



NATS Student Auditions: Louisiana Chapter

Regulations Handbook

Spring 2016

Table of Contents

	<u>Page Number</u>
● Purpose	3
● Organization	3
● Eligibility and Participation Guidelines	3
○ Teachers/Adjudicators	3
○ Students	4
○ Collaborative Pianists	4
● Structure and Conduct of the Auditions	5
○ Preliminary Round	5
○ Final Round	6
● Classification	6
● Audition Categories and Repertoire	7
○ Classical Categories – Women	7
○ Classical Categories – Men	8
○ Music Theater Categories – Women	8
○ Music Theater Categories – Men	9
○ Joint Categories	9
● Repertoire Terminology	10
● NATS Rating/Scoring System	11
● Adjudication Rubrics	12
○ Classical Category Rubric	12
○ Music Theater Rubric	13
● Awards	14
● NATS Policy on Copyright Laws	14
● Repertoire Violations	14

Purpose

The NATS Student Auditions: Louisiana Chapter furnishes opportunities for musical growth, vocal understanding, and professional encouragement and recognition. Specifically, the auditions seek to provide the following benefits to student of NATS members:

1. Vocal and personal self-improvement.
2. Mastery of appropriate and challenging repertoire.
3. Performance opportunities combining the best elements of competitive and non-competitive endeavor.
4. Constructive criticism from qualified and impartial judges.
5. Recognition of outstanding talent and accomplishment.

Organization

1. The student auditions are an annual activity officially sponsored by the Louisiana Chapter of the Southern Region of NATS. The auditions are not affiliated with the NATS Artist Awards (NATSAA) nor the National Music Theater Competition (NMTC). For the purpose of continuity, the NATS Student Auditions: Louisiana Chapter adheres to 1) NATS Code of Ethics, 2) NATS Policy on Copyright Law, and 3) NATS Auditions Regulations.
2. The auditions are under the supervision of the Louisiana Chapter's audition chair, who administers policies adopted by the chapter executive board and membership. These policies are set forth in this handbook.

Eligibility and Participation Guidelines

TEACHERS/ADJUDICATORS

1. Teachers must be Louisiana Chapter and National NATS members with dues paid for the current year.
 - a. Chapter dues are collected online by the NATS National Office when the national dues are paid.
 - b. New members may be asked to provide proof of membership.
 - c. Teachers with membership applications in process may attend the conference, but may not judge or enter students in the auditions.
2. The Chapter Membership determines conference fees and publishes them on the *Teacher Registration Form*. **Registration fees for teachers and students are non-refundable after the postmark deadline.**
3. Teachers who enter students are assessed a registration fee whether or not they attend the auditions. This fee is used to defray conference expenses. **Students will not be scheduled until the teacher's fee is paid.**

4. Teachers entering students in the auditions are expected to attend the auditions and serve as adjudicators. Exceptions may be approved by the auditions chair upon receipt of a “Request for Judging Waiver” (a section of the *Teachers Registration Form*).
5. Waivers may be issued for two consecutive years. In the third year a teacher’s students are ineligible to participate in the auditions if the teacher does not attend. Emeritus teachers are exempt from this rule.
6. Teachers may not judge students with whom they have a “significant relationship”. These include present and former students and family members. Every effort is made to avoid a teacher judging students enrolled in their school. However, in some cases it is impossible to avoid such a situation. Under these circumstances, a teacher is expected to judge impartially.
7. According to the *NATS Code of Ethics*, “It is unethical to claim as a pupil one having studies less than eight months with the teacher except where there has been no previous training.” Thus a teacher may enter a student who has not studied with him/her for eight months or more, provided that the name of any former teacher within the eight months immediately preceding the auditions is specified on the *Teacher Registration Form*. If a student studies or coaches with more than one teacher or coach, all names must be listed.
8. Teachers should be aware of the *NATS National Policy on Copyright Law* governing the chapter auditions and published in this handbook. It is the teacher’s responsibility, along with the student, to provide all necessary documentation for legally obtained sheet music.
9. As an adjudicator, a NATS member is expected to:
 - a. be familiar with the *NATS Adjudication Rubrics* utilized during the auditions, and
 - b. write comments that reinforce a spirit of cooperation and mutual concern and motivate the student in the pursuit of vocal artistry and technique.

STUDENTS

1. Students may participate in the auditions provided that they (1) are currently studying with a NATS member in good standing who is registered for the conference; (2) qualify for one of the categories described below; and (3) complete the appropriate *Student Registration Form(s)* and pay the student registration fee(s).
2. Students may register for a classical, music theater, and/or the Hall Johnson Spiritual category. Students who wish to compete in more than one category must complete separate *Student Registration Forms* and pay an entry fee for each category.
3. The student registration fee permits students to attend all sessions of the auditions.
4. Student’s must comply with the conditions set forth here and on the *Student Registration Form*.
5. Student participants must complete three *NATS Student Adjudication Forms* appropriate to the category in which they are participating (classical, music theater, and/or the Hall Johnson Spiritual Category) and submit them to the lead adjudicator prior to their performance in the initial round only. These forms may be found on the chapter’s audition web page of the NATS Southern Region Website.
6. A student must provide his/her own collaborative pianist.
7. The collaborative pianist’s name must be clearly listed on the *Student Registration Form*. The form will not be processed until this is done.

8. To assist a student who does not have immediate access to a collaborative pianist, the chapter provides a list of the names of collaborative pianists willing to accept additional assignments. This list, including contact information, may be found on the chapter website.
 - a. **It is the student's responsibility to contract accompanying services.**
 - b. The chapter recommends an accompanying fee of \$40.00.
9. Students should be aware of the *NATS National Policy on Copyright Law* governing the auditions and published in this handbook. It is the student's responsibility, along with the teacher, to provide all necessary documentation for legally obtained sheet music and to be prepared to present this documentation to the preliminary round adjudicators.

COLLABORATIVE PIANISTS

1. Due to scheduling concerns, collaborative pianists may play for no more than **15** student entries. Exceptions must be cleared with the Auditions Chair before entries are submitted.
2. Teachers may not accompany their own students. If a NATS member wishes to play for a student, it must be cleared by the Auditions Chair.
3. Collaborative pianists who are willing to accept additional student audition assignments should contact the current auditions chair or the chapter president by January 5th of the audition year. Their names and contact information will be listed on the chapter website.
 - a. **Students in need of accompanying services must contract the collaborative pianist directly.**
 - b. The chapter recommends an accompanying fee of \$40.00.
4. Collaborative pianists will not be allowed to play from any electronic device.

Structure and Conduct of the Auditions

1. The motivating spirit of the auditions is one of cooperation in the pursuit of vocal artistry and technique, through hearing and being heard, judged and being judged, in a climate of mutual support and concern.
2. The auditions chair reserves the right to limit the number of entrants in any category that becomes too large. In such case, earlier registrants have priority.
3. Previous first place winners in the College and Advanced Categories are not eligible to enter the category they previously won. They may enter the next highest category. In High School (1-4) Student Adult (17 and 18), College Music Theater (5, 6, 9 and 10), and Avocational Categories (16), students are eligible to enter and win a second time. For unusual circumstances consult the Auditions Chair.

PRELIMINARY ROUND

1. Singers in the High School, College, Student Adult, Music Theater and Avocational Categories (all categories except XIII A, XIII B, XIV A and XIV B) must sing two songs from their repertoire—one song

of their choice and a second song selected by the judges. The total time for the two songs should not exceed eight minutes.

2. Singers in the advanced categories (XIIIA, XIIIB, XIVA and XIVB) must sing three songs from their repertoire—one song of their choice and two additional songs selected by the judges. The total time for the three songs should not exceed eleven minutes.
3. During the preliminary round, judges assess the singer's accomplishments as measured through the six standards of the *NATS Audition Rubric*. Each judge offers a general assessment of the student's accomplishments, appropriate and constructive written comments, and assigns a score between 70 and 100 on the *NATS Student Auditions Adjudication Form* provided by the student.
4. The completed *NATS Student Auditions Adjudication Form* will be returned to the appropriate teacher following the student winner announcements at the end of the auditions.
5. The three highest scoring students with an average score of 90 or above within each category will participate in the final round, if held. In the case of a third place tie, both students will participate in the final round.
6. Categories may have less than three finalists if three students do not earn the average score of 90.
7. Categories containing five or less student entrants will not have a final round. Within these categories, winners (first, second, and third) will be chosen based on the highest earned scores in the preliminary round.

FINAL ROUND

1. Due to time limitations, the final round may be conducted in several simultaneous sessions determined by judge availability and the number of student participants.
2. A minimum of three judges will score each category. Any judge who has had a "significant relationship" with one of the finalists will not be assigned to judge that category. Also, every effort will be made to avoid a teacher judging students enrolled in their school. However, in some cases it is impossible to avoid such a situation. Under these circumstances, a teacher is expected to judge impartially.
3. Students perform one song of their choice, with duration not to exceed four minutes. This selection must be one of the numbers submitted for performance on the *Student Registration Form*. Time begins when the collaborative pianist begins playing. Cuts are permitted (see page 10, "Judicious Cut"). Students are stopped without penalty after four minutes.
4. Scoring: Judges rank the finalists in order: 1-2-3, with 1 being best. Final rankings are determined by low total score.

Classification

1. Students may register for a classical, music theatre, and/or the Hall Johnson Spiritual Category as appropriate to gender, age and semesters of vocal study.
2. Classification in a college category is determined by two factors: 1) age and 2) semesters of college vocal study. The higher factor determines the student's appropriate category.

3. Categories XIB and XIIB are designed to accommodate students who are not older than 25 years of age and may have continued their undergraduate vocal study through 9 or 10 semesters.
4. Category XVII is designed for students 21 or older with 1-4 semesters of vocal study.
5. Category XVIII is designed for students 24 or older with 5-10 semesters of vocal study.
6. There is no upper age limit for categories XIIB, XIVB, XVI, XVII and XVIII.
7. Avocational students (Categories XVIA and XVIB) study voice as a hobby and minor occupation. Avocational students must neither hold nor be pursuing a vocal music degree; and **must not intend to** derive their principal income from vocal performance or teaching.
8. A student may register for any category for which they are qualified and perform for “Comments Only” in the preliminary round. A student performing for “Comments Only” will not receive a numerical score.

Audition Categories and Repertoire

CLASSICAL CATEGORIES - WOMEN				
Category Title	Category Number	Semesters of Study	Age Limit	Repertoire
High School Women	III.	No Limit	14 -19	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Freshman Women	VIIA.	1-2	20	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Sophomore Women	VIIIB.	3-4	22	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Junior Women	XIA.	5-6	23	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.
Senior Women	XIB.	7-10 Undergraduate Study	25	Four contrasting selections from 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.
Younger Advanced Women	XIIIA.	9+ Graduate Study	Under 25	Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One art song in English. One art song in a foreign language. One additional selection from the classical repertoire. At least three languages must be represented.
Older Advanced Women	XIIIB.	9+ Graduate Study	25 and older	Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One art song in English. One art song in a foreign language. One additional selection from the classical repertoire. At least three languages must be represented.

CLASSICAL CATEGORIES - MEN

Category Title	Category Number	Semesters of Study	Age Limit	Repertoire
High School Men	IV.	No Limit	14 -19	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Freshman Men	VIIIA.	1-2	20	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Sophomore Men	VIIIB.	3-4	22	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Junior Men	XIIA.	5-6	23	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.
Senior Men	XIIB.	7-10 Undergraduate Study	25	Four contrasting selections from 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.
Younger Advanced Men	XIVA.	9+	Under 25	Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One art song in English. One art song in a foreign language. One additional selection from the classical repertoire. At least three languages must be represented.
Older Advanced Men	XIVB.	9+	25 and older	Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One art song in English. One art song in a foreign language. One additional selection from the classical repertoire. At least three languages must be represented.

MUSIC THEATER CATEGORIES – WOMEN

Category Title	Category Number	Semesters of Study	Age Limit	Repertoire
High School Music Theater Women	I.	No Limit	14-19	Three contrasting music theater selections from staged Broadway or Off-Broadway productions.
Lower College Music Theater Women	V.	1-4	22	Three contrasting music theater selections from staged Broadway or Off-Broadway productions.
Upper College Music Theater Women	IX.	5-10 Undergraduate	25	Four contrasting music theater selections from staged Broadway or Off-Broadway productions.

MUSIC THEATER CATEGORIES - MEN

Category Title	Category Number	Semesters of Study	Age Limit	Repertoire
High School Music Theater Men	II.	No Limit	14-19	Three contrasting music theater selections from staged Broadway or Off-Broadway productions.
Lower College Music Theater Men	VI.	1-4	22	Three contrasting music theater selections from staged Broadway or Off-Broadway productions.
Upper College Music Theater Men	X.	5-10 Undergraduate	25	Four contrasting music theater selections from staged Broadway or Off-Broadway productions.

JOINT CATEGORIES

Category Title	Category Number	Semesters of Study	Age Limit	Repertoire
Hall Johnson Spiritual Category	XV.	No Limit	17-23	Three contrasting selections from Hall Johnson spiritual repertoire.
Younger Avocational Women and Men	XVIA.	Non-major or Independent Studio Study	22	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.

Older Avocational Women and Men	XVIB.	Non-major or Independent Studio Study	23+	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Younger Student Adult Women and Men	XVII.	1-4	21+	Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
Older Student Adult Women and Men	XVIII.	5-8	24+	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.

Repertoire Terminology

Aria	An aria is a solo taken from an opera, oratorio, mass, cantata, operetta, or works titled “concert aria”. Oxford online definitions will be used for the purposes of this audition. For instance, Purcell’s selections from the semi-operas or 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 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 the original language or in a translation if warranted by common performance practice.
Transposition	All arias from opera, oratorio, mass, cantata, operetta, or works titled “concert aria,” or music theater selections must be sung in the original key or an alternate key based on common performance practice.
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. Folk song arrangements are widely accepted as a part of the classical genre, and would be acceptable and appropriate audition repertoire for students in classical categories.
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	All repertoire must be from staged Broadway and Off-Broadway productions. The production may be a musical, revue, or song cycle BUT must have been staged and from these venues. Various online resources are available to confirm such status and teachers are encouraged to confirm them when selecting repertoire. Singers should ensure that contrasting selections represent the spectrum of their vocal and dramatic abilities. For example, this may be exhibited by selecting pieces of varying style periods and employing a variety of vocalism (belt, mix, legit).

NATS Scoring System and Rubric

1. The scoring system used in NATS Student Auditions is based on a national standard and allows for objective as well as subjective measures of a singer's performance. Students within a given category are judged relative to a common standard rather than to one another.
2. The system is also designed to provide more appropriate and constructive feedback through comment and the use of a standard rubric to measure accomplishment.
2. The NATS Adjudication Rubric defines levels of accomplishment within six appropriate standards:
 - Tone
 - Breathing/Alignment
 - Language/Diction
 - Musicianship/Accuracy
 - Artistry/Expression
 - Ensemble (comment only – not a factor in the final scoring)
3. The scoring range for each standard is based on a 70 to 100 scale, which is divided into three sections indicating lowest accomplishment (70-79), average accomplishment (80-89), and best accomplishment (90-100).
4. In the preliminary round only, an adjudicator indicates the singer's general level of accomplishment in each of the six standards areas, provides written comments that are in agreement with these assessments, and assigns an overall numerical score (70-100) appropriate to these assessments.

NATIONAL STANDARDS

The national standard is stated in the first column of the adjudication rubric. The language in the final column describes the qualities an ideal singer will have.



NATS Audition Rubric – Classical Categories

As adjudicators hear singers they should compare the singer's performance against the general standard for the category they are adjudicating.

STANDARD	Lowest 70-79	Average 80-89	Best 90-100
Tone: Resonance and timbre are appropriate to the style, with balanced chiascuro throughout range. Onset and offset are clean, clear and balanced allowing for vibrancy. Tuning is accurate throughout range. Dynamic flexibility is present; singer has the ability to make subtle changes appropriate to style and character.	Resonance is incomplete, chiascuro not evident in vocal range. Onsets are often delayed and with extra noise or air much of the time. Offsets have extra air or extraneous noise much of the time. Tuning is often problematic. The flexibility and warmth of the voice is not fully evident in the performance.	Resonance is developing, chiascuro through some of the range. Onsets are immediate most of the time but occasionally either tighten the tone or allow excess breath in the sound. Offsets have occasional extra air or extraneous noise. Tuning is mostly accurate. The flexibility and warmth of the voice is sometimes evident in the performance.	Resonance is complete, ringing chiascuro throughout range. Onsets are immediate and promote clear, complete timbre at all times. Offsets are silent and allow rebound in the breath system. Tuning is always accurate. The flexibility and warmth of the voice is fully evident in the performance.
Breathing/Alignment: Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists a balanced engagement of the tone.	Inhalation is often noisy or insufficient. Exhalation does not provide stability, and the singer tenses or collapses in the body. The singer requires extra breaths to complete phrases. Buoyancy is occasional.	Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing.	Inhalation is silent, easy and sufficient all of the time. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.
Language/Diction: Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer displays thorough understanding and communication of the text.	Languages are often inaccurate in pronunciation and articulation, and lack idiomatic characteristics. The singer often does not communicate the meaning of the text.	Some languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text.	All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.
Musicianship: Pitches and rhythms are accurate. The markings of the composer, editor, or arranger are observed and presented with idiomatic style. Performance is easily sung from memory.	Many pitches and rhythms are inaccurate. Attention to the score is unclear or lacks understanding. The style requires further study. Memorization is incomplete with several errors.	Pitches and rhythms are accurate most of the time. Most of the markings in the music are observed, and much of the style presented is idiomatic. Memorization is natural and complete with some errors.	All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete.
Artistry / Expression: The physical life, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience.	The singer has difficulty making physical, musical and vocal choices, and their individual artistry does not engage the listeners in the entire performance. The performance is expressive and meaningful some of the time.	The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in part of the performance. The performance is personally expressive and meaningful most of the time.	The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time.
Ensemble: COMMENT ONLY The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.	The singer and pianist seem unsynchronized, and the artistic goals of the performance were unclear.	The singer and pianist are coordinated in their efforts toward the same artistic goals in the performance some of the time.	The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance.

NATS Audition Rubric – Music Theater Categories

As adjudicators hear singers they should compare the singer's performance against the general standard for the category they are adjudicating.

STANDARD	Lowest 70-79	Average 80-89	Best 90-100
<p>Tone: Singer shows mastery of the vocal technique required for their chosen selections (belt*, mix*, and/or legit*), and has the ability to make subtle changes appropriate to the style and character. Changes in registration are relatively smooth and even. Refer to the FAQ for additional explanation.</p> <p>Belt: This high-energy sound is often described as "called," or "brassy," an outgrowth of mix. While it must be possible to be vibrant in a belt, vibrato is a stylistic choice.</p> <p>Mix: This sound is often described as "speech-like," and may be light or heavy based on the needs of the character. This sound is clearly distinguishable from typical classical timbre.</p> <p>Legit: This sound is often described as "lyrical," "sweet," and "round," employing similarities to classical singing, but able to move easily to "mix" as needed.</p> <p>For audio examples of each style, refer to: nats.org/ncaresources.html</p>	<p>The singer shows little mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit), and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven much of the time.</p>	<p>The singer shows mastery of the vocal technique required for some of their chosen selections (belt, mix, and/or legit), and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even some of the time.</p>	<p>The singer shows mastery of the vocal technique required for all of their chosen selections (belt, mix, and/or legit), and makes appropriate choices in keeping with the style and character. Changes in registration are smooth and even.</p>
<p>Breathing/Alignment: Inhalation is easy, full and efficient. Exhalation provides stability, support, and vocal energy. The alignment assists a balanced engagement of the tone and is appropriate for the character.</p>	<p>Inhalation is often insufficient. Exhalation does not provide stability, and the singer tenses or collapses in the body. The singer requires extra breaths to complete phrases. Buoyancy is occasional or may not be appropriate for the character.</p>	<p>Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing or somewhat appropriate for the character.</p>	<p>Inhalation is easy and sufficient all of the time. Exhalation provides stability, support, and vocal energy. Alignment is buoyant and appropriate for the character.</p>
<p>Language/Diction: The text is sung with accurate pronunciation and effective articulation in the style or vernacular appropriate to the character. The singer displays thorough understanding and communication of the lyric.</p>	<p>The text is pronounced inaccurately or with articulation inappropriate to the character. The singer communicates little of the meaning of the lyric.</p>	<p>The text is pronounced well and articulated easily as appropriate to the character some of the time. The singer communicates the meaning of the lyric some of the time.</p>	<p>The text is pronounced well and articulated easily as appropriate to the character all of the time. The singer fully communicates the meaning of the lyric.</p>
<p>Musicianship: Pitches and rhythms are accurate. The markings of the composer are observed and presented with idiomatic style. Performance is easily sung from memory.</p>	<p>Many pitches and rhythms are inaccurate. Attention to the score is unclear or lacks understanding. The style requires further study. Memorization is incomplete.</p>	<p>Pitches and rhythms are accurate most of the time. Most of the markings in the music are observed, and much of the style presented is idiomatic. Memorization is natural and complete with some errors.</p>	<p>All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete.</p>
<p>Artistry/Expression: The physical life, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience.</p>	<p>The physical life, musical and vocal choices made by the singer often do not communicate the intentions of the character, and do not engage the listeners in the entire performance; gestures are missing or resemble mannerisms and are not integral to the character and situation.</p>	<p>The physical life, musical and vocal choices made by the singer communicate the intentions of the character some of the time, and engage the listeners in part of the performance; gestures are sometimes genuine and integral to the character and situation.</p>	<p>The physical life, musical and vocal choices made by the singer clearly communicate the intentions of the character, and engage the listeners in the entire performance; gestures are genuine and integral to the character and situation.</p>
<p>Ensemble: COMMENT ONLY The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.</p>	<p>The singer and pianist seem unsynchronized, and the artistic goals of the performance are unclear.</p>	<p>The singer and pianist are coordinated in their efforts toward the same artistic goals in the performance some of the time.</p>	<p>The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance.</p>

Awards

1. All finalists receive certificates. In addition, first, second and third place winners receive cash awards. Award amounts are determined by the current executive board of the chapter.
2. Certificates and cash awards are presented at the end of the auditions.
3. In the case of a first place tie, both students will be awarded first place and its appropriate cash award and no second place will be awarded.
4. In the case of a second place tie, both students will be awarded second place and no third place will be awarded.
5. In the case of a third place tie, both students will be awarded third place and no third place will be awarded.
6. If a fourth singer (by virtue of a third place tie in the preliminary round) participates in the final round, the singer receiving the 4th place ranking will be awarded a fourth place with no cash award.

NATS National 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 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 such 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

Resolution of a Copyright or Repertoire Violations

If an adjudicator suspects a potential repertoire violation the following steps should be taken:

1. Nothing should be written on the student's comment sheets by adjudicators regarding any suspected violation. A note should be written on a separate sheet of paper.

2. The adjudicators may not discuss the violation with the student's teacher.
3. Write comments and score the student as if there were no violation.
4. When the auditions are completed, the lead adjudicator should consult the auditions chair to discuss the suspected violation.
5. The auditions chair may need to research the issue or consult others before making a final decision.
6. If it is determined that a violation exists, the Auditions Chair will make every effort to discuss the violation with the student's teacher prior to notifying the student.
7. If, in fact, a violation has occurred, the student will be disqualified.