

Dallas/Fort Worth NATS Spring 2023 Student Auditions



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NATS STUDENT AUDITIONS MISSION STATEMENT

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

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

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

- Standardize registration processes, categories, and repertoire based on research into NATS chapter, district, and region student auditions, creating ease, uniformity, and fluidity across all NATS National Student Auditions
- Bring NSA to parity with other national organizations that have standardized requirements among their constituencies for local, regional, and national auditions
- Make audition scoring data comparisons possible across all National Student Auditions
- Create a common understanding of repertoire definitions in vocal music as they relate to the auditions
- Create common language, definitions, and scoring systems across all National Student Auditions so both students and teachers can cross chapter and region boundaries with knowledge and understanding of a NATS audition as a singer or adjudicator Include regulations for audition categories not presently represented in the National Student Auditions such as those for Children and Adults and for other styles (CM, etc.) as best serves the membership

2023 DFW NATS SCHEDULE

The live portion of the Spring D/FW Chapter Auditions will be held at Texas A&M University Commerce.

- ***AuditionWare Day 1 Competition: Commercial Music Division and Musical Theatre Division***
 - Prelims: Online video auditions
 - Semifinals and Finals: Live at Texas A&M Commerce
- ***AuditionWare Day 2 Competition: Classical Divisions***
 - Prelims, Semis and Finals: Live at Texas A&M Commerce

Registration Deadlines

- **Wednesday, February 1st, 9:00 AM:** Online registration begins.
- **Tuesday, February 28th, 4:00 PM:** Substitute and Additional Judges requests due.
- **Wednesday, March 1st, 4:00 PM:** Online registration closes.
 - ALL student information, repertoire, and fees are due.
 - No changes in repertoire are allowed after March 1st for Musical Theater and CCM.
- **Monday, March 13th, 5:00 PM:** Musical Theater and CCM Prelim audition videos are due,
 - YouTube Video Links uploaded into AuditionWare for MT and CCM singers only.
- **Tuesday, March 14th, 7:00 PM:** Mandatory MT and CCM Judges Meeting - ZOOM

*To access the AuditionWare site, teachers must login to NATS.org, click **MEMBER HOME**, scroll down, and click the green button “NATS AUDITION REGISTRATION.”*

Auditions Timeline

- **Wednesday, March 15th, 8:00 AM:** Preliminary Round Judging Schedule Released for Musical Theater and CCM categories released. Judging begins.
- **Saturday, March 18th, 5:00 PM:** Preliminary Judging Completed with scores and comments for Musical Theatre and Commercial Music Division entries only.
- **Monday, March 20th, 7:00 PM:** Musical Theater and CCM Semifinalist Announcements - Zoom
- **Friday, March 24th, 3:00 PM:** Musical Theater and CCM Semifinals and Finals. TXA&M Commerce
 - 3:30 PM: Mandatory Judges Meeting
 - 6:30 PM: Finalists Announced
 - 7:00 PM: Finals Begin
- **Saturday, March 25th, 8:00 PM:** Classical DFW Auditions onsite registration
 - 8:30 AM: Mandatory Judges Meeting
 - 9:00 AM: Preliminary Round Auditions begin
 - 1:00 PM: Spring Membership Meeting
 - 2:00 PM: Classical Division Semifinalists Announced
 - 2:30 PM: Semifinals Round begins
 - 3:00 PM: Masterclass
 - 4:30 PM: Classical Division Finalists Announced
 - 5:00 PM: Finals Round begins
 - 7:00 PM: Singer of the Year Concert
 - 7:45 PM: Finals and Awards

Informational Meetings

- **Sunday, January 22nd at 7:00 PM via ZOOM**

D/FW Judges Meetings

Members and additional judges must attend the Judges Meeting for the divisions in which they enter students for the online auditions, and any day if in person auditions. Failure to attend the mandatory judges meeting will result in students being disqualified from the competition.

- **Tuesday, March 14th, 7:00 PM:** Online Adjudication for CCM and Musical Theater – online Prelims – via ZOOM
- **Friday, March 24th, 3:00 PM:** Musical Theater and CCM Semifinals and Finals Judges Meeting
- **Saturday, March 25th, 8:30 AM:** Classical Division Judges Meeting

Entry Fees

- Student Audition Entry per individual category: \$15 each
- All applicable fees will be collected online through AuditionWare
- **Entry fees are non-refundable.**

Teacher Registration Limits

- Teachers are allowed to enter a total of 17 students for the auditions on either day of the competition.
 - An additional judge will be required for each portion of the competition when entering more than 10 singers on the Day 1 or Day 2 portion of the auditions.
- Teachers entering in excess of 10 entries for any audition day need prior approval of additional judging colleagues prior to submitting registrations as outlined below.

NUMBER OF ENTRIES (any combination of DFW NATS categories)	Approved Additional Judges Required
1-10 entries	No additional judge required
11-17 entries	One additional approved judge submitted and approved prior to completing registration with availability to judge during the portion of the competition where the teacher has more than 10 students entered.

ELIGIBILITY AND PARTICIPATION

NATS Members/Teachers Entering Students into Auditions

- a. NATS National Student Auditions: NATS member teachers may enter students currently studying with them as their student's primary teacher as long as they are members of these entities and follow the audition procedures of that entity. If auditions are held online, teachers may enter any of their students in the chapter(s) or district(s) in which they are members.
 - b. NATS Member-Teachers: NATS Member-Teachers meeting the requirements of a student audition category in terms of their age and years of study—may enter student auditions through the NATS member with whom they are currently studying, but they may not enter themselves in the audition. If they enter their students in the audition, they must be available to adjudicate a category in addition to auditioning. Post high school categories are open to students who meet age eligibility and study with a NATS member in an independent studio or in a college/university program.
1. Any student may participate in the auditions whose current teacher of record is a NATS member in good standing in the Texoma Region and the Dallas/Ft. Worth Chapter, who falls within one of the classifications, and who meets the following requirement:
 - a. It is unethical to claim as a pupil one having studied less than eight (8) months with the teacher except where there has been no previous training.
 - b. A teacher may enter a student who has not studied with him/her for the prescribed time, provided he/she/they list the name of the former teacher on the official entry blank.
 - c. It is unethical to enter a student of another teacher in the Student Auditions. Any students discovered to be so entered will be disqualified immediately.
 2. In order to participate in the Spring Conference and Auditions without penalty, a teacher must pay national dues by January of that year. After February 10th, a teacher must: (1) pay national dues, and (2) pay a delinquent fee of \$15 to D/FW NATS at the time of conference registration.
 3. Students entered into the D/FW NATS do not advance through the NSA process.
 4. **Wednesday, March 1st, 4:00 PM.** Registration Closes --All registration (complete information, including repertoire) must be completed by this point and fees paid. Video links are NOT due until March 13th.
 5. NUMBER OF INDIVIDUAL STUDENT ENTRIES:
 - a. Each teacher may enter a maximum of ten (10) students in the Musical Theater and CM Divisions and ten (10) students in the Classical Division without the requirement of requesting a substitute/additional judge procedure to bring additional entries.
 - b. However, a teacher may submit credentials for the Auditions Chairs to approve an additional substitute/additional judges for up to a maximum of 17 student entries per audition day. The approval is required prior to adding the additional entries.
 6. PREVIOUS WINNERS: Previous First Place winners are NOT eligible to enter the classification in which they won. However, they are permitted to enter the next higher classification.
 - a. There are two exceptions to this rule: A Youth Division first-place winner may re-enter categories MT 3A/B, MT 4A/B, CL 3A/B, CL 4A/B, CM3, and CM4 and Adult Divisions assuming he/she/they/they meet all other eligibility requirements.
 - b. Previous First Place winners of categories CL 7B and CL 8B may re-enter those categories during their fifth year of undergraduate studies, assuming he/she/they meet all other eligibility requirements.
 7. ATTENDANCE: The Student Auditions are offered only to students of those members who attend the conference. Remember that if you enter students in the auditions, you **MUST** attend the entire conference, attend the judges meeting and be available for judging assignments. This year, there will be several opportunities to attend a judges meeting in the time leading up to the conference.

If you fail to attend the judges meeting and avail yourself to judge for the entire conference, your students will be disqualified with the following exceptions:

- The member is unable to attend due to a life-threatening or degenerative illness.
- The member is receiving extensive short-term medical treatment due to a medical emergency.
- Members receiving a medical exemption from attending the conference are still responsible for all conference fees.

NATIONAL GUIDELINES

National guidelines, including video explanations and templates for judging forms, are available at: <https://www.nats.org/nsaresources.html>

REGISTRATION

Wednesday, March 1st at 4:00 PM, Registration Closes --All registration (complete information, including repertoire) must be completed by this point and fees paid. Videos are NOT due until March 13th at 4:00 PM. There will be no exceptions to the deadlines, so please plan ahead and complete your entries on time.

Registration is only available through the NATS website: <http://www.nats.org/>. Make sure your NATS membership and D/FW Chapter Membership is in good standing (dues paid) at a minimum several days before registration is set to close. It takes 24-48 hours to process dues and have that reflected on the registration website, to allow you to register.

Directions for registration are available on the Texoma website under “Auditions--Student Auditions--Registration” as well as in a PDF being sent out with this document.

Teachers now have access to a fillable PDF student-information sheet (https://www.nats.org/Library/NSA_Files/Student_pre-register_Info_for_teachers_-_Fillable_REV_2019-07-30.pdf) that they can send to all of their students to complete and return, so that teachers have all of the information they will need prior to completing the students' registrations.

School/Studio Names

- When entering the name of your institution, it is critical that the same name is used by everyone entering students from the institution. Any variation will result in AuditionWare viewing the entry as a different school which will cause significant conflicts with judging assignments.
- Your institution should already be included in the dropdown menu. ONLY enter the institution name if it does not appear (which would be possible if this is the first year anyone from your institution has entered students).
- Private studio students should be listed under “(your last name) Private Studio” - e.g., “Hunter-Holly Private Studio”
- If your program or studio is not represented in the drop-down menu, reach out to the audition chairs to have your information input into the system for registration.

Substitute and Additional Judge Procedures

- An additional judge must be available to judge preliminary and semifinal rounds.
- To request an additional judge, members will complete and submit the Guest Judges Request form no later than **Tuesday, February 28th at 4:00 PM** in order to finalize and process their registrations.

TROUBLESHOOTING

In the classical categories, the most common repertoire requirements and issues that result in incorrect entries include:

- The singer must have an Art song in English and English MUST be the original language of the selection.
- Not having enough languages represented in the set list. There is a minimum of 3 languages for Categories CL 7A/8A, CL 7B/8B, CL 9/10 (Third Year, Fourth/Fifth Year, Advanced).
- 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. Many of these pieces are listed within the [Texoma NATS Auditions Repertoire Database](#)

RULES, PROCEDURES & IMPORTANT INFO

STUDENT AUDITIONS RULES & PROCEDURES

1. "Years of Study" shall constitute any portion of study during the year. If a student has completed any portion of a year, the student must automatically advance to the higher category. Therefore, if a student has had 2.5 years of study the student should enter in the 3-5 years of study category, regardless of age. Students taking a "gap year" after high school should enroll in Lower College, even if they are not currently enrolled in a collegiate program.
2. Repertoire must meet the requirements of the categories described in the Category Descriptions and must represent diverse styles, composers, and musical periods.
3. Repertoire should not have been used in previous Student Auditions.
4. All repertoire must be performed from memory with the exception of Oratorio, Mass, Requiem and Cantata Arias. No music should otherwise be used in the Classical, Musical Theater nor CM divisions.
5. All pieces must be performed in their original language, unless otherwise noted.
6. Singing for comments: we encourage students of all ages and levels who may not be interested in or ready for competition to sing for comments alone.
7. Accompaniment for video recordings for MT and CM preliminary round auditions:
 - a. Commercial Music: Students may provide their own accompaniment for 1 piece, hire a collaborative pianist for accompaniment, or use instrumental backing tracks without backing vocals
 - b. Musical Theatre: Students may hire a collaborative pianist, or may use pre-recorded piano accompaniments without any instrumental or backing vocals on the track.
 - i. Hal Leonard Virtual Library, Appcompanist, PianoTrax, etc.
 - ii. Note: NATS is allowing teachers to accompany their students in video auditions while COVID-19 precautions are in place provided that the teacher is NOT VISIBLE in the video submissions.
8. Students may enter multiple divisions: classical, musical theatre and CM. The \$15 application fees apply for each division entered.
9. Only original music or approved copies are allowed in accordance with the NATS Copyright Policy.
10. Students failing to submit videos according to the detailed instructions in the Video Submission Guidelines will be disqualified from the Musical Theatre and Commercial Music portions of the competition.

RATING & SCORING SYSTEMS

Scoring System

The scoring system is developed to allow objective as well as subjective measures of a singer's performance. The scoring system is structured to provide more detailed guidance to adjudicators as they seek to provide appropriate and constructive feedback to students. All auditions will use the official NATS National Student Auditions Adjudication Form

Preliminary Round

1. Singers in all categories will sing one song of their choice followed by songs selected by their adjudicators until the category's time limit is reached or the student has performed all selections entered.
2. During the preliminary round, adjudicators will use the NATS rubrics to write constructive comments and a score between 70 and 100 on their adjudication form. If possible, these adjudication forms will be made available prior to the next round of auditions to allow singers to benefit from the adjudicators' written comments.
3. Chapters and Districts holding only a Preliminary and Final Round may use audition scores to advance an agreed upon number of singers to the final round. In the event of ties, the semifinal round procedure will be used as a run-off to determine the finalists.
4. Entities with only one round of auditions should follow the process for the Preliminary Round with highest average scores receiving awards.
5. Entities may choose to organize the Final Round as a plenary event with all participants in attendance or present all winners or a subset of winners, *i.e.* 1st place in each category, in a winners or honors recital as a culminating event. The construct of these events is often determined by space and time constraints.
6. Monetary prizes and other awards will be developed at the discretion of the entity holding auditions

Semifinal Round

1. Only students receiving 2 scores of 90 or above OR an average score of 90 or above in the preliminary round will advance to the semifinal round.
2. There is no limit on the number of semifinalists.
3. Each student will sing one selection of his/her choice in its entirety. This selection must be a song or aria entered in the preliminary round. Entities may opt to allow more than one selection in the Semifinal Round.
4. Each adjudicator will give only one score between 70 and 100 OR rank the singers numerically on a ranking sheet provided. If comments are written in this round, those comments will be made available prior to the final round when possible. If adjudicators write no comments, the rating sheets will not be made available to teachers or students. If using scores, the highest average scores advance. If ranking numerically, the lowest total scores advance.
5. Final tabulations will be made by the Auditions Chair and assistants.
6. The adjudicators are not to confer until after their rating sheets have been delivered to the Auditions Office/Tally Room.
7. A maximum of 5 singers will enter the finals unless there is a tie. Some entities may choose to advance a maximum of 3 to the finals due the size of the auditions.

Final Round

1. Each student will sing one song of his/her choice in its entirety. This selection must be one of a song or aria entered in the preliminary round. Some auditions may place a time limit on the selection performed in the final round. Selections chosen should take any required time limits into consideration.
2. The adjudicators will not confer. Each adjudicator independently ranks the finalists from 1 (highest) to 5 (lowest). Results are returned to the Auditions Office/Tally Room and tabulated. Lowest total scores are awarded appropriate prizes and/or recognitions.
3. All awards are presented after the Final Round is completed.
 - **Ties:** If two or more students tie for first place, the awards for the first and second places will be pooled and divided equally among the winners. All will be awarded as First Place Winners. This regulation holds for ties in all the places. In the event that there are more than five finalists, a certificate of "Honorable Mention" will be awarded to additional finalists.

ADJUDICATION, AWARDS & NOTIFICATION

ADJUDICATION AND AWARDS

1. The Auditions Co-Chairs will fairly enforce the rules and regulations in order to fulfill the Mission of the Student Auditions. The Auditions Co-Chairs shall be the final authority regarding the rules and regulations.
2. If any division has less than five entries the division will be combined with its counter- category at the discretion of the Auditions Co-Chairs.
3. If any division has more than twenty entries, the division will be divided at the discretion of the Auditions Co-Chairs.
4. Previous 1st place winners are ineligible to compete for placement in the same category the following year but may participate for judges' comments or compete at the next higher level. If they are still of age, they can return to the level they won in the 3rd year.
 - a. We encourage students of all ages and levels who may not be interested in or ready for competition to sing for comments alone.
5. During the online adjudication process, if there is a suspected rules or guidelines violation, one Adjudicator will notify the Auditions Co-Chairs who will make a ruling on the matter. The decision of the Auditions Co-Chairs is final.
6. All singers will participate in the Preliminary Round.
7. Student earning two scores of 90 or above from two judges, or an average of 90 and above from the combined scores of the three judges, will advance to the Semi-Final rounds.
8. The top five singers in each category will advance to the Final Round of the competition. Finalist highlight videos will be presented in the Honors Recital alphabetically by last name.
9. Awards will be given at the discretion of the judges. The awards are primarily intended to be recognition of the singers' achievement. The judges reserve the right to award no winners if there are an insufficient number of entries in any given division.
10. Judges will provide written evaluations of each performer in the preliminary round and will be available following the completion of the event.
11. Award Certificates and winner's checks will be mailed to teachers after the event.

NOTIFICATIONS

- Names of winners will be published online in the Dallas/Ft Worth NATS Facebook page and the D/FW NATS website.
- Written critiques by the judges will be available via AuditionWare after the completion of the Student Auditions.

REPERTOIRE

Please note that the repertoire submitted for the regional auditions will remain the same repertoire all the way through the National Student Auditions process, should the student advance.

Basic repertoire guidance offered below. Please consult the national repertoire regulations for definitions of all terms, FAQ's, etc. Should there be any conflict between NATS national guidelines and TEXOMA regional guidelines, the National Guidelines take priority.

All repertoire must be performed from memory with the exception of Oratorio, Mas, Requiem and Cantata Arias. No music should otherwise be used in the Classical, Musical Theater nor CM divisions.

The Dallas/Fort Worth Student Chapter Auditions serve as an annual competition for the members and their students of the D/FW NATS Chapter. There is no opportunity to advance to National Rounds during the Spring Auditions; students that compete in the Fall Texoma Regional Auditions have the opportunity to advance to National Rounds.

The Dallas/Fort Worth Chapter offers the following categories contained in the "Category, Repertoire, Age, and Time Requirements" section as outlined in the NATS NSA document with the Chapter additions and provisions. In order to ensure across the board fairness and appropriate standards, the National NATS rigor from the National Student Auditions serves as the foundation for the D/FW Chapter Auditions.

Need help? Contact Essentials

You are welcome to direct questions about registration, auditions, repertoire, and AuditionWare through the DFW NATS

Gmail account: dfwchapternats@gmail.com

For questions about registration, student auditions and AuditionWare

- Casey L. Carter (ccarter@collin.edu) DFW Auditions Chair

For questions regarding repertoire and extra judges

- Laura Stevenson (stevensonstudios@gmail.com) DFW Auditions Chair

For questions regarding CM repertoire and auditions

- Susan Hanlon Ferrer (susan@commercialvocals.com) DFW Auditions Chair

For questions about programming, awards, and general Spring NATS Essentials

- James Rodriguez (jrodriguez@tcu.edu) DFW NATS Chapter President

D/FW NATS AUDITION RUBRICS

Prior to beginning the competition, all Judges are required to attend a virtual Judges Meeting.

D/FW Judges Meetings

Members and additional judges must attend the Judges Meeting for the divisions in which they enter students for the online auditions, and any day if in person auditions. Failure to attend the mandatory judges meeting will result in students being disqualified from the competition.

- **Thursday, March 2nd, 7:30 PM:** Online Adjudication for CCM and Musical Theater – online Prelims – via ZOOM
- **Friday, March 24th, 3:00 PM:** Musical Theater and CCM Semifinals and Finals Judges Meeting
- **Saturday, March 25th, 8:30 AM:** Classical Division Judges Meeting

Adjudicators will be expected to be familiar with the following NATS auditions rubrics prior to beginning their judging assignments. Each adjudicator will hear the performance via video, write comments during the performance of the materials, and score the singer outlined in the rubrics with scores between 70-100.

There is no consultation between adjudicators during the preliminary, semifinal, nor final rounds of competition. Special awards will be given following the submission of finals scores to discuss and name winners when applicable.

We suggest that judges USE the enclosed rubrics to write constructive, affirming comments that will support students along their academic and artistic journeys. Scoring should reflect the common standard outlined in the rubrics.

Preliminary rounds are non-competitive. You will score individuals during the audition against the rubrics. Adjudicators will refrain from ranking the singers at the close of the auditions.

As an adjudicator of an online portion of the competition:

- You MAY NOT listen to, rewind, or repeat a video as we attempt to recreate the environment of live auditions.

D/FW NATS RECORDING AND YOUTUBE INSTRUCTIONS

RECORDING INSTRUCTIONS

- Students will record videos in the spirit of a live performance.
 - In the spirit of the live audition, all videos will be recorded at one time utilizing the same space, pianist and the sorts per category entered.
 - Submissions from multiple locations will result in disqualification from the auditions.
 - It is impossible to judge the consistency of a singer's voice and performance when the videos submitted are from two recitals, a practice room, a dorm room, coffee shop, honkytonk, and a sanctuary.
- Record a separate unedited video for EACH piece of repertoire.
- You may record in a home, school, church, synagogue, mosque, recital hall, rehearsal room, or studio with good natural acoustics with or without an audience.
- Your camera should record from a fixed position as if three adjudicators were seated in front of you (no panning or zooming). Panning, zooming, and video enhancements will result in disqualification from the auditions.
- You should face straight forward to the camera as you would appear to adjudicators in a live audition.
- Your video recordings must clearly show the entire body in frame (above the head to below the shoes). Failure to show the entire body in all video submissions will results in disqualification from the competition.
- You should ensure that no items bearing an institutional name, logo, or image appear in the recording frame of the video.

PERFORMANCE

- Introduce each selection at the beginning of the video. Introduce yourself by saying:
 - “My Name is (insert YOUR name);
 - “I will sing (*Title of Composition*) by (*Composer*)
 - (and when 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.

ACCOMPANIST FOR VIDEO AUDITIONS

- You may sing with a live pianist, your teacher, or recorded accompaniment in your video entries per the category rubrics.
- If your teacher is your accompanist, they should not be in view in the video.
- Accompanists must play from authorized copies that are compliant with the NATS Copyright Policy.
- In these unusual times, videos will not be required to show the pianist in order to promote social distancing.

YOUTUBE SETTINGS

If you need assistance with YouTube, try these two brief tutorials to get started:

- Creating a YouTube Account: https://www.youtube.com/watch?v=l0eM1_JVqHE#action=share
- Uploading a Video to YouTube: <https://www.youtube.com/watch?v=6C4dEpT0rYg#action=share>
- 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.
- If you see the option to "Set this video (and/or channel) for kids" or "No, this content is not for kids," please choose the NOT for kids option. The setting for kids can make it more difficult for judges to access the material and it may need to be reviewed by YouTube admins, causing delays.

YOUTUBE VIDEO TITLE AND NOTES

- Each video title should contain the singer's name and the name DFW Chapter NATS. (i.e., Jane Doe – DFW Chapter NATS)
- In the YouTube "Description" section, include the Title, Composer, and Larger Work (if applicable).
- Please note that you just select UNLISTED in the Privacy Settings
- Find these details under the Broadcasting and Sharing Options when uploading your video.
- Do not list the video as PRIVATE – adjudicators will not be able to access your submissions resulting in disqualification.
- PUBLIC videos are not allowed for the use of NATS Auditions. Only UNLISTED video links without comments may be submitted for auditions.
- The account in which your YouTube videos is hosted, nor YouTube Channel, Titles & Images must NOT reveal Teacher, School, or Studio affiliations.

VIDEO SUBMISSION IN AUDITIONWARE (Registration Program)

- In the registration program, the teacher will provide the web link/address for each video that corresponds to the appropriate repertoire selection – either 2, 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.
- It is highly recommended that students upload their videos under their own YouTube account.
- Uploading videos under a teacher's account that directly or indirectly identifies the teacher could result in disqualification

INVALID VIDEOS

The following video problems would make them invalid. While we will attempt to provide an opportunity for members to resolve video issues, invalid videos may result in disqualification without a refund for the student audition fee.

- Videos revealing the teacher's identity, the region of the singer, or the school they attend.
- Videos with "private" sharing options.
- Video recordings that do NOT clearly show the student from above the top of the head to below the feet.
- Videos submitted that are recorded from multiple locations for the audition.
- 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.

Collaborative pianists are allowed to play for 10 singers on each live portion of the competition.

- 10 singers for the combined Commercial Music and Musical Theatre Divisions
- 10 singers for the Classical Divisions

However, the CM and MT singers may utilize live accompaniment or recorded accompaniment for the submission of preliminary videos.

- Pre-recorded tracks such as those found on AppCompanist, Hal Leonard's Virtual Library, YouTube Karaoke tracks, or other similar sources are allowed as follows:
 - Music Theatre Divisions: piano tracks only. NO orchestrated tracks or tracks with other instruments or voices will be acceptable and would result in disqualification.
 - Commercial Music Divisions: piano, instrumental or acoustic guitar tracks without background vocals.
 - Commercial Music Performers can submit self-accompanied tracks on the piano or acoustic guitar in a limited capacity. Accompaniment must be performed from memory - no music, lead sheets, or digital support elements are allowed in this instance and use of such items will result in disqualifications.

CM students advancing to the live semifinals and finals may use their tracks at the auditions as they progress through the rounds.

COPYRIGHT POLICY

General Policy

NATS has adopted a no-infringement policy. NATS opposes copyright infringement and encourages the use of authorized copies of music scores by its members and their students. It is unethical for members to infringe upon copyright laws.

Competition Policy

NATS requires our competitors and their pianists to agree to abide by our Copyright Policy by requiring the use of authorized scores in all of our events. The general Copyright Policy will be referenced in competition registration documents.

Indemnification

NATS will require competitors to assure NATS that their music scores (and those of their pianists) are authorized copies, and that they will indemnify NATS from damages for use of unauthorized copies. All NATS members, their students, and pianists make themselves responsible for penalties associated with infringement of the copyright policy by the duty of their indemnification to the innocent non-infringer NATS.

Obvious Infringement

NATS will prohibit competitors who are obviously infringing upon copyright from taking part in our events, and thereby NATS does not become a contributory partner in infringement. Auditions chairs are solely charged with this responsibility. Because of the difficulties in determining which tablet copies of scores are authorized and which are infringing, and because of the ubiquitous use of tablets today, NATS no longer performs this investigative role so long as (i) the infringement is non-obvious, and (ii) the tablet owner certifies it is an authorized copy and agrees to indemnify NATS.

If auditions chairs notice a pianist using a tablet obviously containing photos of a score (or a pianist using obvious unauthorized photocopies of a score), then the auditions chair will not allow the performance to proceed with those obviously infringing materials. The intention of the NATS Copyright Policy is not to thrust audition chairs into an investigative role as copyright investigators. The approach audition chairs should take is "If the infringement is obvious, performance cannot be allowed; if infringement is not obviously occurring and the performer tells NATS they are using an authorized copy, then NATS will not investigate further, and performance will be allowed."

iPad USAGE

May I use my iPad during my audition?

Yes, but only for collaborative pianists.

Use of Tablets by Collaborative Pianists

- The use of iPads and tablets as musical scores for collaborative pianists during all levels of NATS auditions has been approved and are held to the same standards of copyright as any other musical score used for auditions.
- For clarification on appropriate use of tablets please visit the [NATS Commonly Asked Copyright Questions for Teachers, Accompanists, and Students](#) document located in the [NATS Copyright Resource Center](#).
- As long as the singer and pianist affirm that they are in compliance with the NATS Copyright Policy, the pianist may use a personal tablet to display a stored electronic version of sheet music. However, obvious copyright infringement will not be allowed, and may result in disqualification from the competition. Adjudicators are not copyright investigators. This is solely the job of the audition's chairs. If auditions chairs see Obvious infringement (whether in digital or paper form), they are compelled to do something.

A. Preliminary Round

During the preliminary round ONLY, the judges will write constructive comments on their scoring sheets. These sheets will be returned to the singers prior to the start of the semi-final round for the Classical Division in order that the singers may benefit from the written comments.

All singers participating in the auditions are to be rated according to the following levels during the preliminary round:

90-100	Mastering
80-89	Advancing
70-79	Developing

Audition time limits:

Each category has a different time limit. The time limit includes all aspects of the audition, not just the actual singing time. Please consult your judging assignment on the time limits for each category.

B. Semifinal Round

1. Only students who have received 2 scores of 90 or above or an average score of 90 or above will enter the semi-final round.
2. There is no limit on the number of semi-finalists.
3. Semifinalists will sing one piece of their choice from memory in its entirety.
4. Auditions will earn scores from 70-100 points. There will be no written comments and these rating sheets will not be returned to the students. The students with the highest five averages will advance to finals.
5. Final tabulations will be made by the Auditions Chair and assistants.
6. Only the top 5 singers will enter the finals unless there is a tie.
 - a. In the event that such a large number of singers advance from preliminaries to semi-finals that it would make judging semi-finals difficult, the auditions chair reserves the right to split the advancing singers into two semi-finals groups, with 5 singers from both semi-finals advancing to the finals (for a total of ten). This plan has been approved by the national auditions team.

C. Final Round

1. Finalists will sing one piece of their choice from memory in its entirety.
2. The judges will not confer. Each judge ranks the finalists from 1 (highest) to 5 (lowest). Results are returned to the Auditions Office and tabulated.
 - o TIES: Should there be more than one first place winner, the awards for the first and second places will be pooled and divided equally among the winners. All will be called First Place Winners. This policy holds for ties in all the places. In the event that there are more than five finalists, a certificate of "Honorable Mention" will be awarded to the other finalists.

AWARDS

All singers who place in the competition will receive a certificate to mark their achievements. In addition, the following awards will be presented to winners designated by the finals judging panels.

Dallas/Fort Worth Chapter Awards: awards for outstanding Treble and TBB Singers

- Music Theater Awards
 - Louise Lerch Outstanding High School Music Theater Vocalists
 - Anne Weeks Jackson Outstanding Collegiate/Independent Studio Musical Theater Vocalists
- Classical Awards
 - Lanelle Blanton Stevenson Outstanding High School Treble Vocalist
 - Joanne Clowe Outstanding High School TBB Vocalist
 - Betty Utter Outstanding Lower Collegiate/Independent Studio Classical Vocalist
 - James McKinney Outstanding Upper Collegiate/Independent Studio Classical Vocalist
- Jennifer Glidden Performer of the Year Award
- Dallas/Ft Worth NATS Diversity in Repertoire Initiative

The Jennifer Glidden Performer of the Year Award

The Dallas-Ft. Worth Chapter of the National Association of Teachers of Singing establishes the Jennifer Glidden Performer of the Year award in memory of our late member and chapter vice-president, Dr. Jennifer Glidden. This award and its cash prize will be given to the singer who, by vote of Chapter members who serve as judges during a given Auditions cycle, gives the highest level of performance in two or more vocal categories during the final round of competition.

"Best performance" in this context means that in the view of the member, the singer has not only met the rubric requirements for highest level of performance in their singing categories (see below) but has also excelled in their ability to interpret and present their piece with the highest level of artistry, communication, and commitment.

Members understand and acknowledge that they are voting for the singer who they believe best meets these criteria *within their own level of development*, no matter what level that may be.

In order for a singer to be considered for the Jennifer Glidden Performer of the Year Award, the following criteria must be met:

1. The singer must declare on their registration form that they wish to be considered for this award; and
2. The singer must be a finalist in at least two different vocal categories within the same Auditions cycle.
3. Judges will vote only on repertoire performed in Category finals.

The NATS rubrics for technique and artistry are remarkably consistent, across the genres of Classical, Musical Theatre, and Commercial Music styles. For the purpose of this award, Chapter members will be directed by the following:

- Tone: The singer shows mastery of the techniques required for the repertoire selected; makes subtle or dramatic vocal adjustments appropriate for style and character; and produces a variety of vocal colors throughout the piece in service to character, story, and style.
- Breathing: Inhalation is efficient to the style and may be noisy or silent, as appropriate; exhalation provides stability and vocal energy.
- Language & Diction: Lyrics are sung with accurate pronunciation and effective articulation for the style; the singer embodies a thorough understanding and communication of the lyrics.
- Musicianship: The performance is in tune; the composers' markings are observed and performed idiomatically; memorization is secure and accurate.
- Artistry: The performance synthesizes vocal and physical communication; the listener is engaged in an honest and believable performance.

D/FW NATS Diversity in Repertoire Initiative Award

In order for a singer to be considered for the D/FW NATS Diversity in Repertoire Award, the following criteria must be met:

- Junior or Senior competing at the collegiate level in the Classical Categories 7A, 8A, 7B and 8B.
- Must have at least one art song selection from one of the following composers: Florence Price, Samuel Coleridge-Taylor, and Maria Grever. Spirituals do not count as repertoire for this award.
- Two winners will be selected for best performance, \$150 each.

OFFICIAL NATS TERMINOLGY, CATEGORIES AND RUBRICS

Best Practices of NATS Adjudication*

Questions to ask yourself:

- Do I understand the process to be used for evaluation of the singers in this category including the writing of comments and scoring method?
- Is my knowledge base sufficient and what is the appropriate vocabulary for this category?
- Have I viewed any videos deemed necessary to adjudicate this category?
- Am I familiar with the NATS rubric for this category?
- Do I understand how to adjust the standards of the rubric to the level of singer in this category?
- What do I need to listen for in this category?
- Is my cursive writing or printing more legible?

We should seek to be:

- Perceptive (focused listening)
- Encouraging (enthusiastic affirmation)
- Appreciative (thank you for singing)
- Empathic (recognition that we all have had our own struggles)
- Sensitive (thoughtful writing style)
- Informative (accurate reporting)
- Insightful (good diagnostics)
- Inspiring (good ideas)
- Engaging (accessible and conversational)
- Educational (constructive)

Do your comments have the following:

- Truth (clear description)
- Tact (diplomatic tone)
- Tidiness (in writing and formatting)
- Efficiency (understandable terminology)
- Encouragement (positive tone)
- Specificity (relating to specific measures of the repertoire, or properties of singing and performance)

Writing Comments

- Start and end with a positive observation
- Focus on important aspects of the performance
- Prioritize concerns
- Use action verbs and start sentences with strong words like: aim, consider, explore, imagine, strive for, continue to, ...

Questions to ask when you are finished adjudicating:

- Are my comments helpful—especially from the students and teacher's point of view?
- Are the comments well written and legible?
- Are my comments complete thoughts or shorthand notes
- Do my comments align with the scores (70-100) in the standard headings and the overall score?
- Are my scores relatively low and the comments highly complementary without constructive analysis, assessment or evaluation or concrete suggestions for improvement. Conversely, are my scores relatively high and the comments highly critical lacking specificity, empathy or affirmation?

AUDITION CATEGORY TERMINOLOGY

CATEGORY	Categories are defined by voice type. Treble: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices 1, 3, 5 ,7, 9, 1 TBB: Tenor, Baritone, Bass Voices 2, 4 ,6 ,8, 10, 12
CATEGORY NUMBERS	Categories numbers also reflect the student's level of study. Children—Middle School 1 & 2 , High School (HS) 3 & 4 , Lower: one—two years post-HS 5 & 6 , Upper: three—five years post-HS 7 & 8 , Advanced: post-undergraduate 9 & 10 , Other Adults 11 & 12
LENGTH OF STUDY	Length of Study in Selection of Appropriate Category of Entry Total voice study with a voice teacher (NATS Member or Non NATS Member) either in an independent studio or collegiate/conservatory program or in any combination of them is a determining factor in post-high school categories only. Post-High School Study: Lower: any one or two years of post-high school study, all as an undergraduate. Upper: any three to five years of post-high school study, all as an undergraduate. Counting years of study begins with the first day of post-high school study— meaning the first year of study is in progress. For example, a student in in an undergraduate program in their fifth semester of voice study is in their third year of study. Any reasonable portion of a year will be counted as one year—even if the singer stops taking weekly lessons during a portion of that year, excepting if the singer is ill and unable or forbidden to sing during that time for medical reasons.
AGE LIMIT	Age limits are determined at the time of registration for singers in NATS auditions. Singers above the age limit of a category may not compete in that category. If an appropriate category is not available for a singer above the age limit, the singer may sing in that category for comments only. The age and years of study for NSA categories are determined at the regional audition and remain the same during that audition season.
REPERTOIRE	High school aged categories and younger in Chapter and District auditions may require two or three selections as best serves the needs and tradition of the Chapter or District. Regional and National Auditions will require three selections in all High School Categories.
AUDITIONING TEACHER-MEMBERS	NATS teacher-members who meet the requirements of a student audition category in terms of their age and years of study—may enter student auditions through the NATS member with whom they are currently studying, but they may not enter themselves in the audition. If they enter their students in the audition, they must be available to adjudicate a category in addition to auditioning.

CLASSICAL AUDITION TERMINOLOGY

Aria	An aria is a solo from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled "concert aria." Oxford Online definitions will be used for the purposes of NATS student auditions. For example, Purcell's selections from the semi-operas and masques are considered songs.
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 classical categories. For the singers in the upper and advanced categories, these pieces may ONLY count as an art song, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended as an art song OR aria.
Memorization	All repertoire must be performed from memory with the exception of Oratorio, Mass, Requiem, and Cantata Arias. Singers may hold music scores for these types of arias as is traditional performance practice.
Original Languages	All selections should be sung in original language or in translation, if warranted by common performance practice.
Transposition	Published transpositions are permitted. Singers are expected to retain the composer's intended style of music and to convey the essence of the character portrayed in the larger work. Performances not fulfilling these requirements may result in lower scores from adjudicators.
Art Song in English	English must be the original language of the art song.
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. No musical theatre, pop, soul, jazz, rhythm and blues, <i>etc.</i> may be entered in the Classical Category. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
Judicious Cuts	Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed as well as internal cuts of opera arias are allowed as is common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Comments Only	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
Double-Dipping	Singers entering more than one category (Classical, Musical Theatre, Spiritual) in NATS auditions are allowed to sing the same selection in two categories provided that the repertoire requirements of both categories are met. If singers advance in NATS Auditions (chapter, regional, national rounds) in more than one category, they may not sing the same selection in multiple final auditions. See specific examples in the MT Terminology.

MUSICAL THEATRE AUDITION TERMINOLOGY

Musical Theatre Selections	Repertoire is selected from musicals including film musicals, revues, operettas, musical theatre song cycles, and stand-alone musical theatre songs. Only <i>one</i> of the required selections may be an operetta aria <i>or</i> a stand-alone musical theatre song.
Musical Theatre Styles	The singer is expected to select musical theatre songs from varied styles of music including bluegrass, blues, calypso, country, electro-pop, folk, gospel, jazz, legit, operetta, pop, pop-opera, rap, rhythm and blues (R&B), rock, soul, <i>etc.</i> The selected repertoire will engage the singer's ability to access a variety of vocal colors to communicate character and story (<i>see musical theatre rubric</i>). The audition will showcase the full spectrum of each singer's vocal and dramatic abilities.
Transpositions	Published transpositions are permitted, but singers are expected to retain the composer's intended style of music and to convey the essence of the character portrayed in the larger work.
Judicious Cuts	As found in common professional performance practice: <ul style="list-style-type: none"> • Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed. • In the case of numerous verses, some verses may be cut.
Original Languages	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
Memorization	All selections must be performed from memory.
Comments Only	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
Double-Dipping	Singers entering more than one category (Classical, Musical Theatre, Spiritual) in NATS auditions are allowed to sing the same piece in two categories provided that the repertoire requirements of both categories are met. Crossover repertoire in MT and classical categories can be used during the same audition—for example, "Lonely House" from <i>Street Scene</i> may be used as an aria in the classical and a selection in MT categories...or the same spiritual from Hall Johnson or American Negro Spiritual Categories can be used both as an art song in the classical and a selection in the spiritual categories. If a singer advances in NATS Auditions (chapter, regional, national rounds) in more than one category, they may not sing the same selection in multiple finals.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

COMMERCIAL MUSIC AUDITION TERMINOLOGY

Arrangements	Original or published arrangements of songs created for musical theatre productions are not accepted in CM categories in NATS Student Auditions but may be entered in the Musical Theatre Categories.
Commercial Music	Commercial music includes all genres of vocal music performed by recording artists, not included in the classical and musical theatre NATS Student Auditions categories. Commercial music includes bluegrass, blues, contemporary Christian, country, folk, gospel, jazz, pop, rap, rock, rhythm and blues (R&B), soul, and all ethnic music, <i>etc.</i>
Cover Song	A cover song is a selection performed by someone other than the composer or original recording artist. Performing a cover does not imply an imitation of the original recording artist.
Diva Microphone	A smaller microphone worn on the singer's head.
Microphone Technique	When using a microphone, the singer needs to make intentional choices of the microphone's placement (handheld, on a stationary stand, diva microphone, off-camera), which influences interpretation. When choosing to use a handheld microphone, the singer will make intentional choices in the distance of the microphone from their mouth to create stylized effects.
Rhythmic Groove	An organic embodiment of the beat that goes beyond specific notation or time signature, often referred to as the feel of a song.
Vocal Stylisms*	<p>Commercial music's genre-specific elements of vocal interpretation. Vocal stylisms are often not notated in the music.</p> <ul style="list-style-type: none"> • Appropriate onsets vary among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, <i>etc.</i> • Appropriate releases vary among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, <i>etc.</i> • Appropriate nuances/embellishments including riffs/runs, licks, flip, pop-appoggiatura, yodel/register shifts, bends/scoops, <i>etc.</i> <p>Visit NSA resources online at www.nats.org to hear specific examples.</p>
Memorization	All selections must be performed from memory.
Comments Only	Any registered student may elect to sing for comments only and participate in the preliminary audition. The judges will not score auditions entered for comments only.
Off-Camera	Not visible on video, placed beyond the edge of the camera's frame.
Full Song	An entire song, no internal cuts. Intros and outros may be abbreviated to accommodate audition's time limits.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

*Edrie Means Weekly coined the term *Vocal Stylisms* in her teaching of *Commercial Music and Musical Theatre*

NSA Classical (CL) Categories

CATEGORY		LENGTH OF STUDY	AGE LIMIT	MINIMUM TIME LIMIT	REPERTOIRE: all repertoire is performed from memory
CL2A	Youth Classical Voice	No limit	11-13 6 th grades	8 minutes	TWO or THREE contrasting age-appropriate pieces from classical repertoire. One must be an art song in English.
CL2B	Youth Classical Voice	No limit	12-14 7 th grade	8 minutes	TWO or THREE contrasting age-appropriate pieces from classical repertoire. One must be an art song in English.
CL2C	Youth Classical Voice	No limit	12-14 8 th grade	8 minutes	TWO or THREE contrasting age-appropriate pieces from classical repertoire. One must be an art song in English.
CL 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 language other than English. One additional art song or aria.
CL 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 language other than English. One additional art song or aria.
CL 5	Lower Classical Treble Voice	0–2 years post-high school	22	10 minutes	THREE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria or art song.
CL 6	Lower Classical TBB Voice	0–2 years post-high school	22	10 minutes	THREE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria or art song.
CL 7	Upper Classical Treble Voice	3–5 years post-high school all as an undergraduate	25	12 minutes	FOUR contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria. One additional selection from the classical repertoire. At least three languages must be represented.
CL 8	Upper Classical TBB Voice	3–5 years post-high school all as an undergraduate	25	12 minutes	FOUR contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria. One additional selection from the classical repertoire. At least three languages must be represented.
CL 9	Advanced Classical Treble Voice	4+ years post-high school	22–30	15 minutes	FIVE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One operatic aria. One oratorio/cantata aria. [†] One additional selection from the classical repertoire. At least three languages must be represented.
CL 10	Advanced Classical TBB Voice	4+ years post-high school	22–30	15 minutes	FIVE contrasting selections from classical repertoire: One art song in a language other than English. One art song in English.* One operatic aria. One oratorio/cantata aria. [†] One additional selection from the classical repertoire. At least three languages must be represented.
CL 11	Adult Classical Treble Voice	No limit	22+	10 minutes	THREE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria or art song.
CL 12	Adult Classical TBB Voice	No limit	22+	10 minutes	THREE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria or art song.

NSA Musical Theatre (MT) Categories

CATEGORY		LENGTH OF STUDY	AGE LIMIT	MINIMUM TIME LIMIT	REPERTOIRE: all repertoire is performed from memory
MT2A	Youth Musical Theatre Voice	No limit	11-13 6 th grades	8 minutes	TWO or THREE contrasting age-appropriate musical theatre selections from musicals (including film musicals), revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta or musical theatre song literature.
MT2B	Youth Musical Theatre Voice	No limit	12-14 7 th grade	8 minutes	TWO or THREE contrasting age-appropriate musical theatre selections from musicals (including film musicals), revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta or musical theatre song literature.
MT2C	Youth Musical Theatre Voice	No limit	12-14 8 th grade	8 minutes	TWO or THREE contrasting age-appropriate musical theatre selections from musicals (including film musicals), revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta or musical theatre song literature..
MT 3	High School Musical Theatre Treble Voice	No limit	14–19	8 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 4	High School Musical Theatre TBB Voice	No limit	14–19	8 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 5	Lower Musical Theatre Treble Voice	0–2 years Post-high school	22	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 6	Lower Musical Theatre TBB Voice	0–2 years post-high school	22	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 7	Upper Musical Theatre Treble Voice	3–5 years post-high school all as an undergraduate	25	12 minutes	FOUR contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 8	Upper Musical Theatre TBB Voice	3–5 years post-high school all as an undergraduate	25	12 minutes	FOUR contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 11	Adult Musical Theatre Treble Voice	No limit	22+	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 12	Adult Musical Theatre TBB Voice	No limit	22+	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.

NSA Commercial Music (MC) Categories

Each audition may include one or more commercial music style(s).

Microphone Requirements for All Commercial Music categories

- Auditions are to be performed with amplification. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the use of a microphone off-camera or on-camera (on a stationary stand, diva microphone, and/or handheld microphone) is an artistic choice influencing interpretation.
- Accompaniment Requirements for All Commercial Music categories

Singers may perform with any or any combination of the following accompaniment options:

- a pre-recorded instrumental track without backing vocals
- a live collaborative pianist
- in a limited capacity (see below), accompany themselves on an acoustic instrument

Category		Length of Study	Age Limit	Time Limit	Voice Type	Repertoire performed from memory with amplification
CM 3	High School Commercial Music Treble	No limit	14–19	8 minutes	All	TWO contrasting full songs: one ballad + one uptempo <i>Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>
CM 4	High School Commercial Music TBB	No limit	14–19	8 minutes	All	TWO contrasting full songs: one ballad + one uptempo <i>Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>
CM 5	Lower Commercial Music Treble	1–2 years Post-HS	22	10 minutes	All	THREE contrasting full songs <i>Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>
CM 6	Lower Commercial Music TBB	1–2 years Post-HS	22	10 minutes	All	THREE contrasting full songs <i>Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>
CM 7	Upper Commercial Music Treble	3–5 years Post-HS	25	12 minutes	All	FOUR contrasting full songs <i>Up to 2 songs may be original songs, instead of a cover. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>
CM 8	Upper Commercial Music TBB	3–5 years Post-HS	25	12 minutes	All	FOUR contrasting full songs <i>Up to 2 songs may be original songs, instead of a cover. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>
CM 13	Adult Commercial Music	No limit	22+	10 minutes	All	THREE contrasting full songs <i>Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or live collaborative pianist.</i>

NATS Audition Rubric

CLASSICAL CATEGORIES AUDITION RUBRIC

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARD	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
TONE <ul style="list-style-type: none"> • Resonance and timbre are appropriate to the style with balanced chiaroscuro and ring throughout range. • Transitions through passaggi are smooth and efficient. • Onsets and offsets are clean, clear, and balanced allowing for uniform vibrancy and clarity. • Dynamic flexibility is present. • The singer engages the ability to make subtle changes in timbre appropriate to the style and character of the selection. 	<p>The singer is beginning to develop vocal resonance and balanced chiaroscuro timbre. Onsets and offsets delay or press the tone and cause extra noise or air. Transitions through passaggi are difficult or uneven. Dynamic flexibility is missing in much of the performance. Vocal colors do not enhance the style and character of the selection.</p>	<p>The singer is advancing in resonance and balanced chiaroscuro through some of the range. Onsets and offsets are mostly immediate, but some pressing or breathiness is present. Passaggi transitions are inconsistent. Dynamic flexibility is evident much of the time. Vocal colors mostly enhance the style and character of the selection.</p>	<p>The singer is mastering resonance. A balanced chiaroscuro tone rings throughout range. Onsets and offsets are immediate and promote clarity. Passaggi transitions are smooth and efficient. Dynamic flexibility is consistently evident in the performance. Vocal colors consistently enhance the style and character of the selection.</p>
BREATH & ALIGNMENT <ul style="list-style-type: none"> • Inhalation is easy, full, silent, and efficient. • Exhalation provides stability, support, vibrancy, buoyancy, loft, and vocal energy. • The alignment, coordination, and release of the head, neck, larynx, jaw, ribs, back, abdomen, legs, and feet assist a dynamic engagement of the vocal instrument. 	<p>The singer is developing appropriate respiration. Inhalation is often noisy or insufficient. During exhalation, the singer tenses or collapses requiring extra breaths to complete phrases. Buoyancy and loft are inconsistent. The lack of coordination and alignment of the body hinders a dynamic engagement of the vocal instrument.</p>	<p>The singer is advancing toward appropriate respiration. Inhalation is mostly easy and sufficient. Exhalation often provides stability, support, and vocal energy with some collapsing and tension. Buoyancy and loft are often present. The coordination and alignment of the body are mostly assisting a dynamic engagement of the vocal instrument.</p>	<p>The singer is mastering respiration. Inhalation is easy and sufficient. Exhalation provides support, balanced stability, and energy. Buoyancy and loft are consistently present. The coordination and alignment of the body consistently assists a dynamic engagement of the vocal instrument.</p>
TEXT & DICTION <ul style="list-style-type: none"> • Languages are sung with accurate pronunciation and effective articulation with idiomatic inflection beyond basic phonetics. • The singer displays a thorough understanding in communicating the text. • Phrasing and flow respect the nuance of each language. 	<p>The singer is developing some language proficiency but is often inaccurate in pronunciation and articulation. Idiomatic characteristics of the language are not present. The meaning of the text is ambiguous and poorly communicated. Phrasing and flow do not respect the nuance of each language.</p>	<p>The singer is advancing in language proficiency with accurate pronunciation and articulation. Idiomatic characteristics of the language are inconsistently present. The singer often communicates the meaning of the text. Phrasing and flow respect the nuance of each language inconsistently.</p>	<p>The singer is mastering languages with accurate pronunciation and effective articulation. Idiomatic inflection beyond basic phonetics is consistently present. The singer understands and communicates the meaning of the text. Phrasing and flow consistently respect the nuance of each language.</p>
MUSICIANSHIP <ul style="list-style-type: none"> • Pitches and rhythms are accurate. • Tuning is accurate throughout range. • The markings of the composer, editor, or arranger are observed and present in the performance. • Selections are accurately performed from memory. 	<p>The singer's musicianship is beginning to develop with many accurate pitches and rhythms. Some errors are present. Tuning is often problematic. The markings in the score are rarely observed or present in the performance. Memorization is incomplete.</p>	<p>The singer's musicianship is advancing with pitch and rhythmic accuracy most of the time. Tuning is mostly accurate and complete with some errors. Many of the markings in the score are observed and present in the performance. Memorization is mostly complete.</p>	<p>The singer's musicianship is refined. All pitches and rhythms are accurate. Tuning is consistently accurate. The markings in the score are observed and present in the performance. Memorization is accurate.</p>
ARTISTRY <ul style="list-style-type: none"> • The performance synthesizes vocal and physical communication to embody and express the character and story/poetry. • The performance embodies clear musical intent and embraces the uniqueness of the singer. • The listeners are engaged in a believable and fulfilling aesthetic performance. 	<p>The singer's performance does not embody a thorough understanding of the text and music. Physical, musical, and vocal choices are not contributing to effective communication. The performance is self-conscious and insecure.</p>	<p>Physical, musical, and vocal choices coordinate to create believable moments. An authenticity that embraces the uniqueness of the singer is emerging. The singer is inconsistent in engaging the listeners in a fulfilling aesthetic performance.</p>	<p>Physical, musical, and vocal choices allow the singer to communicate effectively. An authentic performance embraces the uniqueness of the singer. The singer consistently engages the listeners in a believable and fulfilling aesthetic performance.</p>
ENSEMBLE (comments only) The singer and pianist coordinate their efforts toward the same artistic goals in the performance.	<p>The singer and pianist seem unsynchronized. The artistic goals of the performance were unclear.</p>	<p>The singer and pianist are often coordinated in their efforts toward the same artistic goals in the performance.</p>	<p>The singer and pianist are consistently coordinated in their efforts toward the same artistic goals in the entire performance.</p>

NATS Audition Rubric

MUSICAL THEATRE CATEGORIES AUDITION RUBRIC

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

<p>REMINDER: All vowels in MUSICAL THEATRE are some form of a MIX of Mode I (Chest/TA) and Mode II (Head/CT).</p> <p>Speech Mix: Based on the closed vowels of vernacular speech. A Mode I (Chest/TA) dominant quality.</p> <p>Belt Mix: An acoustic strategy. A Mode I (Chest/TA) dominant call between G4 and D5. Resonance is achieved on American open vowels as in “hat,” “met,” and “shot.” Above D5 in Mode I (Chest/TA) dominant resonance, high belt is achieved on American closed vowels as in “hoot” and “feet.” A belt is used to express moments of soaring emotion. Belt is dynamically balanced with energized airflow. It may be vibrant or retain a straight tone.</p> <p>Legit Mix: An acoustic strategy. Mode II (Head/CT) dominant. Legit refers to a more spacious resonance <i>similar</i> to classical singing but retains speech-like articulation.</p> <p>To hear examples of varied mixes, visit https://www.nats.org/nsaresources.html#audio-examples</p>			
STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
TONE <ul style="list-style-type: none"> The singer shows mastery of the vocal techniques required for the repertoire selected. (<i>See above</i>) The singer makes subtle or dramatic vocal adjustments appropriate to the style and character. The singer produces a wide variety of vocal colors throughout the song in the service of character, story, and style. Resonance is speech-like; intelligibility is a priority. 	<p>The singer is beginning to show ability in vocal techniques and is able to make some appropriate choices in keeping with the character, story, and style. Singer needs to explore more control of registration/ resonance shifts and adjustments to serve character, story, and style.</p>	<p>The singer shows advancing skill in vocal techniques and is making some appropriate choices in keeping with the character, story, and style. The singer shows some control of registration/resonance shifts and makes some adjustments to serve character, story, and style.</p>	<p>The singer is mastering vocal techniques and makes appropriate choices in keeping with the character, story, and style. Singer shows intentional control of registration/ resonance shifts and makes adjustments to serve character, story, and style.</p>
BREATH& ALIGNMENT <ul style="list-style-type: none"> Inhalation is easy, full, and efficient. Exhalation provides stability, support, and vocal energy. Alignment is dynamic and free to express the physical life of the character. 	<p>The singer is beginning to show easy, full, and efficient inhalation. Exhalation needs to provide more stability, support, and vocal energy. Breath needs to flow more evenly without being pressed. Alignment needs to become more dynamic and free to express the physical life of the character.</p>	<p>The singer shows easy, full, and efficient inhalation with increasing consistency. Exhalation often provides stability, support, and vocal energy. Breath often flows evenly without being pressed. Alignment is often dynamic and free to express the physical life of the character.</p>	<p>The singer is mastering easy, full, and efficient inhalation. Exhalation provides stability, support, and vocal energy. Breath flows evenly without being pressed. Alignment is consistently dynamic and free to express the physical life of the character.</p>
LANGUAGE& DICTION <ul style="list-style-type: none"> The lyrics are sung with accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics. 	<p>The singer needs more accurate pronunciation and more effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer needs to understand and communicate the lyrics more effectively.</p>	<p>The singer is often using accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer often embodies an understanding and communication of the lyrics.</p>	<p>The singer is mastering accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics.</p>
MUSICIANSHIP <ul style="list-style-type: none"> Pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate. 	<p>Pitches and rhythms need to be more accurate. More markings of the composer need to be observed. The style requires further study. Memorization is incomplete.</p>	<p>Most pitches and rhythms are accurate. Most of the markings of the composer are observed and performed in idiomatic style. Memorization is organic and mostly accurate.</p>	<p>All pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate.</p>
ARTISTRY <ul style="list-style-type: none"> The performance synthesizes vocal and physical communication to embody a specific character and story. The listeners are engaged in an honest and believable performance. 	<p>The synthesis of vocal and physical communication needs to embody the character and story more clearly. Performance skills and artistry are emerging. The performance is superficial or artificial.</p>	<p>The singer is advancing in the ability to synthesize vocal and physical communication to embody the character and story. The performance is mostly honest and believable.</p>	<p>The singer is mastering the ability to synthesize vocal and physical communication to embody the character and story. The performance is honest and believable.</p>
ENSEMBLE (comments only) The singer and pianist coordinate their efforts toward the same artistic goals in performance.	<p>The singer and pianist need to coordinate toward the same artistic goals in performance.</p>	<p>The singer and pianist are often coordinated in their efforts toward the same artistic goals in performance.</p>	<p>The singer and pianist are fully coordinated in their efforts toward the same artistic goals in performance.</p>

NATS Audition Rubric

COMMERCIAL MUSIC CATEGORIES AUDITION RUBRIC

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARDS	DEVELOPING 70 - 79	ADVANCING 80 - 89	MASTERING 90 -100
TONE Singer shows mastery of the vocal demands of songs selected and makes subtle or dramatic adjustments appropriate to the style and emotional expression. <ul style="list-style-type: none"> Each commercial style requires a variety of authentic vocal colors and sounds. Vocal tone may include some form of a mix of Mode I (Chest/TA) and Mode II (Head/CT) as well as varied organic, primal sounds born of raw emotion. Interpretive vocal stylisms may include varied vocal onsets, releases, nuances, and embellishments, which stylistically color the vocal tone with fry, cry, growl, breathiness, etc. (See <i>CM Terminology</i>) All CM styles are reliant on amplification. The microphone is used dynamically to facilitate vocal stylisms as well as projection. 	The singer is beginning to show ability in meeting the demands of each song and to make some appropriate choices in keeping with the specific style of each song.	The singer shows advancing ability in meeting the demands of each song and is often able to make appropriate choices in keeping with the specific style of each song.	The singer is mastering the ability to meet the demands of each song and makes appropriate choices in keeping with the specific style of each song.
BREATHING <ul style="list-style-type: none"> Inhalation is efficient to the style and may be noisy or silent in response to raw emotion. Exhalation provides stability and vocal energy. The appearance of effort may be intrinsic to style. 	The singer is beginning to inhale efficiently to meet the demands of each style. Exhalation needs to provide more stability and vocal energy.	The singer inconsistently inhales efficiently to meet the demands of each style. Exhalation inconsistently provides stability and vocal energy.	The singer is mastering efficient inhalation to meet the demands of each style. Exhalation provides stability and vocal energy.
LYRICS <ul style="list-style-type: none"> The lyrics are articulated in the style appropriate to the selected style of commercial music. Vocal tract shaping and diction enhance the individuality of the performance. 	Articulation is incompatible with the style of the song. The singer is beginning to engage the lyrics to embody the essence of each style.	Articulation is often compatible with the style of each song. The singer is often engaging the lyrics to embody the essence of each style.	Articulation is compatible with the style of each song. The singer is consistently engaging the lyrics to embody the essence of each style.
VOCAL STYLISMS* <ul style="list-style-type: none"> The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. Vocal stylisms may include varied vocal onsets, releases, nuances, and embellishments such as fry, riffs, cry, growl, etc. (See <i>CM Terminology</i>) 	Vocal interpretations lack the vocal stylisms characteristic of each genre. The singer is beginning to develop a facility with vocal stylisms.	Vocal interpretations include some vocal stylisms characteristic of each selection's style. The singer is developing a facility with artistic vocal stylisms.	Vocal interpretations include vocal stylisms characteristic of each genre. The singer has proficient facility with artistically effective vocal stylisms.
MUSICIANSHIP <ul style="list-style-type: none"> Performance is in tune. Rhythmic groove enhances the performance. Memorization is secure and accurate. 	Pitches need to be more accurate. The style and rhythmic groove require further study. Memorization is incomplete.	Most pitches are accurate. The style and rhythmic groove are developing. Memorization is organic and mostly accurate.	All pitches are accurate. The style and rhythmic groove enhance the performance. Memorization is organic and accurate.
ARTISTIC INTERPRETATION <ul style="list-style-type: none"> The performance is authentic. The performance offers a unique, stylized interpretation of the music. The performance is specific to the selected style of commercial music. 	The singer needs an increased understanding of the stylistic elements of each selection. The interpretation lacks authenticity and is not unique to the singer.	The singer is advancing in the ability to communicate the stylistic elements of each selection. The interpretation has moments of authenticity unique to the singer.	The singer is mastering the ability to communicate the stylistic elements of each selection. The interpretation is authentic and unique to the singer.
ENSEMBLE (comments only) The singer coordinates with the accompaniment effectively to accomplish artistic goals.	The singer needs to coordinate more effectively with the accompaniment to accomplish artistic goals.	The singer is advancing in the ability to coordinate with the accompaniment to accomplish artistic goals.	The singer is mastering effective coordination with the accompaniment to accomplish artistic goals.