

# The Cascade Chapter Classical Festival Auditions Handbook

February 15-16, 2020  
Pacific University

Registration opens online at [www.nats.org](http://www.nats.org) on December 5<sup>th</sup>.  
Registration Deadline is Thursday, January 30<sup>th</sup>.

# Welcome

The Cascade Chapter has a longstanding history of annual Classical Student Auditions. Please note, in recent years we have implemented extensive policy changes regarding categories, repertoire, and scoring. Changes were developed by the National NATS board in July 2019 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>. Information in this handbook is based on national guidelines. Please familiarize yourself with new verbiage:

[https://www.nats.org/\\_Library/NSA\\_Files/NSA\\_Revised\\_Categories\\_2019\\_July\\_30\\_color\\_rev.pdf](https://www.nats.org/_Library/NSA_Files/NSA_Revised_Categories_2019_July_30_color_rev.pdf)

[https://www.nats.org/Copyright\\_Resources.html](https://www.nats.org/Copyright_Resources.html)

[https://www.nats.org/\\_Library/NSA\\_Files/NATS\\_Regulations\\_2019\\_August\\_19.pdf](https://www.nats.org/_Library/NSA_Files/NATS_Regulations_2019_August_19.pdf)

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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:

**Jennifer Davies**

**Amy Hansen**

**Beverly Park**

Student Auditions Registration Website:

Site host: **Anne Reed**

Chapter Website:

[jenniferdavies@live.com](mailto:jenniferdavies@live.com)

[amyvox@yahoo.com](mailto:amyvox@yahoo.com)

[beverly.park@comcast.net](mailto:beverly.park@comcast.net)

[www.nats.org](http://www.nats.org)

[www.natscascade.org](http://www.natscascade.org)

Please encourage all students to stay all day, listening to auditions and attending the Workshops!  
*Registration Deadline: Thursday January 30th*

## Schedule

### Saturday February 15, 2020

8:00 am Check-in Table Opens  
8:15 am Adjudicator Meeting  
Noon Member Lunch and meeting  
TBA Workshops  
9 am-5 pm Student Auditions  
*End of the day Tie-breaker sing-off round(s)*

### Sunday February 16, 2020

4 pm Honors Recital (*showcasing top 3 singers in each category, \*\*Award winners chosen based on Honors Recital performance – see details pp. 12-13*)

## Location

Pacific University

Site host: Anne Reed

## Student Auditions Structure At-a-Glance

**REGISTER:** Teachers complete registration online at [www.nats.org](http://www.nats.org)

**FEES:** Teachers pay \$25 member fee + \$25 per student online as part of registration.

**SCHEDULE:** The audition schedule will be emailed to participants and posted in Auditionware accessible through [www.nats.org](http://www.nats.org) approximately 7-10 days after online registration closes. No changes to the schedule can be considered, there are no refunds.

**AUDITION:** Students sing one audition, adjudicated by three NATS members, who assign scores and write comments.

**RESULTS:** First, second, and third place winners in each room will be posted by the check in table as results become available, usually late in the day and after 5 p.m.

**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:** Two outstanding singer in the Honors Recital will be chosen to receive the Dagny Gustafson Scholarship Award for Young Singers, and the Bel Canto Art Song Award for Vocal Excellence. First place singers of each room receive a monetary gift in recognition of their outstanding achievement. See p.12-13 for full Award details.

**BEYOND:** First, second and third place winners in each room scoring over 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 (\*get those memberships renewed!)
- Serve as an adjudicator or arrange for an appropriate substitute
- Give credit to former teachers
- Pay attention to NATS code of ethics, 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 Dorothy Bauer at [dorothybauerpianovoice@gmail.com](mailto:dorothybauerpianovoice@gmail.com) to renew your membership if necessary. \*Remember, it takes 24 hours for your renewal to process before you may register students, so plan ahead.\*

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

Members shall complete and submit online registration in a timely manner. **No schedule changes or late admissions can be considered after January 30th.** Members shall ensure that all regulations are met. 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 attentive and self-regulating. Please read the 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 (page 6).

Members may not accompany their own students at any stage of the event including awards concerts, etc.

# Adjudicators

- NATS members who register students to audition must serve as adjudicators. Additional volunteer duties, such as working a shift at the check in table or tally room may be assigned as well.
- 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 encouragement. The comments should motivate the student in the pursuit of vocal artistry and technique through hearing and being heard, and being adjudicated in an inspiring climate.
- All comments should be consistent with the NATS Audition Regulations.
- **New in recent years:** 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 Auditions Co-Chairs of any cancellations as soon as possible. Please inform the check in table on the day of the auditions about last minute illnesses or emergencies resulting in cancellations.

## 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 check in 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.

*When pianists play for singers in several different categories, it makes scheduling complex and difficult. Whenever possible, consider sharing one pianist with other teachers (for example, have all your upper high school women with one pianist and lower college men with another pianist who plays for another teacher's lower college men; ask your pianist to consider pursuing this). We are hoping to avoid limiting our pianists' totals.*

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. No audition should be interrupted due to copyright concern. See p. 11

# 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.imsip.org](http://www.imsip.org)

[www.sheetmusicarchive.net](http://www.sheetmusicarchive.net)

[www.jscholarship.library.jhu.edu/handle/1774.2/2085](http://www.jscholarship.library.jhu.edu/handle/1774.2/2085)

**Resolution of a Copyright or Repertoire Violation** If legal photocopies, electronic device or unbound music are being used by the collaborative pianist, it is suggested that the singer address the adjudicators upon entering the room and be prepared to show proper copyright approval 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.

**PLEASE NOTE – Copyright compliance does NOT automatically mean repertoire requirements have been met – a pianist may be playing a song from a legal copy of music that does NOT meet that singer's audition repertoire requirements. Teachers, be careful to adhere to BOTH copyright and repertoire requirements.**

# 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](http://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) provides a better overall result than comparing singers to one another when scoring.
2. Place an X on the adjudication sheet (see below) to indicate a general level of accomplishment. Note that a specific numerical score is not listed but the Low to High range is divided into three sections corresponding with the 70-100 scoring range. Note that the Ensemble marking should not factor into the final scoring.

The form describes it thusly:

*Using the NATS rubric and the criteria below as appropriate to the category of the singer, place an X in each of the standard headings below (Tone, etc.) that align with your overall score of 70--100. A numerical score should only appear in the score box at the bottom of the adjudication form. Comments should offer constructive criticism.*

	<i>developing</i>	<i>accomplished</i>
Tone	-----/-----/-----	
Breathing/Alignment	-----/-----/-----	
Language / Diction	-----/-----/-----	
Musicianship / Accuracy	-----/-----/-----	
Artistry / Expression	-----/-----/-----	

3. Provide constructive comments on the performance that correspond with the ratings marked. The adjudication rubrics provide guidance in constructing comments which correspond with their ratings.
4. Assign a final overall score between 70-100 that generally corresponds to the 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.
5. Sign your name at the bottom of the sheet.

## Adjudicating Standard

The national standard is stated in the first column of the adjudication rubric, (See p. 16) describing the qualities of an ideal singer. As adjudicators hear singers they should compare the singer's performance against the standard "...for a xxx category singer" or "...for their age".

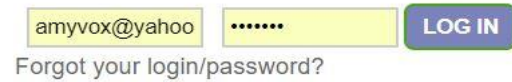
# Registration Instructions

Registration opens on [www.nats.org](http://www.nats.org) on Dec. 5<sup>th</sup> and closes on Jan. 30<sup>th</sup>. 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.

## Member Login



- 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. (Remember to check your email "Spam" folder.) If you still haven't received a new password, email: [auditionware@yahoo.com](mailto:auditionware@yahoo.com), indicating Cascade chapter.
- 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.

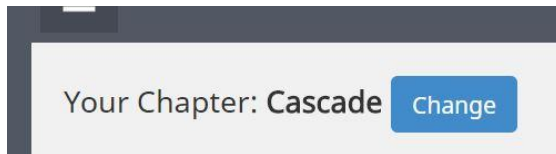
2) **NAVIGATE TO AUDITIONWARE.** When first you login, you will be on the Member Home page. If you were already logged in, navigate to the Member Home (use brown tool bar across top with shopping cart). From your Member Home page, click the green "NATS Audition Registration" button and you will be redirected to the AuditionWare/NATS site.



## Member Login

Logged in as: amyvo

**NATS AUDITIONS REGISTRATION**



\*\*\*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 – 2020 Classical..." button under the Register for Audition/Conference heading.
- 4) **REGISTER STUDENTS** Once in the Auditionware site, you have a variety of options. To register students, you will need to provide the following information:
  - a. Contact information
  - b. Personal details (gender & birthdate).
  - c. School & study information (school they currently attend, year in school, and previous study with another teacher)
  - d. Student Repertoire (Title, composer, language and type)
  - e. Pianist playing for your student at auditions.
    - i. You must affirm you spoke with the pianist prior to selecting them.
  - f. You will need to affirm you are complying with Copyright Law
  - g. You can also affirm NATS has permission to take photos of the student for chapter promotional use.
  - h. You will confirm your student information is accurate and true.



You can access all of this information to edit or delete up until you complete your registration by paying (the very last step in the Auditionware process).

- 5) **STUDENT LIST** This can be found from your dashboard, when you are in the competition. From this "Student List" page, you can choose to either
  - i. Add another student
  - ii. Edit or Delete students
  - iii. Print Judging Forms
  - iv. Complete Registration
- 6) **COMPLETING REGISTRATION**
  - a. **JUDGING PREFERENCES** Here you will be prompted to enter any school with which you are affiliated and select your preferred judging category (Any, High School, etc.).  
**\*\*\*Substitute Judges: You must arrange for your own substitute if you are unable to adjudicate Saturday February 15<sup>th</sup>.** Members who register students shall serve as adjudicators and/or in other capacities, as requested. **Members who are unable 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 the Student Auditions Chair (and sub!) PRIOR to the registration deadline.
  - b. **MEAL OPTION** For our lunch hour meeting, you can choose to purchase a lunch. Usually catered by our host site, select your preference. **You may opt to purchase lunch for yourself as well as your collaborative pianist.**
  - c. **PAYMENT** Review your fees in the Registration Summary page. From here, you can go back to edit information or proceed to make your payment. There are no refunds. You may enter all your student data, your preferences and meal choices but wait to complete your registration making payment as late as the deadline allows if you think you'll need to delete a student.
- 7) **CHECKOUT** Remember, your students pay you \$25 directly. NATS members make one payment that includes all student fees, member fees, and meal cost. On the Registration Summary page, you will see your fees listed and your total. Proceed to the Checkout page to pay your by clicking the green "Go to Payment Page" button. You will be redirected to a Payment Form (no PayPal option, Visa/MC/Disc/Diners Club/JCB).

**All fees and On-line registration must be submitted by 9:59 p.m. Thursday night, January 30, 2020.**

## AFTER REGISTRATION, BEFORE THE FESTIVAL

**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."

**FORMS** Each student will need 3 copies of their completed form for the check in table. Click on "Print Judging Forms" when in your Student List to download and print these forms. The adjudication sheets will be given to the monitor of the audition space, who in turn will give them to the adjudicators to use for written comments. These sheets will be returned to each student's teacher at the end of the auditions (in the red file box) or by mail. If you will be unable to retrieve your students' forms, please leave a self-addressed envelope in your file to expedite the process of getting them to you.

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.

**\*Please indicate whether your pianist can play for your student if they sing on the Honors Recital, or if they will need to sign up with the Honors Recital staff pianist.**

**\*NO NAMES ON THE FORMS** – use assigned student numbers only.

**\* Please be sure to indicate which song student wishes to sing if selected for the Honors Recital.**

**\*\*\*This will greatly speed up your ability to go home at the end of Saturday!\*\*\***

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 check in). **Please expect the "end of Saturday" to be 5:30 p.m.** or later, even if you finished adjudicating at 3:30 p.m.

**WHEN AM I SINGING?** The audition schedule will be emailed to NATS members and collaborative pianists and available in Auditionware approximately 7-10 days after online registration closes.

**\*\*\*REPERTOIRE CHANGES\*\*\* NEW\*\*\*:** If a student wishes to change their registered repertoire after the January 30<sup>th</sup> registration deadline, they will need to request and bring a completed Repertoire Change Form to the check-in table. Plan ahead for a longer check-in time, as the staff will need to approve repertoire.

# WHAT STUDENTS SHOULD EXPECT

**ARRIVAL & CHECK IN:** Check-in table, centrally located, opens at 8:00 am. Students' three adjudication sheets should already be completely filled out (song, larger work, and composer) before they arrive. The check-in table will provide information for practice rooms and the specific locations of your audition category. Please be ready to perform, at the designated room, at least 10 minutes prior to your assigned time. Students who miss their time should not expect any accommodation.

**ONE HOUR PRIOR TO AUDITION:** Each student brings three copies of his/her completed adjudication forms to the check-in table in the lobby. Singers will present their forms to the check-in table staff and must receive an "approved" copyright stamp on their adjudication forms before they may proceed to their audition.

**10 MINUTES PRIOR TO AUDITION:** After finishing at the check-in table, students take their forms to the room monitor, who will hand them to the judges.

**THE AUDITION:** When adjudicators are ready to hear the audition, the singer will announce his/her assigned number (not name) and opening selection (song title, work, composer or creative team) from the stage. For example: "I am singer #13, and I will begin with 'The Daisies' by Samuel Barber." 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.

**\*\*Alloted times:** If the singer's selections are longer than the allotted time, the monitor will call "Time". The singer should stop singing, say "thank you", and exit the room. The cut-off does not count against the singer and should not affect the judges' comments or scoring in any way. **Please note, at the chapter level, all high school and lower college auditions are allotted 10 minutes, upper college 12 minutes and advanced singers 15 minutes.** This differs from the regional and national audition time limits, outlined on page 15 of this handbook and at the national website resources page.

**BEYOND THE AUDITION:** Students are encouraged to watch other auditions and attend the workshops throughout the day. Results will be posted when categories finish and scores have been tabulated. This is often later than 4:30 p.m., even if the singer auditioned in the morning. Note that auditions are open – singers are welcome to have family & friends attend with them.

**BREAKING TIES** In the event of a tie for first place, all singers who tie will sing in a Tie-breaking Round. The Tie-Breaking Round will be scheduled as soon as possible after tabulations result in a tie, likely after 4 p.m. on Saturday. Exact time and location will be posted on the Results Poster.

- Three new adjudicators will score the Tie-Breaking Round.
- Each student will sing one selection of his/her choice in its entirety. This selection must be one presented in the preliminary round.
- Scoring and comments will remain the same as the Preliminary Round: adjudicators will write comments and give each singer one score between 70 and 100.
- The adjudicators are not to confer until after their rating sheets have been delivered to the Auditions Office/Tally Room.
- Members may not adjudicate their own students. Tie-Breaking Round adjudicators will be selected by the Auditions Chairs. Comments will be made available to teachers prior to the Honors Recital.
- Final tabulations will be made by the Auditions Chair and assistants.

Tie-Breaking 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-Breaking Round, students who do not receive first, second, or third will receive Honorable Mention. Top five singers with scores over 90 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. Singers must perform on the Honors Recital to be eligible for the NATS Scholarship Awards (Swingle).

Singers who tie for first must be available to sing in the Tie-breaking Round to defend first place in their category. If they do not sing in the Tie-breaking Round, they will receive 2<sup>nd</sup> place by default.

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 will be invited to sing on the Honors Recital. This regulation holds for ties in all the places.

**GUESTS:** All 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 by watching other performers. Please be courteous and follow room monitors' instructions for the best time to enter a room.

**HONORS RECITAL:** The singers with the three highest scores in each category are invited to perform at the Honors Recital at 3 pm on Sunday November 11<sup>th</sup>. If a category has more than 30 singers, there will be two sets of winners, and all six singers will be invited to sing on the Honors Recital. *Regardless of the number of singers in the category, a singer must receive an average score of 90 or above to perform in the Honors Recital.*

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 check-in table for rehearsal times with the NATS staff Honors Recital collaborative pianist.

Only those students who perform in the Honors Recital will receive the full monetary gift (\$100) from the Cascade Chapter in recognition of their outstanding achievement. Honors singers who cannot perform will be awarded \$60. All students, guests, and all Cascade Chapter teachers are encouraged to attend the honors 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](http://www.nats.org/national_student_auditions.html).

# SCHOLARSHIP AWARDS

## *For our high school singers:*

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.

## *For our lower and upper college singers performing art songs:*

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 or Upper College** Divisions who demonstrates excellent technique, vocal resonance and beauty singing an **art song** in the Honors Recital.

Criteria for this award:

- Perform an **Art Song** in any language on the Honors Recital
- 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.

## Student Auditions Categories

### Length of Study, Repertoire, Age, and Time Requirements

* CATEGORY Treble: Soprano, Mezzo-soprano, Contralto, Countertenor TBB: Tenor, Baritone, Bass	LENGTH OF STUDY	AGE LIMIT	* TIME	* REPERTOIRE: all repertoire is sung from memory
1 High School Music Theater Treble Voice	No limit	14--19	8 minutes	*Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta <u>or</u> music theater song literature.
2 High School Music Theater TBB Voice	No limit	14--19	8 minutes	*Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta <u>or</u> music theater song literature.
3 High School Classical Treble Voice	No limit	14--19	8 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.
4 High School Classical TBB Voice	No limit	14--19	8 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.
5 Lower Music Theater Treble Voice	0--2 post high school	22	10 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta <u>or</u> music theater song literature.
6 Lower Music Theater TBB Voice	0--2 years post high school	22	10 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta <u>or</u> music theater song literature.
7 Lower Classical Treble Voice	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 Classical TBB Voice	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.
9 Upper Music Theater Treble Voice	3--5 post high school all as undergraduate	25	12 minutes	Four contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta <u>or</u> music theater song literature.
10 Upper Music Theater TBB Voice	3--5 post high school all as undergraduate	25	12 minutes	Four contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta <u>or</u> music theater song literature.
11 Upper Classical Treble Voice	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 Classical TBB Voice	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 Classical Treble Voice	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 Classical TBB Voice	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.

\*One art song in English\*. English must be the original language of the art song.

<b>*CATEGORY</b>	<b>Transgender Policy</b> --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.
<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.
<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>	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.
<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. 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.
<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.





## 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
<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.	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.	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.	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.
<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.	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.
<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.	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.
<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.	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.
<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.	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.
<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 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.



