Advanced/Graduate Commercial Music TBB	4-7 years post-high school	26	15 minutes
MT 9B	Upper Advanced/Graduate Musical Theatre Treble	7+ years post-high school	30	15 minutes
MT 10B	Upper Advanced/Graduate Musical Theatre TBB	7+ years post-high school	30	15 minutes
CL 9B	Upper Advanced/Graduate Classical Treble	7+ years post-high school	30	15 minutes
CL 10B	Upper Advanced/Graduate Classical TBB	7+ years post-high school	30	15 minutes
CM 9B	Upper Advanced/Graduate Commercial Music Treble	7+ years post-high school	30	15 minutes
CM 10B	Upper Advanced/Graduate Commercial Music TBB	7+ years post-high school	30	15 minutes

MT 11A	Lower Avocational Adult Musical Theatre Treble	0-2 years and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
MT 11B	Upper Avocational Adult Music Theatre Treble	3+ years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CL 11A	Lower Avocational Treble	0-2 year, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CL 11B	Upper Avocational Treble	3+ years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CM 11A	Lower Avocational Commercial Music Treble	0-2 years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CM 11B	Upper Avocational Commercial Music Treble	3+ years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
MT 12A	Lower Avocational Adult Musical Theatre TBB	0-2 years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
MT 12B	Upper Avocational Adult Musical Theatre TBB	3+, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CL 12A	Lower Avocational Classical TBB	0-2 years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CL 12B	Upper Avocational Classical TBB	3+ years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CM 12A	Lower Avocational Commercial Music TBB	0-2 years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
CM 12B	Upper Avocational Commercial Music TBB	3+ years, and not pursuing or in possession of a degree in music, nor working as a professional musician.	No limit	10 minutes
MT 13	Non-traditional Musical Theatre Treble	Anyone pursuing or in possession of a music degree or music career who does not fit age and/or level of study for any other category.	No limit	10 minutes
CL 13	Non-traditional Classical Treble	Anyone pursuing or in possession of a music degree or music career who does not fit age and/or level of study for any other category.	No limit	10 minutes

CM 13	Non-traditional Commercial Music Treble	Anyone pursuing or in possession of a music degree or music career who does not fit age and/or level of study for any other category.	No limit	10 minutes
MT 14	Non-traditional Musical Theatre TBB	Anyone pursuing or in possession of a music degree or music career who does not fit age and/or level of study for any other category.	No limit	10 minutes
CL 14	Non-traditional Classical TBB	Anyone pursuing or in possession of a music degree or music career who does not fit age and/or level of study for any other category.	No limit	10 minutes
CM 14	Non-traditional Commercial Music TBB	Anyone pursuing or in possession of a music degree or music career who does not fit age and/or level of study for any other category.	No limit	10 minutes
MT 15	Teachers Music Theatre	NATS members only	No limit	10 minutes
CL 15	Teachers Classical	NATS members only	No limit	10 minutes
CM 15	Teachers Commercial Music	NATS members only	No limit	10 minutes

Classical Audition Terminology

Aria	An aria is a solo from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled "concert aria." Oxford Online definitions will be used for the purposes of NATS student auditions. For example, Purcell's selections from the semi-operas and masques are considered songs.
24/26/28 Italian Art Songs and Arias	The repertoire found in the 24/26/28 Italian Art Songs and Arias collections may be counted as an aria or an art song in the high school and lower classical categories. For the singers in the upper and advanced categories, these pieces may ONLY count as an art song, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended as an art song OR aria.
Memorization	All repertoire must be performed from memory with the exception of Oratorio, Mass, Requiem, and Cantata Arias. Singers may hold music scores for these types of arias as is traditional performance practice.
Original Languages	All selections should be sung in original language or in translation, if warranted by common performance practice.
Transposition	Published transpositions are permitted. Singers are expected to retain the composer's intended style of music and to convey the essence of the character portrayed in the larger work. Performances not fulfilling these requirements may result in lower scores from adjudicators.
Art Song in English	English must be the original language of the art song.
Repertoire/Categories	The word "classical" in this context refers to art songs and arias from the classical genre, not limited to the Classical period of Mozart and Haydn. No musical theatre, pop, soul, jazz, rhythm and blues, <i>etc.</i> may be entered in the Classical Category. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias are allowed as is common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Comments Only	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
Double-Dipping	Singers entering more than one category (Classical, Musical Theatre, Spiritual) in NATS auditions are allowed to sing the same selection in two categories provided that the repertoire requirements of both categories are met. If singers advance in NATS Auditions (chapter, regional, national rounds) in more than one category, they may not sing the same selection in multiple final auditions. See specific examples in the MT Terminology.

Musical Theatre Audition Terminology

Musical Theatre Selections	Repertoire is selected from musicals including film musicals, revues, operettas, musical theatre song cycles, and stand-alone musical theatre songs. Only <i>one</i> of the required selections may be an operetta aria or a stand-alone musical theatre song.
Musical Theatre Styles	The singer is expected to select musical theatre songs from varied styles of music including bluegrass, blues, calypso, country, electro-pop, folk, gospel, jazz, legit, operetta, pop, pop-opera, rap, rhythm and blues (R&B), rock, soul, <i>etc.</i> The selected repertoire will engage the singer's ability to access a variety of vocal colors to communicate character and story (<i>see musical theatre rubric</i>). The audition will showcase the full spectrum of each singer's vocal and dramatic abilities.
Transpositions	Published transpositions are permitted, but singers are expected to retain the composer's intended style of music and to convey the essence of the character portrayed in the larger work.
Judicious Cuts	As found in common professional performance practice: <ul style="list-style-type: none"> • Cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed. • In the case of numerous verses, some verses may be cut.
Original Languages	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
Memorization	All selections must be performed from memory.
Comments Only	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
Double-Dipping	Singers entering more than one category (Classical, Musical Theatre, Spiritual) in NATS auditions are allowed to sing the same piece in two categories provided that the repertoire requirements of both categories are met. Crossover repertoire in MT and classical categories can be used during the same audition—for example, "Lonely House" from <i>Street Scene</i> may be used as an aria in the classical and a selection in MT categories...or the same spiritual from Hall Johnson or American Negro Spiritual Categories can be used both as an art song in the classical and a selection in the spiritual categories. If a singer advances in NATS Auditions (chapter, regional, national rounds) in more than one category, they may not sing the same selection in multiple finals.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

COMMERCIAL MUSIC CM AUDITION TERMINOLOGY

Accompaniment Options	Singers may perform with any or any combination of the following accompaniment options: 1. a pre-recorded instrumental track without backing vocals, 2. a live collaborative instrumentalist, or 3. in a limited capacity (see <i>CM categories of entry in Appendix A</i>), accompany themselves on an acoustic instrument.
Arrangements	Original or published arrangements of musical theatre selections are accepted in CM categories in NATS Student Auditions, ONLY when performed in a distinct commercial music style different from the musical or subsequent revival of the musical in which the song originated.
Commercial Music	Each CM audition may include one or more commercial music style(s). Commercial music includes all genres of vocal music performed by recording artists, not included in the classical and musical theatre NATS Student Auditions categories. Commercial music includes bluegrass, blues, contemporary Christian, country, folk, gospel, jazz, pop, rap, rock, rhythm and blues (R&B), soul, and all ethnic music, etc.
Cover Song	A cover song is a selection performed by someone other than the composer or original recording artist. Performing a cover does not imply an imitation of the original recording artist.
Diva Microphone	A smaller microphone worn on the singer's head.
Microphone Technique	Auditions are to be performed with amplification. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the use of a microphone off-camera or on-camera (on a stationary stand, diva microphone, and/or handheld microphone) is an artistic choice influencing interpretation. When using a microphone, the singer needs to make intentional choices of the microphone's placement (whether handheld, using a stationary mic stand, or diva microphone). When choosing to use a handheld microphone, the singer will make intentional choices in the distance of the microphone from their mouth to create stylized effects.
Rhythmic Groove	An organic embodiment of the beat that goes beyond specific notation or time signature, often referred to as the rhythmic feel of a song.
Vocal Stylisms*	In Commercial Music's genre-specific elements of vocal interpretation, vocal stylisms are often not notated in the music. <ul style="list-style-type: none"> • Appropriate ONSETS vary among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, etc. • Appropriate RELEASES vary among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, etc. • Appropriate NUANCES/EMBELLISHMENTS vary among riffs/runs, licks, flips, pitch slides, pop-appoggiatura, yodel/register shifts, pitch bends/scoops, etc. Visit NSA resources online at www.nats.org to hear specific examples.
Memorization	All selections must be performed from memory including self-accompaniments played.
Comments Only	Any registered student may elect to sing for comments only and participate in the preliminary audition. The judges will not score auditions entered for comments only.
Off-Camera	Not visible on video, placed beyond the edge of the camera's frame.
Full Song	An entire song, no internal cuts. Intros and outros may be abbreviated to accommodate audition's time limits.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

**Edrie Means Weekly coined the term Vocal Stylisms in her teaching of Commercial Music and Musical Theatre.*

IV. CLASSICAL DIVISION REQUIREMENTS

Classical Repertoire

Children/Youth Classical – All Voices (CL 1-2):

TWO contrasting age-appropriate selections from classical repertoire.

High School Classical TBB and Treble (CL 3-4):

Three contrasting selections from classical repertoire.

1. One art song in English.
2. One art song in a language other than English.
3. One additional art song or aria

Lower Classical TBB and Treble (CL 5-6):

Three contrasting selections from classical repertoire.

1. One art song in English.
2. One art song in a language other than English.
3. One additional art song or aria

Upper Classical TBB and Treble (CL 7-8):

Four contrasting selections from classical repertoire. At least three languages must be represented.

1. One aria.
2. One art song in English.
3. One art song in a language other than English.
4. One additional selection.

Advanced/Graduate Classical TBB and Treble (CL 9-10):

Five contrasting selections from classical repertoire. At least three languages must be represented.

1. One operatic aria.
2. One oratorio/cantata aria.
3. One art song in English.
4. One art song in a language other than English.
5. One additional selection from the classical repertoire.

Lower & Upper Avocational Adult Classical TBB and Treble (CL 11-12):

Three contrasting selections from classical repertoire.

1. One art song in English.
2. One art song in a language other than English.
3. One additional art song or aria.

Non-traditional Classical TBB and Treble: see guideline under IX, L (CL 13-14):

Three contrasting selections from classical repertoire.

1. One art song in English.
2. One art song in a language other than English.
3. One additional art song or aria.

Teachers Classical (CL 15):

An opera or oratorio/cantata aria may be substituted for selection 1 OR 2.

1. One art song in English.
2. One art song in a language other than English.
3. One additional art song or aria.

Comments only: 2 songs

Singers can enter for comment only in any category in which that suits their age and level of study. Any student may register to sing for comments only and participate in the preliminary audition round. While there are no specific requirements, two songs or arias of contrasting styles are suggested. These singers are scheduled with the category most appropriate for level of study to provide the adjudicators with a basis for comparison. However, adjudicators will write comments only (no scores).

V. MUSICAL THEATRE DIVISION REQUIREMENTS

A. General Guidelines

1. Singers should use a stylistically appropriate vocal production. See rubrics at the end of the document for style standards.
2. Singers may use props and/or engage in stylistically appropriate movement. Dance choreography is not allowed.
3. All repertoire shall be performed from memory.
4. Repertoire is chosen from musicals (*including musical films, revues, operettas, or music theatre song cycles*)—all of which are intended for a fully realized musical production or music theatre's song literature (*songs cut from or not from a larger music theatre work that are composed by a composer of music theatre.*) Only **ONE** of the required selections may be chosen from operetta **or** musical theatre song literature. Singers should ensure that **contrasting selections represent the spectrum** of their vocal and dramatic abilities. This should be exhibited by selecting songs from varying style periods (pop/rock, contemporary, Golden Age, operetta), by varying composers, and which allow students to employ a variety of vocalism (belt, mix, legit). Singers may choose only one operetta aria as one of their selections. Various online resources confirm such status and teachers are encouraged to consult them when selecting repertoire for the audition. If teachers are uncertain of a piece, they have the responsibility to prevent unnecessary disqualifications by clearing the repertoire ahead of time with the auditions chair.
5. Certain repertoire may be appropriate in either the Classical or Musical Theatre divisions. The singing style should correspond to the division chosen. Please contact the Auditions Chair if you need further guidance.
6. Any student may register to sing for comments only and participate in the preliminary audition round.

B. Musical Theatre Repertoire* :

Children/Youth Musical Theatre (MT 1-2)	2 contrasting selections
High School MT (MT 3-4):	3 contrasting selections
Lower MT (MT 5-6):	3 contrasting selections
Upper MT (MT 7-8):	4 contrasting selections
Advanced College/Graduate (MT 9-10):	5 contrasting selections
Avocational Adult (MT 11-12):	3 contrasting selections
Non-traditional (MT 13-14):	3 contrasting selections
Teachers (MT 15):	2 contrasting selections

*Only ONE selection may be chosen from an operetta or musical theatre song literature

VI. COMMERCIAL MUSIC DIVISION REQUIREMENTS

A. General Guidelines

1. Singers should use a stylistically appropriate vocal production. See rubrics at the end of the document for style standards.
2. Singers may use props and/or engage in stylistically appropriate movement. Dance choreography is not allowed.
3. All repertoire shall be performed from memory, including self-accompanied selections.
4. Auditions are to be performed with amplification. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the singer's microphone must be visible on-camera placed on a stationary stand, handheld, or any combination of both. In video auditions, the microphone must amplify the vocals—whether via a direct feed into the camera or through an external amp or speaker.
5. Singers may perform with any or any combination of the following accompaniment options (the choice of accompaniment can vary between selections, but when using live accompaniment, no more than one instrument may be used. Rhythmic instruments such as shakers or tambourines, DO count towards this one-instrument limit.):

- a pre-recorded instrumental track without backing vocals
- a live collaborative pianist or other acoustic instrumentalist
- in a limited capacity, accompany themselves on an acoustic instrument

6. Repertoire is either original songs or chosen from the Commercial Music repertory. Selections can include one or more commercial music styles. Commercial Music Categories are designed to include varied styles of music including bluegrass, blues, calypso, contemporary Christian, country, electro-pop, folk, funk, gospel, jazz, pop, punk, rap, reggae, rhythm & blues (R&B), rock, soul, and more. Arrangements of musical theatre solos are accepted in the commercial music categories whenever the arrangements are interpreted in a specific commercial music style not performed as in the original musical theatre production. **CM repertoire cannot be vetted in advance**, but the specificity of style will be reflected in the adjudication using the standards defined in the CM rubric on page 18.
7. Any student may register to sing for comments only and participate in the preliminary audition round.

C. Commercial Music Repertoire* :

Children/Youth Commercial Music (CM 1-2)	TWO contrasting age-appropriate selections performed in a Commercial Music style(s).
High School CM (CM 3-4):	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
Lower CM (CM 5-6):	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
Upper CM (CM 7-8):	FOUR contrasting full songs performed in a CM style(s): Up to 2 songs may be original songs, instead of covers. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
Advanced College/Graduate (CM 9-10):	FIVE contrasting full songs performed in a CM style(s): Up to 3 songs may be original songs, instead of covers. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
Avocational Adult (CM 11-12):	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.

Non-traditional (CM 13-14):

THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self- accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.

Teachers (CM 15):

THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self- accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.

*For CM 3,4,5,6,11,12,13, &14, at least ONE ballad (60-90 BPM) and ONE up-tempo (120+ BPM) REQUIRED in Commercial Music Category

VII. CONDUCT OF AUDITIONS

- A. The Student Auditions are not a contest but, rather, a mutual effort to stimulate the highest degree of vocal artistry and technique, adjudication, and comments within a climate of genuine concern and encouragement.
- B. Professional Etiquette
 1. All students should be professional and courteous to all other singers, whether or not they are in direct competition, at all times. This includes before, during, and after Auditions Day.
 2. Singers should exhibit proper performance etiquette in both dress and demeanor during the auditions.
 3. Students are asked to exercise restraint in the hallway where results are posted. Courtesy to all individuals assisting in Auditions Day is appreciated.
- C. In live auditions, singers may not audition with pre-recorded tracks, in the classical and musical theatre categories, nor may they audition a cappella unless the selection was written specifically for a cappella performance.
- D. Guidelines for collaborative pianists
 1. Collaborative pianists are provided by entrants.
 2. Teachers entering students in the event may not accompany any auditions.
 3. **Collaborative pianists may not play for more than 10 entries per day.**
 - a. A student entered in Classical, Musical Theatre, and Commercial Music divisions is considered to be 3 entries.
 - b. Collaborative pianists who also participate as singers are limited as follows:
 - i. A collaborative pianist singing in one category may accompany 8 auditions.
 - ii. A collaborative pianist singing in two categories may accompany 6 auditions.
 - iii. A collaborative pianist singing in three categories may accompany 4 auditions.
 4. Collaborative pianists must abide by U.S. Copyright Law and the NATS Copyright Policy (see XI C below).
 5. The use of a page-turner is allowed. However, the student's teacher may not serve as the page-turner.
- E. Two or three rounds of auditions will be conducted within each category: Preliminary, Semi-final (if necessary), and Final.

VIII. PRELIMINARY ROUND GUIDELINES

- A. Repertoire Performed:
1. The audition will begin with the singer's choice of song. The student announces his/her name and the title and composer of the chosen song.
 2. The adjudicators will choose from the singer's other prepared songs, up to the time limit for each category (see D below).
 3. Singers must start from the beginning of each selection; adjudicators may not request a specific portion of a selection to accommodate the time limit.
 4. Singers will perform until all repertoire is performed or the time limit is reached, whichever comes first. Time-keepers will stop the audition when the time limit is reached, even if this requires interrupting the performance.
- B. Adjudication forms:
1. Each singer will prepare/print THREE copies of the adjudication form directly from AuditionWare and present them to the adjudicators at the time of the audition. The student's name and repertoire should be provided on a copy of the official adjudication form, either typed or handwritten.
 2. Each copy of the adjudication form should list the student's name, and titles and composers of musical selections.
- C. Scheduling:
1. Students will be assigned a specific time to sing.
 2. Singers should be at the door of their assigned adjudication room 10 minutes early, prepared to sing, in the event of a "no show."
- D. Time Limits:
1. 6 minute maximum for Categories 1 and 2.
 2. 8 minute maximum for Categories 3 and 4.
 3. 10 minute maximum for Categories 5, 6, 11, 12, 13, 14, and 15.
 4. 12 minute maximum for Categories 7 and 8.
 5. 15 minute maximum for Categories 9 and 10.
- E. Scoring (*adjudicated relative to the level of training in each category*). Please refer to rubrics at the end of this document.
1. 90-100 is mastering
 2. 80-89 is advancing
 3. 70-79 is developing
- F. Advancement:
1. In each category, students with the top five scores will advance to the Final Round. These students must receive 2 scores of 90 or above or an average of 90 or above.
 2. When categories are large enough to warrant splitting into multiple rooms, the following protocol will be observed:
 - a. When a category is split into two rooms, the top scoring three students from each of the rooms will progress to the **final** round.
 - b. When a category is split into three rooms, the top scoring three students from each room will progress to a **semi-final** round from which the top five scoring singers will advance to the final round.
 - c. When a category is split into two or three rooms, and there is a tie for third place, both tied singers will advance to the next round.
- G. Category 15 (Teachers) will *only* conduct a preliminary round. No semi-finals or finals.
- H. Comments-only singers receive no score and therefore will not advance.
- I. The Auditions Chair will announce the semi-finalists and finalists as soon as scores have been tabulated. These will be posted to the Facebook page "Colorado & Wyoming NATS" and posted on the wall in a central location.

IX. SEMI-FINAL AND FINAL ROUND GUIDELINES

- A. Repertoire Performed:
1. Each singer will perform ONE selection of his/her choice, chosen from one of the numbers submitted in the preliminary round entry. The singer should keep in mind the 5-minute time limit when choosing their selection.
 2. The singer announces his/her name and the title and composer of the chosen song.
- B. No adjudication forms or repertoire lists are used in semi-final and final rounds.
- C. Scoring:
1. Each adjudicator ranks all the singers heard during the round, with "1" being the best.
 2. The ranking sheets will be legibly signed by each adjudicator.
 3. The adjudicators will not confer until after their ranking sheets have been delivered to the tabulation room.
- D. Advancement (in the case of semi-finals):
1. The top FIVE ranked students will advance to the final round.
 2. If there is a tie for fifth place, the tied singers will both advance to the finals.
 3. The Auditions Chair will post the names of the finalists to the Facebook page "Colorado & Wyoming NATS" and posted on the wall in a central location as soon as scores have been tabulated.
- E. Awards
1. All students should report to the designated area to wait for the announcement of the winners.
 2. Certificates and prizes will be presented at the awards ceremony held at the end of the day.
 3. All finalists will receive a certificate of recognition.
 4. The top three ranked singers will be the winners for each category.
 5. The Chapter Student Auditions is a stand-alone event. Winners do not advance to higher levels in the NSA competition. Singers must place in the REGIONAL competition in order to advance to the NSA.
 6. To be eligible to receive an award, a singer must have earned two scores of 90 or above, or an average score of 90 or above, in the preliminary round.

X. ELIGIBILITY

- A. Any student currently studying with an active member in good standing of the Colorado-Wyoming Chapter of NATS, and meeting all other requirements herein, is eligible for competition. A teacher "in good standing" is:
1. A continuing member whose national and chapter dues are up-to-date by the audition registration deadline.
 2. A member entering students in the auditions must complete their assigned adjudication assignments in accordance with published expectations to remain a member-in-good-standing.

Rules for teachers entering students:

1. A teacher may enter a student who has studied with him/her less than 8 months, provided that the name of the former teacher is entered in AuditionWare where prompted.
2. Students of one teacher may not be entered under a colleague's name, even if both teachers are NATS members.
3. Supervising teachers may not enter students who study primarily with their graduate teaching assistants.
4. Students of colleagues who are not NATS members may not be entered under the name of a NATS member.

NATS members entering students in the NSA must provide the name and status of all voice teachers contributing to the student's vocal training as follows:

1. **Primary voice teacher**—the teacher who currently teaches a student the majority of their weekly voice lessons in an independent studio or who currently teaches the student voice lessons as a requirement or elective in an academic degree program.
2. **Concurrent voice teacher**—a second voice teacher, who in addition to a primary teacher, also currently teaches weekly voice lessons to the same student—perhaps to address two different genres of vocal music.

3. **Supplemental voice teacher**—a teacher, who in addition to a primary teacher, also currently teaches voice lessons to a student on a less than weekly basis.
4. **Former voice teacher**—teachers who previously taught a student within the previous 8 months of the audition, but no longer teaches the student being entered. *Common examples: voice teachers of students who have changed voice teachers and voice teachers of students who, after earning a diploma or degree, have begun a subsequent vocal degree program at a different institution or with a different voice teacher.*

The names of the teachers above will be included in all announcements of chapter awards.

No limit is placed on the number of students entering the auditions.

Previous winners in a category are allowed to compete in the same category until they must advance due to age or level of study.

XI. PARTICIPATION

- A. A non-refundable fee of twenty dollars (\$20.00) is charged for the first audition entry, and ten dollars (\$10.00) for each additional entry, except entries in Category 15.
- B. Disqualification: Any contestant failing to comply with all the rules and regulations set forth by the Colorado-Wyoming Chapter of the National Association of Teachers of Singing will be considered ineligible for any ranking, awards, or prizes. It is the singer's right to privacy not to have his/her eligibility discussed in public. If an adjudicator questions a student's eligibility for prizes or awards, the adjudicator is asked to discreetly notify the Auditions Chair by including a note with the adjudication form.
- C. **COPYRIGHT POLICY: All performers at NATS events must acknowledge the copyright policy and accept responsibility for using copyrighted materials according to the law, as detailed in the NATS Copyright Resource Center:** https://www.nats.org/Copyright_Resources.html
 1. Tablets/iPads: The use of iPads and tablets as musical scores for collaborative pianists during all levels of NATS auditions has been approved and are held to the same standards of copyright as any other musical score used for auditions. Be aware that purchasing a physical score and then scanning it for use on a tablet produces an unauthorized copy of the score. For clarification on appropriate use of tablets, visit the NATS Copyright Resource Center, https://www.nats.org/Copyright_Resources.html.

XII. GUIDELINES FOR ADJUDICATORS

- A. Adjudicators will be expected to review NATS Adjudicator training materials and be familiar with adjudication rubrics. Adjudicators will hear the performance, write comments, and score each singer. Adjudicators are not required to assign a high rating if, in their opinion, no student has earned it. The adjudication rubrics can be found at the end of this document.
- B. **NATS members who register students to audition are expected to serve all day on both days as adjudicators as necessary to run successful auditions.** If, for whatever reason (previously known professional engagement, etc.), a teacher cannot attend the auditions on both days and wants to enter students, they may petition the auditions chair for a waiver and pay a \$75 fee to cover securing a qualified guest adjudicator in their stead.

EXCEPTION: In lieu of the \$75 fee, the teacher may arrange for a suitable substitute adjudicator. This person may be a professional colleague not already assigned to adjudicate, or a qualified graduate student, but not necessarily a NATS member. **All substitute adjudicators must be approved by the Auditions Chair in advance.**
- C. **All adjudicators** are required to attend the adjudicator meetings before auditions. Failure to attend the meetings may result in disqualification of the adjudicator's students.
- D. Teachers shall not adjudicate categories in which they have an entry, unless emergencies require their services in categories where they have only one or two students entered. The Auditions Chair will also avoid having teachers adjudicate students from their own schools, if possible.
- E. Adjudicators are to supply sufficient, appropriate comments to validate both the score assigned to each audition and the tick marks indicating the audition's success in meeting the standards established in the NATS Audition Rubric.

- F. **Adjudicators are to write comments that support a motivating spirit of cooperation in the pursuit of vocal artistry and technique through hearing and being heard in a climate of mutual support and concern. These comments should be consonant with the NATS code of ethics.**
- G. If a member of an adjudicating panel is interested in knowing information about a particular contestant, he/she is permitted to ask the singer privately, after scores have been turned in for that student's category. An adjudicator **MAY NOT** question or discuss:
1. The name of a student's teacher.
 2. The student's eligibility.
 3. The student's scores or rankings.
- H. Without prejudice, adjudicators must allow a potentially disqualified student to sing, score the audition, and continue with auditions in a timely manner. The Auditions Chair will review all concerns leading to a potential disqualification. The Auditions Chair will determine with certainty whether or not the audition is disqualified before the student advances to the next round.
- I. During the auditions there must be no consultation, spoken or written, between adjudicators concerning the evaluation or performance of students.
- J. NATS teacher/members who meet the requirements of a student auditions category — age and years of study — may enter student auditions through the NATS member with whom they are currently studying, but they may not enter themselves in the auditions. In such cases, the member entering the student is held to the same requirement to adjudicate as any other member entering students (see XI.B).



NATS Audition Rubric

CLASSICAL CATEGORIES

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARD	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
TONE <ul style="list-style-type: none"> Resonance and timbre are appropriate to the style with balanced chiaroscuro and ring throughout range. Transitions through passaggi are smooth and efficient. Onsets and offsets are clean, clear, and balanced allowing for uniform vibrancy and clarity. Dynamic flexibility is present. The singer engages the ability to make subtle changes in timbre appropriate to the style and character of the selection. 	<p>The singer is beginning to develop vocal resonance and balanced chiaroscuro timbre. Onsets and offsets delay or press the tone and cause extra noise or air. Transitions through passaggi are difficult or uneven. Dynamic flexibility is missing in much of the performance. Vocal colors do not enhance the style and character of the selection.</p>	<p>The singer is advancing in resonance and balanced chiaroscuro through some of the range. Onsets and offsets are mostly immediate, but some pressing or breathiness is present. Passaggi transitions are inconsistent. Dynamic flexibility is evident much of the time. Vocal colors mostly enhance the style and character of the selection.</p>	<p>The singer is mastering resonance. A balanced chiaroscuro tone rings throughout range. Onsets and offsets are immediate and promote clarity. Passaggi transitions are smooth and efficient. Dynamic flexibility is consistently evident in the performance. Vocal colors consistently enhance the style and character of the selection.</p>
BREATH & ALIGNMENT <ul style="list-style-type: none"> Inhalation is easy, full, silent, and efficient. Exhalation provides stability, support, vibrancy, buoyancy, loft, and vocal energy. The alignment, coordination, and release of the head, neck, larynx, jaw, ribs, back, abdomen, legs, and feet assist a dynamic engagement of the vocal instrument. 	<p>The singer is developing appropriate respiration. Inhalation is often noisy or insufficient. During exhalation, the singer tenses or collapses requiring extra breaths to complete phrases. Buoyancy and loft are inconsistent. The lack of coordination and alignment of the body hinders a dynamic engagement of the vocal instrument.</p>	<p>The singer is advancing toward appropriate respiration. Inhalation is mostly easy and sufficient. Exhalation often provides stability, support, and vocal energy with some collapsing and tension. Buoyancy and loft are often present. The coordination and alignment of the body are mostly assisting a dynamic engagement of the vocal instrument.</p>	<p>The singer is mastering respiration. Inhalation is easy and sufficient. Exhalation provides support, balanced stability, and energy. Buoyancy and loft are consistently present. The coordination and alignment of the body consistently assists a dynamic engagement of the vocal instrument.</p>
TEXT & DICTION <ul style="list-style-type: none"> Languages are sung with accurate pronunciation and effective articulation with idiomatic inflection beyond basic phonetics. The singer displays a thorough understanding in communicating the text. Phrasing and flow respect the nuance of each language. 	<p>The singer is developing some language proficiency but is often inaccurate in pronunciation and articulation. Idiomatic characteristics of the language are not present. The meaning of the text is ambiguous and poorly communicated. Phrasing and flow do not respect the nuance of each language.</p>	<p>The singer is advancing in language proficiency with accurate pronunciation and articulation. Idiomatic characteristics of the language are inconsistently present. The singer often communicates the meaning of the text. Phrasing and flow respect the nuance of each language inconsistently.</p>	<p>The singer is mastering languages with accurate pronunciation and effective articulation. Idiomatic inflection beyond basic phonetics is consistently present. The singer understands and communicates the meaning of the text. Phrasing and flow consistently respect the nuance of each language.</p>
MUSICIANSHIP <ul style="list-style-type: none"> Pitches and rhythms are accurate. Tuning is accurate throughout range. The markings of the composer, editor, or arranger are observed and present in the performance. Selections are accurately performed from memory. 	<p>The singer's musicianship is beginning to develop with many accurate pitches and rhythms. Some errors are present. Tuning is often problematic. The markings in the score are rarely observed or present in the performance. Memorization is incomplete.</p>	<p>The singer's musicianship is advancing with pitch and rhythmic accuracy most of the time. Tuning is mostly accurate and complete with some errors. Many of the markings in the score are observed and present in the performance. Memorization is mostly complete.</p>	<p>The singer's musicianship is refined. All pitches and rhythms are accurate. Tuning is consistently accurate. The markings in the score are observed and present in the performance. Memorization is accurate.</p>
ARTISTRY <ul style="list-style-type: none"> The performance synthesizes vocal and physical communication to embody and express the character and story/poetry. The performance embodies clear musical intent and embraces the uniqueness of the singer. The listeners are engaged in a believable and fulfilling aesthetic performance. 	<p>The singer's performance does not embody a thorough understanding of the text and music. Physical, musical, and vocal choices are not contributing to effective communication. The performance is self-conscious and insecure.</p>	<p>Physical, musical, and vocal choices coordinate to create believable moments. An authenticity that embraces the uniqueness of the singer is emerging. The singer is inconsistent in engaging the listeners in a fulfilling aesthetic performance.</p>	<p>Physical, musical, and vocal choices allow the singer to communicate effectively. An authentic performance embraces the uniqueness of the singer. The singer consistently engages the listeners in a believable and fulfilling aesthetic performance.</p>
ENSEMBLE (comments only) The singer and pianist coordinate their efforts toward the same artistic goals in the performance.	<p>The singer and pianist seem unsynchronized. The artistic goals of the performance were unclear.</p>	<p>The singer and pianist are often coordinated in their efforts toward the same artistic goals in the performance.</p>	<p>The singer and pianist are consistently coordinated in their efforts toward the same artistic goals in the entire performance.</p>



NATS Audition Rubric

MUSICAL THEATRE CATEGORIES

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

REMINDER: All vowels in MUSICAL THEATRE are some form of a MIX of Mode I (Chest/TA) and Mode II (Head/CT). Speech Mix: Based on the closed vowels of vernacular speech. A Mode I (Chest/TA) dominant quality. Belt Mix: An acoustic strategy. A Mode I (Chest/TA) dominant call between G4 and D5. Resonance is achieved on American open vowels as in "hat," "met," and "shot." Above D5 in Mode I (Chest/TA) dominant resonance, high belt is achieved on American closed vowels as in "hoot" and "feet." A belt is used to express moments of soaring emotion. Belt is dynamically balanced with energized airflow. It may be vibrant or retain a straight tone. Legit Mix: An acoustic strategy. Mode II (Head/CT) dominant. Legit refers to a more spacious resonance <i>similar</i> to classical singing but retains speech-like articulation. To hear examples of varied mixes, visit https://www.nats.org/nsaresources.html#audio-examples			
STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
TONE <ul style="list-style-type: none"> The singer shows mastery of the vocal techniques required for the repertoire selected. (See above) The singer makes subtle or dramatic vocal adjustments appropriate to the style and character. The singer produces a wide variety of vocal colors throughout the song in the service of character, story, and style. Resonance is speech-like; intelligibility is a priority. 	<p>The singer is beginning to show ability in vocal techniques and is able to make some appropriate choices in keeping with the character, story, and style. Singer needs to explore more control of registration/resonance shifts and adjustments to serve character, story, and style.</p>	<p>The singer shows advancing skill in vocal techniques and is making some appropriate choices in keeping with the character, story, and style. The singer shows some control of registration/resonance shifts and makes some adjustments to serve character, story, and style.</p>	<p>The singer is mastering vocal techniques and makes appropriate choices in keeping with the character, story, and style. Singer shows intentional control of registration/resonance shifts and makes adjustments to serve character, story, and style.</p>
BREATH & ALIGNMENT <ul style="list-style-type: none"> Inhalation is easy, full, and efficient. Exhalation provides stability, support, and vocal energy. Alignment is dynamic and free to express the physical life of the character. 	<p>The singer is beginning to show easy, full, and efficient inhalation. Exhalation needs to provide more stability, support, and vocal energy. Breath needs to flow more evenly without being pressed. Alignment needs to become more dynamic and free to express the physical life of the character.</p>	<p>The singer shows easy, full, and efficient inhalation with increasing consistency. Exhalation often provides stability, support, and vocal energy. Breath often flows evenly without being pressed. Alignment is often dynamic and free to express the physical life of the character.</p>	<p>The singer is mastering easy, full, and efficient inhalation. Exhalation provides stability, support, and vocal energy. Breath flows evenly without being pressed. Alignment is consistently dynamic and free to express the physical life of the character.</p>
LANGUAGE & DICTION <ul style="list-style-type: none"> The lyrics are sung with accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics. 	<p>The singer needs more accurate pronunciation and more effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer needs to understand and communicate the lyrics more effectively.</p>	<p>The singer is often using accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer often embodies an understanding and communication of the lyrics.</p>	<p>The singer is mastering accurate pronunciation and effective articulation in the style and vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics.</p>
MUSICIANSHIP <ul style="list-style-type: none"> Pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate. 	<p>Pitches and rhythms need to be more accurate. More markings of the composer need to be observed. The style requires further study. Memorization is incomplete.</p>	<p>Most pitches and rhythms are accurate. Most of the markings of the composer are observed and performed in idiomatic style. Memorization is organic and mostly accurate.</p>	<p>All pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate.</p>
ARTISTRY <ul style="list-style-type: none"> The performance synthesizes vocal and physical communication to embody a specific character and story. The listeners are engaged in an honest and believable performance. 	<p>The synthesis of vocal and physical communication needs to embody the character and story more clearly. Performance skills and artistry are emerging. The performance is superficial or artificial.</p>	<p>The singer is advancing in the ability to synthesize vocal and physical communication to embody the character and story. The performance is mostly honest and believable.</p>	<p>The singer is mastering the ability to synthesize vocal and physical communication to embody the character and story. The performance is honest and believable.</p>
ENSEMBLE (comments only) The singer and pianist coordinate their efforts toward the same artistic goals in performance.	<p>The singer and pianist need to coordinate toward the same artistic goals in performance.</p>	<p>The singer and pianist are often coordinated in their efforts toward the same artistic goals in performance.</p>	<p>The singer and pianist are fully coordinated in their efforts toward the same artistic goals in performance.</p>



NATS Audition Rubric

COMMERCIAL MUSIC CATEGORIES

- Students may choose to sing all their selections in one CM style or vary their selections in multiple CM styles.
- Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
ARTISTIC INTERPRETATION <ul style="list-style-type: none"> • The performance is authentic. • The performance offers a unique, stylized interpretation of the music. • The performance is specific to the selected style of commercial music. 	The singer needs an increased understanding of the stylistic elements of each selection. The interpretation lacks authenticity and is not unique to the singer.	The singer is advancing in the ability to communicate the stylistic elements of each selection. The interpretation has moments of authenticity unique to the singer.	The singer is mastering the ability to communicate the stylistic elements of each selection. The interpretation is authentic and unique to the singer.
LYRICS <ul style="list-style-type: none"> • The lyrics are articulated in the style appropriate to the selected style of commercial music. • Vocal tract shaping and diction enhance the individuality of the performance. 	Articulation is incompatible with the style of the song. The singer is beginning to engage the lyrics to embody the essence of each style.	Articulation is often compatible with the style of each song. The singer is often engaging the lyrics to embody the essence of each style.	Articulation is compatible with the style of each song. The singer is consistently engaging the lyrics to embody the essence of each style.
VOCAL STYLISMS* <ul style="list-style-type: none"> • The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. • Interpretive vocal stylisms may include varied vocal onsets, releases, nuances, and embellishments, which stylistically color the vocal tone with fry, cry, growl, breathiness, etc. (See <i>CM Terminology</i>) 	Vocal interpretations lack the vocal stylisms characteristic of each genre. The singer is beginning to develop a facility with vocal stylisms.	Vocal interpretations include some vocal stylisms characteristic of each selection's style. The singer is developing a facility with artistic vocal stylisms.	Vocal interpretations include vocal stylisms characteristic of each genre. The singer has proficient facility with artistically effective vocal stylisms.
MUSICIANSHIP <ul style="list-style-type: none"> • Performance is in tune. • Rhythmic groove enhances the performance. • Memorization is secure and accurate. 	Pitches need to be more accurate. The style and rhythmic groove require further study. Memorization is incomplete.	Most pitches are accurate. The style and rhythmic groove are developing. Memorization is organic and mostly accurate.	All pitches are accurate. The style and rhythmic groove enhance the performance. Memorization is organic and accurate.
TONE <p>Singer shows mastery of the vocal demands of songs selected and makes subtle or dramatic adjustments appropriate to the style and emotional expression of each selection.</p> <ul style="list-style-type: none"> • Each commercial style requires a variety of authentic vocal colors and sounds culturally viable for the chosen style of music performed. • Vocal tone may include some form of a mix of Mode I (Chest/TA) and Mode II (Head/CT) as well as varied organic, primal sounds born of raw emotion. • All CM styles are reliant on amplification. The microphone is used dynamically to facilitate vocal stylisms as well as projection. 	The singer is beginning to show ability in meeting the demands of each song and is able to make some appropriate choices in keeping with the specific style of each song.	The singer shows advancing ability in meeting the demands of each song and is often able to make appropriate choices in keeping with the specific style of each song.	The singer is mastering the ability to meet the demands of each song and makes appropriate choices in keeping with the specific style of each song.
BREATHING <ul style="list-style-type: none"> • Inhalation is efficient to the style and may be noisy or silent in response to raw emotion. • Exhalation provides stability and vocal energy. The appearance of effort may be intrinsic to style. 	The singer is beginning to inhale efficiently to meet the demands of each style. Exhalation needs to provide more stability and vocal energy.	The singer inconsistently inhales efficiently to meet the demands of each style. Exhalation inconsistently provides stability and vocal energy.	The singer is mastering efficient inhalation to meet the demands of each style. Exhalation provides stability and vocal energy.
ENSEMBLE (comments only) <p>The singer coordinates with the accompaniment effectively to accomplish artistic goals.</p>	The singer needs to coordinate more effectively with the accompaniment to accomplish artistic goals.	The singer is advancing in the ability to coordinate with the accompaniment to accomplish artistic goals.	The singer is mastering effective coordination with the accompaniment to accomplish artistic goals.

*Edrie Means Weekly coined this term in her teaching of Commercial Music and Musical Theatre.



NATIONAL ASSOCIATION OF TEACHERS OF SINGING
 CL and MT Student Auditions Adjudication Form



Colorado-Wyoming, April 5-6, 2025

SINGER'S NAME or # _____ CATEGORY _____

← Check, if singing for comments only

REPERTOIRE

Title	Larger Work	Composer
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____

ADJUDICATION

Using the NATS rubric as appropriate to the level of study and age of the singer, place an X along the tick line following each of the rubric's standards listed below. Standards vary in importance; and therefore, weight in a composite score. Assign a composite score between 70 and 100. A numerical score should only appear in the score box at the bottom of the adjudication form. Support your ticks below with constructive criticism and encouraging responses in your comments.

STANDARD	DEVELOPING	ADVANCING	MASTERING
Tone	----- ----- -----	----- ----- -----	----- ----- -----
Breathing/Alignment	----- ----- -----	----- ----- -----	----- ----- -----
Language / Diction	----- ----- -----	----- ----- -----	----- ----- -----
Musicianship / Accuracy	----- ----- -----	----- ----- -----	----- ----- -----
Artistry / Expression	----- ----- -----	----- ----- -----	----- ----- -----
REFLECTING SCORES	70-----79	80-----89	90-----100
Ensemble (comments only)	----- ----- -----	----- ----- -----	----- ----- -----

COMMENTS

ADJUDICATOR'S SIGNATURE _____

PRINT NAME _____ DATE _____

SCORE

If singing for comments only, mark an X in the score box.



NATIONAL ASSOCIATION OF TEACHERS OF SINGING
CM only Student Auditions Adjudication Form



Colorado-Wyoming, April 5-6, 2025

SINGER'S NAME or # _____ CATEGORY _____

← Check, if singing for comments only

REPERTOIRE

Title	Larger Work	Composer & Lyricist Team
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____

ADJUDICATION

Using the NATS rubric as appropriate to the level of study and age of the singer, place an X along the tick line following each of the rubric's standards listed below. Standards vary in importance; and therefore, weight in a composite score. Assign a composite score between 70 and 100. A numerical score should only appear in the score box at the bottom of the adjudication form. Support your ticks below with constructive criticism and encouraging responses in your comments.

STANDARD	DEVELOPING	ADVANCING	MASTERING
Artistic Interpretation	----- ----- -----	----- ----- -----	----- ----- -----
Lyrics	----- ----- -----	----- ----- -----	----- ----- -----
Vocal Stylisms	----- ----- -----	----- ----- -----	----- ----- -----
Musicianship	----- ----- -----	----- ----- -----	----- ----- -----
Tone	----- ----- -----	----- ----- -----	----- ----- -----
Breathing	----- ----- -----	----- ----- -----	----- ----- -----
REFLECTING SCORES	70-----79	80-----89	90-----100
Ensemble (comments only)	----- ----- -----	----- ----- -----	----- ----- -----

COMMENTS

ADJUDICATOR'S SIGNATURE _____

PRINT NAME _____ DATE _____

SCORE

If singing for comments only, mark an X in the score box.

APPENDIX: VIDEO SUBMISSION GUIDELINES

VIDEO SUBMISSION GUIDELINES

for Chapter, District, Region, & National Student Auditions



National Association of Teachers of Singing

RECORDING LOCATION

- You should record your video in the spirit of a live audition or recital performance. You may record in a home, school, church, synagogue, recital hall, rehearsal room, or voice studio with good natural acoustics with or without an audience. You should dress professionally, as you would for a recital or live audition.
- Alternately, you may excerpt an unedited video clip of your solo performance with a pianist of a song/aria from a recital performance performed on or after September 1st in the NSA cycle/academic year in which you are entering. Video excerpts from concerts, operas, revues, musicals, or operettas cannot be accepted.

RECORDING

- All NSA video auditions must be performed on or after September 1st in the current NSA Cycle/academic year
- Record a separate, unedited video of each song/aria entered.
- Your camera must record your audition in **LANDSCAPE** (a horizontal camera-frame), from a fixed, audience-center position, as if adjudicators were seated in front of you.
- Face the camera as you would face adjudicators in a live audition.
- Your video must clearly show your face with your waist upward or more of your body in the camera's frame as needed to keep your physical performance within the camera's frame. Avoid empty space above head on video.
- View a short [4:37] video of [best practices](#) for recording video submissions.
- The student's slate (*see script at bottom of this page*) may be recorded as part of the performance **or** recorded separately from the singing, then edited to the beginning of the unedited video of the song/aria performed.

COLLABORATIVE PIANISTS

In CLASSICAL, SPIRITUAL, and/or MUSICAL THEATRE Category Video Auditions

- Perform with a live pianist whenever possible. If a live pianist is not available, you may perform your **video audition** with a piano-only accompaniment track.
- If your voice teacher is your accompanist, their face or identity should not be visible in the video.
- Pianists must play piano or a keyboard either from memory or from **copyright-compliant** scores.
- A page-turner other than a voice teacher may be visible on camera as needed.
- At **live** national-level NSA auditions, live collaborative pianists are **required** in these categories. Staff collaborative pianists are available to request when completing your online national NSA entry forms.

In COMMERCIAL MUSIC Category Video Auditions

- **Mandatory:** Perform with a microphone on camera amplifying vocals—using no additional effects/filters. The microphone used on camera may feed directly into the camera or an external amp/speaker.
- In either live auditions or video submissions, for each song entered you may choose to: **1.** self-accompany from memory on an acoustic instrument, **2.** perform with only one live acoustic instrumentalist (*a keyboard is accepted as the only acoustic exception*), **or 3.** perform with an instrumental pre-recorded track with **no backing vocals**.
- **Remember:** an acoustic guitar is accepted, but an electric guitar is not—due to time and tech limitations.
- You may make the same or different accompaniment choices for each selection taking care to follow the NSA Commercial Music requirements for the category entered.
- If your voice teacher is your accompanist, their face must not be visible in the video.
- Accompanying instrumentalists may play by ear, from memory, from a score the singer composed, or from **copyright-compliant**: lyric sheets, lead sheets, sheet music, music in a published book, purchased transpositions, original music for original songs, or published music with markings to personalize your interpretation. Any photocopies must be accompanied by written permission of the copyright holder.
- A page-turner other than your voice teacher may be visible on camera as needed.

AUDITION-PERFORMANCE

- **MANDATORY:** Slate/Introduce yourself and your selection at the beginning of each video. Introduce by stating **only**:

I am (*Your Name*)
 I will perform (*Title of Selection*) **or** I have (*Title of Selection*)
 from (*Title of Larger Work*) **OMIT THE TITLE OF THE LARGER WORK WHENEVER NOT APPLICABLE**
 by (*Composer's Name*) **IF A MUSICAL THEATRE SELECTION has an additional lyricist, ADD THE FOLLOWING LINE**
 and (*Lyricist's Name*)

WHEN A MUSICAL IS BY A KNOWN WRITING TEAM, THE LAST TWO LINES ABOVE MAY BE SAID IN ANY ORDER
 Lerner & Loewe, Maltby & Shire, Ahrens & Flaherty, Lieber & Stoller, Barlow & Bear, and more are best known as lyricist & composer

- Perform each of your selections from memory in your video, unless otherwise stipulated in the NSA regulations. *(A singer may hold a score while performing Oratorio or Cantata arias as is standard performance practice.)*
- Participants in ALL NSA Categories (Classical, Musical Theatre, Spirituals, and/or Commercial Music) must perform full songs or arias. 16-bar, 32-bar, etc. audition cuts are not accepted.
- The identity, logo, or image of your teacher, school, location, or NATS chapter/district/region must not be spoken or revealed in your video in any way including posters, photographs, reflections in mirrors/glass/shiny surfaces, diplomas, flags, banners, video's titling and description, etc.

YouTube Video Settings

- Select "**Unlisted**" in the privacy settings found under the Broadcasting and Sharing Options, when uploading your video files to YouTube. No other settings are accepted in NSA.
- Each video's title should be in the following format: **NATS NSA – Singer's Full Name**
All video titles must be the same at all levels of NSA. Video titles must not contain any reference to chapter, district, or region, school, teacher, etc.
- Type in the YouTube "**Description**" for each video:

I DO NOT OWN THE COPYRIGHT TO THE MUSIC IN THIS STUDENT AUDITION
"Title of Selection"
Title of LARGER WORK *whenever applicable*
Composer's Name
& Lyricist's Name

If a Musical Theatre selection, ADD:
- Turn off the **video comments option** on each video uploaded to YouTube.
- YouTube Channel Background, Banner, Titles, Logos, and Images must NOT reveal Teacher, School, Location, NATS Chapter/District/Region, Studio Names, or Affiliations of the Teacher or the Student auditioning.
- YouTube is the only video uploading platform accepted. *(No video auditions uploaded to Vimeo, Flickr, Vevo, or personal websites, etc. will be accepted.)*

SUBMISSION

- In your online registration/entry, copy the complete web link/URL for each video matching the selection's title. No extra blank space either before or after the web address, please.
- Check your video submission's link to be sure the video and music are in sync, the volume of the singing is adequate to be adjudicated, and the performance is of a complete selection. The silences before and after your performance may be trimmed.
- **Double-check to be certain** the video performance matches the selection's title on YouTube and on your entry's registration. Video performances not matching titles may disqualify an audition.
- Upload 2, 3, 4, or 5 separate videos matching the number of selections required in your [Category of Entry](#).

INVALID VIDEOS — The following issues make a video submission unacceptable

- Videos uploaded as "**private**" or "**removed by user**" obviously cannot be adjudicated
- Videos **revealing** teacher's identity, image, school, location, voice/music studio; student's school, location; or NATS: chapter, district, or region—in the video submitted OR on the YouTube channel used for uploading videos submitted
- Videos that pan and/or zoom during performances
- Videos using recording equipment that alters the acoustics of the venue or the sound quality of the singer by adding distractingly unrealistic reverb, altering the pitches sung, digitally altering or filtering the vocals either during or after the video is filmed
- Videos of repertoire not entered in your region's category in which you placed to qualify for national preliminaries
- CM Video Submissions, on which the singer is not performing with a microphone visible on camera to amplify their vocals
- CM Video Submissions with backing vocals on the accompaniment track
- CM Video Submissions with electric instruments other than one keyboard, or with more than one acoustic instrument providing the live accompaniment, *i.e.* any handheld percussion instruments like shakers count as one accompanying instrument
- CL, HJ, or MT Video Submissions with more than a piano or electric keyboard playing on the accompaniment track
- Videos that are incomplete—full songs are required
- Videos in which the singer appears to be looking at anything written to aid memorization
- Videos recorded/filmed before September 1st in the academic year of the video's submission
- Any video audition conducted or side-coached by another person (positioned on or off camera) during the video's recording
- YouTube submissions monetized on YouTube; ads will delay adjudication and may result in YouTube's blocking or removing the video submitted

PLEASE FOLLOW THESE GUIDELINES!

In past years, the NSA Team has contacted students to correct invalid videos submitted.

Correcting invalid videos after the submission deadline will not continue.

Whenever possible, invalid video submissions will be adjudicated for comments only.

Invalid video submissions are ineligible to advance to the next level of auditions.

NSA National Preliminary YouTube Video Submissions are always due on the 2nd Friday in April.