

Tahoma Chapter Auditions Handbook 2023

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



TABLE OF CONTENTS

UPDATE OF RULES	3
CONTACT INFORMATION	4
PURPOSE	5
ELIGIBILITY	6
REGISTRATION	6
AUDITIONS COMMITTEE	8
AUDITIONS PROCEDURES	9
Teachers	9
Students	9
Pianists	
COVID/SICKNESS POLICY	10
CATEGORIES AND REPERTOIRE REQUIREMENTS	12
High School I Music Theatre - Treble	12
High School I Music Theatre - TBB	12
High School II Music Theatre - Treble	12
High School II Music Theatre - TBB	12
High School I Classical - Treble	13
High School I Classical - TBB	13
High School II Classical - Treble	13
High School II Classical - TBB	13
Lower College/Independent Studio Music Theatre - Treble	13
Lower College/Independent Studio Music Theatre - TTB	13
Lower College/Independent Studio Classical - Treble	13
Lower College/Independent Studio Classical - TBB	13

Upper College/Independent Studio Music Theatre - Treble	13
Upper College/Independent Studio Music Theatre - TBB	13
Upper College/Independent Studio Classical - Treble	13
Upper College/Independent Studio Classical - TBB	13
Advanced Classical	14
Advanced Music Theatre	14
Adult Classical	14
Adult Music Theatre	14
High School CCM	14
College CCM	14
Adult CCM	14
Youth (Grades 6-8)	14
POLICY FOR TRANSGENDER STUDENTS	15
AUDITION TERMINOLOGY	15
NATIONAL AND REGIONAL STUDENT AUDITIONS	18
NATS POLICY ON COPYRIGHT LAW	19
SHEET MUSIC PUBLIC DOMAIN VERIFICATION FORM	19

Update of Rules

Dear Chapter Members,

We are delighted to return to an in-person Student Auditions event! Thank you to University of Puget Sound for graciously returning as our host school! **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:

- All attendees should be masked when inside university buildings, singers may remove their masks during their audition slot to sing unmasked. We ask that anyone with communicable diseases stay home from the event. This includes and is not limited to; Colds, Flus and Covid-19. While we recognize that masking is not required in many public spaces, we ask everyone to honor this policy out of a show of respect for the hard work and dedication of our singers.
- For the second year, there will be a category for grades 6-8. These singers will perform one song for comment only in any genre they desire. They will also only have one judge.
- All submitting teachers will be expected to serve as judges for the event.
- The collegiate categories will return to utilizing a staff pianist.
- Pianists will be able to play for up to 15 time slots.
- Regional Submissions will be due Monday, February 27, 2023.

2023 Tahoma Chapter Auditions will be held in-person:

Saturday, January 28, 2023

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

Registration Deadline: December 15, 2022 at 11:59pm.

For those moving on to the regional auditions, those placing 1-3rd, submissions will be due Monday, February 27th, 2023

CONTACT INFORMATION

Leischen Moore
Auditions Chair
Email: leischenm@icloud.com
Telephone: 253-459-0340

Molly Crane
Auditions Chair-Elect (2024 Chair)
Email: mollycrane17@gmail.com
Telephone: 360-731-9114

Janine Dodd
Chapter President
Email: janinemdodd@hotmail.com
Telephone: 253-653-5830

Chapter website: 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 THREE categories.**
5. Teachers may not play the piano for their 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. The entry fee for all categories is \$25 for each application submitted, and must be paid by the teacher. If a student participates in more than one category, an entry fee will be assessed for each category. Entry fees are non-refundable.
3. All applications must be completed by midnight, Thursday, December 15th, 2022 at 11:59pm. 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.
 - c. A collaborative pianist is not listed. Collegiate categories will use a staff pianist.
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
- VP Elect of Auditions
- Online Registration 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 15, 2023 by 5pm.
2. Student evaluations and awards will be available for pickup at the end of the event. Any evaluations or awards left will be mailed to teachers by February 11th, 2023.

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 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.
6. The top four singers in every category will receive ranking 1st, 2nd, 3rd and Honorable Mention. Singers placing 1st will receive \$50. Please watch your emails as payments will be sent through PayPal.

Pianists

1. Pianists 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. Pianists may play for up to a total of 15 time slots.
3. Pianists 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 Staff Pianist for will be required for all Collegiate/Advanced Levels; CL 5-9, MT 5-9, CM 5

Covid/Sickness Policy

1. All attendees of Student Auditions should be masked in all indoor areas on campus. Singers may remove their mask to sing during their audition time only.
2. For the health and well-being of all in attendance, we ask that people who are sick with any communicable disease stay home from the event. This includes and is not limited to; Colds, Flus and Covid-19.
3. While we recognize that masking is not required in many public spaces, we ask everyone to honor this policy out of a show of respect for the hard work and dedication of our singers.

CATEGORIES AND REPERTOIRE REQUIREMENTS

	Category Treble: Soprano, Mezzo-Soprano, Contralto and Countertenor TBB: Tenor, Baritone and Bass Voices	Length of Study	Age Limit	Time	Repertoire: all repertoire sung from memory
MT 3A	Lower High School Music Theatre - Treble	No Limit	14-16	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.
MT 4A	Lower High School Music Theatre - TBB	No Limit	14-16	8 min	
MT 3B	Upper High School Music Theatre - Treble	No Limit	16-19	8 min	
MT 4B	Upper High School Music Theatre - TBB	No Limit	16-19	8 min	
CL 3A	Lower High School Classical - Treble	No Limit	14-16	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.
CL 4A	Lower High School Classical - TBB	No Limit	14-16	8 min	
CL 3B	Upper High School Classical - Treble	No Limit	16-19	8 min	
CL 4B	Upper High School Classical - TBB	No Limit	16-19	8 min	
MT 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.
MT 6	Lower College/Independent Studio Music Theatre - TBB	0-2 yrs post high school	22	10 min	
CL 5	Lower College/Independent Studio Classical - Treble	0-2 yrs post high	22	10 min	Three contrasting selections from the classical repertoire. Students may select two from the following three options -

CL 6	Lower College/Independent Studio Classical - TBB	school 0-2 yrs post HS	22	10 min	One art song* in English. One art song in a foreign language. One additional art song or aria.
MT 7	Upper College/Independent Studio Music Theatre - Treble	3-5 yrs post high school	25	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.
MT 8	Upper College/Independent Studio Music Theatre - TBB	3-5 yrs post high school	25	12 min	
CL 7	Upper College/Independent Studio Classical - Treble	3-5 yrs post high school	25	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.
CL 8	Upper College/Independent Studio Classical - TBB	3-5 yrs post high school	25	12 min	
CL 9	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.
MT 9	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.
MT 11	Adult Music Theatre	No Limit	22+	10 min	Three contrasting Music Theatre selections.
CL 11	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.
CM 4	High School	No Limit	14-19	8 min	Two contrasting songs: Only one song

	Commercial Music				may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with a live collaborative instrumentalist.
CM 5	College/Independent Studio Commercial Music	No Limit	25	10 min	Three contrasting songs: Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with a live collaborative instrumentalist.
CM 11	Adult Commercial Music	No Limit	22+	10 min	Three contrasting songs: Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with a live collaborative instrumentalist.
YTH 2	Grades 6-8 All Voices	No Limit	11-14	5 min	One selection from any genre, performed for one judge FOR COMMENT ONLY.

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	<p>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.</p>
Memorization	<p>All repertoire, including oratorio, must be sung from memory.</p>
Original Languages	<p>Selections should be sung in original language or in translation if warranted by common performance practice.</p>
Transposition	<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>
Classical Repertoire/ Categories	<p>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.</p>
Judicious Cuts	<p>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.</p>

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.
CM Selections	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.

Singers who place first, second or third 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. Regional videos are due Monday, Feb 27, 2023.

National Auditions

Rules for the national rounds can be found at 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

www.sheetmusicarchive.net

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

www.sheetmusicarchive.net

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

Song Title: _____

Composer: _____

Song Title: _____

Composer: _____

Song Title: _____

Composer: _____

Song Title: _____

Composer: _____

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: _____