



The Cascade Chapter Music Theater Festival Handbook

October 29th – November 15th, 2020

ONLINE

Registration opens online at www.nats.org on September 30th.
Registration Deadline is Thursday, October 29th.

Welcome

Every year, the Cascade Chapter celebrates Music Theater repertoire through Student Auditions held in the fall. This document is intended to be a specific reference for the Cascade Chapter Student Auditions. To review the full National guidelines for Student Auditions, please see the documents posted here: <http://www.nats.org/nsaresources.html>. Information in this handbook is based on national guidelines. To go directly to the source for yourself:

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/_Library/NSA_Files/NATS_Regulations_2019_August_19.pdf

Mission Statement

As an expression of the goals of the National Association of Teachers of Singing, the NATS Student Auditions seek to advance excellence in singing through teaching, performance, scholarship, and research. NATS will:

1. **Support** voice professionals within the studio, classroom, clinic, and performance venue.
2. **Provide** committed leadership to achieve our mission and vision.
3. **Advance** ethical principles and practice in our profession.
4. **Celebrate** and recognize the value and efforts of all.
5. **Encourage** individual skills and creativity.

Copyright Resources

NATS has unwavering support for the importance of compliance with copyright laws, and the support of our colleagues whose creative works sustain a vibrant and living art form. Please refer to our Copyright Resources page at www.nats.org/copyright_resources for more information on copyright laws. This resource page is part of our effort to educate and promote copyright compliance among all constituencies within NATS and the general public.

ONLINE AUDITIONS

It's a brave new world and we are stepping into it with all the creative excellence and poise we can muster! Across the globe and through the coming months, auditions, competitions and performances are moving to online platforms. If you have had a student advance to NATS Regionals, this year's chapter auditions will not be entirely unfamiliar to you.

SCHEDULE

Everything will be performed remotely, online – auditions, adjudication, result announcements, Honors Recital, etc.

Thursday **October 29th**: Student audition **videos due** (good news! Students can make their videos ANYTIME, when they are in good voice, not after opening night or tech week!!)

Thursday **November 5th**: Adjudicator orientation session in the evening *** (yay! Not 8:15 a.m., but this is absolutely **obligatory**)

November 6-13th: Adjudication period (reserve a chunk of hours to adjudicate during this time frame)

Saturday **November 14th**: Festival workshops online, tallying results, resolving any ties (using existing videos and fresh adjudicators)

Sunday **November 15th**: Honors recital, results and scholarships announced livestream (probably YouTube? TBD...)

VIDEO SUBMISSIONS

Location

- Record your video in the spirit of a live audition or recital performance.
- You may record in a home, school, church, synagogue, recital hall, rehearsal room, or voice studio with good natural acoustics with or without an audience.
- Dress professionally, as you would for a recital or live audition.

Recording Instructions

- Record a separate video for each selection on your repertoire list.
- Record from a fixed position as if three adjudicators were seated in front of you.
- Face straight forward to the camera as you would appear to adjudicators in a live audition.
- Video recordings must clearly show your face and most of your upper body.

Pandemic Concerns and resulting adjustments for Accompanists

Due to the unprecedented nature of the times in which we find ourselves, with growing travel restrictions, school closings (and/or transitions to online instruction), and wide-spread health concerns, we know it will be nearly impossible for many to meet and record videos with live accompanists during this time. Therefore, during this crisis students will be allowed to record audition videos using pre-recorded tracks such as found on Appccompanist, Hal Leonard's Virtual Library, or other similar sources that offer piano-only accompaniments. YouTube Karaoke Tracks are also acceptable as long as they are piano only. NO orchestrated tracks or tracks with other instruments or voices will be acceptable and would

result in disqualification. It will also be acceptable to use tracks that are recorded by your teacher or your pianist. Additionally, in this extreme circumstance, should student and teacher be in the same location, a teacher may accompany a singer in the recording, but the teacher should not be visible in the recording directly or on any reflected surface (mirror, piano surface, etc.). Please note that this will not be an accepted precedent for future auditions but is rather an isolated exception necessitated by a highly unusual global crisis. Because of this, videos will not be required to show the pianist.

Performance

- Introduce each selection at the beginning of the video. *"I will sing [Title of Composition] by [Composer] from [Title of Work]."*
- **The identity of your teacher, school and region should not be revealed. **
- Perform from memory.

Preparing the YouTube Settings

- Please note that you must select "public" or "unlisted" in the Privacy settings found under the broadcasting and Sharing Options section when uploading your video file to YouTube.
- If you select "private," adjudicators will not be able to access your submission(s).

Submission

- In AuditionWare, provide the web link/address for each video that corresponds to the appropriate repertoire selection – either 3, 4, or 5 total selections, depending on your category.
- Please double check the links you provide for each video before submitting your application.
 - Whichever song you link as "1st" will be the song adjudicators hear first.
 - Be sure to select the video to be used for the Honors Recital in the event of the singer winning.

Invalid Videos

The following video problems would make them invalid.

- Videos revealing the teacher's identity, the region of the singer, or the school they attend.
- Videos with "private" sharing options (see above).
- Videos that pan and zoom during performances.
- Videos that are digitally altered or enhanced.

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. 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 allows for objective as well as subjective measure of a singer's performance. It is structured to guide adjudicators as they provide appropriate and constructive feedback to singers. All auditions should refer to the official NATS Student Auditions Adjudication Form on page 18 and available under Forms 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 to one another when scoring.
2. Note that the Ensemble marking should not factor into the final scoring in these auditions.

	<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 for classical and music theater provide guidance to the adjudicator in constructing comments in agreement 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.

Registration Instructions

Registration opens on www.nats.org Sept. 30th and closes 9:59 pm Thursday, Oct. 29th. Registration is only available online. PLEASE NOTE, since auditions are online this year, student videos are due at the time of registration. Bradley Mills wrote instructions for using AuditionWare, please use them if you need guidance:

https://www.nats.org/_Library/NSA_Files/Accessing_the_NATS_Auditions_Registration_System_-_PDF_instructions.pdf

All fees and On-line registration must be submitted by 9:59 p.m. Thursday night, October 29, 2020.

FORMS No need to print forms for online auditions!

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."

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.

WHAT STUDENTS SHOULD EXPECT

With online auditions, we don't have to navigate checking in or practice rooms. Any ties that arise will be resolved by adjudicators. Students should plan to tune in on Saturday November 14th for workshops and Sunday November 15th for results and the Honors Recital.

HONORS RECITAL: The singers with the three highest scores in each category will be showcased on the online Honors Recital at 2 pm on Sunday November 14th. Details TBD, but likely streaming on YouTube. Board members will select award winners during this online recital. When you register your student, you will have the opportunity to indicate which video to use for the Honors Recital.

BRIAN VESTER SWINGLE MUSIC THEATRE SCHOLARSHIP AWARD: The singer who displays the most outstanding example of musical theatre style and performance practice during the Honors Recital will be awarded the \$250 Brian Vester Swingle Music Theatre Scholarship Award. This singer will be chosen by a panel of chapter board members in attendance who do not have a singer performing on the recital.

REGIONAL STUDENT AUDITIONS: The top singers from each category are eligible to enter the Northwestern Regional Student Auditions as long as their average of all three scores 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.

CATEGORIES 2020

Repertoire is chosen from musicals (including film musicals), revues, operettas or music theater song cycles all of which are written or intended for a fully realized musical production; and music theater song literature. Only one of the required selections may be chosen from operetta or music theater song literature.

Category		Length of Study	Age Limit	TIME	Repertoire
New!	Children's Music Theater ++	No limit	Up to 11 yrs old, below 6th grade	8 minutes	Two contrasting Music Theater selections
New!	Youth Music Theater ++	No limit	11-14 years, 6 th - 8 th	8 minutes	Two contrasting Music Theater selections
1A	Lower High School Music Theater Treble	No limit	14-16 years old, 9 th -10 th	10* minutes	Three contrasting Music Theater selections
1B	Upper High School Music Theater Treble	No limit	16-19 yrs, 11 th -12 th	10* minutes	Three contrasting Music Theater selections
2A	Lower High School Music Theater TBB	No limit	14-16 years old, 9 th -10 th	10* minutes	Three contrasting Music Theater selections
2B	Upper High School Music Theater TBB	No limit	16-19 yrs, 11 th - 12 th	10* minutes	Three contrasting Music Theater selections
5	Lower College Music Theater Treble	0-2 years post high school	Up to 22 years old	10 minutes	Three contrasting Music Theater selections
6	Lower College Music Theater TBB	0-2 years post high school	Up to 22 years old	10 minutes	Three contrasting Music Theater selections
9	Upper College Music Theater Treble	3-5 years post high school all as undergraduate	Up to 25 years old	12 minutes	Four contrasting Music Theater selections
10	Upper College Music Theater TBB	3-5 years post high school all as undergraduate	Up to 25 years old	12 minutes	Four contrasting Music Theater selections
15	Adult Music Theater Women ++	No limit	22+	10 minutes	Three contrasting Music Theater selections
16	Adult Music Theater TBB ++	No limit	22+	10 minutes	Three contrasting Music Theater selections

*10 minutes at the chapter level, 8 minutes if they advance, ++ Children, Youth and Adult categories are chapter level only

Music Theater Audition Terminology

Memorization	All repertoire must be sung from memory.
Original Languages	Selections must be sung in original language or in translation if warranted by common performance practice.
Transposition	Music Theater selections in college categories and older must be sung in the original or standard published key. High school singers and younger may use published transposed keys to accommodate voice change issues only. Any published transposition must retain the composer's intention and style of music, and preserve the character being portrayed in the story and lyrics.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of 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.
Music Theater Selections	Repertoire is chosen from musicals (including film musicals), revues, operettas or music theater song cycles all of which are written or intended for a fully realized musical production; <u>and</u> music theater song literature. Only <u>one</u> of the required selections may be chosen from operetta <u>or</u> music theater song literature.
Fully Realized Production	A fully realized production includes blocking/acting, dance, costumes, sets, pit orchestra or piano, lighting, sound, or a combination of the aforementioned elements.
Revues	Revues should thread back to the original production.
Music Theater Styles	Repertoire should ensure that selections represent the spectrum of their vocal and dramatic abilities. This should be exhibited by selecting pieces of varying style periods: pop/rock, contemporary, and golden age, employing a multiplicity of vocal styles (belt, mix, legit).
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

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