

**COLORADO-WYOMING NATS  
STUDENT AUDITIONS**

**HANDBOOK**



58<sup>th</sup> Annual NATS Student Auditions  
April 3 & 4, 2020  
Colorado Mesa University  
Grand Junction, CO

Dr. John Seesholtz, President  
Aimee Woods, 1<sup>st</sup> Vice-President/Hospitality Chair  
Dr. Juline Gilmore, 2<sup>nd</sup> Vice-President/Auditions Chair  
Dr. John Carlo Pierce, Treasurer  
Cheryl Ringer, Secretary  
Ellie Seligmann, Webmaster

## I. MISSION STATEMENT

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

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

The Student Audition Regulations emanate from the Mission Statement and are designed to:

- Standardize registration processes, categories, and repertoire based on research into NATS chapter, district, and region Student Auditions, creating ease, uniformity, and fluidity across all NATS auditions.
- Bring NATS auditions to parity with other national organizations that have standardized requirements among their constituencies for local, regional, and national auditions.
- Make audition scoring data comparisons possible across all NATS auditions.
- Create a common understanding of repertoire definitions in vocal music as they relate to the auditions.
- Create common language, definitions, and scoring systems across all NATS auditions so both students and teachers can cross Chapter and Regional boundaries with knowledge and understanding of a NATS audition as a singer or adjudicator.
- Include regulations for audition categories not presently represented in the National Student Auditions such as those for Children and Adults and for other styles (CCM, etc.) as best serves the membership.

## 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 judges, 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 First Vice-President/Hospitality Chair, the Second Vice-President/Auditions Chair, the Secretary and the Treasurer.
- C. These auditions are NOT part of the NATS Artist Award auditions (NATSAA) or NMTC (National Music Theater 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 and Music Theater Divisions.
- F. Clarification of categories below:
  1. The basis for a student's classification shall be the amount of vocal study, *not* present academic standing.
  2. A student who is 13, but is a freshman in high school is eligible to participate.
  3. 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.
  4. A student does not need to be enrolled in college or graduate school to sing in the College or Advanced College (Graduate) level categories, respectively.
  5. Students are permitted to enter the avocational categories (17-18) only if their age and length of study does not qualify them for another category.
  6. The semester in which the student is currently enrolled will be counted in the total length of study.
  7. Summer semesters of study will NOT be counted in the total length of study.
  8. For those not attending school but studying privately, one year's study shall be accepted as equal to two semesters.
  9. Teachers are not permitted to enter the open categories (17-18).
  10. The Teachers Category 20 is for NATS members only. There is no entry fee, and no cash prizes are awarded.

11. Students singing for comments only will be scheduled within the category that corresponds to their age and length of study, but they will not receive a score.
12. It is the teacher's responsibility to ensure that the category is appropriate.
13. Any questions about a student's classification should be cleared with the Auditions Chair.

**Student Auditions are divided into the following categories:**

<b>Category</b>	<b>Length of Study</b>	<b>Age Limit (Length of Study)</b>	<b>Age Range</b>	<b>Time Limit</b>
1A-1	Lower High School Music Theater Treble (9 <sup>th</sup> grade)	No limit - All of HS	14-15	8 minutes
1A-2	Lower High School Music Theater Treble (10 <sup>th</sup> grade)	No limit - All of HS	15-16	8 minutes
1B-1	Upper High School Music Theater Treble (11 <sup>th</sup> grade)	No limit - All of HS	16-17	8 minutes
1B-2	Upper High School Music Theater Treble (12 <sup>th</sup> grade)	No limit - All of HS	17-19	8 minutes
2A	Lower High School Music Theater TBB (9 <sup>th</sup> -10 <sup>th</sup> grade)	No limit - All of HS	14-16	8 minutes
2B	Upper High School Music Theater TBB (11 <sup>th</sup> -12 <sup>th</sup> grade)	No limit - All of HS	16-19	8 minutes
3A-1	Lower High School Treble (9 <sup>th</sup> grade)	No limit - All of HS	14-15	8 minutes
3A-2	Lower High School Treble (10 <sup>th</sup> grade)	No limit - All of HS	15-16	8 minutes
3B-1	Upper High School Treble (11 <sup>th</sup> grade)	No limit - All of HS	16-17	8 minutes
3B-2	Upper High School Treble (12 <sup>th</sup> grade)	No limit - All of HS	17-19	8 minutes
4A	Lower High School TBB (9 <sup>th</sup> -10 <sup>th</sup> grade)	No limit - All of HS	14-16	8 minutes
4B	Upper High School TBB (11 <sup>th</sup> -12 <sup>th</sup> grade)	No limit - All of HS	16-19	8 minutes
5A	First Year College/Independent Studio Music Theater Treble	1 year post high school	20	10 minutes
5B	Second Year College/Independent Studio Music Theater Treble	2 years post high school	22	10 minutes
6A	First Year College/Independent Studio Music Theater TBB	1 year post high school	20	10 minutes
6B	Second Year College/Independent Studio Music Theater TBB	2 years post high school	22	10 minutes
7A	First Year College/Independent Studio Treble	1 year post high school	20	10 minutes
7B	Second Year College/Independent Studio Treble	2 years post high school	22	10 minutes
8A	First Year College/Independent Studio TBB	1 year post high school	20	10 minutes
8B	Second Year College/Independent Studio TBB	2 years post high school	22	10 minutes
9A	Third Year College/Independent Studio Music Theater Treble	3 years post high school	23	12 minutes
9B	Fourth/Fifth Year College/Independent Studio Music Theater Treble	4-5 years post high school (all as undergraduate)	25	12 minutes
10A	Third Year College/Independent Studio Music Theater TBB	3 years post high school	23	12 minutes
10B	Fourth/Fifth Year College/Independent Studio Music Theater TBB	4-5 years post high school (all as undergraduate)	25	12 minutes
11A	Third Year College/Independent Studio Treble	3 years post high school	23	12 minutes
11B	Fourth/Fifth Year College/Independent Studio Treble	3-5 years post high school (all as undergraduate)	25	12 minutes
12A	Third Year College/Independent Studio TTB	3 years post high school	23	12 minutes
12B	Fourth/Fifth Year College/Independent Studio TTB	3-5 years post high school (all as undergraduate)	25	12 minutes
13	Advanced College (Graduate)/Independent Studio Treble	5+ years post high school	22-30	15 minutes
14	Advanced College (Graduate)/Independent Studio TTB	5+ years post high school	22-30	15 minutes
15	Advanced College (Graduate)/Independent Studio Music Theater Treble	5+ years post high school	22-30	15 minutes
16	Advanced College (Graduate)/Independent Studio Music Theater TTB	5+ years post high school	22-30	15 minutes

17A	Lower Avocational Adult Music Theater Treble & TBB	0-2 years	22+	8 minutes
17B	Upper Avocational Adult Music Theater Treble & TBB	3-10 years	22+	8 minutes
18A	Lower Avocational Adult Treble & TBB	0-2 years	22+	8 minutes
18B	Upper Avocational Adult Treble & TBB	3-10 years	22+	8 minutes
19A	Professional Adult Music Theater Treble & TBB	Adult students with more than 10 years of study: NATS members, teachers, and emerging professionals	28+	10 minutes
19B	Professional Adult Treble & TBB	Adult students with more than 10 years of study: NATS members, teachers, and emerging professionals	28+	10 minutes
20A	Teachers Music Theater	NATS members only	No limit	8 minutes
20B	Teachers	NATS members only	No limit	8 minutes

## Audition Terminology

Term	Definition
<b>Aria</b>	An aria is a solo taken from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria”. Oxford Online definitions will be used for the purposes of this audition. For example, Purcell’s selections from the semi-operas and masques are considered songs. Note that arias from Dido and Aeneas will be accepted as arias.
<b>24/26/28 Italian Art Songs and Arias</b>	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 college classical categories. For the singers in the upper college categories and beyond, these pieces may count as an art song ONLY, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended, as an art song OR aria.
<b>Memorization</b>	All repertoire, including oratorio, must be sung from memory.
<b>Original Languages</b>	Selections should be sung in original language or in translation if warranted by common performance practice.
<b>Transposition</b>	CLASSICAL CATEGORIES: All arias from opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria” must be sung in the original or standard published key. MUSIC THEATER CATEGORIES: Music Theater selections in the college categories must be sung in the original or standard published key. In the high school categories, Music Theater selections may be transposed to accommodate voice change issues only. Any transposition must retain the composer’s intention and style of music, and preserve the character being portrayed in the story and lyrics.
<b>Classical Repertoire and Categories</b>	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. In other words, no music theater, pop, soul, jazz, rhythm and blues, etc. Published arrangements of folksongs, spirituals, and traditional hymn tunes in English are widely accepted as part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
<b>Judicious Cuts</b>	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias and music theater selections are allowed as in 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.
<b>Music Theater Selections</b>	Repertoire is chosen from musicals ( <i>including musical films, revues, operettas, or music theatre song cycles</i> )—all of which are intended for a fully realized musical production or music theatre’s song literature ( <i>songs cut from or not from a larger music theatre work that are composed by a composer of music theatre.</i> ) Only <b>ONE</b> of the required selections may be chosen from operetta <b>or</b> music theater song literature. Singers should ensure that <b>contrasting selections represent the spectrum</b> 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.
<b>Comment Only</b>	Any student may register to sing for comments only and participate in the preliminary audition round.

## IV. CLASSICAL DIVISION REQUIREMENTS

### A. General Guidelines

1. All categories must include an English language art song. The original language of this song must be English.
2. All selections must be sung in the original language or in translation if warranted by common performance practice.
3. 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 college classical categories. For the singers in the upper college categories and beyond, these pieces may count as an art song ONLY, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended, as an art song OR aria.
4. All repertoire, including oratorio, must be sung from memory. Selections should be sung in original language or in translation if warranted by common performance practice.
5. Students are welcome to prepare more selections than the required minimum, if they so choose.
6. Certain repertoire may be appropriate in either the Classical or Music Theater divisions. The singing style should correspond to the division chosen.

### B. Classical Repertoire

#### **High School TBB and Treble** (Categories 3-4)

*Three contrasting selections from classical repertoire.*

1. One art song in English.
2. One foreign language art song.
3. One additional art song or aria

#### **Lower College/Independent Studio TBB and Treble** (Categories 7-8)

*Three contrasting selections from classical repertoire.*

1. One art song in English.
2. One foreign language art song.
3. One additional art song or aria

#### **Upper College/Independent Studio TBB and Treble** (Categories 11-12)

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

1. One aria.
2. One art song in English.
3. One foreign language art song.
4. One additional selection.

#### **Advanced College (Graduate)/Independent Studio TBB and Treble** (Category 13-14)

*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 foreign language art song.
5. One additional selection from the classical repertoire.

#### **Lower Avocational Adult TBB and Treble** (Category 18A)

*Three contrasting selections from classical repertoire.*

1. One art song in English.
2. One foreign language art song.
3. One additional art song or aria.

#### **Upper Avocational Adult TBB and Treble**(Category 18B)

*Three contrasting selections from classical repertoire.*

1. One art song in English.
2. One foreign language art song.
3. One additional art song or aria.

**Professional TBB and Treble** (Category 19B): see guideline under IX, L on page 12

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

1. One opera or oratorio/cantata aria.
2. One art song in English
3. One foreign language art song.
4. One additional art song or aria.

**Teachers** (Category 20B):

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

1. One art song in English.
2. One foreign language art song.
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. MUSIC THEATER DIVISION REQUIREMENTS

### A. General Guidelines

1. Singers should use a stylistically appropriate vocal production. See Appendix A 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** music theater 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 Music Theater 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. Music Theater Repertoire:

<b>High School</b> (Categories 1-2):	3 contrasting selections
<b>Lower College</b> (Categories 5-6):	3 contrasting selections
<b>Upper College</b> (Categories 9-10):	4 contrasting selections
<b>Advanced College/Graduate</b> (Category 15-16):	4 contrasting selections
<b>Avocational Adult</b> (Category 17):	3 contrasting selections
<b>Professional</b> (Category 19):	3 contrasting selections
<b>Teachers</b> (Category 20):	2 contrasting selections

## VI. 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. **Guidelines for collaborative pianists**
1. Collaborative pianists are provided by entrants.
  2. Teachers may not accompany their own students.
  3. Teachers who accompany the students of others must arrange for a qualified substitute to adjudicate for the time they are not available (see IX B below for guidelines on substitutes).
  4. **Collaborative pianists may not play for more than 10 entries.**
    - a. A student entered in both Classical and Music Theater divisions is considered to be 2 entries.
    - b. Collaborative pianists who also participate as singers are limited as follows:
      - i. If the collaborative pianist is singing in one category, he or she may accompany 8 students.
      - ii. If the collaborative pianist is singing in two categories, he or she may accompany 6 students.
  5. Collaborative pianists must play from original scores. (see VIII E below)
  6. The use of a page-turner is allowed.
- D. **Two or three rounds of auditions** will be conducted within each category: **Preliminary, Semi-final (if necessary), and Final.**

### PRELIMINARY ROUND GUIDELINES

- A. Repertoire Performed:
1. The audition will begin with the singer's choice of song. The student announces his/her audition number 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). Singers in the Professional category should be mindful of the 10 minute time allotment when selecting repertoire. The use of standard cuts in longer arias is encouraged in order to make the best use of time.
  3. Judges are not allowed to request a portion of a selection to accommodate the time limit.
- B. Adjudication forms:
1. Each singer will prepare THREE copies of the adjudication form and present them to the adjudicators at the time of the audition.
  2. Each copy of the adjudication form should list the student's audition number, category number, and titles and composers of musical selections.
  3. Singers in the Advanced College (Graduate) and Professional Categories should also present THREE copies of the prepared repertoire on a separate sheet.
- 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. 08 minute maximum for High School, Avocational Adults, and Comments only
  2. 10 minute maximum for 1-2 yrs College/Independent Studio
  3. 12 minute maximum for 3-5 yrs College/Independent Studio
  4. 15 minute maximum for Advanced College and Graduate
  5. 10 minute maximum for Professional
- E. Scoring (*adjudicated relative to the level of training in each category*). Please refer to rubric in Appendix A.
1. 90-100 is accomplished
  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.
  - 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 20 (Teachers) will *only* conduct a preliminary round. No semi-finals or finals.

H. Comments-only singers, although singing within other categories, have no score and therefore will not advance.

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

J. The Auditions Chair will post the audition numbers of 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 in a central location at the auditions site.

## SEMI-FINAL and FINAL ROUND GUIDELINES

Repertoire performed: 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. The singer will announce his/her audition number and the title and composer of the chosen song.

No adjudication forms or repertoire lists are used in semi-final and final rounds.

A. 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.
4. The rankings from all three adjudicators will be combined to determine the final ranking.

B. Time Limits: No contestant's semi-final or final audition may exceed 5 minutes in duration.

C. 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 audition numbers of the finalists as soon as scores have been tabulated.

D. 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.

## VII. 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 current National and Chapter dues are up to date by the deadline for Chapter membership renewal. A teacher who has been a Chapter member of NATS in any previous year should be counted as a continuing member.
  - 2. A new member who can supply proof of membership from the National Office. Applications of new members must be complete and filed with the National Office.
- B. The NATS Code of Ethics states:
  - 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 listed on the entry form.
  - 2. Students of one teacher may not be entered under a colleague’s name.
  - 3. Students of colleagues who are not NATS members may not be entered under the name of a NATS member.
- C. No limit is placed on the number of students entering the auditions.

## VIII. PARTICIPATION

- A. A non-refundable fee of fifteen dollars (\$15.00) is charged for each audition entry.
- B. Please see Auditions Chair’s letter for information pertaining to paying by check.
- C. Each student will be assigned an audition number on the official schedule for the auditions. This will serve as the student’s ID and admission to all sessions of the Spring Auditions Day except the official business meeting and luncheon.
- D. 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.

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.

- E. **COPYRIGHT POLICY:** Starting this year, 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](https://www.nats.org/Copyright_Resources.html)

- Teachers will log into Auditionware to register their students as normal. As teachers register each singer, they will be asked to acknowledge the NATS Copyright Policy for each singer. (This will simply be a box that teachers will check, right along with the singer’s Name, Category, Etc.)
- Once a Singer is registered for an event, the singer will receive an email from Auditionware with a link to an Acknowledgement page. (This email will go to the email entered for the singer by the teacher. If the singer is under 18 years of age, it would be best to use a parent/guardian’s email address, as they will need to acknowledge.) The singer (or parent/guardian) will click on the link, which will take them to the Acknowledgement, and there they will click and submit the Acknowledgement of copyright. Follow-up emails will be automatically sent from Auditionware at regular intervals leading up to an event, until the singer has submitted their copyright acknowledgement.
- Once registration closes for an event, each Collaborative Pianist who is playing for the event will receive an email from Auditionware with a link to an Acknowledgement page. Note: The collaborative pianist will only receive one email, regardless of the number of students for whom they are playing, rather than one email per student. (This email will go to the email entered for the pianist by the teacher. If the pianist is under 18 years of age, it would be best to use a parent/guardian’s email address, as they will need to acknowledge.) The pianist (or parent/guardian) will click on the link, which will take them to the Acknowledgement, and there they will click and submit the Acknowledgement of copyright. Follow-up emails will be automatically sent from Auditionware at regular intervals leading up to an event, until the pianist has submitted their copyright acknowledgement.

- **Teachers, Students, and Pianists all need to complete their respective acknowledgements prior to the NATS event.**
  - **With our new copyright policy and teacher/student/pianist copyright acknowledgements, it is no longer necessary to check for original scores at NATS events. However, since pianists are signing the acknowledgements, they should still plan on playing from ORIGINAL scores, not photocopies, during the Auditions.**
- F. TABLETS/IPADS: YES. 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](https://www.nats.org/Copyright_Resources.html). IMPORTANT: NO AUDITION will be delayed or rescheduled due to iPad/tablet technical failure.
- G. APPROVED EXCEPTIONS TO COPYRIGHT POLICY:
1. Music that is out of print, still under copyright law, with permission from a publisher.
  2. Sheet music or books for which the copyright has expired, but available in CD format. (e.g., CD Sheet Music). Performers must be prepared to present proof of ownership upon request.
  3. Sheet music purchased legally from an online vendor. Such music should have either a separate page proving the performer has purchased such or a copyright notice at the bottom of the music that includes the performer's name. Performers must be prepared to present proof of ownership upon request.
  4. Music available from approved public domain websites. Performers should take particular care when accessing these sites as some do not guarantee that all works are indeed in the public domain. Current approved online public domain sites are: [www.imsip.org](http://www.imsip.org) and [www.sheetmusicarchive.net](http://www.sheetmusicarchive.net)

## IX. 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. No adjudicator will be asked to change a student's score or ranking. The adjudication rubric can be found in Appendix A 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 professional reasons, a teacher cannot attend the auditions, he/she may petition for a waiver of this regulation in writing to the Auditions Chair. The Auditions Chair may not be able to approve all requests if doing so leaves an insufficient number of judges available to adjudicate the event.
- C. If a teacher is not available to adjudicate, for whatever reason (including illness or previously known professional engagement), then that teacher's students are ineligible for ranking, awards, or prizes.
  1. EXCEPTION: 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.
  2. All substitute adjudicators must be approved by the Auditions Chair in advance.
- D. **All adjudicators** are required to attend a meeting before the first audition.
- E. 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.
- F. Judges 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.
- G. 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.

- H. If a member of a judging 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.
- I. 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.
- J. During the auditions there must be no consultation, spoken or written, between adjudicators concerning the evaluation or performance of students.
- K. One adjudicator from each category will bring the judging sheets to the tabulating room as soon as the category auditions are finished. The adjudicator will also bring the audition list, marked to indicate no-shows, for aid in tabulating scores.
- L. 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. If a member/teacher enters their students in the auditions, they must still be available to adjudicate a category of auditions as well.



## NATS Audition Rubric – Classical Categories

As adjudicators hear singers they should compare the singer's performance against the general standard for the category they are adjudicating.

STANDARD	Developing 70-79	Advancing 80-89	Accomplished 90-100
<p><b>Tone:</b> Resonance and timbre are appropriate to the style, with balanced chiaroscuro throughout range. Onset and offset are clean, clear and balanced allowing for vibrancy. Tuning is accurate throughout range. Dynamic flexibility is present; singer has the ability to make subtle changes appropriate to style and character.</p>	<p>Resonance is incomplete, chiaroscuro not evident in vocal range. Onsets are often delayed and with extra noise or air much of the time. Offsets have extra air or extraneous noise much of the time. Tuning is often problematic. The flexibility and warmth of the voice is not fully evident in the performance.</p>	<p>Resonance is developing, chiaroscuro through some of the range. Onsets are immediate most of the time but occasionally either tighten the tone or allow excess breath in the sound. Offsets have occasional extra air or extraneous noise. Tuning is mostly accurate. The flexibility and warmth of the voice is sometimes evident in the performance.</p>	<p>Resonance is complete, ringing chiaroscuro throughout range. Onsets are immediate and promote clear, complete timbre at all times. Offsets are silent and allow rebound in the breath system. Tuning is always accurate. The flexibility and warmth of the voice is fully evident in the performance.</p>
<p><b>Breathing/Alignment:</b> Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists a balanced engagement of the tone.</p>	<p>Inhalation is often noisy or insufficient. Exhalation does not provide stability, and the singer tenses or collapses in the body. The singer requires extra breaths to complete phrases. Buoyancy is occasional.</p>	<p>Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing.</p>	<p>Inhalation is silent, easy and sufficient all of the time. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.</p>
<p><b>Language/Diction:</b> Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer displays thorough understanding and communication of the text.</p>	<p>Languages are often inaccurate in pronunciation and articulation, and lack idiomatic characteristics. The singer often does not communicate the meaning of the text.</p>	<p>Some languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text.</p>	<p>All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.</p>
<p><b>Musicianship:</b> Pitches and rhythms are accurate. The markings of the composer, editor, or arranger are observed and presented with idiomatic style. Performance is easily sung from memory.</p>	<p>Many pitches and rhythms are inaccurate. Attention to the score is unclear or lacks understanding. The style requires further study. Memorization is incomplete with several errors.</p>	<p>Pitches and rhythms are accurate most of the time. Most of the markings in the music are observed, and much of the style presented is idiomatic. Memorization is natural and complete with some errors.</p>	<p>All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete.</p>
<p><b>Artistry / Expression:</b> The physical life, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience.</p>	<p>The singer has difficulty making physical, musical and vocal choices, and their individual artistry does not engage the listeners in the entire performance. The performance is expressive and meaningful some of the time.</p>	<p>The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in part of the performance. The performance is personally expressive and meaningful most of the time.</p>	<p>The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time.</p>
<p><b>Ensemble: COMMENT ONLY</b> The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.</p>	<p>The singer and pianist seem unsynchronized, and the artistic goals of the performance were unclear.</p>	<p>The singer and pianist are coordinated in their efforts toward the same artistic goals in the performance some of the time.</p>	<p>The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance.</p>

Type to enter a caption.



## NATS Audition Rubric Music Theater Categories

STANDARD	As adjudicators hear singers they should compare the singer's performance against the general standard for the category they are adjudicating		
<p><b>Tone:</b> Singer shows mastery of the vocal technique required for the repertoire chosen (mix, belt, and/or legit), and has the ability to make subtle changes appropriate to the style and character. Changes in registration balance are relatively smooth and even. (Refer to the FAQ for additional explanation.)</p> <p><b>Mix:</b> All sounds in music theater are some form of mixed registration. The resonance is "speech-like" and intelligibility is a priority. Choosing a head-dominant or chest-dominant mix depends on character, style, and story. Most contemporary music theater songs take advantage of a variable registration/resonance, crossing the spectrum from light to heavy</p> <p><b>Belt:</b> An acoustic strategy, belt is sometimes referred to as the "calling voice." It is a bright chest- dominant mix accessible on open vowels, and occurs between F4 and D5. Above D5, it becomes the "high belt" chest dominant resonance popular in contemporary styles. A belt is frequently used to express moments of soaring emotion. It can be vibrant or retain a straight tone.</p> <p><b>Legit:</b> This sound is often described as "lyrical" and "lofty." It shares a resonance similar to classical singing, but retains a more speech-like articulation.</p> <p>For audio examples of each style, refer to: <a href="https://www.nats.org/nsaresources.html#audio-examples">https://www.nats.org/nsaresources.html#audio-examples</a></p>			
	Developing 70-79	Advancing 80-89	Accomplished 90-100
<b>Tone (above)</b>	The singer shows little mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit), and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven much of the time.	The singer shows mastery of the vocal technique required for some of their chosen selections (belt, mix, and/or legit), and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even some of the time.	The singer shows mastery of the vocal technique required for all of their chosen selections (belt, mix, and/or legit), and makes appropriate choices in keeping with the style and character. Changes in registration are smooth and even.
<b>Breathing/Alignment:</b> Inhalation is easy, full and efficient. Exhalation provides stability, support, and vocal energy. The alignment assists a balanced engagement of the tone and is appropriate for the character.	Inhalation is often insufficient. Exhalation does not provide stability, and the singer tenses or collapses in the body. The singer requires extra breaths to complete phrases. Buoyancy is occasional or may not be appropriate for the character.	Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing or somewhat appropriate for the character.	Inhalation is easy and sufficient all of the time. Exhalation provides stability, support, and vocal energy. Alignment is buoyant and appropriate for the character.
<b>Language/Diction:</b> The text is sung with accurate pronunciation and effective articulation in the style or vernacular appropriate to the character. The singer displays thorough understanding and communication of the lyric.	The text is pronounced inaccurately or with articulation inappropriate to the character. The singer communicates little of the meaning of the lyric.	The text is pronounced well and articulated easily as appropriate to the character some of the time. The singer communicates the meaning of the lyric some of the time.	The text is pronounced well and articulated easily as appropriate to the character all of the time. The singer fully communicates the meaning of the lyric.
<b>Musicianship:</b> Pitches and rhythms are accurate. The markings of the composer are observed and presented with idiomatic style. Performance is easily sung from memory.	Many pitches and rhythms are inaccurate. Attention to the score is unclear or lacks understanding. The style requires further study. Memorization is incomplete.	Pitches and rhythms are accurate most of the time. Most of the markings in the music are observed, and much of the style presented is idiomatic. Memorization is natural and complete with some errors.	All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete.
<b>Artistry/Expression:</b> The physical life, musicality, and vocalism of the singer fully express the music and story, engage the listeners in a fulfilling aesthetic experience, and are genuine and integral to the character and the situation.	The physical life, musical and vocal choices made by the singer often do not communicate the intentions of the character, and do not engage the listeners in the entire performance; gestures are missing or resemble mannerisms and are unrelated to the character and situation.	The physical life, musical and vocal choices made by the singer communicate the intentions of the character some of the time, and engage the listeners in part of the performance; gestures are sometimes genuine and integral to the character and situation.	The physical life, musical and vocal choices made by the singer clearly communicate the intentions of the character, and engage the listeners in the entire performance; gestures are genuine and integral to the character and situation.
<b>Ensemble: COMMENT ONLY</b> The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.	The singer and pianist seem unsynchronized, and the artistic goals of the performance are unclear.	The singer and pianist are coordinated in their efforts toward the same artistic goals in the performance some of the time.	The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance.

Type to enter a caption.

