

NATIONAL ASSOCIATION OF TEACHERS OF SINGING, Inc.
SOUTHEASTERN REGION: Alabama Edition for 2010
STUDENT AUDITION GUIDELINES
(Updated as of November, 2009)

I. PURPOSE

The purpose of the Student Auditions is to offer students of NATS members: encouragement toward the preparation of appropriate repertoire, stimulation toward the achievement of vocal and musical growth, the opportunity to sing before qualified and impartial judges and thereby receive careful constructive criticism, and public recognition of musical talent vocal achievement.

II. ORGANIZATION

Student Auditions are an annual activity officially sponsored by the Southeastern Region, which includes Alabama, Florida, and Georgia. Included are Regional Auditions under the supervision of the Regional Governor and State or Chapter Auditions under the supervision of the State Governor or Chapter Officers within the Region. Regional Auditions will be held annually, usually in the spring, and may be preceded by State or Chapter Auditions. Students with the highest ratings in the Chapter Auditions are encouraged to enter the Regional Auditions, although all students of NATS members are eligible to enter the Regional Auditions regardless of participation in state or chapter auditions. Membership of the Southeastern Region may, in their annual meeting, revise or amend these guidelines by a simple majority vote. Normally such revisions or emendations are advertised prior to the annual meeting. Student Auditions are not part of the NATS Artist Awards. For the purpose of these Auditions the following 26 classifications are established:

III. CLASSIFICATION NUMBERS AND AGE LIMITS

NOTE: A student's classification shall be determined by the amount of vocal study—college or private beyond high school and not academic standing; however, should the student be affected by the age factor, then age limitations determine the appropriate classification(s) [Category Numbers are emboldened.]

Classical Music

High School Level Students through 19 years of age:

- 1.** Beginning High School Girls (2 years or less of high school voice study)
- 2.** Beginning High School Boys (2 years or less of high school voice study)
- 3.** Advanced High School Girls (more than 2 years of high school voice study)
- 4.** Advanced High School Boys (more than 2 years of high school voice study)

College Level or Private Study beyond high school through 22 years of age:

Note: when calculating amount of voice study for college and beyond categories, count only years of training after high school.

- 5.** First year college women (in 1st year of college voice study)
- 6.** First year college men (in 1st year of college voice study)
- 7.** Second year college women (in 2nd year of college voice study)
- 8.** Second year college men (in 2nd year of college voice study)

College Level or Private Study beyond high school 18 through 25 years of age:

9. Third year college women (in 3rd year of college voice study)
10. Third year college men (in 3rd year of college voice study)
11. Fourth year college women (in 4th year of college voice study)
12. Fourth year college men (in 4th year of college voice study)

Advanced College/Private Studies Beyond Fourth Year Categories: No age limit

Note: when calculating amount of voice study for college and beyond categories, count only years of training after high school. (Doctoral performance majors, professional voice teachers, or NATS members see Cat. 20: Artist)

13. Advanced college and adult women
14. Advanced college and adult men

Adult Level College or Private Study 23 years of age and up

15. Lower level adult women (1-2 years of study)
16. Lower level adult men (1-2 years of study)

Adult Level College or Private Study 26 years and up

17. Upper level adult women (3-4 years of study)
18. Upper level adult men (3-4 years of study)

General Classification: No age limit

19. General (Men and women, of any level who wish to sing for written comments and evaluation only)

Young Artist Classification for those who may be teaching voice professionally, pursuing doctoral performance degrees, or who are NATS members. Those not NATS members must be studying with a NATS member. This is not part of NATSAA. No age limit.

20. Young Artist (NATS members, teachers, semi-professionals)

Note: A student may enter in a music theater classification and another appropriate classification.

Musical Theatre

High School Level Students through 19 years of age:

21. Beginning High School Musical Theatre Girls (2 years or less of voice study)
22. Beginning High School Musical Theatre Boys (2 years or less of voice study)
23. Advanced High School Musical Theatre Girls (more than 2 years of voice study)
24. Advanced High School Musical Theatre Boys (more than 2 years of voice study)

College Level or Private Study beyond High School through 22 years of age:

25. First Year College/Private Musical Theatre Women (in 1st year of college voice study)

- 26. First Year College/Private Musical Theatre Men (in 1st year of college voice study)
- 27. Second Year College/Private Musical Theatre Women (in 2nd year of college voice study)
- 28. Second Year College/Private Musical Theatre Men (in 2nd year of college voice study)

College Level or Private Study beyond High School 18 through 25 years of age:

- 29. Third Year College/Private Musical Theatre Women (in 3rd year of college voice study)
- 30. Third Year College/Private Musical Theatre Men (in 3rd year of college voice study)
- 31. Fourth Year College/Private Musical Theatre Women (in 4th year of college voice study)
- 32. Fourth Year College/Private Musical Theatre Men (in 4th year of college voice study)

Advanced College/Private Studies beyond Fourth Year Categories: No age limit

- 33. Advanced College/Private Musical Theatre Women (in 5th year or beyond of college study)
- 34. Advanced College/Private Musical Theatre Men (in 5th year or beyond of college study)

IV. REPERTOIRE REQUIREMENTS

NOTE: All repertoire must be performed from memory. [A vocalise, even a formal one like Rachmaninoff's, does not satisfy repertoire requirements.]

High School Level Classifications 1, 2, 3, and 4 Two (2) to Three (3) pieces

1. One Italian or English song from the 17th or 18th century.
2. One or two additional art songs(s) selected at the discretion of the teacher.

All songs may be sung in English in Categories 1 and 2; in categories 3 & 4, two languages must be represented with at least one selection in English. Operatic arias appropriate to these classifications may be chosen ONLY from the following publications:

24 Italian Songs and Arias (G. Schirmer)
26 Italian Songs and Arias (Hal Leonard)
 Joan Boytim's *First Book* series, et. al.
Expressive Singing Anthology (Van Christy, ed.)
Pathways of Song
Anthology of Italian Song of the 17th and 18th Centuries
Classic Italian Songs for School and Studio
Italian Arias of the Baroque and Classical Period
 The La Flora Collection

See approved aria list available at www.sernats.org for more information.

High School Level Musical Theatre Classifications 21, 22, 23 and 24 Two (2) to Three (3) pieces with a minimum of TWO composers represented

Note: for all MT Classifications, Musical theatre repertoire may include Musical Theatre, Movie Musicals, Operetta (including Gilbert and Sullivan), Zarzuela, and individual pieces performed in theatrical style (ex. "The Girl in 14-G").

1. An up-tempo or ballad musical theatre selection from a show that premiered PRE-1965.
2. A musical theatre selection from POST-1965 or later in a contrasting style from #1 above.
3. One optional additional musical theatre selection (any period) at the discretion of the teacher.

There should not be extensive belting in these classifications.

College Level Classifications 5 and 6 Three (3) pieces

Note: English plus at least one additional language must be presented.

1. One 17th - or 18th -century Italian or English song (operatic arias may be chosen only from the publications listed in Classifications 1-4 or the list available at www.sernats.org).
2. One 20th- or 21st-century art song in English by a North American or British composer for voice and piano or other instruments.
3. One additional art song from the standard repertoire in Italian, Spanish, German, French, or English.

College Level – Classifications 7 and 8 Adult Level—Classifications 15 and 16 Four (4) pieces

Note: English plus at least one additional language must be represented.

1. One aria, sacred or secular (in appropriate language).
2. One art song (or early equivalent) from the 17th-21st century (Italian, German, French, or Spanish songs must be in the original language. Other foreign language songs may be performed in English).
3. One 20th- or 21st-century art song in English by a North American or United Kingdom composer.
4. An additional selection from one of the above three listings.

College Level – Classifications 9, 10, 11, and 12, Adult Level—Classifications 17 and 18 Five (5) pieces Note: English plus at least two additional languages must be represented.

1. One aria, sacred or secular (in appropriate language).
2. One art song from the 17th-21st century (Italian, German, French, or Spanish songs must be in the original language. Other foreign language songs may be performed in English).
3. One other art song (or early equivalent) from the 17th-21st century in a language different from that of the song listed for #2 above. It must be performed in original language if in Italian, German, French, or Spanish.
4. One 20th- or 21st-century art song in English by a North American or United Kingdom composer.
5. An additional selection from one of the above four listings.

Advanced Level – Classifications 13 and 14 Six (6) pieces

1. One operatic aria sung in the appropriate language.
2. One sacred aria sung in the appropriate language.
3. One German art song sung in German.
4. One French art song sung in French.
5. Choose one from the following categories:
 - a. Early English song,
 - b. Italian art song (or early equivalent) sung in Italian,
 - c. Spanish art song sung in Spanish, or
 - d. Russian or Scandinavian art song sung in English or original language.
6. One 20th- or 21st-century art song in English by a North American United Kingdom composer.

General Level—Classification 19 Number of pieces at the option of teacher.

Repertoire requirements are at the option of the teacher and student.

Young Artist Level – Classification 20 At least Thirteen (13) pieces

Note: A group shall consist of no less than 3 songs.

1. A group of 17th or 18th century Italian or English songs.
2. A group of art songs from the German, French, Spanish, Russian, or Scandinavian repertoire (in original language).
3. An additional group of art songs, in a different language from those listed for #2 above, the German, French, Spanish, Russian, or Scandinavian repertoire to be sung in the original language.
4. An aria, sacred or secular (e.g., opera, oratorio, etc.). More than one may be listed.
5. A group of art songs in English from the 20th or 21st century by American or British composers.

MUSIC THEATER CLASSIFICATIONS

Notes: Selections from movie scores are acceptable as long as the accompaniment is in the theatrical style (i.e. no “pop” or jazz styling). Heavy “belt” technique must be reserved for use in Classifications 23-26. The demonstration of the development of classical head and mixed voice should be the primary goal in selecting songs for Classifications 25, 26, 27 and 28.

Note: for all MT Classifications, Musical theatre repertoire may include Musical Theatre, Movie Musicals, Operetta (including Gilbert and Sullivan), Zarzuela, and individual pieces performed in theatrical style (ex. “The Girl in 14-G”).

Music Theatre Level – Classifications 25 and 26 Three (3) pieces and minimum of 2 composers

1. An up-tempo or ballad music theater selection from a show that premiered before 1965.
2. A music theater selection from a show that premiered in 1965 or later, in a contrasting style from that selected for #1 above.
3. One additional music theater selection (any period) at the discretion of the teacher.

Music Theatre Level – Classifications 27 and 28 Four (4) pieces and minimum of 2 composers

1. A music theater selection from a show that premiered before 1965.
2. A music theater selection from a show that premiered in 1965 or later.
3. An up-tempo music theater selection (any period.)
4. A ballad music theater selection (any period.)

Music Theatre Level – Classifications 29, 30, 31 and 32 Five (5) pieces and minimum of 3 composers

1. A music theater selection from a show that premiered before 1965.
2. A music theater selection from a show that premiered in 1965 or later.
3. An up-tempo music theater selection (any period.)
4. A ballad music theater selection (any period.)
5. An additional selection from one of the above four listings.

Musical Theatre Level – Classifications 33 and 34 Six (6) pieces and a minimum of 4 composers

1. A music theater selection from a show that premiered before 1965.
2. A music theater selection from a show that premiered in 1965 or later.
3. An up-tempo music theater selection (any period.)
4. A ballad music theater selection (any period.)
5. A music theater selection that demonstrates the singer’s musical and/or dramatic range.
6. An additional selection from one of the above five listings.

V. ELIGIBILITY AND PARTICIPATION

- A. Any student currently studying with an active member of NATS and who meets all other requirements herein is eligible.
- B. Since student auditions are usually held in the spring, it is assumed that teachers will only present students who have been studying with them since the beginning of the academic year unless the student has studied with a NATS member previously and such credit is given on the application. (From the NATS Code of Ethics: "Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher for less than eight months"). Students who have not studied with their current teacher for eight months may only participate in Category 19 *except* when the student has studied with a NATS teacher in the past 6 months, and gives credit to both teachers by listing them both on the registration forms and, if applicable, in the introductions at the conclusion of the Final Round.
- C. Application forms must be filled out completely and mailed by the teacher to the registrar by the stated deadline. The application fee and the accompanist fee, if applicable, must accompany each entry in order for the entry to be considered complete. Singers with incomplete entries will not be scheduled for an audition. Checks must be made payable to the appropriate NATS division (e.g. Region, State or Chapter).
- D. Performers in NATS-sponsored auditions, competitions, recitals, and other activities such as workshops shall perform from lawful editions and shall support and obey the law relative to copyright. The use of photocopied music is prohibited at ALL NATS sponsored events, from the national level 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 available in CD format. (e.g., CD Sheet Music). Performers must be prepared to present proof of ownership upon request.
 3. Sheet music purchased legally from an online vendor. Such music should have either a separate page proving the performer has purchased such or a copyright notice at the bottom of the music that includes the performer's name. Performers must be prepared to present proof of ownership upon request.
 4. Music available from approved public domain websites. Performers should take particular care when accessing these sites as some do not guarantee that all works are indeed in the public domain. Current approved online public domain sites are:
www.imslp.org or www.sheetmusicarchive.net
- E. Auditionees are responsible for securing their own accompanists. A staff accompanist will be available at the audition center for a reasonable fee if one is required. Arrangements must be made for this service by the time of the application deadline. No accompanist may play for more than fifteen auditions (twelve on Friday). One singer singing in two classifications counts as two auditions.
Voice teachers may not accompany any singer at the piano at all.
- F. Student auditions will be conducted with dignity, efficiency, and with consideration for the young performers in accordance with established NATS Audition policies. A procedure manual for auditions may be obtained from the Regional Governor by anyone running auditions. Students singing in every level of the audition are required to dress professionally; students singing in the Final Rounds are not expected to wear formal attire.

G. No video or audio taping of the auditions is allowed.

VI. ADJUDICATION

A. Teachers who enter students in the auditions must assist in adjudication, but may not judge their own students. A teacher who declines to judge or who finds it impossible to attend the auditions will arrange for a substitute judge. If a substitute judge is not secured by the teacher, the teacher's student (s) will be disqualified.

B. The optimum number of judges for various categories is three (3). Only experienced voice teachers familiar with the age and level of advancement of the student should be asked to adjudicate.

C. Since advancement of Student Auditions is regarded as a professional duty for NATS members, normally no fees will be paid for judges. However, when teachers from outside the chapter or region are asked to assist, or when travel costs are excessive or require equalization, or when services rendered are out of the ordinary, certain expenses may be reimbursed by the Auditions Chair out of registration fee funds.

D. Audition lengths are assigned according to classification numbers.

1. The audition length includes time for transition from one singer to the next; consequently, the audition length does not necessarily represent the total singing time.
2. Singers may be asked to stop in the middle of a selection in order to conform to allowable time limitations. If the judges feel that there are not adequate seconds left to begin an additional piece, they may opt not to use the entire audition time allotted.
3. One of the judges will serve as the official time keeper. Audition time limits will be strictly observed.
4. Allotted Audition Times:
 - i. Classifications 1,- 4 and 21-26: eight (8) minutes.
 - ii. Classifications 5-8, 15, 16, 19, 27 and 28: ten (10) minutes.
 - iii. Classifications 9- 12, 17, 18, 29-32: twelve (12) minutes.
 - iv. Classifications 13, 14, 20, 33 and 34: fifteen (15) minutes.

E. Standard NATS Adjudication forms will be provided. The judges' comments and constructive criticisms will be given to the student's teacher as soon as possible after the judging is completed. No adjudicator may list his/her institution, telephone number, or address on any adjudication sheet. No singer's address or school shall appear on the adjudicator's repertoire sheets.

F. Evaluations and Rankings

1. Each judge shall evaluate four categories for each singer: Voice Characteristics, Techniques, Musicianship, and Artistry. Each judge shall assign an evaluative score to each of the four categories using a rubric of 1 - 6 (1 being highest and 6 being lowest). The judges shall not confer as they decide their scoring.
2. The judges' evaluative scores will be added together in the tally-room; all singers with an evaluative score of 6 or better from two judges will advance to the Final Round. [Example: Judge A—score of 3, Judge B—score of 7; Judge C—score of 7=singer does not advance to Final Round.] If there are 5 or less with the required scores in any classification, all 5 singers would advance to the Final Round. In classifications where more than 5 singers have the required scores, there would be a run-off round in which ALL students with the required scores would sing. They would sing one song or aria, and a different panel of judges would rank each singer in order of preference. The rankings would be averaged in the tally room and the top 5 singers would be in the finals on Friday evening or Saturday afternoon. In the case of a tie in the run-offs the judges shall consult and rank the tied singers. The evaluative rubric for scoring singers would be as follows: 1—Superior; 2—Excellent; 3—Quite Good; 4—Average; 5—Marginal; and 6—Very Weak.

3. Classifications with more than 20 singers should be divided into more than one group. In this case an intermediate run-off round shall be held. The top three singers from each group shall sing one selection from their repertoire sheets for a new set of three judges. The judges shall rank the singers in order of most preferred to least preferred. No more than five candidates shall be selected to participate in the final round.
4. The final round shall be adjudicated by the members present. Ballots shall be provided for this purpose. Awards of 1st, 2nd, or 3rd place for each category shall be determined by the ballot votes. In categories where only one singer is advanced to the Final Round, that singer will automatically achieve the ranking of First Place.
5. Certificates of merit shall be awarded to all singers in the final round. Monetary awards, as determined at the business meeting during the regional auditions, will be awarded to all 1st, 2nd, and 3rd place winners.

JUDGES' SCORING SHEET – SOUTHEASTERN REGIONAL NATS AUDITIONS

Judging Guidelines: Do not give numerical scores if this audition is "for comment only." If any judge feels that a singer should be disqualified, all three judges must report to the tally room to resolve the issue before any rankings are assigned. Evaluative Rubric: 1	2	3	4	5	6
Superior	Excellent	Quite Good	Average	Marginal	Weak