



2020 Eastern Region Conference and Student Auditions



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

March 20-22, 2020

**Westminster Choir College
101 Walnut Lane
Princeton, NJ 08540**

Kathy Price and Jonathan Price, Site Coordinators
Mario Martinez, Eastern Region Governor
Stephen Ng, Auditions Chair
Debra Field, Auditions Assistant

Margaret Cusack and Mike Ruckles, Guest Artists

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SCHEDULE OF EVENTS

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

FRIDAY, MARCH 20

- 11:00am Registration opens (Cullen Center Lobby – outside Hillman Hall)
- 12:00–12:45am Judges’ meeting (Hillman Hall)
- 1:00–6:00pm Student Auditions Preliminary Round (Various Locations)
- 5:30–6:20pm ***Defining Countertenor: Unpacking the Repertoire***
Dr. Jay Carter, countertenor (**Location:** Bristol Chapel)
- Description:** An interactive lecture recital incorporating repertoire from the middle-Baroque through the contemporary musical periods. It uses as its departure point the assumption that we use the term countertenor for the singing of the highest voiced male soloists, but this lecture recital challenges our use of the term as a general one in need of greater definition. By exploring a variety of repertoire currently used in operatic and concert mediums, the following subdivisions of countertenor singing are carefully defined and demonstrated with great specificity: Sopranoist - Knabenaltus - Alto - Haute-contre/Altino – Castrati.
- 6:15-7:00pm Reception – **Prof. Robert Edwin, Guest of Honor** (Hillman Lobby)
- 7:00–7:25pm Award Ceremony – **Presenting the 2020 Eastern Region Conference & Student Auditions Honoree: Prof. Robert Edwin** (Hillman Hall)

EVENING MASTER CLASS

- 7:30–9:30pm **Mike Ruckles**, guest master teacher (Hillman Hall)

SATURDAY, MARCH 20

- 8:00-9:00am **Region board meeting** – All district governors/chapter presidents are invited to attend. Complimentary continental breakfast hosted by New Jersey NATS Chapter. (**Location:** Martin Room)
- 9:15–9:45am **Judges’ Meeting** – *All teachers are expected to judge the semi-finals* (Hillman Hall)
- 10:00–2:30pm **Student Auditions Semi-Final Round** (Various locations)



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WORKSHOPS AND PRESENTATIONS

(Subject to change)

10:00–10:50am ***Hacking the Practice Room: Strategies for Effective Practice and Deep Learning***
Sean McCarther (**Location:** Cullen 1)

Description: Practice is an essential part of developing vocal technique. Learning to practice effectively is crucial for long-term, high-level learning. Ineffective or unfocused practice impedes learning and can frustrate both student and instructor. The purpose of this presentation is to present several methods students and instructors can use to develop practice habits in ways that are systematic, efficient, and align with current research in the field of motor learning.

10:00am–12:00pm ***Open Lab*** – interactive tours *every half hour* of the **Presser Voice Lab** in Erdman 13. Come and explore! Lab experts will be present to guide you.

11:00–11:50am ***Rules, Conventions, Vagueries, and Cans of Worms: Historical and Practical Perspectives on German Lyric Diction***
Nils Neubert (**Location:** Cullen 1)

Description: This session addresses some of the fundamental, more intricate, and most contested terms of German lyric diction through a group conversation, accompanied by printed, projected, and recorded materials. The aim is to strengthen/contextualize prescriptive knowledge (rules) through objective, critical, and descriptive inquiry and, hopefully, to demystify and simplify some common problems, opacities, misconceptions, and resulting apprehensions regarding literature, interpretation, and pedagogy of German lyric diction. Participants are encouraged to bring their own questions for reflection, discussion, and collaborative clarification.

12:00–12:50am ***Musical Theater: Transitioning from College to Professional Theater***
Jonathan Price (**Location:** Cullen 1)

Description: Navigating the terrain from college graduation to professional auditions can be daunting. This session explores how this process unfolds and what you can do to be ready. Topics covered include how you should prepare (building a book, cut preparation, establishing an online presence), decoding the professional audition process (open calls, Equity points, call backs) and how to build a career (avoiding burnout, budgeting for continuing education and other expenses, and how to manage a career in NYC). Students and teachers are welcome!

1:00 –2:00pm ***Lunch Break***



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2:00–2:50pm

Towards Decolonizing the Curriculum of the Classical Singer: Learning the Latin American and Iberian Art Song Repertoire

Patricia Caicedo (**Location:** Cullen 1)

Description: Starting from the observation of the Latin American art song, the author questions the Euro centric curriculum of the institutions that train classical singers across the world and invites classical singers and voice teachers to explore new repertoire, specifically the Latin American and Iberian art song one, a repertoire she will contextualize presenting some of its most prominent composers and poets.

2:00-4:00pm

Voice Research Poster Fair (**Location:** Hillman Lobby)

Researchers will be present with their posters for a conversation with you! The Poster Fair will have a separate program listing of researchers available at a later date.

3:00–3:50pm

YogaVoice®

Mark Moliterno (**Location:** TBA)

Description: An interactive session, this workshop will be in a master-class format. Singers will show through guided work by Mr. Moliterno how various *YogaVoice®* exercises and poses assist their vocal technique and performance.

4:00-5:00pm

The ABC's of Auditioning: Maximize your audition experience!

Susan Shiplett Ashbaker (**Location:** TBA)

Description: This 1-hour class will give you tools to take back to your team to help you make the most of your audition preparation and execution. Carpe Audition!

EVENING MASTER CLASS

5:30–7:30pm

Margaret Cusack, guest master teacher (Hillman Hall)

8:00–9:30pm

Eastern Region Membership Meeting and Dinner (\$40 per member – pay during registration process) **LOCATION:** TBA

SUNDAY, MARCH 22

9:30–9:45am

Judges' meeting – *All teachers are expected to judge the finals* (Hillman)

10:00am

STUDENT AUDITIONS FINAL ROUND (Bristol Chapel)

2:15pm (approx.)

Winners Ceremony and Photos (Bristol Chapel)

3:00pm

Depart for home



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Lodging Information Princeton, NJ

Two Conference Hotels:

1. **Holiday Inn Princeton**

100 Independence Way, Princeton, NJ 08540 (Off Route 1); (609) 520-1200.
\$109 plus tax per night (breakfast is included); 40 rooms available with this discount **until February 19, 2020**.

To make a reservation at the Holiday Inn Princeton:

Mention the Eastern Region NATS Conference and Auditions group when making your reservation. Or, paste the link below in your web browser to make your reservation. *Note: You may cancel your reservation if you do so 14 days prior to arrival. If you cancel later, you will be responsible for the room charges.*

<https://www.holidayinn.com/redirect?path=hd&brandCode=HI&localeCode=en®ionCode=1&hotelCode=PRNNJ&PMID=99801505&GPC=ER1&cn=no&viewfullsite=true>

2. **Hyatt Place Princeton**

3565 US Highway 1, Princeton, NJ 08540; 609-720-0200.
\$135 (hot breakfast and wi-fi included); 20 rooms reserved **until February 21, 2020**, and then only as still available. Mention the NATS event at Westminster Choir College when making your reservation.

To make a reservation at the Hyatt Place Princeton:

1. Call the Central Reservations Department (1-888-271-6014) and tell the agent the name of the group (Eastern Regional NATS) or your group code (G-NATS), **OR**
2. Go to the website hyattplaceprinceton.com and input the arrival and departure dates and then select Special Rates. Then select Group/Corporate Code and input G-NATS.

Other Local Hotels (no special rates for NATS):

1. **DoubleTree by Hilton Hotel Princeton**

4355 US-1, Princeton, NJ 08540
(609) 452-2400

2. **Princeton Marriott at Forrestal**

100 College Rd E, Princeton, NJ 08540
(609) 452-7800

3. **Courtyard Marriott**

3815 US Route 1 @ Mapleton Rd, Princeton, New Jersey 08540
(609) 716-9100

4. **Homewood Suites**

3819 US 1 South, Princeton, NJ 08540
(609) 720-0550



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.

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 24, 2020****
- 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



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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 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.



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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.
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 - \$45 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 24, 2020.

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 \$45. 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 (\$45 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 24, 2020.

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)
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

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 (\$45 per student per category)	# of students x \$45 = _____
	TOTAL DUE _____

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

Category Treble: Soprano, Mezzo-soprano, Contralto, Countertenor TBB: Tenor, Baritone, Bass	Length of Study	Age Limit	Time	Repertoire: <i>ALL repertoire is sung from memory</i>
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High School Music Theater

IA	Lower High School Music Theater Treble Voice (9th & 10th Grade)	No limit	14-16	8 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
IIA	Lower High School Music Theater TBB Voice (9th & 10th Grade)	No limit	14-16	8 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
IB	Upper High School Music Theater Treble Voice (11th & 12th Grade)	No limit	16-19	8 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
IIB	Upper High School Music Theater TBB Voice (11th & 12th Grade)	No limit	16-19	8 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.

High School Classical

IIIA	Lower High School Treble Voice (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 TBB Voice (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 Treble Voice (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 TBB Voice (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.

Lower College Music Theater					
V	Lower College Music Theater Treble Voice	0-2 years post high school	22	10 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
VI	Lower College Music Theater TBB Voice	0-2 years post high school	22	10 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
Lower College Classical					
VIIA	First Year College/Independent Studio Treble Voice	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 TBB Voice	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 Treble Voice	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 TBB Voice	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 Treble Voice	3-5 years post high school all as undergraduate	25	12 minutes	Four contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
X	Upper College Music Theater TBB Voice	3-5 years post high school all as undergraduate	25	12 minutes	Four contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
Upper College Classical					
XIA	Third Year College/Independent Studio Treble Voice	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 TBB Voice	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 Treble Voice	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 TBB Voice	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 Treble Voice	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 TBB Voice	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 and do not advance to national.)					
XV	Adult Music Theater Treble and TBB Voices	No limit	22+	10-12 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only <u>one</u> selection may be chosen from operetta or music theater song literature.
XVI	Adult Classical Treble and TBB Voices	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.
Hall Johnson Spiritual Category - In even years only					
XVII	Hall Johnson Spiritual Category	No limit	17-23 (college undergraduate)	10 minutes	Three contrasting selections chosen from the official list of Hall Johnson spiritual repertoire found at https://www.nats.org/Hall_Johnson_Spirituals_Compensation.html
					Due to the generosity of the Hall Johnson Estate a \$2000 award will be given in each national conference year (even years) to the best performance of a Hall Johnson Spiritual for the conferences from 2016-2036. All interested performers will apply for this category as part of regional student auditions with the top five regional singers advancing to the NSA rounds as with all other categories.

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.
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. 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	Repertoire is chosen from musicals (including film musicals), revues, operettas or music theater song cycles all of which are written or intended for a fully realized musical production; <u>and</u> music theater song literature. Only <u>one</u> of the required selections may be chosen from operetta <u>or</u> music theater song literature.
Fully Realized Production	A fully realized production includes blocking/acting, dance, costumes, sets, pit orchestra or piano, lighting, sound, or a combination of the aforementioned elements.
Revues	Revues should thread back to the original production.
Music Theater Styles	Repertoire should ensure that selections represent the spectrum of their vocal and dramatic abilities. This should be exhibited by selecting pieces of varying style periods: pop/rock, contemporary, and golden age, employing a multiplicity of vocal styles (belt, mix, legit).
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

Asterisk Clarifications

*CATEGORY	All categories are defined by voice type. Treble: Soprano, Mezzo-soprano, Contralto, Countertenor TBB: Tenor, Baritone, Bass
*LENGTH OF STUDY	Length of Study in Singer Category Selection for NATS Auditions Voice study with a voice teacher (NATS Member or Non NATS Member) either in an independent studio or collegiate/conservatory program or 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 undergraduate. Upper: any three to five years of post-high school study; all as undergraduate. Counting years of study begins with the first day of post high school study; meaning we are now in the first year of study. Any reasonable portion of a year would be counted as one year. For example, a student in in an undergraduate program in their fifth semester of voice study is in their third year of study. Each reasonable portion of a year of study counts as a full year, even if the singer stops taking weekly lessons during a portion of that year, unless 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 age 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 from High School Categories.
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 available to adjudicate a category as well.

Site Procedures for a NATS Audition

Each singer in the same category is allotted the same amount of time to perform. Singers select their first piece to perform and the adjudication panel selects subsequent pieces. Time begins when the singer announces their first piece.

Time continues to run between selections.

Therefore, in preliminary and semi-final rounds, each adjudication panel chair should expedite a rotation cycle among the panel members for subsequent repertoire selections. Repertoire selections should be made immediately because time continues to run between selections.

During the audition, selections are to be sung in their entirety as prepared by the student, **WITHOUT** suggested edits from adjudicators. For example:

- requesting a singer start at the B section or suggesting a student skip a prepared recitative and start with the aria or stopping a student in the middle of a piece to move on to the next piece

Repertoire is heard as the time allotment allows. It is possible that not all repertoire will be heard, and/or that the time allotment will end in the middle of a selection. Singers should be made aware of this possibility by their teachers.

The audition is completed when the adjudication panel or the timer calls/signals "stop".