

# National Association of Teachers of Singing, Inc.

## Georgia NATS

### Student Auditions Guidelines

Revised November 2004, Updated January 2007

Please be aware the Georgia NATS Student Auditions Guidelines vary from those of the Southeastern Region Student Auditions Guidelines.

#### Purpose

To offer students of NATS members:

- A. Encouragement toward the preparation of appropriate repertoire;
- B. Stimulation toward the achievement of vocal and musical growth;
- C. The opportunity to sing before qualified and impartial judges and thereby receive careful and constructive criticism;
- D. Public recognition of musical talent and vocal achievement.

#### Organization

- A. Student Auditions are an annual activity officially sponsored by the Southeastern Region, which includes Alabama, Florida and Georgia. Included are Regional Auditions under the supervision of the Regional Governor and State Auditions under the supervision of the State Governor and Executive Board.
- B. Regional Auditions will be held annually, usually in the spring, and will be preceded by State Auditions. Students with the highest ratings in the State Auditions are encouraged to enter the Regional Auditions, although all students of NATS members are eligible to enter the Regional Auditions.
- C. Student Auditions are not part of the NATS Artist Awards.
- D. For the purpose of these Auditions the following twenty-six classifications are established:

#### Category Numbers and Age Limits

A student's Category, with the exception of Categories 1 - 4, shall be determined by:

1. Amount of vocal study, college or private, beyond high school, and not academic standing;
2. However, should the student be affected by the age factor, then age limitations determine the appropriate classifications. A student may enter in a music theater classification and another appropriate classification; registration fees must be paid for both classifications.

##### **High School Level: through 19 years of age**

1. Beginning High School Girls (two years or less of voice)
2. Beginning High School Boys (two years or less of voice)
3. Advanced High School Girls (more than two years of voice)
4. Advanced High School Boys (more than two years of voice)

##### **College Level/Private beyond High School: through 22 years of age**

5. First Year College Women (in first year of college/private voice)
6. First Year College Men (in first year of college/private voice)
7. Second Year College Women (in second year of college/private voice)
8. Second Year College Men (in second year of college/private voice)

##### **College Level/Private beyond High School: 18 through 25 years of age**

9. Third Year College Women (in third year of college/private voice)
10. Third Year College Men (in third year of college/private voice)
11. Fourth Year College Women (in fourth year of college/private voice)
12. Fourth Year College Men (in fourth year of college/private voice)

**Advanced College and Adult Levels/beyond Undergraduate or more than four years of college voice; no doctoral performance majors: no age limit**

13. Advanced College and Adult Women
14. Advanced College and Adult Men

**Adult Level/College or Private Study: 23 years of age and up**

15. Lower Level Adult Women (one - two years of voice)
16. Lower Level Adult Men (one - two years of voice)

**Adult Level/College or Private Study: 26 years of age and up**

17. Upper Level Adult Women (three - four years of voice)
18. Upper Level Adult Men (three - four years of voice)

**Music Theater College Level/Private beyond High School: no age limit**

21. Lower Level College Music Theater Women (one - two years of college/private voice)
22. Lower Level College Music Theater Men (one - two years of college/private voice)
23. Upper Level College Music Theater Women (three - four years of college/private voice)
24. Upper Level College Music Theater Men (three - four years of college/private voice)

**Advanced College and Adult Music Theater/Beyond Undergraduate or more than four years of voice: no age limit**

25. Advanced College and Adult Music Theater Women
26. Advanced College and Adult Music Theater Men

## **Repertoire Requirements**

**All repertoire must be performed from memory**

**High School Levels (Categories 1 - 4): 2 - 3 pieces**

1. One Italian or English Song from the 17th or 18th century (any selection from the 24 or 26 Italian Songs and Arias is deemed appropriate).
2. One or two additional art songs. All songs may be sung in English. The performance of operatic arias is **DISALLOWED**.

**College Levels (Categories 5 & 6): 3 pieces**

1. One Italian or English song from the 17th or 18th century (no operatic arias).
2. One 20<sup>th</sup> or 21<sup>st</sup> century art song in English by an American or British composer.
3. One additional art song from the standard repertoire in Italian, Spanish, German, French or English.

**College/Adult Levels (Categories 7, 8, 15 & 16): 4 pieces**

**A minimum of two different languages must be represented**

1. One art song (or early equivalent) from the 17<sup>th</sup> – 21<sup>st</sup> centuries (Italian, German, French or Spanish songs must be in the original language. Other foreign language songs may be performed in English).
2. One other art song (or early equivalent) from 17<sup>th</sup> – 21<sup>st</sup> centuries in a language different from that of the song listed for #1 above. It must be performed in the original language if it is in Italian, German, French or Spanish.
3. One 20<sup>th</sup> or 21<sup>st</sup> century art song in English by an American or British composer.
4. One aria from opera or oratorio in the appropriate language or an additional selection from one of the above three listings.

**College/Adult Levels (Categories 9, 10, 11, 12, 17 & 18): 5 pieces**  
**A minimum of three different languages must be represented**

1. One aria from opera or oratorio in the appropriate language.
2. One art song (or early equivalent) from the 17<sup>th</sup> – 21<sup>st</sup> centuries (Italian, German, French or Spanish songs must be in the original language. Other foreign language songs may be performed in English).
3. One other art song (or early equivalent) from the 17<sup>th</sup> – 21<sup>st</sup> centuries in a language different from that of the song listed for #2 above. It must be performed in the original language if it is in Italian, German, French or Spanish.
4. One 20<sup>th</sup> or 21<sup>st</sup> century art song in English by an American or British composer.
5. An additional selection from one of the above four listings.

**Advanced Levels (Categories 13 & 14): 6 pieces**

1. One operatic aria sung in the appropriate language.
2. One oratorio aria sung in the appropriate language.
3. One German art song sung in German.
4. One French art song sung in French.
5. Choose one from the following categories: (a) Early English Song (b) Italian art song (or early equivalent) sung in Italian (c) Spanish art song sung in Spanish or (d) Russian or Scandinavian art song sung in English or the original language.
6. One 20<sup>th</sup> or 21<sup>st</sup> century work in English by an American or British composer.

**Young Artist (Category 20): at least 13 pieces**  
**A group shall consist of no fewer than three songs**

1. A group of 17<sup>th</sup> or 18<sup>th</sup> century Italian or English songs.
2. A group of art songs from the German, French, Spanish, Russian or Scandinavian repertoire in the original language.
3. An additional group of art songs, in a different language from those listed for #2 above, from the German, French Spanish, Russian or Scandinavian repertoire sung in the original language.
4. An oratorio or operatic aria; more than one may be listed.
5. A group of art songs in English from the 20<sup>th</sup> or 21<sup>st</sup> centuries by American or British composers.

**Music Theater Categories**

Selections from movie scores are acceptable as long as the accompaniment is in the theatrical style (no “pop” or jazz styling). Heavy “belt” technique must be reserved for use in Categories 23 - 26. The demonstration of the development of classical head and mixed voice should be the primary goal in selecting songs for Categories 21 and 22.

**Music Theater (Categories 21 & 22): 4 pieces and 4 composers**

1. An art song in original language (an English/American or foreign language song of any period or a folk song in a classical setting).
2. A pre-1965 musical theater selection.
3. Either another musical theater selection (any period) or a selection from a late 19<sup>th</sup> or early 20<sup>th</sup> century operetta (this should be in classical style and not require excessive virtuosity).
4. A musical theater selection (any period) in a contrasting style from that selected for #2 and #3 above.

### **Music Theater (Categories 23 & 24): 5 pieces and 5 composers**

1. An art song in original language (an English/American or foreign language song of any period or a folk song in a classical setting).
2. A pre-1965 musical theater selection.
3. A post-1965 musical theater selection.
4. A musical theater selection from any period.
5. An operatic aria or a selection from a late 19<sup>th</sup> or early 20<sup>th</sup> century operetta.

### **Music Theater (Categories 25 & 26): 6 pieces and 6 composers**

1. An operatic aria in the original language.
2. An operetta aria in the original language or English version.
3. A pre-1965 musical theater selection.
4. A post-1965 musical theater selection.
5. A musical theater selection contrasting in style from #3 and #4.
6. A musical theater selection by Gershwin, Weill, Bernstein or Sondheim, which presents difficult musical and dramatic challenges to the singer.

## **Eligibility and Participation**

- A. Any student currently studying with an active member of NATS and who meets all other requirements herein is eligible.
- B. Since Student Auditions are usually held in the spring, it is assumed that teachers will only present students who have been studying with them since the beginning of the academic year, unless the student has studied with a NATS member previously and such credit is given on the application. From the NATS Code of Ethics:  
“It is unethical to claim as a pupil one having studied less than eight months with the teacher--except where there has been no previous training.”
- C. Application forms must be filled out completely and mailed by the teacher to the registrar by the stated deadline. The application fee and accompanist fee, if applicable, must accompany each entry in order for the entry to be considered complete. Singers with incomplete entries will not be scheduled for an audition. Checks must be made payable to Georgia NATS.
- D. **Singers who use photocopied music, including use by the accompanist, or who have photocopied music in their possession, will be disqualified unless they have written permission from the publisher in their possession at the time of the audition.**
- E. Auditionees are responsible for securing their own accompanists. **An accompanist may play for a maximum of ten auditions. One singer singing in two classifications counts as two auditions. Voice teachers may not accompany any singer at the piano at all; however, high school teachers may accompany their own students if they attend both days and judge only in college categories.**
- F. Student auditions will be conducted with dignity, efficiency and with considerations for the young performers in accordance with established NATS Audition policies. A procedure manual for auditions may be obtained from the Regional Governor by anyone running auditions.

## Adjudication

- A. Teachers who enter students in the auditions must assist in adjudication, but may not judge their own students. A teacher who declines to judge or who finds it impossible to attend the auditions will arrange for a substitute judge. **If a substitute judge is not secured by the teacher, the teacher's student(s) will be disqualified and/or not permitted to participate.**
- B. The optimum number of judges for various categories is three. Only experienced voice teachers familiar with the age and level of advancement of the student should be asked to adjudicate.
- C. Since advancement of Student Auditions is regarded as a professional duty for NATS members, normally no fees will be paid for judges. However, when teachers from outside the chapter or region are asked to assist, or when travel costs are excessive or require equalization, or when services rendered are out of the ordinary, certain expenses may be reimbursed by the Registrar, in consultation with the State President and Treasurer, out of registration fee funds.
- D. Allowable audition time for students according to categories:
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|--|------------|
| Categories 1, 2, 3, 4:                     | 8 minutes  |
| Categories 5, 6, 7, 8, 15, 16, 19, 21, 22: | 10 minutes |
| Categories 9, 10, 11, 12, 17, 18, 23, 24:  | 12 minutes |
| Categories 13, 14, 20, 25, 26:             | 15 minutes |
- One of the judges will serve as the official timekeeper. **Audition time limits will be strictly observed.**
- E. Standard NATS adjudication forms will be provided. The judges' comments and constructive criticisms will be given to the student's teacher as soon as possible after the judging is completed. **Adjudicators may not list their institutions, telephone numbers or addresses on any adjudication sheet.** No singer's address or school shall appear on the adjudicator's repertoire sheets.
- F. Each judge shall evaluate the following four criteria for each singer: Voice Characteristics, Technique, Musicianship and Artistry. The possible points for each criterion shall be 1 for Superior, 2 for Excellent, 3 for Good and 4 for Fair. The minimum qualifying score for receiving a first place award is an average of 6; second place, 8; and third place, 10. Categories with more than 20 singers may be divided.

If a category is divided, the 1<sup>st</sup> and 2<sup>nd</sup> place student in each division will sing in a runoff, before a completely new set of three impartial judges. The top scorer of the runoff will sing in the winner's concert. In a category runoff, each singer will present a full repertoire sheet to the judges and select the first piece to be performed; the judges will then select a second piece in consultation with one another. Each singer will present only two pieces in this round. Written comments on the regular evaluation forms and the same rating system will be used.

## Awards and Final Concert

Certificates of merit will be awarded to all first, second and third place winners of each category or division. The winner of a runoff will not be awarded an additional certificate or monetary award. Cash stipends of \$50.00, \$35.00 and \$25.00 respectively will be awarded to the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> place winners of each category or division. There shall be a final concert given by the first place winners in each category. Awardees will be encouraged to participate in the Regional Auditions.