

# **Tahoma Chapter Auditions Handbook 2021**

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



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## Update of Rules

Dear Chapter Members,

For the safety of our community we will be engaging in online auditions for the 2021 season. This competition will run in a similar way to the yearly regional and national student auditions program. Due to limitations with COVID-19, there will be several rules in effect this year in regards to accompaniment and submissions. **We strongly encourage all chapter members to carefully review the instructions and rules, old and new alike, contained within this document.**

Sincerely,

The Auditions Committee

### **A few key points to watch out for:**

- The competition will be held in an online format, due to COVID-19 concerns
- For the first time, there will be a CCM competition for High School, College and Adults, please see the Categories and Repertoire Requirements for specifics.
- All singers will make performance recordings with accompaniment tracks.
- All teachers will be expected to serve as online judges between January 21-31, 2021

## **2021 Tahoma Chapter Auditions will be held online:**

Registration Deadline and YouTube Submissions Due: January 16, 2021 at 5pm

### ***CONTACT INFORMATION***

Leischen Moore  
Auditions Chair  
Email: [leischenm@icloud.com](mailto:leischenm@icloud.com)  
Telephone: 252-459-0340

Chapter website: [www.tahomanats.org](http://www.tahomanats.org)

## Purpose

### 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 Delo 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](http://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. The entry fee for all categories 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.
3. All applications and YouTube uploads must be completed by 5pm, Saturday, January 16th, 2021. An application will be considered incomplete and ineligible to participate if:
  - a. repertoire categories are left blank, or
  - b. 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.

5. 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.
6. Teachers will receive a final summary of students and categories entered from the Auditions Chair once the application process closes.
7. It is the expectation that teachers will make themselves available for judging. **If it is impossible for a teacher to be present and available for judging, 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)
8. 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)



9. While it is expected that all panels are made of NATS members, occasions may exist where non-NATS member industry professionals serve as adjudicators. In the rare occasion that the auditions chair can not obtain sufficient numbers of judges, two judges per category will suffice, in accordance with National guidelines.

10. 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

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 be informed of their judging assignments by January 21, 2021 by 5pm. Adjudications should be finished and submitted to the auditions chair no later than 5pm on January 31, 2021
2. Student evaluations will be emailed to teachers. Awards will be mailed to teachers no later than February 13, 2021.

### ***Students***

1. All repertoire must be performed from memory.
2. Students are expected to dress in appropriate daytime performance attire.
3. Students are expected to be courteous and supportive of other singers in this event.
4. Students will present an introduction that includes their name and the title of their selections. Students should not mention the name of their teacher to the judges.
5. Students will present each of their selections via YouTube submission.
6. Students who cannot complete their entire program within the allotted time will still be eligible for prize recognition. However, judges will cease judging after the allotted time.
7. The top four singers in every category will receive ranking 1st, 2nd, 3rd and Honorable Mention. Singers placing 1st will receive \$50, 2nd will receive \$25. Please watch your emails as payments will be sent through PayPal.

## ***Accompaniment Tracks***

1. Due to the unprecedented nature of the times in which we find ourselves—with growing travel restrictions, school closings (and/or transitions to online instruction), and wide-spread health concerns—we know it will be nearly impossible for many to meet and record videos with live accompanists during this time. **Therefore, during this crisis students will be required to record audition videos using pre-recorded piano-only accompaniment tracks. The CCM category will have a waiver of this policy to include orchestrated tracks or self-accompaniment.**
2. Accompaniment tracks can be found on sites and apps such as Accompanist, Hal Leonard’s Virtual Library, or other similar sources that offer piano-only accompaniments. YouTube Karaoke Tracks are also acceptable as long as they are piano only. It will also be acceptable to use tracks that are recorded by your teacher or your pianist, who know you and your interpretation.

## ***Video Submissions***

1. Recording Location
  - a. You should record your video in the spirit of a live audition or recital performance.
  - b. You may record in a home, school, church, synagogue, recital hall, rehearsal room, or voice studio with good natural acoustics with or without an audience.
  - c. You should dress professionally, as you would for a recital or live audition.
2. Recording Instructions
  - a. You should record a separate **unedited** video for each selection on your repertoire list.
  - b. Your camera should record from a fixed position as if the adjudicators were seated in front of you.
  - c. You should face straight forward to the camera as you would appear to adjudicators in a live audition.

- d. Your video recordings must clearly show your face and most of your upper body.

### 3. Performance

- a. Introduce each selection at the beginning of the video. I will sing—Title of Composition---by— Composer—and if appropriate—from---Title of Work. The identity of your teacher, school and region should not be revealed.
- b. You must perform each of your selections from memory on your recording.

### 4. Preparing the YouTube Video

- a. Please note that you must select "public" or "unlisted" in the Privacy settings found under the broadcasting and Sharing Options section when uploading your video file to YouTube. • If you select "private," adjudicators will not be able to access your submission(s).
- b. In the application, provide the web link/address for each video that corresponds to the appropriate repertoire selection – either 2, 3, 4, or 5 total selections, depending on your category.
- c. Please double check the links you provide for each video before submitting your application.

### 5. Invalid Videos

- a. Videos with “private’ sharing options (see above).
- b. Videos that pan and zoom during performances.
- c. Videos using additional recording equipment, microphones other than the camera.
- d. Videos that are digitally altered or enhanced.

## CATEGORIES AND REPERTOIRE REQUIREMENTS

	<b>Category</b>	<b>Length of Study</b>	<b>Age Limit</b>	<b>Time</b>	<b>Repertoire: all repertoire sung from memory</b>
1A	High School I Music Theatre - Treble	No Limit	14-17	8 min	Two contrasting Music Theatre selections from musicals (including film musicals), revues, operettas, music theatre song cycles or music theatre song literature. Only one selection may be chosen from operetta or music theatre song literature.
2A	High School I Music Theatre - TBB	No Limit	14-17	8 min	
1B	High School II Music Theatre - Treble	No Limit	15-19	8 min	
2B	High School II Music Theatre - TBB	No Limit	15-19	8 min	
3A	High School I Classical - Treble	No Limit	14-17	8 min	Two contrasting selections from the classical repertoire. Students may select two from the following three options - One art song* in English. One art song in a foreign language. One additional art song or aria. Both songs will be performed.
4A	High School I Classical - TBB	No Limit	14-17	8 min	
3B	High School II Classical - Treble	No Limit	15-19	8 min	
4B	High School II Classical - TBB	No Limit	15-19	8 min	
5	Lower College/Independent Studio Music Theatre - Treble	0-2 yrs post high school	22	10 min	Three contrasting Music Theatre selections from musicals (including film musicals), revues, operettas, music theatre song cycles or music theatre song literature. Only one selection may be chosen from operetta or music theatre song literature.
6	Lower College/Independent Studio Music Theatre - TBB	0-2 yrs post high school	22	10 min	
7	Lower College/Independent	0-2 yrs post	22	10 min	Three contrasting selections from the classical repertoire. Students

8	Studio Classical - Treble Lower College/Independent Studio Classical - TBB	high school 0-2 yrs post HS	22	10 min	may select two from the following three options - One art song* in English. One art song in a foreign language. One additional art song or aria.
9	Upper College/Independent Studio Music Theatre - Treble	3-5 yrs post high school	22	12 min	Four contrasting Music Theatre selections from musicals (including film musicals), revues, operettas, music theatre song cycles or music theatre song literature. Only one selection may be chosen from operetta or music theatre song literature.
10	Upper College/Independent Studio Music Theatre - TBB	0-2 years post HS	22	12 min	
11	Upper College/Independent Studio Classical - Treble	0-2 yrs post high school	22	12 min	Four contrasting selections from the classical repertoire - One aria. One art song in English. One art song in a foreign language. One additional selection. At least three languages must be represented.
12	Upper College/Independent Studio Classical - TBB	0-2 yrs post HS	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 art song in English. One art song in a foreign language. One additional selection. At least three languages must be represented.
14	Advanced Music Theatre	4+ post high school	22-30	15 min	Five contrasting Music Theatre selections from musicals (including film musicals), revues, operettas, music theatre song cycles or music theatre song literature. Only one selection may be chosen from operetta or music theatre song literature.
15	Adult Music Theatre	No	22+	10 min	Three contrasting Music Theatre

		Limit			selections.
16	Adult Classical	No Limit	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.
17	High School CCM	No Limit	14-19	8 min	Two contrasting selections from jazz, pop, rock, or other repertoire. Singers may specialize in a particular genre and have contrasting selections within the chosen genre OR may select repertoire from more than one genre.
18	College/Independent Studio CCM	No Limit	22	10 min	Three contrasting selections from jazz, pop, rock, or other repertoire. Singers may specialize in a particular genre and have contrasting selections within the chosen genre OR may select repertoire from more than one genre.
19	Adult CCM	No Limit	22+	10 min	Three contrasting selections from jazz, pop, rock, or other repertoire. Singers may specialize in a particular genre and have contrasting selections within the chosen genre OR may select repertoire from more than one genre.

### **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

<b>Aria</b>	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.
<b>24/26/28 Italian Art Songs and Arias</b>	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.
<b>Memorization</b>	All repertoire, including oratorio, must be sung from memory.
<b>Original Languages</b>	Selections should be sung in original language or in translation if warranted by common performance practice.
<b>Transposition</b>	<p>All arias from opera, oratorio, mass, cantata, operetta, works titled “concert aria,” must be sung in the original or standard published key.</p> <p>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.</p>
<b>Classical Repertoire/ Categories</b>	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.



<b>Judicious Cuts</b>	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.
<b>Music Theatre Selections</b>	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.)
<b>Comment Only</b>	Any student may register to sing for comments only and participate in the preliminary audition round.
<b>CCM Selections</b>	Selections from jazz, pop, rock, or other repertoire. Singers may specialize in a particular genre and have contrasting selections within the chosen genre OR may select repertoire from more than one genre.

## 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](http://nwnats.org)

## **National Auditions**

Rules for the national rounds can be found at [https://www.nats.org/national\\_student\\_auditions.html](https://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.
- Categories and repertoire requirements may be slightly different in Regional and National Auditions.
- The 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 an avocational adult option at the regional level but not at the national level.

## **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](http://www.imslp.org)

[www.sheetmusicarchive.net](http://www.sheetmusicarchive.net)

[www.jscholarship.library.jhu.edu/handle/1774.2/2085](http://www.jscholarship.library.jhu.edu/handle/1774.2/2085)



## Tahoma Chapter

# Public Domain Verification Form

Singer's Name: \_\_\_\_\_

Website works obtained from (please circle)

[www.imslp.org](http://www.imslp.org)

[www.sheetmusicarchive.net](http://www.sheetmusicarchive.net)

[www.jscholarship.library.jhu.edu/handle/1774.2/2085](http://www.jscholarship.library.jhu.edu/handle/1774.2/2085)

Song Title: \_\_\_\_\_

Composer: \_\_\_\_\_

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Song Title: \_\_\_\_\_

Composer: \_\_\_\_\_

I verify that these titles are in the public domain and obtained from one of the three NATS approved websites.

Singer Signature: \_\_\_\_\_