

Tahoma Chapter Auditions Handbook 2019

**Guidelines, Procedures,
Categories and Requirements for
Teachers, Students and
Accompanists**



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Update of Rules

Dear Chapter Members,

This year all the scoring rules and repertoire requirements should seem familiar to those who participated last year. However, there are also a few changes to look out for regarding accompanists and fees for Categories 5-14. **We strongly encourage all chapter members to carefully review the instructions and rules, old and new alike, contained within this document.** We also ask chapter members to be patient and kind as we adjust this year to these changes.

Sincerely,

The Auditions Committee

A few key points to watch out for:

- New rules regarding accompanists for more advanced categories.
- Monitors must be registered by December 20th
- The Honors Recital will no longer be held immediately following the auditions.

2019 Tahoma Chapter Auditions will be held on:

Saturday, January 26, 2019

University of Puget Sound
1500 N. Warner St.
Tacoma, WA 98416

Deadline for Registration is midnight on December 14th.

CONTACT INFORMATION

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Auditions Chair
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Chapter website: www.tahomanats.org

Mission Statement

As an expression of the goals of the National Association of Teachers of Singing, the NATS Student Auditions:

- Inspire and encourage students and teachers to continue their dedication to, and growth in, the art of singing
- Create a collegial and supportive atmosphere that encourages excellent artistic singing.
- Provide constructive, written feedback from a panel of experienced and impartial adjudicators
- Recognize and honor outstanding performances

Former NATS President Roy Delp believed that "the idea of constructive criticism along with encouragement" is at the heart of our student adjudications. "Perhaps one of the greatest ties that binds us together as NATS members is the care we have for the students of our colleagues, as demonstrated at our student auditions." *Journal of Singing*, Vol.57, No.1 p.2

Student Auditions (SA) operate with the endorsement of the National Association of Teachers of Singing and, as such, they are expected to adhere to national bylaws and policies, including, but not limited to:

NATS Code of Ethics

NATS Policy on Copyright Laws

NATS Auditions Regulations

Eligibility

1. Teachers entering students must be current with National and Chapter dues.
2. A participating student must be an **active** member of the teacher's studio at the time of the Auditions.
3. If the student has been studying less than 8 months with the teacher, the name of the previous teacher must be included on the application.
4. Students may enter in UP TO TWO categories.
5. Teachers may not accompany students.
6. Participating teachers are expected to serve as adjudicators and be available to assist the Auditions Chair and On- Site Coordinator upon request. 

Registration

1. Teachers must complete the online application and payment process at www.nats.org. Teachers are expected to proofread submissions and verify that all repertoire meets requirements. The Auditions Chair is not responsible for vetting entries and ineligible entries will be deemed disqualified at the auditions.
2. For Categories 1A-4B, 15, and 16 the entry fee is \$25 for each application submitted, and must be paid by the teacher. If a student participates in two categories the fee is \$50. Entry fees are non-refundable.

For Categories 5-14 the entry fee is \$50 for each application submitted, and must be paid by the teacher. If a student participates in two categories the fee is \$100. Entry fees are non-refundable.

3. All applications must be completed by midnight, Friday, December 14, 2018. An application will be considered incomplete and ineligible to participate if:
 - a. the accompanist name and contact information is not listed (except for categories 5-14 where the accompanist is provided),
 - b. repertoire categories are left blank, or
 - c. the student contact information is not included.

4. Once registration for the student has been completed, it is DISALLOWED for the student to change repertoire. Students who sing repertoire not listed on the judges' forms will be disqualified, even if the new repertoire meets the category requirement.
7. Teachers will receive a confirmation email indicating the category and repertoire submitted. Teachers should review the information for any error. Should an error be found in the information, it is the teacher's responsibility to advise the Auditions Chair immediately so that a correction can be made.
8. Teachers will receive a final summary of students and categories entered from the Auditions Chair once the application process closes. Teachers will receive a Master Schedule by email no later than two weeks prior to the event.
9. Once the schedule has been completed, it cannot be changed to accommodate student schedules or accompanist changes. Special time requests will not be honored. If an accompanist change is necessary, it is the teacher's responsibility to find a suitable accompanist that is available in the assigned time slot.
10. Teachers requiring more than 12 time slots (defined as one category entry) must provide a half-day monitor. An extra half-day monitor will be required for every 5 time slots over 12. Teachers must provide the names and contact information of monitors to the Auditions chair by December 20th. If monitors have any requests for special time considerations or assignments, they must be received by December 20th. If the monitor becomes unavailable for any reason, the teacher is responsible for finding a replacement. A \$50 fee will be assessed for failure to provide a monitor.
11. If it is impossible for a teacher to be present and available for judging for the entire duration of the adjudication event regardless of reason, that teacher will be required to pay an Adjudicator Replacement Fee *prior* to the adjudication event. Teachers in this position are encouraged to give the Adjudication Chair as much notice as possible, as it is difficult to find qualified replacement judges who have not entered students themselves. Students of a non-participating teacher will not be adjudicated unless the Adjudicator Replacement Fee has been received by the Auditions Chair. The fee schedule is as follows:
 - a. 1-5 Adjudication Slots: \$50
 - b. 6-10 Adjudication Slots: \$100
 - c. 11-15 Adjudication Slots: \$150
 - d. 16-20 Adjudication Slots: \$200
 - e. 21-25 Adjudication Slots: \$250
 - f. (and so on at \$25 per every 5 additional Adjudication Slots)

While it is expected that all panels are made of NATS members, occasions may exist where non-NATS member industry professionals serve as adjudicators. ^[L]_[SEP]
12. Teachers entering more than 40 Adjudication Slots will also be required to pay an additional fee to cover the expenses of hiring additional judges who are industry professionals at the following rate:

- a. 41-45 Adjudication Slots: \$50
 - b. 46-50 Adjudication Slots: \$100
 - c. (and so on at \$50 per every 5 additional Adjudication Slots)
13. Categories having more than 20 singers may be split into multiple sections at the discretion of the Auditions chair. However, the splits will not be determined by voice type .

Auditions Committee

The Auditions committee shall consist of

- VP of Auditions
- Online Submission Coordinator
- Judges Coordinator
- Facilities Coordinator
- Hospitality Coordinator

Participating teachers are expected to serve as adjudicators and be available to assist the Auditions Chair and On- Site Coordinator upon request.

Audition Procedures

Teachers

1. Teachers will receive their student schedules by email no later than two weeks prior to the event. It is the responsibility of the teacher to inform students of their schedules.
2. Schedule times **will not** be changed, unless there is an error by the scheduler.
3. Teachers will be informed of their judging assignments no later than two weeks prior to the event.
4. On Adjudication day, there will be a meeting for adjudicators and monitors approximately half an hour before the event. At that time rules and procedures will be reviewed. It is very important to ensure fairness to our students that all of our adjudicators attend this meeting and abide by the same rules and standards.
5. Student evaluations will be placed in individual teacher's file. Teachers may pick up their file 40 minutes after the closing of the last category.

Students

1. All repertoire must be performed from memory.
2. Students are responsible for securing and paying for an accompanist if they are participating in categories 1A-4B, 15, and/or 16. Tahoma NATS Chapter will provide an accompanist who will be familiar with the students' repertoire if they are participating in categories 5-14.
3. Students are expected to dress in appropriate daytime performance attire.
4. Students are expected to be courteous and supportive of other singers in this event and are encouraged to listen to other singers.
5. Use of cell phones in the auditions space or hallways is prohibited.
6. Students will present an introduction that includes their name and the title of their first selection. Students should not mention the name of their teacher to the judges.
7. Students will present at least two selections. The student will select the first piece and the judges will select a second piece. Students singing in categories with more than 3 required pieces will be asked for additional songs.

8. Students who cannot complete their entire program within the allotted time will still be eligible for prize recognition.
9. Practice space is limited and will be available on a first-come/first-served basis. Each student is allowed only 10 minutes use of the practice rooms if others are waiting.
10. Adjudication results will be posted within 40 minutes after a category is completed. Those awarded First Place are invited to sing at the Honors Recital at the Spring Fling.

Accompanists

1. Accompanists must play from published music.
 - a. Music that has been downloaded from the internet must be stamped with the provider's web name and the student should have a receipt.
 - b. One page of a selection may be photo copied to facilitate a page turn. Copyright means we have no right to copy.
2. Accompanists may play for up to a total of 18 time slots in four or more categories. If an accompanist is playing for three categories or less, they may play for up to 30 time slots.
3. Accompanists cannot be given special time considerations. By accepting students to accompany, it is assumed that you will be available whenever those students' categories are scheduled.
4. A performance schedule will be available at the check-in station on the day of the event.

CATEGORIES AND REPERTOIRE REQUIREMENTS

Category		Length of Study	Age Limit	Time	Repertoire: all repertoire sung from memory
1A	High School I Music Theatre Women	No Limit	14-17	8 min.	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria. Two songs will be performed.
2A	High School I Music Theatre Men	No Limit	14-17	8 min.	
1B	High School II Music Theatre Women	No Limit	15-19	8 min.	
2B	High School II Music Theatre Men	No Limit	15-19	8 min.	
3A	High School I Classical Women	No Limit	14-17	8 min.	Three contrasting selections from the classical repertoire. One art song* in English. One art song in a foreign language One additional art song or aria. Two songs will be performed.
4A	High School I Classical Men	No Limit	14-17	8 min.	
3B	High School II Classical Women	No Limit	15-19	8 min.	
4B	High School II Classical Men	No Limit	15-19	8 min.	
5	Lower College/Independent Studio Music Theatre Women	0-2 years post high school	22	10 min	Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
6	Lower College/Independent Studio Music Theatre Men	0-2 years post high school	22	10 min	
7	Lower College/Independent Studio Classical Women	0-2 years post high school	22	10 min	Three contrasting selections from the classical repertoire. One art song* in English. One art song in a foreign language One additional art song or aria. Two songs will be performed.
8	Lower College/Independent Studio Classical Men	0-2 years post high school	22	10 min	
9	Upper College/Independent Studio Music Theatre Women	3-5 years post high school	22	12 min	Four Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
10	Upper College/Independent Studio Music Theatre Men	3-5 years post high school	22	12 min	
11	Upper College/Independent Studio Classical Women	3-5 years post high school	22	12 min	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. Three songs will be performed.
12	Upper College/Independent Studio Classical Men	3-5 years post high school	22	12 min	
13	Advanced Classical	4+ post high school	22-30	15 min	Five contrasting selections from the 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 presented. Four songs will be performed.

14	Advanced Music Theatre	4+ post high school	22-30	15 min	Five Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions. (a musical, revue, song cycle or operetta) Only one selection may be an operetta aria.
15	Adult Music Theatre	No Limit	22+	8 min	Three Contrasting Music Theatre Selections. Two songs will be performed.
16	Adult Classical	No Limit	22+	8 min	Three contrasting selections from the classical repertoire. One art song* in English. One art song in a foreign language One additional art song or aria. Two songs will be performed.

Policy for Transgender Students: Students who self identify as transgender or gender fluid must choose one audition category in Classical and/or Music Theater based on their gender identification at the time of the chapter or regional audition, and select repertoire linked and associated with the gender of that category throughout the corresponding audition season.

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,” 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.
Classical Repertoire/ Categories	s 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.
Music Theatre Selections	All repertoire must be from the score of a book show written or intended for a fully realized musical production. The production may be a musical (including film musicals), revue, or MUTH song cycle. 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. Various online resources are available to confirm whether a particular selection was written/intended for a fully realized musical production, and teachers are encouraged to consult these resources when selecting repertoire for the auditions. Singers should ensure that contrasting selections represent the spectrum of their vocal and dramatic abilities. This should be exhibited by selecting pieces of varying style periods (pop/rock, contemporary, Golden Age, operetta), composers, and employing a variety of vocalism (belt, mix, legit). (Singers may choose only one operetta aria as one of their selections.)
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

NATIONAL AND REGIONAL STUDENT AUDITIONS

Additional opportunities for adjudication are available for the winners of our Chapter Auditions.

First-place winners in each of the categories will be provided with the necessary information and instructions regarding advancing to the Regional and National Student Auditions following the close of the Chapter Auditions. Teachers should be sure to pay close attention to the repertoire specifics for subsequent levels of competition, as they may differ from those at our Chapter level.

Regional Auditions

Guidelines are available at nwnats.org

National Auditions

Rules for the national rounds can be found at http://www.nats.org/national_student_auditions.html.

- Any Tahoma chapter winner who wishes to pay the fee and compete will need to upload a video to YouTube for our regional judges.
- Though categories and repertoire requirements may be slightly different in Regional and National Auditions, nothing will change in Tahoma Chapter Auditions.
- The regional and national event is limited to students aged 14 – 30. Those students older than college age will compete in advanced college and graduate categories. There is no avocational adult option.

NATS POLICY ON COPYRIGHT LAWS

The National Association of Teachers of Singing endorses a strict policy regarding copyright laws. The use of photocopied music is prohibited at all NATS-sponsored events, from the national to the chapter level.

Exceptions are:

1. Music that is out of print, still under copyright law, with permission from a publisher.
2. Sheet music or books for which the copyright has expired, but which are available in CD format (e.g., CD Sheet Music). Performers must be prepared to present proof of ownership upon request.
3. Sheet music purchased legally from an online vendor. Such music should have either a separate page proving the performer has purchased it OR a copyright notice at the bottom of the music that includes the performer's name. Performers must be prepared to present proof of ownership upon request.
4. Music available from approved public domain websites. Performers should take particular care when accessing these sites as some do not guarantee that all works are indeed in the public domain. Current approved online public domain sites are:

www.imslp.org

www.sheetmusicarchive.net

www.jscholarship.library.jhu.edu/handle/1774.2/2085



Tahoma Chapter

Public Domain Verification Form

Singer's Name: _____

Website obtained from (please circle)

www.imslp.org

www.sheetmusicarchive.net

www.jscholarship.library.jhu.edu/handle/1774.2/2085

Song Title: _____

Composer: _____

I verify that this title is of the public domain and obtained from one of the three NATS approved websites.

Singer Signature: _____

Teacher Signature: _____

Please complete a separate form for each piece being used from the public domain