



NATS STUDENT AUDITIONS SOUTH TEXAS CHAPTER Del Mar College (Corpus Christi) April 9, 2022

Auditions and Registration Information – Overview

Timeline

Registration Opens February 8, 2022	Registration Closes March 7, 2022	ST NATS Spring Auditions April 9, 2022 at Del Mar College
Registration is capped at the first 350 entries submitted before March 7, so please register early!		

Where do I register? (see registration checklist on P. 4 for more information)

- ✓ Registration will be done online through the www.nats.org website. Go to the Member Home page at www.nats.org (usually it will take you there after you log in) and click on “NATS Auditions Registration” to access the website. See the Registration Checklist for additional registration details.

What do I need to do before I can register?

- ✓ National and Chapter dues must be paid in full before you can register your students. Dues can be paid by logging on to the www.nats.org website (make sure to choose “South Texas” for your chapter).

When can I register?

- ✓ Registration will open on February 8, and will close at midnight on March 7. Registration is capped at the first 350 entries submitted before March 7, so plan ahead and register early!

How much will it cost?

- ✓ The audition fee for students is \$12.00 per student entry. (There is no separate registration fee for teachers)
- ✓ If you are attending the business lunch (and we hope that you will!), you will be able to purchase a lunch as part of your registration.
- ✓ All fees will be paid through the www.nats.org website. Please note that your registration will not be complete until all fees are paid!

How many students can I bring?

- ✓ Teachers can enter a total of 10 student entries (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).

How many students can an accompanist play for?

- ✓ Accompanists can play for a total of 10 student entries (as above, one student entered in two different categories counts as two entries).

Can accompanists play from a photocopy (with original scores on the piano) or a tablet?

- ✓ Accompanists must play from the original score or from printed music that is a purchased download or in the public domain (not from photocopies). Tablets may be used if music was legally obtained. Please see collaborative pianists and copyright guidelines on P. 6 for more information.

Where can I find out about categories and repertoire requirements?

- ✓ There is a detailed listing of categories and requirements on the next page, and you can find more information on the NATS website at NATS Student Auditions Categories (note that ST NATS doesn’t use all of the categories listed on the NATS website).

What do I do if I have questions?

- ✓ Ask! We are here to help. Please contact...
Rick Novak (ST NATS Auditions Chair) with repertoire questions: ran59@txstate.edu
Cynthia Longoria (ST NATS VP of Auditions) clongoria@delmar.edu
Penny Hogan (ST NATS President) for questions about NATS membership and dues: phogan@umhb.edu

Important!

Judging Requirements and Judges’ Meeting

To enter students in the auditions, you must be available to judge both the preliminary and final rounds, and attend the judges’ meeting

Teachers MUST be present at the beginning of the judges’ meeting. If extenuating circumstances prevent you from arriving on time, you must contact the Auditions Chair prior to the start of the meeting. Students of teachers who do not comply with this policy will be limited to singing for comments only, and will be ineligible to be named as a semi-finalist or advance to the final round. If you have any questions about this policy, please contact the Auditions Chair.

For information on our Proxy Judges policy, see page 7.

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>		
TREBLE		TBB
1	Musical Theater <i>Any High School student who has not received a High School diploma and are between the ages of 14-19</i>	2
3a	Classical <i>High School freshmen and sophomores who have not received a High School diploma and are between the ages of 14-16</i>	4a
3b	Classical <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>		
TREBLE		TBB
5	Lower College/Independent Studio Musical Theater <i>0-2 years post High School (Max age 22)</i>	6
7a	Freshmen/Independent Studio Classical <i>1-year post High School (Max age 20)</i>	8a
7b	Sophomore/Independent Studio Classical <i>2 years post High School (Max age 22)</i>	8b
9	Upper College/Independent Studio Musical Theater <i>3-5 years post High School (Max age 25)</i>	10
11a	Junior/Independent Studio Classical <i>3 years post High School (Max age 23)</i>	12a
11b	Senior/Independent Studio Classical <i>3-5 years post High School (undergraduate only) (Max age 25)</i>	12b
13	Advanced College/Independent Studio Classical <i>4+ years post High School (post Baccalaureate) (Age 22-30)</i>	14
AB	Adult Beginner <i>1-2 years post High School (Min age 22)</i>	AB
AA	Adult Advanced <i>3+ post High School (Min age 22)</i>	AA
AMT	Adult Musical Theater <i>Min. age 22</i>	AMT

REPERTOIRE REQUIREMENTS

All repertoire must be sung from memory.

Musical Theater – 1, 2, 5, 6, AMT

- 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.

Musical Theater – 9, 10

- 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.

Classical Categories – 3, 4, 7, 8, AB, AA

- Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song or aria.

Classical Categories – 11, 12

- 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.

Classical Categories – 13, 14

- 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:

- **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:

- **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

Categories without qualifying scores for advancement will have no semifinalists or finalists. Comment sheets will be distributed before the Final Round begins so students may 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.

Registration Checklist

(For the Auditionware user's manual, click [here](#).)

1.	Confirm that you have paid your National and Chapter dues through the www.nats.org website.
2.	Gather your students' information. For each student, you will need to know: <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
3.	Review the Repertoire Requirements and gather your students' audition repertoire information. For each piece, you must enter: <ul style="list-style-type: none"> • Title • Composer • Language
4.	Login to your NATS account at www.nats.org. <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.
5.	Begin to Register Students: <ul style="list-style-type: none"> • Click on the button, "Register for Auditions" • Check to see if it says "Your Chapter: South Texas" at the top of the dashboard. If not, click "Change" and select "South Texas" • Select the South Texas Spring 2022 Auditions • Follow the steps as directed by the program. <ol style="list-style-type: none"> 1. If your school name does not appear in the drop-down menu, then please add it to the list (please check the drop-down list first). 2. If you are entering a student from 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. 3. Note: If you are entering a student for the Lucila Montoya Waldman Award for Outstanding Performance of a Spanish Art Song (Categories 7b & 8b), please list the Spanish Art Song as the 2nd piece, and type "WALDMAN" before the title of the song; for example, "WALDMAN – Asturiana." See award details on the next page under "Special Awards." • Select and purchase lunch for the business meeting (optional). • You will be able to edit student and repertoire until registration closes on March 7, 2022 (11:59pm). After that, all changes will need to be submitted to Cynthia Longoria (repertoire) or Richard Novak (student information and registration).
6.	Double-check that you and your students are in compliance with the <i>NATS Policy on Copyright Laws</i> <p>NATS Copyright Policy NATS encourages its members, their students, accompanists and the general population to become educated about, and to comply with, all applicable copyright laws. Reproduction of a copyrighted work constitutes copyright infringement unless a license to reproduce such work has been obtained, the use is considered fair use, the work is in the public domain, or a valid exception to copyright infringement exists.</p> <p>NATS requires students, teachers and other participants in NATS affiliated events, auditions and competitions to affirm compliance with the NATS Copyright Policy, and to use only authorized reproductions of copyrighted works.</p> <p>For more information, please see the copyright and collaborative pianist information on page 7.</p>

7. **Once you have registered all of your students, you will need to complete your registration by paying your fees.**
- 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.

Post-Registration Information

Can I make repertoire changes after I’ve registered?

- ✓ Yes, you can change repertoire selections after you have registered (as long as the new repertoire meets the requirements of the category). After registration is closed, please send all repertoire changes to Cynthia Longoria <clongoria@delmar.edu>. Please review the repertoire requirements before you do this to ensure that your student’s repertoire will still meet the repertoire requirements for the category after the substitution!

What if I have a correction or a cancellation?

- ✓ If your student needs to cancel or you have a registration correction to make, please send the information to Richard Novak <ran59@txstate.edu>.

What do I and my students need to bring to the auditions?

- ✓ Judging Forms: You will need to print the Student Repertoire Sheets for the competition. Each student will need to bring three sheets to present to the judges in the preliminary round. You can access the judging forms in Auditionware through the “NATS Auditions Registration” button at www.nats.org.
- ✓ You will also need to make sure that you are in compliance with the NATS Copyright Policy, and that your students have proper documentation for any unbound music. See below for information on appropriate documentation.

April 9, 2022: SCHEDULE OF EVENTS (Subject to change)

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 to their rooms may 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.	
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	

Other Important Policies and Reminders

Special Awards

The Lucila Montoya Waldman Award: 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: WALDMAN – Asturiana. Please be sure that the selection is an Art Song, not a Zarzuela aria or an aria from a staged Tonadilla (Tonadillas composed as Art Songs, such as the Granados *Tonadillas*, are fine). Please contact Rebecca Coberly or Rick Novak with any questions.

The Herald Stark Encouragement Award: Presented to an outstanding freshman. First place winners in Categories 7a & 8a will be considered; additional registration is not required.

The Alice Dutcher Thornton Certificate of Honor: 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.

Outstanding Student Accompanist Award: 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 Richard Novak** ran59@txstate.edu with “Outstanding Student Accompanist” in the subject.
 - 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 Number

***Keep scrolling, there is more information on the next two pages.

NATS Copyright Policy-Please Read!!!

There was a change to the NATS Copyright Policy that was approved by the national board a few years ago. The underlying premise is that primary responsibility for following copyright law, as the result of recent court rulings, is being transferred from NATS to teachers, singers, and pianists. With our new copyright policy and teacher/student/pianist copyright acknowledgements, it is **NO LONGER NECESSARY** to check for original scores at NATS events. Furthermore, the **use of iPads and tablets as musical scores for collaborative pianists during all levels of NATS auditions has been approved**, and they are held to the same standards of copyright as any other musical score used for auditions.

NATS still encourages its members, their students, accompanists and the general population to become educated about, and to comply with, all applicable copyright laws. Reproduction of a copyrighted work constitutes copyright infringement unless a license to reproduce such work has been obtained, the use is considered fair use, the work is in the public domain, or a valid exception to copyright infringement exists.

NATS requires students, teachers and other participants in NATS affiliated events, auditions and competitions to affirm compliance with the NATS Copyright Policy, and to use only authorized reproductions of copyrighted works. NATS members, singers, and pianists will need to affirm that they will only use legal copies of music during NATS events as part of the registration process. Entrants will not be able to compete until they and their pianist complete this copyright acknowledgment.

- [NATS Commonly Asked Copyright Questions for Teachers, Accompanists, and Students](#)

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.”

Collaborative Pianist Guidelines

Please make sure that your collaborative pianists are aware of the following policies!

- It is the responsibility of the voice teacher and the student to make sure they comply with the NATS copyright policy, and to provide appropriate documentation if necessary.
- Pianists must play from the original score, a printed digital purchase, or a printout from an approved public domain website (see copyright policy above for clarification). Pianists cannot play from photocopies with original scores in view on the piano.
- Pianists are more than welcome to use a page turner during the auditions.
- Any singer who is found to be performing with illegally photocopied music will be disqualified, and will be unable to be named as a semi-finalist or to advance to the final round. Please contact the Auditions Chair if you have any questions about these policies.

Thank you for your help in making sure that your pianists understand these policies. We value them and the work they do highly!

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.

South Texas NATS Proxy Judge Policy

NATS members must be available to adjudicate spring auditions. 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 emergency situations (medical, family death, etc.) proxy judges are allowed without a penalty and the Auditions Chair may assist in procuring the proxy.

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](#)