



2019 Eastern Region Conference and Student Auditions



**NATIONAL ASSOCIATION OF TEACHERS OF SINGING
EASTERN REGION CONFERENCE AND STUDENT AUDITIONS**

March 15-17, 2019

**Glazer Music Performance Center
Nazareth College
4245 East Avenue
Rochester, NY 14618**

**Katie Hannigan and Mario Martinez, Site Coordinators
Lori McCann, Eastern Region Governor
Debra Field, Auditions Chair
Stephen Ng, Auditions Assistant**

Matthew Edwards and Kathryn Cowdrick, Guest Artists

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SCHEDULE OF EVENTS

Subject to change – an updated schedule will be available at the conference

FRIDAY, MARCH 15

- 11:00am Registration opens (Glazer Music Performance Center – Duda Lobby)
- 12:00-12:45pm Judges' meeting (Beston Hall)
- 1:00-6:00pm Student Auditions Preliminary Round (Various locations)
- 5:30-6:30pm ***“The Twenty-Four Italian Songs and Arias: Shedding New Light on an Old Chestnut”***- Christopher Evatt and Angela Calabrese. Location: Wilmot Hall

Description:

The Schirmer edition of *Twenty-Four Italian Songs and Arias* has long been a staple of the repertoire for beginning voice students. The songs it contains have become so disconnected from their own past, that teachers and singers working on them are often unaware of the full spectrum of performing possibilities available to them. This presentation seeks to rectify that, by examining how the materials for the collection emerged within the late 19th century revival of Baroque music, as well as other 20th century editions that offer alternative ways of interpreting these songs. Special emphasis will be given to the fascinating Romanticized versions of Pietro Floridia from the early 20th century. The presentation will be followed by a performance demonstration of these Floridia versions with soprano Angela Calabrese.

EVENING MASTER CLASS

- 7:30-9:30pm **Matthew Edwards, guest master teacher** (Beston Hall)

SATURDAY, MARCH 16

- 8:00-9:00am Region board meeting – All district governors/chapter presidents are invited to attend. Complimentary continental breakfast sponsored by the Nazareth College Music Department. (**Location:** Lipson Patrons Lounge, Arts Center)
- 9:15-9:45am Judges' meeting (Beston Hall)
- 10:00am - 2:30pm Student Auditions Semi-final Round (Various locations)

WORKSHOPS AND PRESENTATIONS

(Subject to change)

- 10:00-10:50am ***“Yoga Movement, Breathing and Contemplative Practices for Performers”*** - Julianna Sabol. **Location:** Sands Performance Studio, Arts Center

Description: The music student/performer will explore Classical physical yogic practice and philosophy with particular attention of their application to performance anxiety and stress, breath and body awareness, performance “flow-state”, and practice strategies.



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11:00-11:50am

“Consent and Creating Safe Theatrical Space”- Jacqueline Holloway and Sean McCarther. **Location:** Room A48, Arts Center

Description: Actors and other stage performers are paid to be vulnerable on stage. Whether this is intense joy, sadness, anger, or passion, it is an actor’s job to portray the truth of the human experience. Problems arise when simulated emotions generated by commitment to the given circumstances of a character seep into real emotions generated by the actors themselves. While this can be precarious with any emotion, those related to intimacy and physical attraction can be particularly problematic. In the extreme, such instances can lead to cases of emotional, physical, and even sexual abuse. The #metoo movement has shed light on all too many instances of this in the theater and film industries. Our industry must recognize that this is a problem, and work collaboratively with actors and production staff to create safe spaces where all involved feel comfortable to explore their creativity free from the inhibitions of fear and worry.

This workshop begins this process by helping actors and production staff experience consent through a variety of exercises, exploring the concept from varying perspectives. It will provide participants with a framework from which to begin work with other actors. While not explicitly designed as an intimacy for the stage workshop, the material covered will give participants a foundation for how to protect themselves and their scene partners, and provide a basis for communication between and among actors that is the basis of all good collaborative theater.

12:00-12:50pm

“Practical Application of Vocal Acoustics”- Daniel Ihasz. **Location:** Room A14, Arts Center

1:00-2:00pm

Lunch Break

2:00-2:50pm

“Repetitive Practice for Singers: Going to the Voice Gym”- Andrea Folan. **Location:** TBA

Description: The presentation will focus on the following:

- Summary of current scientific (physical, neuro, sports, etc.) views of repetitive practice’s role in motor learning.
- References to recent studies/articles of/about repetitive practice as applied specifically to vocalists and vocal training.
- Discussion of how voice teachers can frame and present repetitive practices in voice lessons.
- Applying repetitive practice to foreign language diction work; why learning the rules is the easiest part.

3:00-3:50pm

“Performance Anxiety Master Class” Gwendolyn Walker. **Location:** Wilmot Recital Hall

Description: In this lively, interactive master class, Voice and Alexander Technique master teacher Gwendolyn Walker explores Alexander Technique principles that are based in neuroscience to help reduce performance anxiety. The master class will include group games, tools to apply before and during a performance, individual coachings, body mapping, and we will explore some basic neuroscience to help the student learn to stop fighting their natural neurological reactions and to learn how to reduce anxiety in performance and in their daily lives. In this special introduction to Alexander Technique for teachers of singing, the work of F. M. Alexander will be introduced in a new, fun, and accessible way. We will play body games, get up and move around, and play and laugh



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while we discover how to teach our students to find more ease in doing the things they do with their bodies every day, and specific tools to communicate how to have more ease when they are singing. We will also spend some time learning to identify some common patterns that make singing difficult and some tools to help the students change those habits. How the Alexander Technique intersects with neuroscience and how this intersection can open new pathways of learning for you and for your students will also be addressed.

4:00-5:00pm

“Sister—Show me Eternity: Scenes of Sisterhood, Seclusion, and Strength”-
Sylvia Stoner Hawkins. **Location:** Wilmot Recital Hall

Description: A new work of music theater, “Sister—Show me Eternity: Scenes of Sisterhood, Seclusion, and Strength” offers a glimpse into the private life of Emily Dickinson and her sisters, integrating the performance of contemporary American art song with movement and dialogue. Featured performers include sopranos Anne Jennifer Nash and Sylvia Stoner, and mezzo-soprano Sharon O’Connell Campbell. The performance also includes student performers selected and trained for each venue. Following the performance, the musicians will discuss the creative process. The process discussion will note how narrative and character relationships were woven through disparate North American song literature and also explore specific movement techniques for interpreting art song.

EVENING MASTER CLASS

5:30 – 7:30pm

Kathryn Cowdrick, guest master teacher (Beston Hall)

8:00 – 9:30pm

Eastern Region Membership Meeting and Dinner (\$40 per member – pay during the online registration process)

SUNDAY, MARCH 17

9:30 – 9:45am

Judges’ Meeting – *All teachers are expected to judge the finals.* (Beston Hall)

10:00am

STUDENT AUDITIONS FINAL ROUND (Beston Hall)

2:15pm (approx.)

Winners Ceremony and Photos (Beston Hall)

3:00pm

Depart for home



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Lodging Information Rochester, NY

*Hotel rates are guaranteed until **March 1, 2019**. Please mention “NATS Conference reserved rooms” when booking. Note: These hotels do not offer complimentary breakfast.*

Hilton Garden Inn- Headquarters Hotel: 40 double queen rooms (up to 4 people per room), and 10 king bed rooms. *Nazareth College rate:* \$119.00 per night, plus tax. About 7 minutes driving distance from campus. Shuttle service to campus available. **Address:** 800 Pittsford Victor Rd, Pittsford, NY 14534. **Phone:** (585) 248-9000 *Use the following link to reserve a room:* https://hiltongardeninn.hilton.com/en/gi/groups/personalized/R/ROCPTGI-NATS19-20190315/index.jhtml?WT.mc_id=POG

Woodcliff Hotel & Spa: 40 double queen rooms (up to 4 people per room), 10 king bed rooms. *Nazareth College rate:* \$129.00 per night, plus tax. About 12 minutes driving distance from campus. Shuttle service to campus available. **Address:** 199 Woodcliff Dr. Fairport, NY 14450. **Phone:** (585) 381-4000

Courtyard by Marriott: 15 double queen rooms (up to 4 people per room), and 5 king bed rooms. *Nazareth College rate:* \$99.00 per night, plus tax. About 10 minutes distance from campus. **Address:** 1000 Linden Park, Rochester, NY 14625. **Phone:** (585) 385-1000

RULES AND REGULATIONS

PURPOSE

A. To offer students of member teachers of NATS:

1. Encouragement toward more diligent study in the preparation of appropriate repertoire;
2. An opportunity to perform under conditions designed to provide the most complete and total consideration for the student, and one which will ideally combine the best elements of non-competitive and competitive performance;
3. A specific goal, stimulating the desire and incentive for vocal and musical self-improvement;
4. An opportunity to sing before qualified and impartial judges, and to receive careful and constructive criticism;
5. Opportunities for public appearance by outstanding students;
6. Recognition of achievement and talent by appropriate awards.

B. To provide opportunities for professional growth for NATS members through the sharing of ideas, encountering new repertoire, hearing other teachers' students on an annual basis, and participating in carefully considered evaluations.



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ELIGIBILITY AND PROCEDURE

A. Any student currently studying with an active member in good standing at the national and district or chapter level of NATS is eligible.

B. If the student has been studying with the sponsoring teacher for less than eight (8) months, acknowledgment must be made of the student's former vocal study both on the application and in any public announcements. The NATS Code of Ethics provides that "It is unethical to claim as a pupil one having studied less than eight months with a teacher except where there has been no previous training."

C. All registration and payment of fees for teachers, performers and accompanists must be done **online only** at www.nats.org. Hard copies and checks are not accepted. You can find registration instructions once you have logged into your NATS account.

****Registration and payment of fees must be completed by end of day February 18, 2019****

D. Teachers must participate in the Auditions. All teachers who enter students must attend and be available to adjudicate or to assist in the Auditions for all rounds (Friday-Sunday). At the discretion of the Auditions Chair, teachers over the age of 65 and/or in ill health may be excused from adjudication. If unable to attend, the teacher must supply a qualified substitute judge for both Friday and Saturday, **OR** submit a **Request for Judging Waiver** and pay the appropriate fee. In either case, the teacher may enter only 2 students. In addition, a waiver may be granted for no more than two consecutive years, after which time the teacher must attend the Auditions in order to enter students.

E. NATS members may enter only their own students in the Auditions. Entering another teacher's students, for whatever reason, is unethical and will result in the disqualification of all concerned.

F. The auditioning student is responsible for bringing his/her own accompanist; such an arrangement is to the decided advantage of the singer. Scheduling makes it impractical for one accompanist to play for more than 10 students. Teachers may not accompany their own students. Professional staff accompanists will be available at the conference for an additional fee. The fee will include playing in all rounds of the auditions but, because of scheduling problems, **rehearsals may not be possible**. Please indicate during the online registration process if a professional staff accompanist is desired. For singers using the professional staff accompanist, **NO REPERTOIRE CHANGES** are allowed after the registration period has closed. Again, it is to the decided advantage of the singer to bring his/her own accompanist.

G. For singers who bring their own accompanists, substitutions in repertoire are permitted up to the day of the preliminary round as long as the requirements are met.

H. Timings for each selection must be included during the online registration process.

I. All singers and accompanists must perform from lawful editions and observe and obey copyright laws. Please contact the conference chair if you have any questions regarding copyright requirements. **Refer to the NATS Policy on Copyright Laws for more information found at www.nats.org/copyright_info.html.**

J. All selections must be sung from memory, including oratorio arias. No participant will be allowed to sing with music.

K. No repertoire changes are allowed once the student has sung in the preliminary round. The same repertoire is used for all 3 rounds of the region student auditions. Should a student advance to the national



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student auditions, the same repertoire used at the region auditions must be sung in the national auditions. No repertoire changes will be allowed between regional and national auditions.

NOTE: Any student may, with the teacher's permission, choose to sing for comment only within any classification. This information should be indicated during the registration process and on the adjudication sheets. No restriction on age or length of study should apply. The student will be permitted to sing all prepared selections, provided they fall within time guidelines.

ADJUDICATION AND STRUCTURE OF AUDITIONS

The principal purpose of the Auditions is to give each student a full hearing before qualified and impartial judges, as well as the opportunity to receive careful and constructive criticism. Evaluative comments and ideas are of great value to students and teachers. Each judge should make as comprehensive a critique as time allows, acknowledging achievement and encouraging improvement. Comments that would be embarrassing to the teacher or discouraging to the student must be avoided; no one should be criticized to the point of humiliation or defeat. Since the Auditions are important to the participating students who have made a significant investment in time, energy, and money, the experience should be positive and rewarding. The real competition is between the student and his/her own self-image or self-imposed goals. The preparation for the Auditions and the written constructive criticisms are far more valuable than any award or honor given to the student.

PRELIMINARY ROUND

1. Singers in all classifications will sing one song of his/her choice and then songs selected by the adjudicators within the time limits.
2. During the preliminary round, adjudicators will write constructive comments and a score between 70 and 100 on their scoring sheets. These sheets will be made available prior to the start of the next round in order that the singers may benefit from the written comments.
3. **NO REPERTOIRE CHANGES** may be made for the duration of the region student auditions once a student has sung in the preliminary round.

SEMIFINAL ROUND

1. **ALL** students who have received 2 scores of 90 or above or an average score of 90 or above in the preliminary round will advance to the semifinal round. There is no limit on the number of semifinalists.
2. Each student will sing one selection of his/her choice in its entirety and then songs selected by the adjudicators within the time limits. The time allotted for the semifinal round for the following age categories will be reduced by 2 minutes: high school, lower college, upper college, adult, and music theater. The advanced categories will be reduced by 3 minutes.
3. During the semifinal round, adjudicators will write constructive comments and a score between 70 and 100 on their scoring sheets. These sheets will be made available prior to the start of the next round.

FINAL ROUND

1. The top three students from each category will advance to the final round, regardless of numerical score.
2. Each student will sing one song of his/her choice with a time limit of five minutes per student.
3. No written comments will be provided in this round.
4. **ALL TEACHERS**, regardless of whether or not one or more of their students has advanced to the final round, will serve as judges for the final round. Winners in each category will be ranked according to the number of votes received.



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5. Awards and certificates will be announced and distributed after all categories have performed and all votes are tallied. First, second and third place (and occasionally fourth place) will be awarded at the conclusion of the final round.

ADVANCEMENT TO THE NATIONAL STUDENT AUDITIONS

1. Repertoire used at the region auditions **MUST** be used in the national auditions. **NO REPERTOIRE CHANGES** are allowed.
2. The top five students in each category will be eligible to advance to the national student auditions. This number includes the three students who participated in the region finals as well as the next two highest scorers in the category.

ONLINE REGISTRATION AND WEBSITE INFORMATION (www.nats.org)

The new NATS Auditions Registration system is designed in partnership with Auditionware and its creator Brad Mills. This is the system that the Eastern Region has used in the past and is now accessible through the national website only. Instructions for entering the system as well as completing the registration process are included in the document "Accessing the NATS Auditions Registration System". You can find these instructions by visiting www.nats.org, logging into your account, and clicking on the link below the green registration button.

Fee Schedule

Payment of all fees will be made at the completion of the registration process on the NATS website.

Teacher Registration Fee - \$30

Judging Waiver - \$75 (required if a teacher is sending students but not attending)

Student Registration Fee (for all students) - \$25 per student per category

Staff Accompanist Fee - \$40 per student per category



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PERFORMER REGISTRATION WORKSHEET

(Online registration and payment required – this form is for personal use only)
ONLINE REGISTRATION AND PAYMENT OF ALL FEES MUST BE COMPLETED BY FEBRUARY 18, 2019.

Name, Address, Phone, School, Category, Birth date, Total Length of Study, Email

Table with 5 columns: Selection, Major Work (if applicable), Composer, Timing, Key

ACCOMPANIST'S NAME, PHONE, EMAIL

Note: Professional staff accompanists are available for a fee of \$40. If you require a professional staff accompanist, please indicate that when registering online. You will have at most only a short rehearsal with the provided accompanist, so it is advantageous to bring your own if possible.

[] This student needs a staff accompanist (be sure to request one during online registration).

FEES FOR THIS STUDENT:

Registration fee (\$25 per category), Staff accompanist fee (\$40 per category), TOTAL FOR THIS STUDENT

- [] I have received payment from this student.
[] I understand that all accompanists must play from legal copies during the student auditions.
(See the NATS copyright policy at http://www.nats.org/copyright_info.html)

Name of previous teacher within the last 8 months



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TEACHER REGISTRATION WORKSHEET

(Online registration and payment required – this form is for personal use only)

ONLINE REGISTRATION AND PAYMENT OF ALL FEES MUST BE COMPLETED BY FEBRUARY 18, 2019.

Name _____ NATS ID# _____

Address _____ Phone _____

_____ Email _____

Indicate private studio or name of institution: _____

STUDENT NAME for no	CATEGORY	TIMING	ACCOMPANIST (Accompanists may play more than 10 students)
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

FEE CALCULATOR

You will be responsible for collecting all fees from your students and paying the total sum for your studio at the time of online registration. The website will calculate the fees for you. However, for your convenience, the following is provided:

Teacher registration fee (\$30)		_____
Judging waiver fee if applicable (\$75)		_____
Student registration fees (\$25 per student per category)	# of students x \$25 =	_____
Staff accompanist fees (\$40 per student per category)	# of students x \$40 =	_____
	TOTAL DUE	_____

All fees are paid at the conclusion of registration. Payment is made online through the NATS website using a credit card.

2019 Eastern Region Repertoire Requirements

Category	Length of Study	Age Limit	Time	Repertoire: <i>All repertoire is sung from memory</i>	
High School Music Theater					
IA	Lower High School Music Theater Women (9th & 10th Grade)	No limit	14-16	8 minutes	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
IIA	Lower High School Music Theater Men (9th & 10th Grade)	No limit	14-16	8 minutes	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
IB	Upper High School Music Theater Women (11th & 12th Grade)	No limit	16-19	8 minutes	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
IIB	Upper High School Music Theater Men (11th & 12th Grade)	No limit	16-19	8 minutes	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
High School Classical					
IIIA	Lower High School Women (9th & 10th Grade)	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.
IVA	Lower High School Men (9th & 10th Grade)	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.
IIIB	Upper High School Women (11th & 12th Grade)	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.
IVB	Upper High School Men (11th & 12th Grade)	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.

2019 Eastern Region Repertoire Requirements

Lower College Music Theater						
V	Lower College Music Theater Women	0-2 years post high school	22	10 minutes	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.	
VI	Lower College Music Theater Men	0-2 years post high school	22	10 minutes	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.	
Lower College Classical						
VIIA	First Year College/Independent Studio Women	0-2 years post high school	22	10 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.	
VIIIA	First Year College/Independent Studio Men	0-2 years post high school	22	10 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.	
VIIIB	Second Year College/Independent Studio Women	0-2 years post high school	22	10 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.	
VIIIB	Second Year College/Independent Studio Men	0-2 years post high school	22	10 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.	
Upper College Music Theater						
IX	Upper College Music Theater Women	3-5 years post high school all as undergraduate	25	12 minutes	Four Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.	
X	Upper College Music Theater Men	3-5 years post high school all as undergraduate	25	12 minutes	Four Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.	

2019 Eastern Region Repertoire Requirements

Upper College Classical						
XIA	Third Year College/Independent Studio Women	3-5 years post high school all as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire. One aria. One art song in English. One foreign language art song. One additional selection. At least three languages must be represented.	
XIIA	Third Year College/Independent Studio Men	3-5 years post high school all as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire. One aria. One art song in English. One foreign language art song. One additional selection. At least three languages must be represented.	
XIB	Fourth/Fifth Year College/Independent Studio Women	3-5 years post high school all as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire. One aria. One art song in English. One foreign language art song. One additional selection. At least three languages must be represented.	
XIIB	Fourth/Fifth Year College/Independent Studio Men	3-5 years post high school all as undergraduate	25	12 minutes	Four contrasting selections from classical repertoire. One aria. One art song in English. One foreign language art song. One additional selection. At least three languages must be represented.	
Advanced						
XIII	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. One additional selection from the classical repertoire. At least three languages must be represented.	
XIV	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. One additional selection from the classical repertoire. At least three languages must be represented.	
Adult (These categories are intended for serious adult avocational musicians.)						
XV	Adult Music Theater Women and Men	No limit	22+	10-12 minutes	Three Contrasting Music Theater Selections from Staged Broadway or Off-Broadway productions.	
XVI	Adult Classical Women and Men	No limit	22+	10-12 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.	

Classical 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	All repertoire, including oratorio, must be sung from memory.
Original Languages	Selections should be sung in original language or in translation if warranted by common performance practice.
Transposition	All arias from opera, oratorio, mass, cantata, operetta, works titled “concert aria,” or music theater selections must be sung in the original or standard published key.
Repertoire/Categories	The word “classical” in this context refers to art songs and arias from the “classical” genre, not limited to the “Classical” period of Mozart and Haydn. In other words, no music theater, pop, soul, jazz, rhythm and blues, etc. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias and music theater selections are allowed as in common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

Music Theater Audition Terminology

Memorization	All repertoire must be sung from memory.
Original Languages	Selections must be sung in original language or in translation if warranted by common performance practice.
Transposition	Music Theater selections in college categories and older must be sung in the original or standard published key. High school singers and younger may use published transposed keys to accommodate voice change issues only. Any published transposition must retain the composer's intention and style of music, and preserve the character being portrayed in the story and lyrics.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of music theater selections are allowed as in common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Music Theater Selections	All repertoire must be from the score of a book show written or intended for a fully realized musical production. The production may be a musical (including film musicals), revue, or song cycle (MUTH). A fully realized production includes blocking/acting, dance, costumes, sets, pit orchestra or piano, lighting, sound, or a combination of the aforementioned elements. Revues should thread back to the original production. Various online resources are available to confirm whether a particular selection was written/intended for a fully realized musical production, and teachers are encouraged to consult these resources when selecting repertoire for the auditions. Singers should ensure that contrasting selections represent the spectrum of their vocal and dramatic abilities. This should be exhibited by selecting pieces of varying style periods (pop/rock, contemporary, Golden Age, operetta), composers, and employing a variety of vocalism (belt, mix, legit). (Singers may choose only one operetta aria as one of their selections.)
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.