



NATS Student Auditions: Alabama Chapter Auditions Guidelines

Updated November 2017 in accordance with National Student Audition
Guidelines

<http://www.nats.org/nsaresources.html>

Consult the National Audition Regulations for the following information:

- Mission Statement
- Eligibility
- Adjudicator Scoring System
- Adjudication Rubric
- Adjudication Sheets
- NATS Policy on Copyright Laws
- NSA Regulations and Organization

The following information is specific to the Alabama Chapter of NATS Student Auditions and is addressed in the document that follows:

- Audition Registration
- Audition Procedures
- Adjudicator Guidelines
- Audition Requirements (Categories, repertoire requirements, age limits, and time allotments)
- Additional Audition Terminology

Audition Registration

1. Student and Teacher application forms must be completed and submitted electronically via Google Forms by the posted deadline. Links to the forms will be provided to the teacher in both email and on the website (www.alanats.org). Note that the application submissions are time stamped via Google Forms. In order to reduce errors, **students are not allowed to complete their own applications**. Each teacher will complete student application forms and repertoire forms for each student. Once the teacher has completed all student applications along with the teacher application, the Auditions Chair will confirm all information via email.
2. Teachers will submit payment of registration and student application fees in **one check** to the Auditions Chair by the stated postmark deadline. Checks mailed directly from students or parents will not be honored. Fees must be received each teacher in order for the application to be considered complete. Incomplete entry fees will result in singers not being scheduled for an audition. **Checks should be made payable to ALANATS.**
3. Teachers/students are responsible for securing their own accompanists. **An accompanist may play for a maximum of ten auditions per day.** Voice teachers may not accompany any singer. If a staff accompanist is needed, the teacher should indicate so on the student registration form.
4. Teachers with students singing in the auditions are expected and required to adjudicate as assigned, but may not adjudicate current or former students. They may adjudicate students from their institutions who are instructed by a colleague, as assigned by the Auditions Chair. A teacher who declines to adjudicate or who finds it impossible to attend the auditions will arrange for a substitute adjudicator. Substitute adjudicators must be NATS members in good standing who do not have students in the auditions. The NATS member requiring a substitute adjudicator is responsible for the registration fee of their designated substitute. If the teacher does not secure a substitute adjudicator, the teacher's student(s) will be disqualified and/or not permitted to participate. Teachers are not compensated for adjudication.

Audition Procedures

Overall Information

- a. Student auditions will be conducted with dignity, efficiency and with consideration for the young performers in accordance with established NATS audition policies. The purpose of the adjudication should be helpful criticism, suggestions for improvement, and encouragement.
- b. National NATS adjudication forms will be provided.
- c. Teachers may collect the adjudicators' commentary forms in the Green Room as soon as each category is tallied and singers for the subsequent round have been posted. Only the student's teacher is allowed to retrieve these forms.
- d. No singer's address or school shall appear on the adjudicator's repertoire sheets.

First Round

- a. Categories of more than twenty (20) singers will be divided.
- b. It is the responsibility of the singer to provide the adjudicators with three copies of their repertoire sheets.
- c. The singer will choose the first selection. Thereafter, the adjudicators will alternate in choosing additional selections, attempting to hear contrasting styles and languages. Each singer should be allowed to perform at least two selections within the time limit. In the case of an extended composition, adjudicators may stop the singer and continue with another selection, or proceed to the next singer if the allotted time has expired. The accompanist may judiciously shorten lengthy preludes and postludes.
- d. If the singer is in violation of any rule (photocopies, repertoire requirements, memorization, etc.), adjudicators will not approach the singer. S/He will be allowed to complete the audition and the adjudicators will provide written comments as usual. Adjudicators will report the violation to the Auditions Chair in the tally room, where the issue will be investigated and resolved.
- e. Each adjudicator will score each student with a composite score from 70-100 as per the national adjudication guidelines. Numeric scores from the adjudicators will be compiled, ranking scores from highest to lowest.

Semi-Final Round

- a. Singers who receive 2 scores of 90 or above in the preliminary round will advance to the next round. There is no limit on the number of semi-finalists.
- b. Categories in which more than five (5) singers advance will require a semi-final round. A new panel of adjudicators will be convened to hear the slate of singers. No repertoire sheets are required.
- c. Singers will offer one (1) selection of their choice in its entirety. This selection must be one of the numbers submitted in the preliminary round.
- d. Each adjudicator will rank the ENTIRE slate of semi-finalists once all singers have performed. No written comments or conferring of the judges is allowed. The judges will bring the rankings to the tally room where the Auditions Chair and assistants will make tabulations. A maximum of five (5) singers will enter the finals unless there is a tie. If within the top five scores there is a point margin of six (6) points or greater between third and fourth place, the lower rankings will not advance.

Finals Concert

- a. Students who advance to the finals concert will sing one song of their choice in its entirety; no repertoire sheets are necessary. The selection must be one of the numbers submitted in the preliminary round. The final round is limited to a four-minute performance.
- b. All adjudicators will be present for the final round and will rank the singers in each category. No

comments or conferring of adjudicators is allowed. The rankings will be gathered and taken to the tabulation committee for final rankings.

- c. Final rankings of each category will be announced at the conclusion of the concert, and certificates of achievement will be awarded.
- d. Winners are encouraged to participate in SERNATS auditions.

Adjudicator Guidelines

- a. A panel of three (3) NATS members will adjudicate each category. One member of the adjudication panel will serve as time keeper to keep the auditions running efficiently. Adjudicators should verify that the singer's name on the judging sheet corresponds to the name on the repertoire sheet.
- b. The student will present three (3) copies of the repertoire list to the adjudicators. The Repertoire Chair has verified repertoire lists; however, because students may make changes up until one hour before the beginning of auditions, it is the responsibility of the judges to confirm that the singer presents the repertoire required for the category.
- c. Adjudicators may not list their institutions, telephone numbers or addresses on any adjudication sheet.
- d. Adjudicators are expected to write constructive, professional comments on adjudication sheets in the first round. Remarks should be consistent with the numeric scores that are assigned. Negative comments that directly question the teacher and jeopardize professional trust between student and teacher are not permitted. Adjudicators will not confer in the preliminary (or subsequent) rounds, so that the singer receives three individual assessments.
- e. Adjudicators should refrain from conversation with students other than welcoming the student and calling for repertoire. ***Should concerns about repertoire requirements or photocopies arise, those issues should be brought to the Auditions Chair in the tally room, and not discussed with the student directly.*** If any adjudicator believes that any singer is in violation, ***all three*** adjudicators should report the issue to the Auditions Chair upon completion of the category, where it will be investigated and resolved. If it is determined that a student is in violation, they will not advance to the next round, and their teacher will be notified.
- f. In the case of a tally issue, adjudicators should remain outside the tally room until the Auditions Chair ascertains the winners.
- g. It is expected and required that NATS members will serve as adjudicators for both days of the audition, even if his or her students are only singing on one of the two days.
- h. Provided the audition room is large enough to accommodate spectators, guests may be permitted (at the discretion of the adjudicators and the singer) to observe student performances during the NATS auditions. Observers should refrain from applause and flash photography. Teachers should communicate these expectations to guests prior to the auditions.

Audition Requirements

Alabama Chapter of NATS Student Auditions

Categories, Length of Study, Age Limits, Time Limits, and Repertoire Requirements

CATEGORY		Length of Study	Age Limit	Time Limit	Repertoire Requirements All repertoire is to be sung from memory
1	High School Music Theater Women	No limit	14-19	8 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
2	High School Music Theater Men	No limit	14-19	8 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
3A	Lower High School Women (9 th -10 th)	No limit	14-16	8 minutes	Three contrasting selections from classical repertoire: one art song in English, one art song in a foreign language, one additional art song or aria.
3B	Upper High School Women (11 th -12 th)	No limit	16-19	8 minutes	Three contrasting selections from classical repertoire: one art song in English, one art song in a foreign language, one additional art song or aria.
4A	Lower High School Men (9 th -10 th)	No limit	14-16	8 minutes	Three contrasting selections from classical repertoire: one art song in English, one art song in a foreign language, one additional art song or aria.
4B	Upper High School Men (11 th -12 th)	No limit	16-19	8 minutes	Three contrasting selections from classical repertoire: one art song in English, one art song in a foreign language, one additional art song or aria.
5A	First Year College Music Theater Women	0-2 years post high school	22	10 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.

5B	Second Year College Music Theater Women	0-2 years post high school	22	10 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
6A	First Year College Music Theater Men	0-2 years post high school	22	10 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
6B	Second Year College Music Theater Men	0-2 years post high school	22	10 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
7A	First Year College/ Independent Studio Women	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 foreign language, one additional art song or aria.
7B	Second Year College/ Independent Studio Women	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 foreign language, one additional art song or aria.
8A	First Year College/ Independent Studio Men	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 foreign language, one additional art song or aria.
8B	Second Year College/ Independent Studio Men	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 foreign language, one additional art song or aria.
9A	Third Year College Music Theater Women	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
9B	Fourth Year College Music Theater Women	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.

10A	Third Year College Music Theater Men	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
10B	Fourth Year College Music Theater Men	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
11A	Third Year College/ Independent Studio Women	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire: One aria, one art song in English, one foreign language art song, and one additional selection. At least three languages must be represented.
11B	Fourth Year College/ Independent Studio Women	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire: One aria, one art song in English, one foreign language art song, and one additional selection. At least three languages must be represented.
12A	Third Year College/ Independent Studio Men	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire: One aria, one art song in English, one foreign language art song, and one additional selection. At least three languages must be represented.
12B	Fourth Year College/ Independent Studio Men	3-5 years post high school as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire: One aria, one art song in English, one foreign language art song, and one additional selection. At least three languages must be represented.
13	Advanced College/ Independent Studio Women	4 + post high school	22-30	15 minutes	Five contrasting selections from classical repertoire: One operatic aria, one oratorio/ cantata aria, one foreign language art song, one art song in English, and one additional selection. At least three languages must be represented.
14	Advanced College/ Independent Studio Men	4 + post high school	22-30	15 minutes	Five contrasting selections from classical repertoire: One operatic aria, one oratorio/ cantata aria, one foreign language art song, one art song in English, and one additional selection. At least three languages must be represented.

15	Adult Musical Theatre (Comments Only)	No Limit	18 and above	10 minutes	Three contrasting Music Theater selections from scores written or intended for fully realized musical productions (musical, revue, song cycle, or operetta). Only one selection can be an operetta aria.
16	Adult Classical (Comments Only)	No Limit	18 and above	10 minutes	Three contrasting selections from classical repertoire: one art song in English, one art song in a foreign language, one additional art song or aria.

Additional Audition Terminology

Aria	An aria is a solo taken from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria”. Oxford Online definitions will be used for the purposes of this audition. For example, Purcell’s selections from the semi-operas and masques are considered songs.
24/26/28 Italian Art Songs and Arias	The repertoire found in the 24/26/28 Italian Art Songs and Arias collections may be counted as an aria or an art song in the high school and lower college classical categories. For the singers in the upper college categories and beyond, these pieces may count as an art song ONLY, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended, as an art song OR aria.
Memorization Original Languages	All repertoire, including oratorio, must be sung from memory. Selections should be sung in original language or in translation if warranted by common performance practice.
Transposition	All arias from opera, oratorio, mass, cantata, operetta, works titled “concert aria,” or music theater selections must be sung in the original key or an alternate key based on common performance practice.
Classical Repertoire/ Categories	The word “classical” in this context refers to art songs and arias from the “classical” genre, not limited to the “Classical” period of Mozart and Haydn. In other words, no music theater, pop, soul, jazz, rhythm and blues, commercial music, etc. Folk song arrangements are widely accepted as a part of the classical genre and would be acceptable and appropriate audition repertoire for students in classical categories.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias and music theater selections are allowed as in common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Musical Theatre Selections	All repertoire must be from staged Broadway and Off-Broadway productions. The production may be a musical, revue, or song cycle but MUST have been staged <u>AND</u> Broadway or Off-Broadway. Various online resources are available to confirm such status and teachers are encouraged to confirm them when selecting repertoire. Singers should ensure that contrasting selections represent the spectrum of their vocal and dramatic abilities. For example, this may be exhibited by selecting pieces of varying style periods (pop/rock, contemporary, Golden Age) and employing a variety of vocalism (belt, mix, legit).
Comments Only	Any student may register to sing for comments only and participate in the preliminary audition round.

Transgender Policy	Students who identify as transgender or gender fluid must choose one audition category in Classical and/or Music Theatre based on their gender identification at the time of the chapter or regional audition, and select repertoire linked and associated with the gender or that category throughout the corresponding audition season.
Teacher members in NATS Student Auditions	NATS teacher members who meet the requirements of a student audition category—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 able to adjudicate a category as well.
Time	At the preliminary rounds of chapter, district, or regional auditions, performance time may vary due to size of the auditions. At the preliminary and semi-final round of the national audition, the performance times will be printed as above. The total performance time of the selections for some singers may exceed the category performance time allotment, making it likely that the adjudication panel will call/signal stop before a selection is concluded.
Repertoire	High School age category 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 from High School categories.