



The Cascade Chapter Classical Festival Auditions Handbook

January 21st – February 7th 2020
ONLINE

Registration opens online at www.nats.org on December 5th.
Registration Deadline is Thursday, January 21st.

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/Copyright_Resources.html

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 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.

Contact Information

Auditions Co-Chairs:

Jennifer Davies

Amy Hansen

Beverly Park

Student Auditions Registration Website:

Chapter Website:

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www.nats.org

www.natscascade.org

Registration Deadline: Thursday January 21st

Schedule

Thursday **January 21st:** 📺 Student audition videos due 10 p.m.

Thursday **January 28th:** Mandatory Adjudicator Meeting 7 p.m.

January 29th-February 5th: 📄 Adjudication period

Saturday **February 6th:** Festival workshops online 🍷

Saturday **February 6th:** Zoom Chapter Meeting 12 p.m. noon

Sunday **February 7th:** 🏆 Honors recital/results 💰 announced livestream

Sunday February 7th HONORS RECITAL LIVESTREAM

2 pm Honors Recital (*showcasing top 3 singers in each category, **Award winners chosen based on Honors Recital performance – see details pp. 10)*

Student Auditions Structure At-a-Glance

REGISTER: Teachers complete registration online at www.nats.org

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

AUDITION: Students sing videotaped selections submitted by their NATS member teacher to be 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 NATS Cascade Chapter Facebook page by end of day Saturday February 6th, 2021.

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.10 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 Lisa Neher at lisanehermusic@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 adjudicate 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 21st.** 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 read the category and repertoire regulations in advance to ensure their students and pianists are adhering to audition requirements. 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).

Adjudicators

- NATS members who register students to audition must serve as adjudicators.
- 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.
- All comments should be consistent with the NATS Audition Regulations.
- 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.

NATS Policy on Copyright Laws

NATS 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 www.sheetmusicarchive.net 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, an adjudicator has the right and responsibility to alert the Auditions team (Jennifer Davies, Amy Hansen and Beverly Park). 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.
- Write comments and score the student as if there were no violation.
- Rank or score the student as if there were no violation.
- 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).

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".

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. Introduce yourself by saying: "My Name is _____; "I will sing—*Title of Composition*---by—*Composer*—and if appropriate—from---*Title of Work*". (The identity of your teacher, school, and region should not be revealed.)
- You must perform each of your selections from memory on your recording. CAUTION: In viewing your tablet or phone during the recording, if you give the impression you are using music for your audition, you may be disqualified.
- Participants in all categories (classical, musical theatre, spirituals, and CCM) must perform full songs or arias. 16-bar, 32-bar, etc. cuts are not acceptable.

Preparing the YouTube Settings

- Please note that you must select "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). If you select "Public", you may encounter copyright issues with YouTube.

Video Titles and Notes

- Each video title should contain the singer's name and the name of the chapter, district, region, or national audition based on the audition for which you are submitting the video. (i.e. Jane Doe – Eastern Region NATS) If the same video is used for a different audition, the video title **MUST** be changed to reflect the new audition. (i.e. From the Eastern Region to the National Preliminary Round.)
- In the YouTube "Notes" section, please include the Title, Composer, and Larger Work (if applicable).
- YouTube Channel Titles & Images must **NOT** reveal Teacher, School, or Studio affiliations.

Submission

- In the application, 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 audition 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 indicate 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.(in addition to the aforementioned grounds for disqualification such as memorization, incorrect repertoire or orchestrated accompaniment)

- Videos revealing the teacher's identity, school, or studio affiliation.
- Videos with "private" sharing options (see above).
- Videos that pan and zoom during performances.
- Videos using recording equipment that alters the acoustics of the venue or the sound quality of the singer by adding/subtracting reverb or altering the pitches being sung.
- Videos that are digitally altered.

All fees and On-line registration must be submitted by 9:59 p.m. Thursday night, January 21st, 2021.

AFTER REGISTRATION, BEFORE THE WORKSHOPS

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

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 sheets completed with adjudicators scores and comments will be available after the Honors Recital. Access them by logging in through AuditionWare again, selecting "Print student forms".

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 go.

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

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.

Category***		Length of Study	Age Limit	TIME	Repertoire
	Children	No limit	Up to 11 yrs old, below 6th grade	8 minutes	Two contrasting classical selections
	Youth	No limit	11-14 years old, 6 th - 8 th	8 minutes	Two contrasting classical selections
3A	Lower High School Classical Treble	No limit	14-16 years old, 9 th -10 th	10* minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
3B	Upper High School Classical Treble	No limit	16-19 yrs, 11 th -12 th	10* minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
4A	Lower High School Classical TBB	No limit	14-16 years old, 9 th -10 th	10* minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
4B	Upper High School Classical TBB	No limit	16-19 yrs, 11 th - 12 th	10* minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
7	Lower College Classical Treble	0-2 years post high school	Up to 22 years old	10 minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
8	Lower College Classical TBB	0-2 years post high school	Up to 22 years old	10 minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
11	Upper College Classical Treble	3-5 years post high school all as undergraduate	Up to 25 years old	12 minutes	Four contrasting Classical selections. 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 Classical TBB	3-5 years post high school all as undergraduate	Up to 25 years old	12 minutes	Four contrasting Classical selections. 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	4+ post high school	22-30 years old	15 minutes	Five contrasting Classical selections. One operatic aria, one cantata/oratorio aria, Art song in English, foreign language Art song, one additional selection; at least 3 languages represented.
15	Advanced Classical TBB	4+ post high school	22-30 years old	15 minutes	Five contrasting Classical selections. One operatic aria and one cantata/oratorio aria, One Art song in English, One foreign language Art song, one additional selection; at least three languages must be represented.
17	Adult Recreational Treble	Chapter level only, adult avocational	21-100 years	10 minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.
18	Adult Recreational TBB	Chapter level only, adult avocational	21-100 years	10 minutes	Three contrasting classical selections: **One Art song in English, One in a foreign language. One additional art song or aria.

*10 minutes at the chapter level, 8 minutes if they advance

**Art song in English – English must be the original language of song

***Treble: Soprano, Mezzo-soprano, Contralto; TBB: Tenor, Baritone, Bass

*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	Developing 70-79	Advancing 80-89	Accomplished 90-100
Tone: 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.
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.