

Georgia NATS Guidelines for Judging 2011

1. The purpose of the judging should be helpful criticism, suggestions for improvement and encouragement.
2. No adjudicator may list his or her institution, telephone number, or address on any adjudication sheet.
3. Be sure that the singer's name is correct on the judging sheet and matches the name on the singer's repertoire sheet.
4. It is mandatory that we adhere to the schedule in order to get accompanists to the next audition on time. Time each audition. If either the singer or the accompanist is late, subtract time from the allotted limits, which are as follows:

Categories 1-4	8 minutes
Categories 5-8	10 minutes
Categories 9-12	12 minutes
Categories 13-14	15 minutes
Categories 15-16	10 minutes
Categories 17-18	12 minutes
Categories 21-22	10 minutes
Categories 23-24	12 minutes
Categories 25-26	15 minutes
Categories 27-28	8 minutes

5. The first selection should be chosen by the singer. The judges should then alternate in choosing additional selections, attempting to hear contrasting styles and languages. Each singer should be allowed to perform at least two selections within the time limit. In case of an extended composition, feel free to stop the singer and continue with another selection, or proceed to the next singer if the allotted time has expired. In a run-off round, the singer will choose the first piece and the judges, in consultation, will choose a second piece. In the event of time constraints for category run-offs, the executive committee may reduce the auditions to a single selection of the singer's choice.
6. Photocopies/computer printed copies are only permitted if the singer presents a written letter from the publisher giving permission to use a photocopy/printed version of a given composition for this event. No other photocopies of music are permitted, not even to facilitate page turns. CD sheet music, Petrucci, Schubertline, and other legally purchased music is acceptable. The student should let the judges know that the copies are legal before beginning to sing.
7. The singer must perform all repertoire including oratorio solos from memory.
8. Repertoire lists have not been checked, therefore it is the responsibility of the judges to see that the singer has presented the repertoire required for the category.
9. If the singer is in violation of any rule (photocopies, repertoire requirements, memorization, etc.), do not approach the singer. Allow him or her to complete the audition. Give written comments as usual, but do not rank singers yet. If any judge feels that any singer is in violation, all three judges should report to the tally room after the completion of the category but *before ranking the singers* to have the problem resolved.
10. Please give written comments in both areas of adjudication. Judges should not collaborate, so that the singer receives three individual opinions.
11. Circle one overall descriptive evaluation of the audition: superior, excellent, good, or fair. Be sure to sign the adjudication form.
12. Each judge should individually rank the top five singers in the category on the separate ranking sheet. Do not list these rankings on the adjudication sheets. If a judge does not feel that any singer warrants the designation of first place, he or she may choose to leave one or more top rankings blank.
13. In order for a first place to be awarded, a singer must receive an overall evaluation of superior from at least two out of three judges.
14. In case of a tally issue, **do not leave the tally room area until excused by the registrar.**

**OVERVIEW OF GENERAL PERFORMANCE EXPECTATIONS
IN CLASSICAL AND MUSIC THEATER SINGING***

	CLASSICAL	MUSIC THEATER**
TONE	<ul style="list-style-type: none"> • Of primary importance and takes precedence at times over clarity of text • <i>Chiaroscuro</i> is the ideal – both brilliance and richness desired • Low larynx, high soft palate, consistent pharyngeal space maintained • Breathiness and nasality are not generally present • CT-dominant (cricothyroid muscle) in middle range as well as high range 	<ul style="list-style-type: none"> • Beauty of tone secondary to clarity of text • Speech-dominated • Brighter, brassy sound • Laryngeal height and/or pharyngeal shape are maintained • Breathiness and nasality maybe used frequently for vocal color or expression • TA-dominant (thyroarytenoid muscle) in low and middle range
VOWELS	<ul style="list-style-type: none"> • "Tall" – strong resonance in fundamental and higher harmonics • Formant tracked to permit projection over orchestra 	<ul style="list-style-type: none"> • "Wide" – stronger resonance in higher harmonics • Speech-like, w/out formant tracking which is unnecessary because of amplification
CONSONANTS	<ul style="list-style-type: none"> • Sometimes articulated softly or ignored for the sake of vocal beauty 	<ul style="list-style-type: none"> • Stronger consonants for word definition
DYNAMICS	<ul style="list-style-type: none"> • Crescendos often result in increased vibrato and opening of vowel 	<ul style="list-style-type: none"> • Crescendos call for maintenance of straight tone until the end, when vibrato is added (in "belt" and jazz styles) • Speech-like vowel quality is maintained
VIBRATO	<ul style="list-style-type: none"> • Initiated at onset of phonation • Continuous throughout • Ideally even • Typically between 4 and 7 cycles per second • Approximately 1/2 step excursion above and below the given pitch 	<ul style="list-style-type: none"> • Usually initiated toward the end of a sustained tone • Only used for expressive purposes on sustained tones • Less excursion above and below given pitch • Faster or slower cycles than in classical singing are acceptable
RANGE	<ul style="list-style-type: none"> • Performer stays within his/her "Fach" • Generally, only pitches which can be produced freely and beautifully are performed in public 	<ul style="list-style-type: none"> • Extreme ranges of pitch and loudness are sometimes called for • "Unbeautiful" pitches are acceptable, especially if they relate to or heighten the drama
ACTING	<ul style="list-style-type: none"> • Secondary to beauty of sound, although of increasing importance, particularly in the opera world 	<ul style="list-style-type: none"> • More important than sound quality • Projecting the meaning of the text through facial expression and body language is required

*This chart has been adapted from the materials of, and used with the generous permission of NATS member Sharyn J. Mapes.

**Some music theater singing more closely resembles classical singing, such as in *The Music Man* or *Phantom of the Opera*, but still requires clarity of text and strong acting ability.