

**COLORADO-WYOMING NATS  
STUDENT AUDITIONS**

**HANDBOOK**



National Association of Teachers of Singing

60<sup>th</sup> Annual NATS Student Auditions  
April 2 & 3, 2022  
Colorado Mesa University  
Grand Junction, CO

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## 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.

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

1. 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.
2. Bring NATS auditions to parity with other national organizations that have standardized requirements among their constituencies for local, regional, and national auditions.
3. Make audition scoring data comparisons possible across all NATS auditions.
4. Create a common understanding of repertoire definitions in vocal music as they relate to the auditions.
5. 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.
6. 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 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 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 (Category 11) 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. Teachers are not permitted to enter the avocational categories (Category 11).

9. The Teachers Category 13 is for NATS members only. There is no entry fee, and no cash prizes are awarded.
10. 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.
11. It is the teacher's responsibility to ensure that the category is appropriate.
12. Any questions about a student's classification should be cleared with the Auditions Chair.

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

<b>Number</b>	<b>Category</b>	<b>Length of Study</b>	<b>Age Range or Limit</b>	<b>Time Limit</b>
MT 3A-1	High School Freshman Musical Theatre Treble	No limit—all of HS	14-16   9 <sup>th</sup> grade	8 minutes
MT 4A-1	High School Freshman Musical Theatre TBB	No limit—all of HS	14-16   9 <sup>th</sup> grade	8 minutes
CL 3A-1	High School Freshman Classical Treble	No limit—all of HS	14-16   9 <sup>th</sup> grade	8 minutes
CL 4A-1	High School Freshman Classical TBB	No limit—all of HS	14-16   9 <sup>th</sup> grade	8 minutes
MT 3A-2	High School Sophomore Musical Theatre Treble	No limit—all of HS	14-16   10 <sup>th</sup> grade	8 minutes
MT 4A-2	High School Sophomore Musical Theatre TBB	No limit—all of HS	14-16   10 <sup>th</sup> grade	8 minutes
CL 3A-2	High School Sophomore Classical Treble	No limit—all of HS	14-16   10 <sup>th</sup> grade	8 minutes
CL 4A-2	High School Sophomore Classical TBB	No limit—all of HS	14-16   10 <sup>th</sup> grade	8 minutes
MT 3B-1	High School Junior Musical Theatre Treble	No limit—all of HS	16-19   11 <sup>th</sup> grade	8 minutes
MT 4B-1	High School Junior Musical Theatre TBB	No limit—all of HS	16-19   11 <sup>th</sup> grade	8 minutes
CL 3B-1	High School Junior Classical Treble	No limit—all of HS	16-19   11 <sup>th</sup> grade	8 minutes
CL 4B-1	High School Junior Classical TBB	No limit—all of HS	16-19   11 <sup>th</sup> grade	8 minutes
MT 3B-2	High School Senior Musical Theatre Treble	No limit—all of HS	16-19   12 <sup>th</sup> grade	8 minutes
MT 4B-2	High School Senior Musical Theatre TBB	No limit—all of HS	16-19   12 <sup>th</sup> grade	8 minutes
CL 3B-2	High School Senior Classical Treble	No limit—all of HS	16-19   12 <sup>th</sup> grade	8 minutes
CL 4B-2	High School Senior Classical TBB	No limit—all of HS	16-19   12 <sup>th</sup> 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

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
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
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
MT 9A	Lower Advanced/Graduate Musical Theatre Treble	4-7 years post-high school	22-26	15 minutes
MT 10A	Lower Advanced/Graduate Musical Theatre TBB	4-7 years post-high school	22-26	15 minutes
CL 9A	Lower Advanced/Graduate Classical Treble	4-7 years post-high school	22-26	15 minutes
CL 10A	Lower Advanced/Graduate Classical TBB	4-7 years post-high school	22-26	15 minutes
MT 9B	Upper Advanced/Graduate Musical Theatre Treble	7+ years post-high school	25-30	15 minutes
MT 10B	Upper Advanced/Graduate Musical Theatre TBB	7+ years post-high school	25-30	15 minutes
CL 9B	Upper Advanced/Graduate Classical Treble	7+ years post-high school	25-30	15 minutes
CL 10B	Upper Advanced/Graduate Classical TBB	7+ years post-high school	25-30	15 minutes
MT 11A	Lower Avocational Adult Music Theatre Treble & TBB	0-2 years	22+	8 minutes
MT 11B	Upper Avocational Adult Music Theatre Treble & TBB	3-10 years	22+	8 minutes
CL 11A	Lower Avocational Adult Classical Treble & TBB	0-2 years	22+	8 minutes
CL 11B	Upper Avocational Adult Classical Treble & TBB	3-10 years	22+	8 minutes
MT 12	Professional Adult Music Theatre Treble & TBB	Adult students with more than 10 years of study: NATS members, teachers, and emerging professionals	28+	10 minutes

CL 12	Professional Adult Classical Treble & TBB	Adult students with more than 10 years of study: NATS members, teachers, and emerging professionals	28+	12 minutes
MT 13	Teachers Music Theatre	NATS members only	No limit	8 minutes
CL 13	Teachers Classical	NATS members only	No limit	8 minutes

## Classical Audition Terminology

<b>Aria</b>	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.
<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 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.
<b>Memorization</b>	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.
<b>Original Languages</b>	All selections should be sung in original language or in translation, if warranted by common performance practice.
<b>Transposition</b>	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.
<b>Art Song in English</b>	English must be the original language of the art song.
<b>Repertoire/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. 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.
<b>Judicious Cuts</b>	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.
<b>Comments Only</b>	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.
<b>Double-Dipping</b>	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

<b>Musical Theatre Selections</b>	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.
<b>Musical Theatre Styles</b>	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.
<b>Transpositions</b>	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.
<b>Judicious Cuts</b>	As found in common professional performance practice: <ul style="list-style-type: none"> <li>• Cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed.</li> <li>• In the case of numerous verses, some verses may be cut.</li> </ul>
<b>Original Languages</b>	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
<b>Memorization</b>	All selections must be performed from memory.
<b>Comments Only</b>	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.
<b>Double-Dipping</b>	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.
<b>Authentic Performance</b>	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

## IV. CLASSICAL DIVISION REQUIREMENTS

### 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 Avocational Adult Classical TBB and Treble (CL 11A):**

*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 Avocational Adult Classical TBB and Treble (CL 11B):**

*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.

#### **Professional Classical TBB and Treble: see guideline under IX, L (CL 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 art song in a language other than English.
4. One additional art song or aria.

#### **Teachers Classical (CL 13):**

*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. MUSIC THEATER 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** 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 MT TBB and Treble</b> (MT 3-4):	3 contrasting selections
<b>Lower MT TBB and Treble</b> (MT 5-6):	3 contrasting selections
<b>Upper MT TBB and Treble</b> (MT 7-8):	4 contrasting selections
<b>Advanced College/Graduate</b> (MT 9-10):	4 contrasting selections
<b>Avocational Adult</b> (MT 11):	3 contrasting selections
<b>Professional</b> (MT 12):	3 contrasting selections
<b>Teachers</b> (MT 13):	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 D below)
6. The use of a page-turner is allowed. However, the student's teacher may not serve as the page-turner.

D. Two or three rounds of auditions will be conducted within each category: Preliminary, Semi-final (if necessary), and Final.

## VII. 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. Adjudicators are not allowed to request a portion of a selection to accommodate the time limit.

B. Adjudication forms:

1. Each singer will prepare/print 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 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. 8 minute maximum for Categories 3, 4, 11, and 13
2. 10 minute maximum for Categories 5, 6, and MT 12
3. 12 minute maximum for Categories 7, 8, and CL 12
4. 15 minute maximum for Categories 9 and 10

E. Scoring (*adjudicated relative to the level of training in each category*). Please refer to rubrics in 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 13 (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. 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 via email to registered teachers.

## VIII. 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 via email to registered teachers 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.

## VI. 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.
  2. A new member who can supply proof of membership from 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.
- D. Previous winners in a category are allowed to compete in the same category until they must advance due to age or level of study.

## VIII. PARTICIPATION

- A. A non-refundable fee of fifteen dollars (\$15.00) is charged for each audition entry.
- 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: Starting in 2020, 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)**
1. 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, when entering the singer's Name, Category, etc.
  2. 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 address 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. When the email is received, the singer (or parent/guardian) will click on the link, which will take them online to submit an 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.
  3. Once registration closes for an event, each Collaborative Pianist playing an NSA audition 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 on AuditionWare in the student entry process. If a pianist entered 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 online, where they will submit an 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.
  4. Teachers, Students, and Pianists all need to complete their respective acknowledgements prior to the NATS event.
  5. The Auditions Chair will be able to export a report of Student and Pianist acknowledgements from AuditionWare to confirm acceptance.
  6. 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](https://www.nats.org/Copyright_Resources.html).

## 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. 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 and wants to enter students, they will pay a \$75 fee to cover securing a 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 a meeting before the first audition. Failure to attend the meeting 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. One adjudicator from each category will bring the adjudication forms 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.
- K. 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

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
<b>TONE</b> <ul style="list-style-type: none"> <li>Resonance and timbre are appropriate to the style with balanced <i>chiaroscuro</i> and ring throughout range.</li> <li>Transitions through <i>passaggi</i> are smooth and efficient.</li> <li>Onsets and offsets are clean, clear, and balanced allowing for uniform vibrancy and clarity.</li> <li>Dynamic flexibility is present.</li> <li>The singer engages the ability to make subtle changes in timbre appropriate to the style and character of the selection.</li> </ul>	<p>The singer is beginning to develop vocal resonance and balanced <i>chiaroscuro</i> timbre. Onsets and offsets delay or press the tone and cause extra noise or air. Transitions through <i>passaggi</i> 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 <i>chiaroscuro</i> through some of the range. Onsets and offsets are mostly immediate, but some pressing or breathiness is present. <i>Passaggi</i> 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 <i>chiaroscuro</i> tone rings throughout range. Onsets and offsets are immediate and promote clarity. <i>Passaggi</i> 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>
<b>BREATH &amp; ALIGNMENT</b> <ul style="list-style-type: none"> <li>Inhalation is easy, full, silent, and efficient.</li> <li>Exhalation provides stability, support, vibrancy, buoyancy, loft, and vocal energy.</li> <li>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.</li> </ul>	<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>
<b>TEXT &amp; DICTION</b> <ul style="list-style-type: none"> <li>Languages are sung with accurate pronunciation and effective articulation with idiomatic inflection beyond basic phonetics.</li> <li>The singer displays a thorough understanding in communicating the text.</li> <li>Phrasing and flow respect the nuance of each language.</li> </ul>	<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>
<b>MUSICIANSHIP</b> <ul style="list-style-type: none"> <li>Pitches and rhythms are accurate.</li> <li>Tuning is accurate throughout range.</li> <li>The markings of the composer, editor, or arranger are observed and present in the performance.</li> <li>Selections are accurately performed from memory.</li> </ul>	<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>
<b>ARTISTRY</b> <ul style="list-style-type: none"> <li>The performance synthesizes vocal and physical communication to embody and express the character and story/poetry.</li> <li>The performance embodies clear musical intent and embraces the uniqueness of the singer.</li> <li>The listeners are engaged in a believable and fulfilling aesthetic performance.</li> </ul>	<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>
<b>ENSEMBLE (comments only)</b> 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.

<p><b>REMINDER:</b> All vowels in MUSICAL THEATRE are some form of a MIX of Mode I (Chest/TA) and Mode II (Head/CT).</p> <p><b>Speech Mix:</b> Based on the closed vowels of vernacular speech. A Mode I (Chest/TA) dominant quality.</p> <p><b>Belt Mix:</b> 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.</p> <p><b>Legit Mix:</b> 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.</p> <p>To hear examples of varied mixes, visit <a href="https://www.nats.org/nsaresources.html#audio-examples">https://www.nats.org/nsaresources.html#audio-examples</a></p>			
STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
<p><b>TONE</b></p> <ul style="list-style-type: none"> <li>The singer shows mastery of the vocal techniques required for the repertoire selected. (See above)</li> <li>The singer makes subtle or dramatic vocal adjustments appropriate to the style and character.</li> <li>The singer produces a wide variety of vocal colors throughout the song in the service of character, story, and style.</li> <li>Resonance is speech-like; intelligibility is a priority.</li> </ul>	<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>
<p><b>BREATH &amp; ALIGNMENT</b></p> <ul style="list-style-type: none"> <li>Inhalation is easy, full, and efficient.</li> <li>Exhalation provides stability, support, and vocal energy.</li> <li>Alignment is dynamic and free to express the physical life of the character.</li> </ul>	<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>
<p><b>LANGUAGE &amp; DICTION</b></p> <ul style="list-style-type: none"> <li>The lyrics are sung with accurate pronunciation and effective articulation in the style and vernacular appropriate to the character.</li> <li>The singer embodies a thorough understanding and communication of the lyrics.</li> </ul>	<p>The singer needs more accurate pronunciation and more effective articulation in the style and 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 and 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>
<p><b>MUSICIANSHIP</b></p> <ul style="list-style-type: none"> <li>Pitches and rhythms are accurate.</li> <li>The markings of the composer are observed and performed in idiomatic style.</li> <li>Memorization is organic and accurate.</li> </ul>	<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>
<p><b>ARTISTRY</b></p> <ul style="list-style-type: none"> <li>The performance synthesizes vocal and physical communication to embody a specific character and story.</li> <li>The listeners are engaged in an honest and believable performance.</li> </ul>	<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>
<p><b>ENSEMBLE (comments only)</b></p> <p>The singer and pianist coordinate their efforts toward the same artistic goals in performance.</p>	<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>