



The Cascade Chapter Classical Festival Handbook

January 27&28, 2018

University of Portland

5000 N Willamette Blvd, Portland, OR 97203

**Registration opens online at www.nats.org on
December 12.**

Registration Deadline is January 5.

Welcome

The Cascade Chapter has a longstanding history of annual Classical Student Auditions. Please note, in the last two years we have implemented extensive policy changes regarding categories, repertoire, and scoring. These changes were developed by the National NATS board, and are required for all NATS Chapters. This document is intended to be a specific reference for the Cascade Chapter Classical Student Auditions. To review the full National guidelines, please visit the documents posted here: <http://www.nats.org/nsaresources.html>.

Please encourage your students to attend the Workshops on vocal health, French diction and body mapping!

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Mission Statement

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

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

Contact Information

Auditions Co-Chairs:

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Site host: Nicole Leupp Hanig hanign@up.edu

Chapter Website: www.natscascade.org

Registration Deadline: Friday January 5th

Schedule

Saturday January 27, 2018

8 am	Registration Opens	Mago-Hunt Lobby
8:15 am	Adjudicator Meeting	Buckley 104
9 am-6 pm	Student Auditions	TBA
Noon	Member Meeting & Lunch	Buckley 104
TBA	Workshops for students	Buckley 103

Sunday January 28, 2018

3 pm	Honors Recital	Buckley Auditorium
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Location

University of Portland

5000 N Willamette Blvd, Portland, OR 97203

Student Auditions Structure At-a-Glance

- REGISTER:** Teachers complete registration online at www.nats.org
- FEES:** Students pay their teachers \$25; Teachers make online payment as part of registration.
- SCHEDULE:** The audition schedule will be emailed to participants and posted on www.nats.org approximately 7-10 days after online registration closes. No changes, no refunds.
- AUDITION:** Students sing one audition, adjudicated by three NATS members, who give them scores and written comments.
- RESULTS:** First, second, and third place winners in each room will be posted by the registration table as results become available throughout the course of auditions.
- TIES:** In the event of a tie for first place, both singers must be available to sing or forfeit their first place standing.
- HONORS:** Top three singers in each room will be invited to perform at the Sunday afternoon Honors Recital. Only students receiving a score of 90 or above are eligible to perform.
- PRIZES:** First place singers of each room receive a monetary gift. Only those first place students who perform in the Honors Recital will receive the full monetary gift (\$100) from the Cascade Chapter in recognition of their outstanding achievement. First-place singers who do not perform will be awarded \$60. One outstanding singer in the Honors Recital will be chosen to receive the Dagny Gustafson Scholarship Award for Young Singers, and one the Bel Canto Art Song Award for Vocal Excellence.
- BEYOND:** First, second and third place winners in each room scoring above an average of 90 are eligible to advance and compete at the Regional level

NATS Member Sponsoring Students

At-a-glance:

- **Must be a member in good standing nationally and locally**
- **Serve as an adjudicator or arrange for an appropriate substitute**
- **Give credit to former teachers**
- **Pay attention to NATS policies and regulations – teacher’s responsibility to comply**
- **Review the NATS rating and scoring rubric with your students**
- **Arrange for a collaborative pianist – NATS members may not accompany their own students**

The details:

Those registering students for auditions must be members in good standing at the national level of NATS at the time of registration as well as all rounds of the event. In addition, Chapter level events require chapter membership in good standing at the time of registration as well as all rounds of the event. Easily renew your membership at all levels online, at <https://www.nats.org/nats-membership.html> or contact Membership Chair Linda Appert at appertlw@gmail.com to renew your membership if necessary.

Members shall serve as adjudicators and/or act in other capacities as requested. Members who are unable to attend the Student Auditions to serve as adjudicators may not register their students for the auditions unless they find a substitute adjudicator. The substitute adjudicator must be a NATS member in good standing who is not already sending students to the auditions. The substitution must be communicated to one of the Student Auditions Co-Chairs PRIOR to the registration deadline.

If a student has been studying with a sponsoring teacher fewer than eight (8) months, acknowledgment must be made of the former teacher both on the application and in any public announcements. Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher fewer than eight months.

Members shall complete and submit online registration in a timely manner. No schedule changes or late admissions can be considered after January 5th. Members shall ensure that all regulations are met. For example, at the chapter level, high school singers are given 10 minutes for auditions; however, for those advancing to the regional level, they will need to comply with the 8 minute limit.

Again: compliance with NATS policies is the teacher's responsibility. For our Students Auditions to run smoothly and to ensure a positive, supportive and inspiring experience for our singers, all NATS members sponsoring students must be careful and diligent to comply. Please read the new category and repertoire regulations in advance, do not put your students or pianists in a bad position. Adhering to these regulations at the chapter level create ease, uniformity and fluidity across all NATS auditions. Please review the NATS rating and scoring rubric with your students so they have a clear understanding of how they will be evaluated. Members shall ensure that students and collaborative pianists adhere to the NATS Copyright Policy on page 6 of this document.

Members may not accompany their own students at any stage of the event including awards concerts, etc. Note, in order to complete the online registration process, you will need to know the name of your collaborative pianist for each student.

Adjudicators

- **NATS members who register students to audition are expected to serve as adjudicators, registration table officials and/or tally room assistants as necessary.**
- **Adjudicators will be expected to review NATS Adjudicator training materials and be familiar with adjudication rubrics (see p. 15).**
- **Adjudicators will write comments that reinforce a spirit of cooperation and mutual concern. The comments should motivate the student in the pursuit of vocal artistry and technique through hearing and being heard, and being adjudicated in a supportive climate.**
- **All comments should be consistent with the NATS Audition Regulations.**
- **During the auditions there must be no consultation, spoken or written, between adjudicators concerning the evaluation or performance of students.**
- **A 90+ rating in each room is *not* required if, in adjudicator's opinion, no student has earned it.**
- **No adjudicator will be asked to change a student's score or ranking.**
- **While it is expected that all panels are made of NATS members, occasions may exist where non-NATS member industry professionals serve as adjudicators.**

Schedule Changes & Cancellations

Schedule changes CANNOT be considered after times have been assigned.

Please realize that any changes would adversely affect other students and collaborative pianists. Please inform the Student Auditions Co-Chairs of any cancellations as soon as possible. Please inform the registration table on the day of the auditions about last minute illnesses or emergencies.

Collaborative Pianists

All students must engage their own collaborative pianists. There will be no NATS collaborative pianist provided for the auditions and NATS members may not play for the students registered in their name. A staff collaborative pianist will be available for the Honors Recital, in the event that yours is not available. A sign-up sheet for rehearsal times with the Honors Recital collaborative pianist will be posted at the registration table. Collaborative pianists are limited to 15 singers per day of auditions. In the registration system, once 15 students have been submitted with a specific pianist, all other students will be unable to register with

that pianist. Please let your pianists know that keeping track of numbers is essential.

So they are able to concentrate fully on providing the best support and partnership for singing artists in the auditions, collaborative pianists SHOULD NOT be required to serve as the arbiter of correct adherence to the NATS Copyright Policy. Rather, it is the teacher's responsibility to facilitate all necessary documentation for legally obtained sheet music. Singers (not pianists) will present their music to the registration desk staff for copyright approval and must receive an "approved" copyright stamp on their adjudication sheets before they may proceed to their audition.

NATS Policy on Copyright Laws

The National Association of Teachers of Singing endorses a strict policy regarding copyright laws. The use of photocopied music is prohibited at all NATS sponsored events, from the national to the chapter level.

Exceptions are:

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 are 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.imslp.org

www.sheetmusicarchive.net

www.jscholarship.library.jhu.edu/handle/1774.2/2085

Resolution of a Copyright or Repertoire Violation If legal photocopies or unbound music are being used by the collaborative pianist, it is suggested that the singer address the adjudicators upon entering the room and provide proper copyright approval prior to their performance in the form of a CD Sheet music approval form or other accepted documentation (e.g., publisher approval letter, public domain notice) prior to announcing their first selection.

If the student DOES NOT provide the proper documentation, an adjudicator has the right and responsibility, at the conclusion of the audition, to request the student to provide such if they notice that copies or unbound music are used and the following list of steps should be taken. These steps also apply to potential repertoire discrepancies:

- **Adjudicators should not disrupt the audition process to question the student.**
- **Nothing should be written on a comment sheet by adjudicators regarding any suspected violation. Please write a note on a separate sheet of paper.**
- **Write comments and score the student as if there were no violation.**
- **Rank or score the student as if there were no violation.**
- **When the auditions are completed, all adjudicators should consult the Auditions Chair and discuss the potential violation.**
- **The Auditions Chair may need to research the issue or consult others before making a final ruling.**
- **If it is determined that a violation exists, the Auditions Chair makes every effort to discuss the violation with the student's teacher prior to notifying the student. This is to be done by the Auditions Chair and not the adjudicators.**
- **The singer is disqualified if, in fact, a violation has occurred.**

NATS Auditions Rating/Scoring System

All Student Auditions and National Student Auditions must use the same scoring system, enabling scoring data comparisons across all NATS Regions. Scoring is based on a national standard. Singers in all classifications will sing one song of their choice and then songs selected by the adjudicators within the time limits. Adjudicators will write constructive comments and a score between 70 and 100 on their scoring sheets. The singer with the highest average score wins their category.

Scoring System

The scoring system is developed to allow for objective as well as subjective measures of a singer's performance. Further, it is structured to provide more detailed guidance to adjudicators as they seek to provide appropriate and constructive feedback to singers. All auditions should use the official NATS Student Auditions Adjudication Form, which you will be prompted to print when you finish registration process (Blank forms available under Competitions, following the link to NSA Resources, on www.nats.org).

Adjudicators shall:

- 1. Provide scoring for each singer in comparison to a standard developed specifically for these auditions. Judging relative to a common standard (see adjudication rubric) will provide a better overall result than comparing singers in a given category to one another when scoring.**
- 2. Place an X in the following areas on the adjudication sheet to indicate a general level of accomplishment. Note that while a specific numerical score is not listed in each area, the Low to High range is divided into three sections corresponding with the 70-100 overall scoring range. Note that the Ensemble marking should not factor into the final scoring.**

	<i>low</i>	-----/-----/-----	<i>high</i>
Tone		-----/-----/-----	
Breathing/Alignment		-----/-----/-----	
Language / Diction		-----/-----/-----	
Musicianship / Accuracy		-----/-----/-----	
Artistry / Expression		-----/-----/-----	
<hr/>			
Ensemble (comment only)		-----/-----/-----	

3. Provide constructive comments on the performance that correspond with the ratings provided in #2. The adjudication rubrics provide guidance to the adjudicator in constructing comments agreeing with their ratings.

4. Assign a final overall score between 70-100 that generally corresponds to a compilation of markings given in #2. For example, if all the markings are in the highest 1/3 of the line a score in the 90-100 range is appropriate.

Adjudicating Standard

The national standard is stated in the first column of the adjudication rubric. (See p. 16) The language describes the qualities an ideal singer will have. As adjudicators hear singers they should compare the singer’s performance against the general standard for the category they are adjudicating. One way this could be addressed would be to add the clause “...for a xxx category singer” to each standard.

Tie-Breaker Round

In the event of a tie for first place, all singers who tie will sing in a Tie-Breaker Round. The Tie-Breaker Round will be scheduled as soon as possible after the room has finished on Saturday. Exact time and location will be posted on the Results Poster.

Each student will sing one selection of his/her choice in its entirety. This selection must be one of the numbers submitted in the preliminary round entry.

Three new adjudicators will score the Tie-Breaker Round. Members may not adjudicate their own students. Tie-Breaker Round adjudicators will be selected by the Auditions Chairs. Scoring and comments will remain the same as the Preliminary Round: adjudicators will give each singer one score between 70 and 100, and give written comments. Comments will be made available to teachers

prior to the Honors Recital. Final tabulations will be made by the Auditions Chair and assistants. The adjudicators are not to confer until after their rating sheets have been delivered to the Auditions Office/Tally Room.

Tie-Breaker Round singers will be awarded first, second, and third place, with the highest score receiving first. To receive first, second, or third, the singer must have an average score of 90 or above. If more than three students sing in the Tie-Breaker Round, students who do not receive first, second, or third will receive Honorable Mention. First, second, and third place singers are eligible to advance to the Regional round of auditions. Singers who receive first place in their category will receive a certificate and \$100 check if they perform on the Honors Recital: \$60 if they do not perform on the Honors Recital. Singers must perform on the Honors Recital to be eligible for the NATS Scholarship Awards (Gustafson and Bel Canto).

Singers who tie for first must be available sing in the Tie-Breaker Round to be eligible to place in their category. If they do not sing in the Tie-Breaker Round, they will receive Honorable Mention.

In the event of another tie, the award for first place will be divided equally among the winners. All will be called First Place Winners, and are invited to sing on the Honors Recital. This regulation holds for ties in all the places.

Registration Instructions

Registration opens on www.nats.org on Dec. 12 and closes on Jan. 5.
Registration is only available online.

1) **LOGIN.** Open your Internet browser and go to:

<http://www.nats.org>; this is the NATS home page.

Log in as usual if you have used this before. If

you have never logged in to nats.org before, please see instructions 1a-1b.

Note, your login name is your complete email address.

- a. Click on the "Forgot your login/password?" link on the login page
- b. Enter your email address in the box provided, and click SEND. A new password will be sent to you. (If you do not receive a password within a few minutes, please check your email "Spam" folder.) If you still haven't received a new password, please send an email to: auditionware@yahoo.com and request a new password be sent to you. (Please indicate which Chapter or Region)
- c. Your new password will be a 4-digit number. After you log into the website, please click on the "Change Password" link in the upper-right corner of the Home page and enter a new password.

Member Login

LOG IN

[Forgot your login/password?](#)

2) **NAVIGATE TO**

AUDITIONWARE. When first you login, you will be on the Member Home page. If you

were already logged in, navigate to the Member Home (use brown tool bar across



Member Login

Logged in as: amyvo

NATS AUDITIONS REGISTRATION

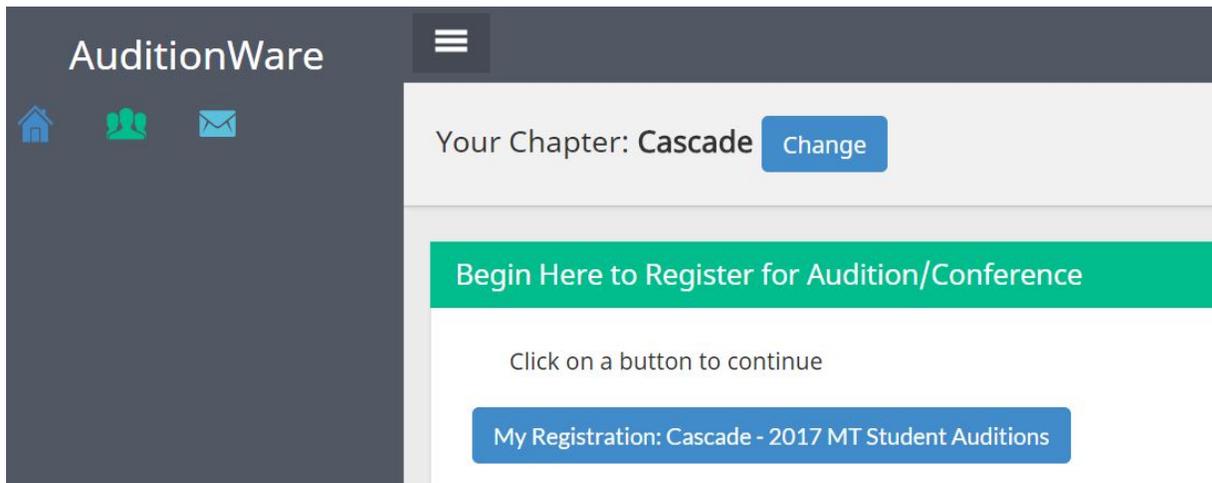
top with shopping cart). From your Member Home page, click the green button "NATS Audition Registration" and you will be redirected to the

AuditionWare/NATS site.

If you are both a Cascade and Willamette NATS Member, check the upper left hand corner and confirm you are in the proper Chapter's audition registration



- 3) **SELECT AUDITION** by clicking on blue “My Registration: Cascade – 2018 Classical...” button under the green “Begin Here to Register...” heading.



- 4) **REGISTER STUDENTS** by answering “YES” when prompted, “Are you registering students for this competition?”. This will take you to your Student List. Click the blue “Register another student” button; you will complete all fields in the series of screens.
- Click next to verify contact information
 - Click next to verify gender & birthdate.
 - Click next to verify school & study information.
 - You will be prompted to save information thus far – click “Continue”.
 - Select the category for this student (yes, you entered it previously, but you must select it again)
 - Click next to verify and enter Student Repertoire
 - Confirm your student information is accurate and true.
- 5) **OPTIONS – JUDGING & MEAL** Enter information for your judging profile.
- Select your meal option (**Chicken, Vegan or none**).
 - If you are planning to attend, check the box – no need to select a substitute.
 - *** **Substitute Judges:** Members who are unable to serve as adjudicators may not register their students for the auditions unless they arrange a substitute adjudicator. The substitute adjudicator must be a NATS member in good standing who is not already sending students to the auditions.
 - The substitution must be communicated to the Student Auditions Chair PRIOR to January 5th, the registration deadline.

- e. **Select the name of your substitute from the drop-down menu.**
- 6) FINALIZE REGISTRATION** If you click “Next” once finished with meal choices, your data will be saved and you will be sent to the Registration Summary page. Or, if you are looking at your Student list, click the green “Registration Complete” button to finalize registration.
- 7) PAYMENT** Remember, your students pay you \$25 directly. NATS members make one payment that includes all student fees, member fees, and meal cost.
- a. **On the Registration Summary page, you will see your fees listed and your total.**
 - b. **Proceed to the Checkout page to pay your by clicking the green “Go to Payment Page” button.**
 - c. **You will be redirected to a Payment Form (Visa/MC/Disc/Diners Club/JCB – no paypal)**

All fees and On-line registration must be submitted by Friday January 5, 2018. The schedule will be distributed 7-10 days after registration closes. We cannot consider changes after January 5th. If a student needs to cancel, please alert one of the Audition Co-Chairs. Unfortunately, no refunds.

FORMS Click on “Print Judging Forms” when in your Student List to download and print these forms. Print three copies for each student (three copies because three adjudicators).

- ***Please be sure to indicate which song student wishes to sing if selected for the Honors Recital, or indicate if it is the judges’ choice.**
- **These sheets completed with adjudicators scores and comments will be available for pick up at the end of Saturday and again on Sunday (in big red file box, usually in tally room or near registration).**
- **If you will be unable to retrieve all your students’ forms, please leave a self-addressed envelope in your file to expedite the process.**
- **Please note, you will be able to change the repertoire for your students as needed; if your student wins at the chapter level they may change their repertoire before regionals. However, repertoire submitted for regionals cannot be changed beyond that point.**

COMMENTS ONLY All students have the option of being adjudicated “for comments only”. Check the box following the prompt “Singing for Comments only?” directly above the Category/Pianist section. In the event of Repertoire

Requirement discrepancies, students may still sing but will receive "comments only."

Adjudication Forms (and all sorts of other good information such as adjudicating rubric and NATS regulations) can be found inside the AuditionWare site, on the Dashboard (click the little house, upper left hand corner). Click "Forms/Miscellaneous" under our specific competition. These can also be found at the national site (www.nats.org), under Competitions, Auditions, NSA Resources.

WHAT STUDENTS SHOULD EXPECT

ARRIVAL & CHECK IN: Each student brings three copies of his/her completed adjudication forms, as well as their copyrighted music, to the registration table in the lobby. Singers will present their music to the registration desk staff and must receive an "approved" copyright stamp on their adjudication forms before they may proceed to their audition. Pianists may not check students in; if students are sharing books, this requires some planning. Please prepare in advance to avoid stress on your students and your pianists.

Please register at least one hour before your assigned audition time and ready at your designated room to perform at least 10 minutes before your assigned audition time. The registration desk will provide practice and audition room locations. Students who miss their time should not expect any accommodation. *Please be sure to mark which song student wishes to sing if selected for the Honors Recital, or if it is adjudicators' choice.

MONITORS: Room monitors are provided by the host school and will be at each room door to assist the adjudicators with keeping time, and guide entrances and exits.

AUDITIONING: 10 minutes prior to their audition time, singers should arrive at their room, connect with the room monitor and follow their directions. Usually, singers give their forms to the room monitor, who gives them to the judges. When it is time for the student to sing, the singer will announce his/her assigned number (not name) and opening selection (song title, work, composer or creative team). For example: "I am singer #13, and I will begin with 'Silent Noon' by Vaughn Williams." This allows the singer to experience common practice for auditions. Adjudicators will choose the following selections.

The monitor will start the stopwatch when the singer announces their first piece. If the singer's selections are longer than the allotted time limit, the monitor will call time. The singer should stop singing, state "thank you" and exit the room. The cut-off does not penalize the singer nor affect the judges' comments or scoring.

RESULTS & FINAL TIE-BREAKER ROUND: The first, second, and third place students will be posted near registration as soon as possible after categories are finished. In the event of a tie for first place, the students who tied will participate in a Tie-Breaker Round (see page 8 for full details).

GUESTS: The auditions are open. Students are welcome to bring guests and are encouraged to spend the day listening to other singers as a means of showing support and learning from watching other performers. Please check in with room monitors for the best time to enter a room.

HONORS RECITAL: The 1st, 2nd and 3rd place singers with scores averaging 90+ in each category are invited to perform at the Honors Recital on Sunday at 3 pm.

If there is a question regarding repertoire and/or performance availability at the Honors Recital, it will be noted on the result board. It is the singer's responsibility to check the board and report to tally room as soon as possible. Failure to do so may result in the student being left off the Honors Recital program.

Singers are encouraged to use their own collaborative pianist, but may use the collaborative pianist provided by NATS for the Honors Recital. A sign-up sheet will be available at the registration desk for rehearsal times with the NATS staff collaborative pianist.

Only those first place students who perform in the Honors Recital will receive the full monetary gift (\$100) from the Cascade Chapter in recognition of their outstanding achievement. First place singers who cannot perform will be awarded \$60. All students, guests, and teachers are encouraged to attend the recital.

REGIONAL STUDENT AUDITIONS: The first, second, and third place singers from each category are eligible to enter the Northwestern Regional Student Auditions as long as their average score is above 90.

More information about Regional Student Auditions can be found at <http://www.nwnats.org/>. Students who win at the regional level are eligible to

enter the National Student Auditions. For more information about National Student Auditions, access http://www.nats.org/national_student_auditions.html.

SCHOLARSHIP AWARDS

The Dagny Gustafson Scholarship Award for Young Singers was established in 1978 in memory of Dagny Gustafson, one of the first members of the Cascade Chapter of NATS. She was a beloved teacher of all ages and talents. Before moving to Oregon she had a substantial performance career as a mezzo-soprano. She taught on the faculties of Portland State University, Lewis and Clark College and University of Portland and had a full complement of students in her downtown Portland studio for many years. Her students won awards on local and national levels, including several NW regional winners of the NATSAA. Many members of Cascade NATS were her voice students. She was also an advocate for collaborative pianists and nurtured their development.

The recipient of this annual award will be a high school singer who displays potential, technical advancement and artistry. The student must sing in the Honors Recital.

Criteria for this award are:

- **Appropriate literature for the development of the singer**
- **Good breath management, posture, free tone production**
- **Language skills**
- **Ability to bring the song to life with understanding of style and text**

The student will be selected by either the guest clinician during the Classical Festival or, in the year(s) no clinician is hired, elected board members (President, President-Elect, Secretary, Treasurer) will select the student to be awarded the Gustafson Scholarship. Any board members with students in the honors recital will recuse themselves. If all executive board members are ineligible, the President will select judges (up to 3) from the rest of the board in attendance.

The Bel Canto Art Song Award for Vocal Excellence was established in 2016 and will be awarded to an advanced singer of college age for excellence in Art Song. An anonymous donor has established this award to celebrate beautiful professional level singing.

The recipient of this annual award will be an advanced singer in the Lower College or Upper College Divisions who demonstrates excellent technique, vocal resonance and beauty singing in the Honors Recital.

Criteria for this award:

- **Art Song in any language**
- **Balanced, vibrant resonance**
- **Excellent technique as demonstrated in breath management and posture**
- **Poised, polished performance**
- **Excellent diction in all languages**
- **Thorough understanding of style**
- **Artistic attention to vocal color, nuance and text**

The student will be selected by either the guest clinician during the Classical Auditions and Festival or, in the year(s) no clinician is hired, elected board members (President, President-Elect, Secretary, Treasurer) will select the student to be awarded the Bel Canto Art Song Award. Any board members with students in the honors recital will recuse themselves. If all executive board members are ineligible, the President will select judges (up to 3) from the rest of the board in attendance.

	*CATEGORY	LENGTH OF STUDY	AGE	TIME	REPERTOIRE: all repertoire is sung from memory
3A	Lower High School Women	No limit	14-16 9 th and 10 th grade	10 minutes	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
3B	Upper High School Women	No limit	16-19 11 th and 12 th grade	10 minutes	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
4A	Lower High School Men	No limit	14-16 9 th and 10 th grade	10 minutes	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
4B	Upper High School Men	No limit	16-19 11 th and 12 th grade	10 minutes	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
7	Lower College Independent Studio Women	0-- 2 years post high school	-22	10 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.
8	Lower College Independent Studio Men	0-- 2 years post high school	-22	10 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.
11	Upper College Independent Studio Women	3-- 5 post high school all as undergraduate	-25	12 minutes	Four contrasting selections from classical repertoire. One aria. One art song in English. One foreign language art song. One additional selection. At least three languages must be represented.
12	Upper College Independent Studio Men	3-- 5 post high school all as undergraduate	-25	12 minutes	Four contrasting selections from classical repertoire. One aria. One art song in English. One foreign language art song. One additional selection. At least three languages must be represented.
13	Advanced College Independent Studio Women	4+ post high school	22-- 30	15 minutes	Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One foreign language art song. One art song in English. One additional selection from the classical repertoire. At least three languages must be represented.
14	Advanced College Independent Studio Men	4+ post high school	22-- 30	15 minutes	Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One foreign language art song. One art song in English. One additional selection from the classical repertoire. At least three languages must be represented.
	Adult Women (Chapter level only)	No limit	22+	10 minutes	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
	Adult Men (Chapter level only)	No limit	22+	10 minutes	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.

*CATEGORY	Transgender Policy --Students who self-identify as transgender or gender fluid must choose one audition category in Classical and/or Music Theater based on their gender identification at the time of the chapter or regional audition, and select repertoire linked and associated with the gender of that category throughout the corresponding audition season.
Aria	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.
24/26/28 Italian Art Songs and Arias	The repertoire found in the 24/26/28 Italian Art Songs and Arias collections may be counted as an aria or an art song in the high school and lower 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.
Memorization	All repertoire, including oratorio, must be sung from memory.
Original Languages	Selections should be sung in original language or in translation if warranted by common performance practice.

Transposition	All arias from opera, oratorio, mass, cantata, operetta, works titled “concert aria,” or music theater selections must be sung in the original or standard published key.
Repertoire/Categories	The word “classical” in this context refers to art songs and arias from the “classical” genre, not limited to the “Classical” period of Mozart and Haydn. In other words, no music theater, pop, soul, jazz, rhythm and blues, etc. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias 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.

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	Lowest 70-79	Average 80-89	Best 90-100
Tone: Resonance and timbre are appropriate to the style, with balanced <i>chiaroscuro</i> 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.	Resonance is incomplete, <i>chiaroscuro</i> 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.	Resonance is developing, <i>chiaroscuro</i> 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.	Resonance is complete, ringing <i>chiaroscuro</i> 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.
Breathing/Alignment: Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists a balanced engagement of the tone.	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.	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.	Inhalation is silent, easy and sufficient all of the time. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.
Language/Diction: 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.	Languages are often inaccurate in pronunciation and articulation, and lack idiomatic characteristics. The singer often does not communicate the meaning of the text.	Some languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text.	All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.
Musicianship: 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.	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.	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.
Artistry / Expression: The physical life, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience.	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.	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.	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.
Ensemble: COMMENT ONLY 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 were 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.

