

**WEST CENTRAL NATS
REGIONAL
STUDENT AUDITIONS
HANDBOOK**



**39th Annual Conference
October 31 – November 2, 2013
Emporia State University**

Melissa Malde, *Regional Governor*

Penelope Speedie, *Registrar*

Ivalah Allen, *Auditions Chair*

West Central NATS Student Audition Handbook

I. PURPOSE

- A. To offer the students of NATS members:
1. Encouragement towards more diligent preparation of appropriate and distinguished repertoire
 2. An opportunity to perform under conditions designed ideally to combine the best elements of competitive and non-competitive performance
 3. A specific goal, which stimulates the desire and incentive for vocal and musical self-improvement
 4. An opportunity to sing before qualified and impartial judges and to receive careful and constructive criticism
 5. Public recognition of musical talent and vocal achievement

II. ORGANIZATION

- A. Student auditions are an annual activity officially sponsored by the West Central Region of NATS, which includes Colorado, Kansas, Nebraska and Wyoming.
- B. These auditions are under the direct supervision of the Regional Governor, assisted by the State Governors and the Student Auditions Chair.
- C. Student auditions are NOT a part of the NATS Artist Award Auditions (NATSAA).
- D. Clarification of divisions and classes below:
1. A student's class is determined by the amount of vocal study, *not* present academic standing.
 2. The semester in which the student is currently enrolled is counted in the total.
 3. Summer semesters of study will NOT be counted in the total.
 4. For those studying voice privately [*not registered for university or college credits*], one year's study is accepted as equal to two semesters.
 5. If a student is restricted by the age limits outlined in section III, that student's class should be cleared with the region's Auditions Chair.
 6. Students awarded 1st place in any regional class are not eligible to enter that class again. These students are allowed to enter the next higher class, overriding any restrictive training and age requirements.
 7. Students who do not wish to compete for placement, but would like to sing for evaluation will be placed within the appropriate classes in preliminary auditions only. When "**FOR EVALUATION ONLY**" is duly indicated on an application and repertoire list, the judges' comment sheets will not include any scores.
- E. Student auditions are divided into the following divisions & classes:

HIGH SCHOOL DIVISION:

CLASS NUMBER / NAME	ANY LEVEL OF VOICE STUDY IN PROGRESS	FOR AGES
1. High School Women	grades 9*-12 (*Ninth Graders may sing for evaluation only)	teenagers
2. High School Men	grades 9*-12 (*Ninth Graders may sing for evaluation only)	teenagers

COLLEGE DIVISION:

CLASS NUMBER / NAME	LEVEL OF VOICE STUDY IN PROGRESS	FOR AGES
3. Lower College Women	1 st or 2 nd semester	22 or younger
4. Lower College Men	1 st or 2 nd semester	22 or younger
5. Lower College Women	3 rd or 4 th semester	22 or younger
6. Lower College Men	3 rd or 4 th semester	22 or younger
7. Upper College Women	5 th or 6 th semester	25 or younger
8. Upper College Men	5 th or 6 th semester	25 or younger
9. Upper College Women	7 th , 8 th , 9 th , or 10 th semester	25 or younger
10. Upper College Men	7 th , 8 th , 9 th , or 10 th semester	25 or younger

ADVANCED DIVISION:

CLASS NUMBER / NAME	LEVEL OF VOICE STUDY IN PROGRESS	FOR AGES
11. Advanced College Women	graduate students & undergrads after their 10 th semester	28 or younger
12. Advanced College Men	graduate students & undergrads after their 10 th semester	28 or younger

NON-TRADITIONAL DIVISION:

CLASS NUMBER / NAME	ANY LEVEL OF VOICE STUDY IN PROGRESS	FOR AGES
14. Non-Traditional Students	above the age limits of classes 3-12	26 or older

MUSICAL THEATRE DIVISION:

CLASS NUMBER / NAME	LEVEL OF VOICE STUDY IN PROGRESS	FOR AGES
15M. Lower College Men Music Theatre	undergraduate 1 st - 4 th semester of voice	22 or younger
15W. Lower College Women Music Theatre	undergraduate 1 st - 4 th semester of voice	22 or younger
16M. Upper College Men Music Theatre	undergraduate 5 th - 10 th semester of voice	25 or younger
16W. Upper College Women Music Theatre	undergraduate 5 th - 10 th semester of voice	25 or younger

III. AGE LIMITS

[determined by a student's age at the time of auditions]

High School Division

- Students in 9-12th grades
- Teen-aged students only

College Division

- All college students studying 1-5 years beyond high school
- Lower College through 22 years
 - Lower College students 23-25 years should enter the next higher class, overriding age restrictions
 - Upper College through 25 years
 - Students 26 years or older should enter Class 14

Advanced Division

- College graduates or undergraduates with more than 10 semesters of study
- Post-baccalaureate through 28 years
 - Students 29 or older should enter Class 14

Non-Traditional Division

- Students exceeding age limits of other classes
- Lower age limit 26 years / no upper age limit

Musical Theatre Division

- Undergraduate students only
- Lower College through 22 years
 - Upper College through 25 years

IV. REPERTOIRE

[All repertoire will be performed from memory in the original language]

Questions concerning repertoire may be emailed to the Auditions Chair at <kansasoprano@att.net>

*Italian Arie Antiche of the 17th & 18th centuries as published by:
Ricordi (Parisotti), Alfred (Paton), Schirmer (Italian Songs & Arias), International (Dallapiccola) or Peters (Nichols)
are all acceptable as either an aria or an Italian art song in West Central NATS Student Auditions.*

High School Division (3 selections)

*All songs may be sung in English or in an English translation (in exception to the original language requirement).
Operatic arias sung by high school entrants are strongly discouraged.*

- One Old English art song (*composed before 1800*) or Classic Italian art song
- Two additional songs from the classical repertoire selected at the discretion of the teacher

Lower College Divisions (3 selections)

*One foreign language required. Two foreign languages are permissible.
One selection must be in English.*

- One Aria (*opera, operetta, oratorio or cantata*)
- Two Art Songs

Upper College Divisions (3 selections)

*Two foreign languages required.
One selection must be in English.
One selection must be in French, German or Italian.*

- One Aria (*opera, operetta, oratorio or cantata*)
- Two Art Songs

IV. REPERTOIRE *continued*

[All repertoire will be performed from memory in the original language]

Questions concerning repertoire may be emailed to the Auditions Chair <abelflower2@unl.edu>

Advanced Division (6 selections)

- One Opera or Operetta Aria
- One Oratorio or Cantata Aria
- One Art Song in French
- One Art Song in German
- One Art Song in Italian or Spanish
- One Art Song in English—*no substitutions*

NOTE: *An art song in a language not required above may be substituted for the required foreign language art song, which duplicates the language of a selected aria.*

FOR EXAMPLE: *Selecting an opera aria in French allows a student to substitute a Russian art song for the required French art song because singing in French is addressed in the French opera aria.*

Non-Traditional Division (3 selections)

- One Aria (*opera, operetta, oratorio or cantata*)
- One Art Song in a foreign language
- One Art Song in English

Musical Theatre Division (3 selections)

Please make appropriate cuts to stay within the time limits found on page 5.

It is recommended that both traditional and contemporary repertoire be represented.

See <http://www.wcnats.org/index.cfm/programmevents/auditions> for repertoire resources near bottom of webpage.

- One Operetta Aria
- Two contrasting solo selections from theatrical musicals

V. CONDUCT OF AUDITIONS

A. The Student Auditions are NOT a contest, but rather a mutual effort to stimulate the highest degree of vocal artistry and technique.

B. GUIDELINES FOR PIANISTS

1. Pianists are provided by the entrants.
2. NATS members who enter students in the auditions may not accompany *any* student auditions.
3. No pianist may play for more than 12 auditions, without written permission from the Auditions Chair.
4. One singer participating in two divisions will count as two auditions.
5. Pianists must play from originals, not photocopies. (*see page 7 for details*)

C. **THREE ROUNDS OF AUDITIONS** will be conducted within each class:

Preliminary, Semi-final & Final.

EXCEPTIONS:

1. If no auditions within a class merit an averaged minimum score of 90 or two scores of 90 or above, no students will advance and no awards will be presented in that class.
2. In the event of insufficient numbers in a class of auditions, the Semi-final auditions may be omitted at the Auditions Chair's discretion.
3. An under-represented class may be combined with a parallel class at the discretion of the Auditions Chair.

PRELIMINARY AUDITION GUIDELINES

1. When:

- a. Each NATS member will be emailed a preliminary auditions schedule to relay to his/her students.
- b. All preliminary auditions are held on Friday, with few exceptions.

2. Time Limits:

- a. 08 minute maximum for High School Auditions Classes 1-2
- b. 10 minute maximum for Lower College & Non-Traditional Auditions ... Classes 3-6, 14 & 15
- c. 12 minute maximum for Upper College Auditions Classes 7-10 & 16
- d. 15 minute maximum for Advanced Auditions Classes 11-12

3. Scoring (*adjudicated relative to the level of training in each class*):

- 90-100 is exceptional
- 85– 89 is good
- 80– 84 is average
- 70– 79 is below average

4. Repertoire Performed:

- a. High School, Lower College & Non-Traditional Classes 1-6, 14 & 15:
TWO of the three required selections are performed.
The singer announces and performs a selection of his/her choice,
followed by one selection of the judges' choice.
Judges may stop any audition exceeding the required time limits (*See #2 above*).
- b. Upper College Classes 7-10 & 16:
All THREE required selections are announced and performed in the student's preferred order.
Judges may stop any audition exceeding the 12 minute time limit.
- c. Advanced Classes 11-12:
NO LESS THAN THREE of the six required selections are performed.
The singer's announced choice is followed by two or more selections chosen by the judges.
Judges may request a portion of a selection to keep within the 15 minute time limit.

5. Repertoire Lists:

- a. Each auditioning singer prepares THREE copies of his/her repertoire list (*see example on following page*)
- b. Repertoire lists are presented at the preliminary audition only
- c. Do NOT include name of teacher, school or singer on repertoire lists
- d. SPECIAL INSTRUCTIONS FOR PREPARING REPERTOIRE LISTS:
 - i. (publisher) may be substituted with (permission) or (receipt) as applicable [*see EXCEPTIONS, p.7*]
 - ii. Advanced Division ONLY includes the duration of each selection in minutes/seconds, *i.e. 2'12"*
- e. A repertoire list should cite the following information (*see example below*):

AN UNDERGRADUATE REPERTOIRE LIST

Contestant #000 (for evaluation only)– <i>use ONLY when a student chooses not to compete</i>	
Class 3	
Age 18	
Voice type	
“Title of Aria” from <i>Title of Larger Work</i>	Composer (publisher)
Title of Art Song from <i>Song Cycle/Opus No. (as applicable)</i>	Composer (publisher)
Title of English Art Song from <i>Song Cycle/Opus No. (as applicable)</i>	Composer (publisher)

ALL REPERTOIRE FORMS may be created at www.NatsAuditions.com

SEMI-FINAL AUDITION GUIDELINES

1. When:
 - a. The Auditions Chair announces the exact time and location of all semi-finals, as published in the Conference's program.
 - b. High School Classes 1 & 2 perform semi-finals early Friday afternoon.
 - c. All other classes perform semi-finals Saturday morning.
2. Time Limits:

There is no specific time limit restricting the selection to be performed, but in the event of a large number of semi-finalists, singers may be asked to limit their performance time.
3. Scoring:
 - a. Two scores of 90 or above, or an average of 90 or above in the preliminary round, advances a singer to the Semi-final auditions.
 - b. Judges use a weighted scoring system in Semi-final Auditions to determine finalists. Judges do not write comments or provide scoring sheets.
 - c. Judges are not to confer, until after their rating sheets are completed.
4. Repertoire Performed:

Each semi-finalist announces and performs ONE selection of his/her choice from the required repertoire listed on his/her entry form.

FINAL AUDITION GUIDELINES

1. When:
 - a. The Auditions Chair announces the exact time and location of all final auditions, as published in the Conference's program
 - b. High School Classes 1 & 2 perform finals on Friday afternoon.
 - c. Lower College, Upper College Juniors & Non-Traditional Classes 3-8 & 14 perform finals early Saturday afternoon.
 - d. Upper College Seniors & Advanced Classes 9-12 & 16 perform finals late Saturday afternoon.
2. Time Limits:

There is no time limit restricting the selection to be performed.
3. Scoring:
 - a. Each judge ranks the finalists' auditions, awarding a score of "1" to the best performance.
 - b. Judges will not confer; the results are tabulated in the Auditions office.
 - c. Classes 1-8 & 14-15 are judged by three NATS members.
 - d. Classes 9-12 & 16 are judged in concert by all NATS members present.
4. Repertoire Performed:
 - a. Each finalist announces and performs ONE selection of his/her choice from the required repertoire listed on his/her entry form.
 - b. Classes 1-8 & 14-15 perform as their accompanists are available, in random order.
 - c. Classes 9-12 & 16 perform in an order determined by the Auditions Chair backstage, before each class of finals begins.
 - d. The winner of Class 14 performs his/her winning selection again in the concert finals.

D. PRESENTATION OF AWARDS

1. All students, teachers and pianists may hear the announcement of awards at the time and location published in the Conference's program.
2. Certificates and awards are presented as soon as all tabulations are completed:
 - a. High School Division - Friday afternoon at the conclusion of high school finals
 - b. All other Divisions - Saturday in the late afternoon at the conclusion of all final auditions
3. Teachers may collect awards for students not present during the awards ceremony.
4. If both teacher and student are absent, the Auditions Chair will mail the award to the teacher.
5. A "Singer of the Year" award is presented to the student giving the most excellent performance in concert finals. This award may be won only once.
6. A "Pianist of the Year" award is presented to the pianist giving the most excellent collaborative performance in concert finals. This award may not be won in two consecutive years by the same pianist.

VI. ELIGIBILITY

- A. NATS members in good standing may enter any students currently studying with them on a regular basis, providing the student and teacher reside within the West Central Region at the time of the regional auditions.
- B. A teacher may enter a student, who has studied with him/her for less than 8 months, provided the name of the former teacher is listed on the entry form and included in all announcements, as governed by the NATS Code of Ethics:

The NATS Code of Ethics states:
“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. Applications of new members, who wish to enter students in the auditions, must be completed and filed with the National NATS Office by October 1st.
- D. No limit is placed on the number of students entering regional auditions.

VII. PARTICIPATION

- A. After receiving an emailed user name and password, go online to www.NatsAuditions.com and follow instructions to complete your students’ entries, individual rep lists, teacher’s checklist, and judging availability.
- B. A non-refundable fee of twelve dollars (\$12.00) is charged for each audition entry.
- C. Each teacher entering students must pay via PayPal at www.NatsAuditions.com or mail a single check or money order for the total of his/her students’ fees. Please make the check/money order payable to WC-NATS Auditions and mail to the **Auditions Chair**:
Ivalah Allen, *Regional Auditions Chair*
2737 Colonial, Apt. C
Hays KS 67601
- D. Mail any optional meal reservations and all conference registration fees to the **Conference Registrar**:
Penelope Speedie, *Registrar*
Emporia State University
Dept. of Music, Box 4029
1200 Commercial Street
Emporia KS 66801
- E. Mail submissions for students to participate in master classes/workshops to the **Regional Governor**:
Melissa Malde, *WC-NATS Governor*
811 47th Avenue Court
Greeley, CO 80634
- F. Each student will be assigned a contestant number on the official schedule for preliminary auditions. This number will serve as the student’s I.D. admitting him/her to all sessions of the NATS Conference, except the official business meeting and noon buffet, which requires a pre-paid reservation for teachers and/or accompanists only.
- G. Disqualification:
 - 1. A student entered in regional auditions and found with certainty in violation of any of the guidelines outlined in this handbook is subject to being disqualified, as determined by the Auditions Chair in consultation with the Regional Governor and the Chapter President involved.
 - 2. Blatant abuse of the Copyright Laws (*provided on following page*) will result in a disqualified audition.
 - a. Audition Room Monitors will be instructed by the Auditions Registrar to check for copyright violations before contestants enter the preliminary audition room.
 - b. Monitors discretely report potential copyright violations to the audition room judges, who report the potential violation in writing on a separate paper, which is then returned to the Auditions Office with the student’s score sheet.
 - c. Judges *never* speak of potential copyright infringement in the presence of an auditioning student.
 - d. Monitors should review receipts and letters of permission to ascertain copyright—but to preserve the anonymity of students’ auditions, monitors should *not* show the judges documents bearing the names of schools, teachers and/or students.

National NATS Policy on Copyrights

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 are available in CD format, (e.g., CD Sheet Music). Performers must be prepared to present proof of ownership.*
- 3. Sheet music purchased legally from an online vendor. Such music should have either a separate page proving the performer has purchased such or a copyright notice at the bottom of the music that includes the performer's name. Similarly, electronic copies of electronic scores or sheet music on an iPad or Android Tablet require either an electronic or paper receipt of purchase. Performers must be prepared to present proof of ownership.*
- 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.imsip.org & www.sheetmusicarchive.net*

In compliance with NATS national policy and with current copyright laws **THE USE OF ORIGINAL SCORES IS DEFINED AS FOLLOWS:**

1. Accompanists must play from the original score, not from photocopies.
2. The receipt of a purchased score that has not yet arrived is *not accepted* as a substitute for an original score.
3. APPROVED EXCEPTIONS:
 - a. When a work is out of print, a photocopy may be used with written permission of the publisher or copyright owner. A copy of this letter/email of permission must be in the student's possession at the preliminary audition.
 - b. If the original music is purchased as a digital download, a receipt should be presented to verify the purchase of what may appear to be photocopies. This receipt must be in the student's possession at the preliminary audition.
 - c. When an original score is either too fragile or too small to be read by the accompanist, photocopies may be used, but *only* when the original is present in the preliminary audition.
 - d. An occasional photocopied page may be used to avoid a difficult page turn, but the original score must be used, rather than a complete photocopy.

VIII. GUIDELINES FOR JUDGES

- A. ALL TEACHERS ENTERING STUDENTS MUST REGISTER FOR THE CONFERENCE AND BE AVAILABLE TO JUDGE AT LEAST ONE SESSION. If a teacher cannot attend the conference for professional or personal reasons, he/she may petition the Auditions Chair *in writing* for a waiver of the judging requirement. A resolution of the written request to be relieved from judging is at the Auditions Chair's discretion, pending the availability of sufficient judges. If the instructor is excused from judging and enters a student, failure to register for the conference will result in the instructor being classified as "not in good standing."
- B. Teachers will not judge categories in which they have an entry, unless emergencies require their services in classes with only one or two of their students entered. As much as is possible, the Auditions Chair will avoid having any teacher judge students currently studying at his/her school.
- C. At www.NatsAuditions.com, teachers entering students will be asked to submit on-line their availability to judge and preferences in judging assignments. The Auditions Chair will honor these requests as scheduling allows.
- D. Judges are to write comments that support a motivating spirit of cooperation in the pursuit of vocal artistry and technique through hearing and being heard in a climate of mutual support and concern. These comments should be consonant with the NATS Code of Ethics.

VIII. GUIDELINES FOR JUDGES *continued*

- E. Judges are to supply sufficient, appropriate comments to validate the score assigned to each audition.
- F. Judges are not to question an auditioning student about the eligibility of his/her repertoire. Judges should clearly outline any concerns about the eligibility of repertoire on a separate piece of paper to be returned to the Auditions Office with the completed scoring sheets. The suitability of auditioning repertoire is determined by the Auditions Chair in adherence to regional and national NATS policies.
- G. Judges are not to question an auditioning student about potential copyright infringement. Judges are notified of copyright concerns by a door monitor. Judges should clearly outline any concerns about copyright infringement on a separate piece of paper to be returned to the Auditions Office with the completed scoring sheets. Any infringement of copyright is determined by the Auditions Chair in adherence to regional and national NATS policies.
- H. Without prejudice, judges must allow a potentially disqualified student to sing, score the audition and continue auditions in a timely manner. The Auditions Chair will review all concerns leading to potential disqualification to determine with certainty whether or not the audition is disqualified at a later time, which will be determined before students advance to the next level of auditions.

Updated August 2013—Alisa Belflower, editor