



Georgia NATS Chapter Student Audition Regulations

Updated October 2019 in accordance with the National Student Audition Regulations

Please see the National Audition Regulations concerning the following items:

- Mission statement
- Eligibility
- Adjudicator Scoring System
- Adjudication Rubric
- Adjudication Sheets
- NATS Policy on Copyright Laws

The following information is specific to the Georgia Chapter of NATS Student Auditions and is addressed in the document that follows:

1. Audition Regulations (Categories, repertoire requirements, age limits, and time allotment)
2. Audition Registration
3. Audition Procedures
4. Adjudicator Guidelines

1. Audition Regulations

Georgia Chapter Student Auditions

Category, 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)
1A	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 <u>or</u> music theater song literature.
2A	Lower High School Music Theater TBB (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 <u>or</u> music theater song literature.
1B	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 <u>or</u> music theater song literature.
2B	Upper High School Music Theater TBB (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 <u>or</u> music theater song literature.
3A	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.
4A	Lower High School TBB (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.
3B	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.
4B	Upper High School TBB (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.
5A	First Year College Music Theater Treble Voice	0-1 years post high school	20	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 <u>or</u> music theater song literature.
6A	First Year College Music Theater TBB	0-1 years post high school	20	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 <u>or</u> music theater song literature.
7A	First Year College/ Independent Studio Treble Voice	0-1 years post high school	20	10 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.
8A	First Year College/ Independent Studio TBB	0-1 years post high school	20	10 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.
5B	Second Year College Music Theater Treble Voice	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 <u>or</u> music theater song literature.

6B	Second Year College Music Theater TBB	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 <u>or</u> music theater song literature.
7B	Second Year College/ Independent Studio Treble Voice	2 years post high school	22	10 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.
8B	Second Year College/ Independent Studio TBB	2 years post high school	22	10 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.
9A	Third Year College Music Theater Treble Voice	3 years post high school	23	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 <u>or</u> music theater song literature.
10A	Third Year College Music Theater TBB	3 years post high school	23	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 <u>or</u> music theater song literature.
11A	Third Year College/ Independent Studio Treble Voice	3 years post high school	23	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.
12A	Third Year College/ Independent Studio TBB	3 years post high school	23	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.
9B	Fourth/Fifth Year College Music Theater Treble Voice	4-5 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 <u>or</u> music theater song literature.
10B	Fourth/Fifth Year College Music Theater TBB	4-5 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 <u>or</u> music theater song literature.
11B	Fourth/Fifth Year College/ Independent Studio Treble Voice	4-5 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.
12B	Fourth/Fifth Year College/ Independent Studio TBB	4-5 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.
13	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.
14	Advanced College/ Independent Studio TBB	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.
15	**Adult Music Theater Treble Voice	No limit	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 <u>or</u> music theater song literature.

16	**Adult Music Theater TBB	No limit	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 <u>or</u> music theater song literature.
17A	**Lower Adult Treble Voice	0-2 years	22+	10 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.
18A	**Lower Adult TBB	0-2 years	22+	10 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.
17B	**Upper Adult Treble Voice	3+ years	22+	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.
18B	**Upper Adult TBB	3+ years	22+	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.

One art song in English*. English must be the original language of the art song

****Adult categories are intended for serious adult avocational musicians.**

Audition Terminology and Clarifications

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 Original Languages	All repertoire, including oratorio, must be sung from memory. 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," must be sung in the original or standard published key. 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.
Art Song in English	English must be the original language of the art song.
Classical 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.
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; and music theater song literature. Only one of the required selections may be chosen from operetta or music theater song literature. 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). 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.
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

2. Audition Registration

1. To register yourself and your students:
 - a. Log in to www.nats.org with your email address and password
 - b. Go to the Member Home tab
 - c. Click on the “NATS Audition Registration” button
2. Student and Teacher registration must be filled out completely by the teacher and submitted electronically by the posted deadline. Students should NOT be charged with filling out their own application, and under no circumstance should students be given access to a teacher's member portal because of the presence of personal information of other members upon login. Teachers will be able to review and edit their entries before payment, and upon completion of payment, will receive an itemized list of what they paid for.
3. Payment must be made via the www.nats.org website by the stated deadline. Teachers must submit one payment (debit or credit card) for their registration and the application fees for all of their students. Fees must accompany each teacher entry in order for the application to be considered complete. Singers with incomplete entry fees will not be scheduled for an audition.
4. Once teachers have submitted registration for their students and indicated which pianist(s) will play for their students, both students and pianists will receive an email from NATS with a link prompting them to agree to the NATS Copyright Policy. **Students and pianists who do not respond to this email and agree digitally to the Copyright Policy before the start of the Student Auditions weekend will not be allowed to participate.**
5. Teachers/students are responsible for securing their own accompanists. **An accompanist may play for a maximum of ten auditions PER DAY.** One singer singing in two classifications counts as two auditions. If a staff pianist is needed, the teacher should chose “Pianist, Staff” as the student’s accompanist when registering and the Auditions Chair will pair the student with a pianist via email during scheduling.
6. A voice teacher may not accompany his or her own students. A voice teacher may serve as a pianist for other teachers’ students, but he or she must secure a substitute NATS Member to serve as a judge for the days on which he or she is accompanying.
7. 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 must 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. Teachers are not compensated for adjudication.

3. Audition Procedures

Overall Information

- a. Student auditions will be conducted with dignity, efficiency and with considerations for the young performers in accordance with established NATS Audition policies. The purpose of the judging should be helpful criticism, suggestions for improvement, and encouragement.
- b. National NATS adjudication forms will be provided.
- c. The judges’ comments and constructive criticisms will be available for pick up at the registration desk as soon as possible after the judging is completed. Students receiving cash prizes will need to present a photo ID in order to receive their winnings and comment sheets.
- d. No singer’s address or school shall appear on the adjudicator’s repertoire sheets.

First Round

- a. Repertoire/comment sheets will be printed by the NATS Board and provided for the judges (teachers will complete repertoire information during online registration, but this repertoire will not be vetted).
- b. 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 in the same category is allotted the same amount of time to perform. Time begins when the singer announces their first piece and 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. 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 pieceRepertoire 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”
- c. If the singer is in violation of any rule (repertoire requirements, memorization, etc.), judges will not approach the singer. S/He will be allowed to complete the audition and judges will give written comments as usual. Judges will report the problem to the tally room, where it will be resolved.
- d. Each judge will score each student as per the National Adjudication Sheets with a composite score from 70-100. Singers are no longer ranked in the first round. Numeric scores from each judge will be added together and students will be ranked from highest to lowest scores.
- e. First, Second, and Third place will be recognized from each room as determined by numeric scores. A student receiving first place must receive at least two scores that are 90 or above. If there is no student with two 90 or above scores, then first place will be unclaimed. If the room is split, only the second place winner will advance to the final round. If the room is self-contained, then that category will not be represented on the Winners’ Recital. Cash stipends of \$50.00, \$35.00 and \$25.00 respectively will be awarded to the first, second, and third place winners of each category or division. Awardees will be encouraged to participate in the Regional Auditions.

Final Round

- a. If a category is divided (for example 4A-1 and 4A-2) the first and second place winners in each room will compete in a final round before a completely new set of three impartial judges.
- b. Students will sing one song of their choice in its entirety; no repertoire sheets are necessary.
- c. Adjudicators will not provide comments in this round, but will rank singers in order. Judges should not collaborate.
- d. An overall winner will be chosen from the final round and although that student will not receive further monetary compensation or certificates, s/he will sing in the Winners’ Recital on Saturday afternoon.

4. Adjudicator Guidelines

- a. Be sure that the singer's name is correct on the judging sheet.
- b. 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.
- c. Adjudicators may not list their institutions, telephone numbers or addresses on any adjudication sheet.
- d. Adjudicators are expected to write comments on adjudication sheets in the first round. Judges should not collaborate, so that the singer receives three individual opinions.
- e. Judges should refrain from verbally interacting with students during the audition. If there are concerns about repertoire requirements, those issues should be brought to the tally room, not discussed with the student directly. If any judge feels that any singer is in violation, all three judges should report the problem to the tally room after the completion of the category, where it will be resolved.
- f. In case of a tally issue, adjudicators should remain outside the tally room until winners are determined and the judges are dismissed in both first and final rounds.
- g. It is expected and required that NATS members serve as judges for both days of the competition, even if his or her students are only performing on one of the two days. A \$75 fine will be levied upon "no show" judges. This policy is necessary so that both days of the event run smoothly.
- h. Assuming the room is large enough to handle spectators, guests may be permitted (at the discretion of the judges) to watch student performances during the NATS auditions. If permitted to observe auditions, guests should refrain from applause and flash photography. Teachers should communicate these expectations with guests prior to the auditions.