



IMPORTANT GENERAL INFORMATION	
<p>1. National and Chapter dues must be paid in full before you can register your students.</p> <ul style="list-style-type: none"> Dues can be paid by logging into the www.nats.org website. 	<p>Registration Deadline February 23, 2018 <i>or 350 total entries*</i></p> <p>*The auditions will be limited to the first 350 entries submitted by February 23, 2018.</p> <p>Registration fees will be paid online at the time of registration through the National NATS website. If you have difficulty completing your registration contact the Auditions Chair</p>
<p>2. If you enter students in the auditions, you must attend the judges' meeting and be available to judge both the preliminary and final rounds.</p> <ul style="list-style-type: none"> Teachers must be present at the beginning of the judges' meeting. If extenuating circumstances occur, the auditions chair must be contacted prior to start of the meeting. Students of teachers who do not comply with this policy will be limited in their participation to sing for comments only, and will be ineligible to be named as a semi-finalist or advance to the final round. 	
<p>3. The student audition fee is \$12.00.</p> <ul style="list-style-type: none"> Please pay all fees when you register your students. 	
<p>4. Teachers are allowed to enter a total of 10 student-entries.</p> <ul style="list-style-type: none"> A student entered in two categories (i.e. Musical Theater and Classical) counts as two students. In other words, it is the number of entries, not the number of students that are counted. 	
<p>5. Registration will be done online through the www.nats.org website.</p> <ul style="list-style-type: none"> Go to the Member Home page at www.nats.org and click on "NATS Auditions Registration" to access the website. See the Registration Checklist below for additional registration details. 	
<p>6. Each teacher will need to print the Student Repertoire Sheets for the competition.</p> <ul style="list-style-type: none"> These can be accessed through the "NATS Auditions Registration" button at www.nats.org. Students will need these to present to the judges when entering the room. 	
<p>7. Accompanists are allowed to play for no more than 10 singers. No exceptions.</p>	
<p>8. Accompanists must play from the original score or from sheet music that is a purchased download or in the public domain, not from photocopies or a tablet.</p> <ul style="list-style-type: none"> It is the individual teacher's responsibility to make certain his/her students are in full compliance with the copyright laws of the United States. See page 4 "NATS Policy on Copyright Laws" for more information. 	
<p>9. Proxy Judges: NATS members must be available to adjudicate spring auditions.</p> <ul style="list-style-type: none"> Proxy judges are discouraged, but allowed if the active member (as defined by bylaws definition for quorum) finds it impossible to attend but wants his/her students to participate. The NATS member is solely responsible for procuring the proxy judge. Any NATS member (in South Texas or any other district) may serve as proxy judge, provided the member does not enter students in the auditions. The Auditions Chair must approve the proxy judge. Request for proxy judge approval must be requested of the Auditions Chair on or before one week prior to the student registration deadline. A bio of the requested proxy judge must be provided upon request from the Audition Chair. If the proxy judge is approved but fails to adjudicate, the students of the NATS member will be disqualified. The NATS member must pay a \$150 fee to use a proxy judge, payable on or before the student registration deadline. This money will not be used to compensate the proxy judge. A NATS member may utilize a proxy judge no more than once every 3 years. In extreme emergency situations (medical, family death, etc.) proxy judges are allowed without a penalty and the Auditions Chair may assist in procuring the proxy. 	

Questions?

For questions regarding registration, please contact:
 Rebecca Coberly, South Texas NATS Vice President & Auditions Chair
Rebecca.coberly@utrgv.edu

For questions regarding repertoire, please contact:
 Rick Novak, South Texas NATS Vice President of Auditions
ran59@txstate.edu

For questions regarding NATS Membership and Dues, please contact:
 Dan Hunter-Holly, South Texas NATS President
Daniel.hunterholly@utrgv.edu

CATEGORIES & AGE LIMITS		
HIGH SCHOOL		
<i>First Place winners from previous years are eligible to compete in the same category as long as they still meet the category criteria.</i>		
WOMEN		MEN
Musical Theater		
1	<i>Any High School student who has not received a High School diploma and are between the ages of 14-19</i>	2
Classical		
3a	<i>High School freshmen and sophomores who have not received a High School diploma and are between the ages of 14-16</i>	4a
Classical		
3b	<i>High School juniors and seniors who have not received a High School diploma and are between the ages of 16-19</i>	4b
COLLEGE & ADULT		
<i>First Place winners from previous years are not eligible to compete in the same category. Exceptions are: AA, AMT, 9, 10, 11b and 12b.</i>		
WOMEN		MEN
Lower College/Independent Studio		
Musical Theater		
5	<i>0-2 years post High School (Max age 22)</i>	6
Freshmen/Independent Studio Classical		
7a	<i>1-year post High School (Max age 20)</i>	8a
Sophomore/Independent Studio		
Classical		
7b	<i>2 years post High School (Max age 22)</i>	8b
Upper College/Independent Studio		
Musical Theater		
9	<i>3-5 years post High School (Max age 25)</i>	10
Junior/Independent Studio Classical		
11a	<i>3 years post High School (Max age 23)</i>	12a
Senior/Independent Studio Classical		
11b	<i>3-5 years post High School (undergraduate only) (Max age 25)</i>	12b
Advanced College/ Independent Studio		
Classical		
13	<i>4+ years post High School (post Baccalaureate) (Age 22-30)</i>	14
Adult Beginner		
AB	<i>1-2 years post High School (Min age 22)</i>	AB
Adult Advanced		
AA	<i>3+ post High School (Min age 22)</i>	AA
Adult Musical Theater		
AMT	<i>Min. age 22</i>	AMT

REPERTOIRE REQUIREMENTS
<i>All repertoire must be sung from memory.</i>
<i>Musical Theater – 1, 2, 5, 6, AMT</i>
<ul style="list-style-type: none"> • Three Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions (a musical, revue, song cycle, or operetta). Only one selection may be an operetta aria.
<i>Musical Theater – 9, 10</i>
<ul style="list-style-type: none"> • Four Contrasting Music Theater Selections from scores of book shows written or intended for fully realized musical productions (a musical, revue, song cycle, or operetta). Only one selection may be an operetta aria.
<i>Classical Categories – 3, 4, 7, 8, AB, AA</i>
<ul style="list-style-type: none"> • Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.
<i>Classical Categories – 11, 12</i>
<ul style="list-style-type: none"> • 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.
<i>Classical Categories – 13, 14</i>
<ul style="list-style-type: none"> • Five contrasting selections from classical repertoire. One operatic aria. One oratorio/cantata aria. One foreign language art song. One art song in English. One additional selection from the classical repertoire. At least three languages must be represented.
PRELIMINARY ROUND
Singers in all classifications will sing one song of their choice. Subsequent songs will be selected by the judges within the allotted time limit:
<ul style="list-style-type: none"> • 8 Minutes for High School categories • 10 Minutes for 5, 6, 7, 8, AB, AA, AMT • 12 Minutes for 9, 10, 11, 12 • 15 Minutes for 13, 14
FINAL ROUND
Singers will perform one selection of their choice.
TABULATION
Singers whose scores are an average of 90 or above, or who receive two scores of 90 or above, will be named as semi-finalists. The top semi-finalists from each room will sing in the finals, as outlined below:
<ul style="list-style-type: none"> • 1-3 singers: the morning round will serve as the sole round of the competition. Winners will be named according to the rank of the semi-finalists' scores and announced with finalists at 2:30. • 4-14 singers: 3 Finalists • 15-22 singers: 4 Finalists
Classifications without qualifying scores for advancement will have no semifinalists or finalists. Comment sheets will be distributed before the Final Round begins in order for students to benefit from the judges' comments.

AUDITION TERMINOLOGY

Aria	An aria is a solo taken from an opera, oratorio, mass, cantata, zarzuela, operetta, or a work titled “concert aria.” Oxford Online definitions will be used for the purposes of this audition. For example, Purcell’s selections from semi-operas and masques are considered songs, while selections from his opera, <i>Dido and Aeneas</i> , and solo selections from his cantatas are considered arias.
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 (3, 4, 7, 8, AB, and AA). For the singers in the upper college categories and beyond, these pieces may count as an art song ONLY, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended, as an art song OR aria.
Memorization	All repertoire, including oratorio, must be sung from memory.
Original Languages	Selections should be sung in original language or in translation if warranted by common performance practice.
Transposition	All arias from opera, oratorio, mass, cantata, operetta, works titled “concert aria,” or music theater selections must be sung in the original or standard published key.
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. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias and music theater selections are allowed as in common performance practice. 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 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 musical theater 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.)

REPERTOIRE – Frequently Asked Questions

Also refer to the NATS Students Auditions FAQ	
Q. Can my student sing “The Girl in 14-G” for one of her Musical Theater songs?	A. No; it is a stand-alone selection and not from a stage work, revue, or musical. See “Musical Theater Selections” above.
Q. Can my student sing “Colors of the Wind” from <i>Pocahontas</i> ?	A. Yes! Selections from film musicals are now allowed in the Musical Theater categories.
Q. Can my student sing a Gilbert & Sullivan aria?	A. Yes; an aria from Gilbert & Sullivan’s operettas can be used as an aria or as one musical theater selection, but not as an art song sung in English.
Q. Can my student sing “Where e’er you walk” by Handel?	A. Yes; “Where e’er you walk” may be used to fulfill the requirement of “one aria” or “one additional art song or aria.” It cannot be used as an art song sung in English. If the piece was written to be performed with orchestra as part of an opera oratorio, it is an aria. If written as an art song to be accompanied by keyboard, it would count as an art song. [Other aria examples: “Total Eclipse” (Handel), “Lord God of Abraham”(Mendelssohn), “Hear Ye, Israel” (Mendelssohn)]
Q. Can my student sing a song in Latin, such as “Panis Angelicus” or “Ave Maria”?	A. Yes; these selections could fulfill either the “art song in a foreign language” or the “one additional art song or aria” requirement in a classical category.
Q. Are early Italian pieces from the <i>24 Italian Songs & Arias</i> considered art songs or arias?	A. Both; The repertoire found in the <i>24/26/28 Italian Art Songs and Arias</i> collections may be counted as an aria or an art song in categories 3, 4, 7, 8, AB, and AA). For the singers in categories 11, 12, 13, and 14, these pieces may count as an art song ONLY.
Q. I don’t know if _____ fits the requirements; how do I find out?	A. Ask! Rick Novak is assisting with all repertoire related questions and issues. Contact him at ran59@txstate.edu .

ADDITIONAL AWARDS

<p>The Lucila Montoya Waldman Award</p> <ul style="list-style-type: none"> • The Waldman Award is for Outstanding Performance of a Spanish Art Song. All sophomore women and men (Categories 7b & 8b) are eligible to register for the award, and those who qualify as semifinalists during the preliminary round will compete for the award during the final round. • To register an eligible student for this award, please list his/her Spanish Art Song as the 2nd piece, and type “WALDMAN” before the title of the song; for example, the title should be entered: WALDMAN - Asturiana
<p>The Herald Stark Encouragement Award</p> <ul style="list-style-type: none"> • Presented to an outstanding freshman. • First place winners in Categories 7a & 8a will be considered; additional registration is not required.
<p>The Alice Dutcher Thornton Certificate of Honor</p> <ul style="list-style-type: none"> • Presented to a singer in the finals of Categories 11b, 12b, 13 and 14 who exhibits “outstanding career potential.” • All finalists in Categories 11b, 12b, 13 and 14 will be considered; additional registration is not required.
<p>Outstanding Student Accompanist Award</p> <ul style="list-style-type: none"> • This is a special award for aspiring collaborative pianists and is presented to an accompanist who is currently enrolled in study as an undergraduate college/university student, or as a junior or senior in high school. Adjudication of this award is to take place during the preliminary round by a designated professional. • To register a student accompanist for this award, please email the following information to Rebecca Coberly (Rebecca.coberly@utrgv.edu) with “Outstanding Student Accompanist” in the subject. <ul style="list-style-type: none"> ○ Name of Student Pianist ○ The pianist’s year in school (Junior in High School, Senior in High School, or Undergraduate Student) ○ List of students he/she is accompanying, including Category Numbers

SCHEDULE OF EVENTS

7:45 am	Teacher check-in will begin	<p><i>All teachers must attend the Judges’ Meeting. It is absolutely imperative that we adhere to the morning schedule. Do not be late!</i></p> <p><i>Students who are late will not be allowed to sing. If there is an emergency contact the auditions chair.</i></p> <p><i>Students should plan to be at their Audition Room 15 minutes before their time.</i></p> <p>*These times are tentative and are subject to change.</p>
8:15 am	Judges’ Meeting. It is critical that each teacher be present at the beginning of the meeting. Failure to do so will result in your students being ineligible to advance (see #2 above in “Important General Information”).	
9:00 am	Preliminary Round begins <ul style="list-style-type: none"> • <i>Our Chapter Auditions differ from Region Auditions in that we have only two rounds: a Preliminary and a Final round.</i> 	
*1:00 pm	Preliminary Round ends; Members Business Meeting & Luncheon	
*2:30 pm	Semi-Finalists & Finalists Announced	
*3:30 pm	Final Round begins	
*5:00 pm	Winners are announced	

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 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

REGISTRATION CHECKLIST

(For more information on using Auditionware for NATS registration, click [here](#).)

<p>1. Confirm that you have paid your National and Chapter dues through the www.nats.org website.</p>
<p>2. Gather your students' information. For each student, you will need to know:</p> <ul style="list-style-type: none"> • Last Name • First Name • Phone Number • Email • Date of birth • Number of years of vocal study (see the NATS Student Auditions FAQ (Audition Structure) for clarification) • Previous teacher if you have taught this student less than 8 months • Audition Category (Review “Categories & Age Limits” above) • Pianist's Name
<p>3. Review the Repertoire Requirements and gather your students' audition repertoire information. For each piece, you must enter:</p> <ul style="list-style-type: none"> • Title • Composer • Language
<p>4. Login to your NATS account at www.nats.org.</p> <ul style="list-style-type: none"> • Go to “Member Home” • Click on the green “NATS Auditions Registration” button (about halfway down the page). This will take you to the auditionware.com website.
<p>5. Begin to Register Students:</p> <ul style="list-style-type: none"> • Click on the button, “Register for Auditions” • Select the South Texas Spring 2018 Auditions • Follow the steps as directed by the program. <i>Note: If your school name does not appear in the drop-down menu, then please add it to the list. If you are with a private or independent studio then please list the studio with your last name followed by “private” or “independent” studio, for example “Smith Private Studio” – please then be sure that this is the exact wording/spelling that you use when you list your affiliations later on in the registration process. <u>PLEASE be sure to check the drop-down list for the name of your school or private studio before adding it!</u></i> • Select and purchase lunch for the business meeting (optional). • You will be able to edit student and repertoire until registration closes on February 23, 2018 (11:59pm). After that, all changes will need to be submitted to Rick Novak (repertoire) or Rebecca Coberly (student information and registration).
<p>6. Double-check that you and your students are in compliance with the <i>NATS Policy on Copyright Laws</i> (Student Audition Regulations, P. 16).</p> <ul style="list-style-type: none"> • Note that tablets are NOT allowed for collaborative pianists (see the NATS Student Auditions FAQ (iPad Usage) for more information).
<p>7. Once you have registered all of your students, you will need to complete your registration by paying your fees.</p> <ul style="list-style-type: none"> • A button at the end of the process, “Go to Payment Page,” will send you back to www.nats.org where you will submit your payment and print your receipt.

REMINDERS

School Affiliations

When you register your students on line, please be sure to check the drop-down list for the student's school or studio affiliation before adding it to the database. The computer program will be able to sort out which teachers are from which school and prevent teachers judging their own students or students from the same school, but only if we can avoid duplications! The schools listed below are already in the database – please be sure to use these specific names, spellings and punctuation. If you do add a new school name to the list, please pass the information to your colleagues at that school so they will know to look for the name (independent teachers – see instructions below). Schools currently in the database are:

- Austin Community College
- Central Texas College
- Concordia University Texas
- Del Mar College
- Northwest Vista College
- Our Lady of the Lake University
- San Antonio College
- Southwestern University
- St Edwards University
- St Marys University
- St. Philips College
- Temple College
- Texas A&M International University
- Texas A&M University College Station
- Texas A&M University Corpus Christi
- Texas A&M University Kingsville
- Texas Lutheran University
- Texas State University
- The University of Texas at Austin
- The University of Texas Rio Grande Valley Brownsville Campus
- The University of Texas Rio Grande Valley Edinburg Campus
- The University of Texas San Antonio
- Trinity University
- University of Mary Hardin Baylor
- University of the Incarnate Word

Independent Teachers/Private Studios

If you have an independent studio, please list your Teaching Location/Studio Name as “*Last Name Private Studio*” - e.g. “Smith Private Studio.”

NATS Transgender Policy

Transgender Policy --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.

NATS Statement of Copyright Compliance

“I have read and understood the Copyright Policy as set forth by the National Association of Teachers of Singing. This certifies that my students and their pianists will conform to the law.”

Useful Links

[NATS Student Auditions Regulations](#)

[NATS Student Auditions Categories](#)

[NATS Students Auditions FAQ](#)

[NATS Auditions Registration Instructions \(Auditionware\)](#)

[The Guide to Musical Theatre](#)

[Internet Broadway Database](#)

[Lortel Archives - Internet Off-Broadway Database](#)

[Musical Theater Songs](#)

[Contemporary Musical Theatre.com](#)