

Chapter, District, Region, and National Student Auditions



NATS INDIANA CHAPTER STATE VIRTUAL STUDENT AUDITIONS FALL 2020
Please refer to Online Guidelines for submitting videos and procedures.

- Page 2-Category Number and Age Limit*
- Page 3-Repertoire requirements*
- Page 4- Asterisk Clarifications*
- Page 5-Classical Audition Terminology*
- Page 6-Music Theater Audition Terminology*
- Page 7- Links for:*
 - Fillable PDF File for Student Information*
 - Classical Rubric*
 - Musical Theater rubric*
 - I-Pad Policy*
 - NATS Policy on Copyright Laws/Digital*
- Page 8- Accompanist accompanying limits*

NATS Members Sponsoring Students

- Those registering students for auditions must be members in good standing at the National level of NATS at the time of registration as well as all rounds of the event. In addition, Chapter level events require chapter membership in good standing at the time of registration as well as all rounds of the event. Exceptions to this requirement will be granted by the National Office only to Canadian chapters that are a Registered Charitable Organization with the Canadian government.
- If a student has been studying with a sponsoring teacher fewer than eight (8) months, acknowledgment must be made of the former teacher both on the application and in any public announcements. Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher fewer than eight months.
- Members shall complete and submit required application forms in a timely manner.
- Members shall ensure that all requirements are met.
- Members shall serve as adjudicators and/or act in other capacities as requested.
- Members shall ensure that students and collaborative pianists adhere to the NATS Copyright Policy located at [http://www.nats.org/ Library/docs/copyright_policy_revision1-2012.pdf](http://www.nats.org/Library/docs/copyright_policy_revision1-2012.pdf).
- Members may not accompany their own students at any stage of the event including awards concerts, etc.

The National Student Auditions begin at the regional level and progress to the national preliminary round, semifinal round and final round. Regional auditions should offer all of the categories contained in the “Category, Repertoire, Age, and Time Requirements” section of this document. In order to ensure across the board fairness and appropriate rigor to the National Student Auditions, Regions may only advance singers to NSA categories from a regional audition. Exceptions to this regulation must be approved by the NSA Coordinator, VP of Auditions, and NATS Executive Office staff. Winners of Chapter or District auditions may not be automatically advanced to the National Student Auditions.

Conference Year Only - Hall Johnson Spiritual Category

Due to the generosity of the Hall Johnson Estate, a \$2000 award will be given in each national conference year (even-numbered 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. Chapters are also eligible and encouraged to add this competition to chapter auditions. Where applicable, Chapter auditions serve as qualifying rounds for advancement into region auditions.

Complete information including a catalog of works and links to publications related to this special category is available at www.nats.org

Category	Length of Study	Age limit	Time	Repertoire
Hall Johnson	Undergraduate age All voice types	17-23	8 minutes	Three contrasting selections from Hall Johnson spiritual repertoire.

Indiana NATS Chapter Student Auditions

Number	Category	Length of Study	Age Range/Limit	Allotted Performance Time
1 A	Lower High School Music Theater Treble Voice	No limit--- all HS	14---16 9th and 10th Grade	8 minutes
2 A	Lower High School Music Theater TBB	No limit--- all HS	14---16 9th and 10th Grade	8-minutes
1 B	Upper High School Music Theater Treble Voice	No limit--- all HS	16---19 11th and 12th Grade	8-minutes
2 B	Upper High School Music Theater TBB	No limit--- all HS	16---19 11th and 12th Grade	8-minutes
3 A	Lower High School Classical Treble Voice	No limit--- all HS	14---16 9th and 10th Grade	8- minutes
4 A	Lower High School Classical TBB	No limit--- all HS	14---16 9th and 10th Grade	8- minutes
3 B	Upper High School Classical Treble Voice	No limit--- all HS	16---19 11th and 12th Grade	8- minutes
4 B	Upper High School Classical TBB	No limit--- all HS	16---19 11th and 12th Grade	8- minutes
5 A	First Year Music Theater (Freshmen) Treble Voice	1 year post high school	20	8- minutes
6 A	First Year Music Theater (Freshmen) TBB	1 year post high school	20	8- minutes
7 A	First Year Classical Treble Voice (Freshmen)	1 year post high school	20	8- minutes
8 A	First Year Classical TBB (Freshmen)	1 year post high school	20	8- minutes
5 B	Second Year Music Theater Treble Voice (Sophomore)	2 years post high school	22	8- minutes
6 B	Second Year Music Theater TBB (Sophomore)	2 years post high school	22	8- minutes
7 B	Second Year Classical Treble Voice (Sophomore)	2 years post high school	22	8-minutes
8 B	Second Year Classical TBB (Sophomore)	2 years post high school	22	8- minutes
9 A	Third Year Music Theater Treble Voice (Junior)	3 years post high school	23	10- minutes
10 A	Third Year Music Theater TBB (Junior)	3 years post high school	23	10-minutes
11 A	Third Year Classical Treble Voice (Junior)	3 years post high school	23	10-minutes
12 A	Third Year Classical TBB (Junior)	3 years post high school	23	10-minutes
9 B	Fourth/Fifth Year Music Theater Treble Voice (Senior)	4-5 years post high school (all as under graduate)	25	10-minutes
10 B	Fourth/Fifth Year Music Theater TBB (Senior)	4-5 years post high school (all as under graduate)	25	10- minutes
11 B	Fourth/Fifth Year Classical Treble Voice (Senior)	4-5 years post high school (all as under graduate)	25	10- minutes
12 B	Fourth/Fifth Year Classical TBB (Senior)	4-5 years post high school (all as under graduate)	25	10- minutes
13 A	Lower Advanced Classical Treble Voice	4-7 years post high school	22-26	12- minutes
14 A	Lower Advanced Classical TBB	4-7 years post high school	22-26	12- minutes
13 B	Upper Advanced Classical Treble Voice	7+ years post high school	27--30	12- minutes
14 B	Upper Advanced Classical TBB	7+ post high school	27--30	12- minutes

*Adult Treble	No limit	22+	8 minutes
*Adult TBB	No limit	22+	8 minutes

Chapters, Districts, and Regions may subdivide the categories above in the following ways. Repertoire and time limits must remain the same. Categories can be divided again because of high numbers of students as IA--1, IA--2 etc.

click here for complete list: https://www.nats.org/_Library/NSA_Files/NSA_Revised_Categories_2019_July_30_color_rev.pdf

Indiana NATS Chapter Student Auditions Repertoire Requirements

Student Auditions Categories Length of Study, Repertoire, Age, and Time Requirements					
* CATEGORY Treble: Soprano, Mezzo-soprano, Contralto, Countertenor TBB: Tenor, Baritone, Bass	LENGTH OF STUDY	AGE LIMIT	* TIME	* REPERTOIRE: all repertoire is sung from memory	
1	High School Music Theater Treble Voice	No limit	14–19	8 minutes	*Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.
2	High School Music Theater TBB Voice	No limit	14–19	8 minutes	*Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.
3	High School Classical Treble Voice	No limit	14–19	8 minutes	*Three contrasting selections from classical repertoire. One art song in English*. One art song in a foreign language. One additional art song or aria.
4	High School Classical TBB Voice	No limit	14–19	8 minutes	*Three contrasting selections from classical repertoire. One art song in English*. One art song in a foreign language. One additional art song or aria.
5	Lower Music Theater Treble Voice	0–2 post high school	22	8 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.
6	Lower Music Theater TBB Voice	0–2 years post high school	22	8 minutes	Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.
7	Lower Classical Treble Voice	0–2 years post high school	22	8 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English*. One foreign language art song.
8	Lower Classical TBB Voice	0–2 years post high school	22	8 minutes	Three contrasting selections from classical repertoire. One aria or art song. One art song in English*. One foreign language art song.
9	Upper Music Theater Treble Voice	3–5 post high school all as undergraduate	25	10 minutes	Four contrasting music theater selections from musicals (including film musicals), revues, operettas, music theatersong cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.
10	Upper Music Theater TBB Voice	3–5 post high school all as undergraduate	25	10 minutes	Four contrasting music theater selections from musicals (including film musicals), revues, operettas, music theatersong cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.
11	Upper Classical Treble Voice	3–5 post high school all as undergraduate	25	10 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.
12	Upper Classical TBB Voice	3–5 post high school all as undergraduate	25	10 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.
13	Advanced Classical Treble Voice	4+ post high school	22–30	12 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.
14	Advanced Classical TBB Voice	4+ post high school	22–30	12 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.

Indiana NATS Chapter Student Auditions

Asterisk Clarifications

*CATEGORY	All categories are defined by voice type. Treble: Soprano, Mezzo-soprano, Contralto, Countertenor TBB: Tenor, Baritone, Bass
*LENGTH OF STUDY	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>
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 will select the order to perform their pieces.** (Different then Nationals policy) 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".

Indiana NATS Chapter Student Auditions

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.

Indiana NATS Chapter Student Auditions
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.

Indiana NATS Chapter Student Auditions

Resources

- Change of scoring descriptors from “Lowest,” “Average,” and “Best” to “Developing,” “Advancing,” and “Accomplished.”
Classical Rubric:
https://www.nats.org/Library/NSA_Files/NATS_Rubric_Classical_2019_July_30.pdf
- Expanded definitions of “Mix” and “Bel” on the Music Theater Rubric
Musical Theater Rubric:
https://www.nats.org/Library/NSA_Files/NATS_Rubric_Music_Theater_MUTH_July_30.pdf
- Fillable PDF File for Students to complete
Teachers now have access to a Fillable PDF student-information sheet that they can send to all of their students to complete and return, so that teachers have all of the information they will need prior to completing the students’ registrations.
https://www.nats.org/Library/NSA_Files/Student_pre-register_Info_for_teachers_-_Fillable_REV_2019-07-30.pdf

Copy Right Policy (NEW Please review)

Each Student and Accompanist must accept and agree to Nationals copy right policy. Each Singer and Accompanist will receive and email to complete and submit once registration is completed.

1. The new **NATS Copyright Policy**
 2. A link to the **NATS Copyright Resource Center**
 3. An outline of the **Acknowledgement Process** that will be added in to the registration procedure for student auditions.
 4. A note on the **Use of Tablets** by collaborative pianists.
 5. The **Checking of Original Scores** at NATS events.
- **Official NATS Copyright Policy for Use of Published Music**
 1. NATS encourages its members, their students, accompanists and the general population to become educated about, and to comply with, all applicable copyright laws. Reproduction of a copyrighted work constitutes copyright infringement unless a license to reproduce such work has been obtained, the use is considered fair use, the work is in the public domain, or a valid exception to copyright infringement exists.
 2. NATS requires students, teachers and other participants in NATS affiliated events, auditions and competitions to affirm compliance with the NATS Copyright Policy, and to use only authorized reproductions of copyrighted works.
 - **NATS Copyright Resource Center**
 1. https://www.nats.org/Copyright_Resources.html
 - **Copyright Acknowledgement for Teachers, Singers, & Pianists**
 1. **Teachers** will log into Auditionware to register their students as normal. As teachers register each singer, they will be asked to acknowledge the NATS Copyright Policy for each singer. (This will simply be a box that teachers will check, right along with the singer’s Name, Category, Etc.)
 2. Once a **Singer** is registered for an event, the singer will receive an email from Auditionware with a link to an Acknowledgement page. (This email will go to the email entered for the singer by the teacher. If the singer is under 18 years of age, it would be best to use a parent/guardian’s email address, as they will need to acknowledge.) The singer (or parent/guardian) will click on the link, which will take them to the Acknowledgement, and there they will click and submit the Acknowledgement of copyright.
 - a. Follow-up emails will be automatically sent from Auditionware at regular intervals leading up to an event, until the singer has submitted their copyright acknowledgement.
 3. Once registration closes for an event, each **Collaborative Pianist** who is playing for the event will receive an email from Auditionware with a link to an Acknowledgement page. Note: The collaborative pianist will only receive one email, regardless of the number of students for whom they are playing, rather than one email per student. (This email will go to the email entered for the pianist by the teacher. If the pianist is under 18 years of age, it would be best to use a parent/guardian’s email address, as they will need to acknowledge.) The pianist (or parent/guardian) will click on the link, which will take them to the Acknowledgement, and there they will click and submit the Acknowledgement of copyright.
 - a. Follow-up emails will be automatically sent from Auditionware at regular intervals leading up to an event, until the pianist has submitted their copyright acknowledgement.

Indiana NATS Chapter Student Auditions

4. **Teachers, Students, and Pianists** all need to complete their respective acknowledgements prior to the NATS event.
 5. **Audition Coordinators** will be able to export a report of Student and Pianist acknowledgements from Auditionware to confirm acceptance.
- **Use of Tablets by Collaborative Pianists**
 1. The use of iPads and tablets as musical scores for collaborative pianists during all levels of NATS auditions has been approved and are held to the same standards of copyright as any other musical score used for auditions.
 - a. For clarification on appropriate use of tablets please visit the [NATS Commonly Asked Copyright Questions for Teachers, Accompanists, and Students](#) document located in the NATS Copyright Resource Center.
 - **With the new copyright policy and teacher/student/pianist copyright acknowledgements, it is NO LONGER NECESSARY to check for original scores at NATS events.**

It will be vitally important for governors, presidents, and audition coordinators to remind your membership to answer the following question: As the student's teacher of record, I agree to abide by the [NATS Copyright Policy](#), and I acknowledge that I have clearly communicated the NATS copyright policy to all of my students and their collaborative pianist(s). I have encouraged all of my students and their collaborative pianists to abide by U.S. Copyright Laws and communicated to all of them that they should use only authorized reproductions of copyrighted works at all levels of NATS sponsored events. **It is also imperative for teachers to enter correct email addresses for both singers and pianists.**

Thank you for your patience and help as we incorporate these new processes. Your time, energy, and effort are all invaluable to our great organization.

(LIVE AUDITIONS ONLY!) Accompanist will be limited to a total of 10 events! (LIVE AUDITIONS ONLY!)

Teachers must include the accompanist's name for each of their students when they register them online. Each singer **must** have an accompanist's name listed. NO TBA's are allowed. **Each accompanist is allowed to play for no more than 10 events during the main part of the auditions (each category a student registers for is considered an event). Honors recital is not part of that limit!** If your student would like to have an accompanist provided, please include \$30.00 per event with the student's registration fee and a staff accompanist will be assigned. TEACHERS: Please inform all of your accompanists that they **MUST PLAY FROM ORIGINAL SCORES**. Although no photocopies will be allowed for the auditions, if you are requesting a staff accompanist, please send photocopies of the student's music for the accompanist WITH your application. The photocopied music will be destroyed or returned after the auditions. **Teachers may NOT accompany their own students.**