



AUDITIONS AND REGISTRATION INFORMATION

Registration Opens
February 1, 2022

Registration Closes
March 2, 2023 at Midnight

ST NATS Spring Auditions
April 1, 2023 at ACC

Registration is capped at the first 350 entries submitted before March 2, so please register early!

Registration

- Register online through the www.nats.org website.
- See the Step-by-Step Instructions on [page 7](#).
- National and Chapter dues can be paid by logging on to the www.nats.org website and must be paid in full before you can register students.
- Please make sure to choose “South Texas” as your chapter.

Registration Cost

- The audition fee is \$15 per student entry.
- You will be able to purchase a lunch for yourself and/or your pianist for \$15 when you register and there is no additional registration fee for teachers.
- 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.

Maximum number of student entries by Teacher

- Teachers can enter a total of 10 students (i.e. 10 student **entries**).
- A student entered in two categories (e.g., Musical Theater and Classical) counts as two **entries**.

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 judge’s meeting at 8:15 a.m.

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 Audition’s Chair. For more information on our Proxy Judges policy, see [page 9](#).

Maximum number of students a pianist can accompany:

- Accompanists can play for a maximum of 10 students not exceeding 10 student entries.. There are no exceptions.
- As noted above, one student entered in two different categories counts as two **entries**.

Accompanists and Copyright policy

- Please see collaborative pianists and copyright guidelines on **pages 8-9** for more information.

POST-REGISTRATION INFORMATION

Repertoire changes after registration

- Yes, you can change repertoire selections after you have registered, as long as the new repertoire meets the requirements of the category.
- Once registration has closed, please send all repertoire changes to [Hope Thacker](#).
- 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!

Corrections to Registration or Student Cancellations

- If your student needs to cancel or you have a registration correction to make, please send the information to [Cynthia Longoria](#).

What to bring for you and your students

- Each student will need to bring three judging forms to present to the judges in the preliminary round. You can access and print the judging forms in Auditionware after you’ve registered through the “NATS Auditions Registration” tab at www.nats.org.
- As per the copyright policy, your students will need to provide their pianists with copyright-compliant scores, printouts, and/or digital copies. **See pages 8-9** for more information about the copyright policy and how it will be enforced.

QUESTIONS

Regarding Registration	Cynthia Longoria	ST NATS Auditions Chair	clongoria@delmar.edu
Regarding Repertoire	Hope Thacker	ST NATS VP of Auditions	Hope.Thacker@tamuk.edu
Regarding NATS Membership & Dues	Rebecca Coberly	South Texas NATS President	Rebecca.coberly@utrgv.edu

SCHEDULE OF EVENTS April 1, 2023	
<p>7:45 am Teacher check-in will begin</p> <p>8:15 am Judges' Meeting It is critical that each teacher be present at the beginning of the meeting. <i>Failure to do so will result in your students being ineligible to advance and will sing for comments only.</i></p> <p>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> </p> <p>*1:00 pm Preliminary Round ends; Members Business Meeting & Luncheon</p> <p>*3:00 pm Semi-Finalists & Finalists Announced</p> <p>*4:00 pm Final Round begins</p> <p>*5:30 pm Winners are announced</p> <p style="text-align: center;"><i>* These times are tentative and are subject to change.</i></p>	<p><i>All teachers must attend the Judges' Meeting. It is absolutely imperative that we adhere to the morning schedule. Please 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 scheduled time.</i></p>

CATEGORIES & AGE LIMITS <i>To find more information regarding NSA Categories, on the NATS website, click HERE. Please note that ST NATS does not use all the categories listed on the NATS website.</i>		Time Preliminary Round	Repertoire Requirements <i>All repertoire must be sung from memory.</i> <u>TEXOMA NATS Repertoire Database</u>
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		
MT3	MT4 Musical Theater <i>Any High School student who has not received a High School diploma and are between the ages of 14-19</i>	8 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only one selection may be chosen from an operetta or musical theatre song literature.
CL 3A	CL 4A Lower HS Classical <i>High School freshmen and sophomores who have not received a High School diploma and are between the ages of 14-16</i>	8 minutes	THREE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One additional art song or aria.
CL 3B	CL 4B Upper HS Classical <i>High School juniors and seniors who have not received a High School diploma and are between the ages of 16-19</i>	8 minutes	THREE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One additional art song or aria.
POST HIGH SCHOOL CATEGORIES <i>First Place winners from previous years are not eligible to compete in the same category. Exceptions are: AA, MT 7, MT 8, CL 7B and CL 8B</i>			
TREBLE	TBB		
MT 5	MT 6 Lower Musical Theatre <i>0-2 years post High School (Max age 22)</i>	10 minutes	THREE contrasting musical theatre selections: from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only one selection may be chosen from an operetta or musical theatre song literature.
CL 5A	CL 6A 1st year Classical <i>1-year post High School (Max age 20)</i>	10 minutes	THREE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One additional art song or aria.
CL 5B	CL 6B 2nd year Classic <i>2 years post High School (Max age 22)</i>	10 minutes	THREE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One additional art song or aria.
MT 7	MT 8 Upper Musical Theatre <i>3-5 years post High School (all as undergrad; Max age 25)</i>	12 minutes	FOUR contrasting musical theatre selections: from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only one selection may be chosen from an operetta or musical theatre song literature.
CL 7A	CL 8A 3rd year Classical <i>3 years post High School (Max age 23)</i>	12 minutes	FOUR contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One aria. One additional selection from the classical repertoire. At least three languages must be represented.
CL 7B	CL 8B 4th and 5th year Classical <i>4 - 5 years post High School (all as undergrad; Max age 25)</i>	12 minutes	FOUR contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One aria. One additional selection from the classical repertoire. At least three languages must be represented.
CL 9	CL 10 Advanced Classical <i>4+ years post High School (post Baccalaureate; Age 22-30)</i>	15 minutes	FIVE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One operatic aria. One oratorio/cantata aria. + One additional selection from the classical repertoire. At least three languages must be represented.
AB	AB Adult Beginner <i>1-2 years post High School (Min age 22)</i>	10 minutes	THREE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One additional art song or aria.
AA	AA Adult Advanced <i>3+ post High School (Min age 22)</i>	10 minutes	THREE contrasting selections from classical repertoire: One art song in English. * One art song in a language other than English. One additional art song or aria.
AMT	AMT Adult Musical Theater <i>Min. age 22</i>	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only one selection may be chosen from an operetta or musical theatre song literature.

* English must be the original language of the required one art song in English.

+ Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.

SPECIAL AWARDS

	DESCRIPTION	REQUIREMENTS	TO REGISTER
Lucila Montoya Waldman Award	Presented for outstanding performance of a Spanish art song.	All sophomore women and men (Categories CL 5B & CL 6B) 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. The selection must be an Art Song and not a Zarzuela aria or an aria from a staged Tonadilla. Tonadillas composed as Art Songs, such as the Granados <i>Tonadillas</i> , are accepted.	To register an eligible student for this award: 1. List his/her Spanish Art Song as the 2 nd piece 2. Type “WALDMAN” before the title of the song (e.g. WALDMAN – Asturiana). 3. Please contact Rebecca Coberly or Cynthia Longoria with any questions.
Herald Stark Encouragement Award	Presented to an outstanding freshman.	1 st place winners in the following categories will be considered: CL 5A and CL 6A	No additional registration required.
Alice Dutcher Thornton Certificate of Honor	Presented to a singer in the finals of advanced categories who exhibits “outstanding career potential.”	Finalists in the following categories will be considered: CL 7B and CL8B, CL9, CL10	No additional registration required.
Outstanding Student Accompanist Award	Presented to an aspiring collaborative pianist	Awarded to a pianist who is currently enrolled in study as an undergraduate college/university student, or as a junior or senior in high school.	Email the following information to Cynthia Longoria with “Outstanding Student Accompanist” in the subject: 1. Name of the Student Pianist 2. The pianist’s year in school (Junior or Senior in High School, or Undergraduate Student) 3. List of students he/she is accompanying, including Category Number

OTHER DETAILS

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 MT 5, MT 6, CL 5A, CL 6A, CL 5B, CL 6B, AB, AA, AMT • 12 Minutes for MT 7, MT 8, CL 7A, CL 8A, CL 7B, CL 8B • 15 Minutes for CL 9 and CL 10
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: 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.	<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 3:00 p.m. • 4-14 singers: 3 Finalists • 15-22 singers: 4 Finalists

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	If the singer is in one of the High School or post high school Lower Classical Categories, (3A, 3B, 4A, 4B, 5A, 5B, 6A, 6B, AB, AA) ANY repertoire found in the 24/26/28 Italian Songs and Arias books may be considered as art songs AND/OR as operatic arias, regardless of origin. If the singer is in post high school Upper or Advanced Classical Categories, ANY repertoire found in the 24/26/28 Italian Songs and Arias books may be considered as art songs ONLY, regardless of origin. Any comparable literature found outside the 24/26/28 Italian Songs and Arias books, regardless of composer, will be considered only as the composer originally intended, either as an aria OR an art song.
Memorization	All repertoire must be performed from memory with the exception of Oratorio, Mass, Requiem, and Cantata Arias. Singers may hold music scores for these types of arias as is traditional performance practice.
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.
Art Song in English	English must be the original language of the art song.
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 a verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Musical Theatre Selections	Repertoire is selected from musicals including film musicals, revues, operettas, musical theatre song cycles, and stand-alone musical theatre songs. Only one of the required selections may be an operetta aria or a stand-alone musical theatre song. See link for more details. https://www.nats.org/Library/NSA_Files/NSA_Musical_Theatre_Categories_September_5_2021.pdf

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. Yes! Stand-alone musical theater songs are now allowed in the Musical Theater categories. Note that only one of the required selections may be a stand-alone musical theater song (see 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 Step-by-Step Instructions

(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:**
 1. First & Last Name
 2. Phone Number
 3. Email
 4. Date of birth
 5. Number of years of vocal study (see the NATS [Student Auditions FAQ \(Audition Structure\)](#) for clarification)
 6. Previous teacher if you have taught this student less than 8 months
 7. Audition Category (Review "Categories & Age Limits" above)
 8. Pianist's Name and email address.

3. **Review the Repertoire Requirements and gather your students' audition repertoire information. For each piece, you must enter:**
 1. Song Title
 2. Composer.
 3. Language

4. **Login to your NATS account at www.nats.org.**
 - 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:**
 - 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 2023 Auditions**
 - Follow the steps as directed by the program.
 1. Check the drop-down list for the name of your school.
 2. If it does not appear in the drop-down menu, then please add it to the list.
 3. If you are entering a student from a private or independent studio:
 - list the studio with your last name followed by "private" or "independent" studio. (e.g. "Smith Private Studio")
 - then be sure that this is the exact wording/spelling that you use when you list your affiliations later on in the registration process.
 - 4. Note: **If you are entering a student for the Lucila Montoya Waldman Award for Outstanding Performance of a Spanish Art Song**, Categories CL 5B & CL 6B, please see instructions on **p. 5**.
 - Select and purchase lunch for the business meeting (optional).
 - You may edit students and repertoire until registration closes on March 2, 2023 (11:59 pm). After that, all changes will need to be submitted to Hope Thacker (repertoire) or Cynthia Longoria (student information and registration).

6. **Double-check that you and your students follow the NATS Policy on Copyright Laws**
 - Please see the copyright and collaborative pianist information on **pages 8-9**

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

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.

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 STATEMENT OF COPYRIGHT COMPLIANCE

I agree to abide by the NATS Copyright Policy, and I acknowledge that I have clearly communicated the NATS Copyright Policy to all of my Participants and their collaborative pianist(s). I have encouraged all of my Participants and their collaborative pianists to abide by U.S. Copyright Laws and communicated to all of them that they should use only authorized reproductions of copyrighted works at all levels of NATS sponsored events.”

ENFORCING THE COPYRIGHT POLICY

Under the current NATS copyright policy, the teachers, students, and pianists are responsible for ensuring that all scores used in the auditions are legal under U.S. Copyright Laws (***note that what is viewed as a legal score for NATS auditions has not changed from previous policies***).

If an *obvious infringement* of copyright is reported (examples below), the auditions chair will be required to investigate. The NATS FAQ states, “*If the infringement is obvious, performance cannot be allowed; if infringement is not obviously occurring and the performer tells NATS they are using an authorized copy, then NATS will not investigate further and performance will be allowed.*”

EXAMPLES OF OBVIOUS AND NON-OBVIOUS INFRINGEMENT

- ***NOT OBVIOUS INFRINGEMENT: Pianist plays printed scores from a personal folder.*** Since the teacher, student, and pianist have all affirmed compliance, we will assume that the scores are legal copies. This includes both works in the public domain as well as modern works which may have been purchased as digital copies.
- ***OBVIOUS INFRINGEMENT: Pianist places the original scores of the student’s repertoire on the piano and then plays from a stack of photocopies.*** This is a common practice, however, it is not in compliance with current copyright law.
- ***NOT OBVIOUS INFRINGEMENT: Pianist plays from an iPad.*** Again, we will assume that the digital scores are legal copies.
- ***OBVIOUS INFRINGEMENT: It is clear that the digital scores the pianist is using on the iPad/tablet are photocopies.*** This would require you to see the score on the iPad/tablet (which is unlikely).

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.
- Pianists must play from a “legal, authorized score” which includes the following:
 - a purchased, hard-copy, original score
 - a purchased, digital copy of a score, performed from an iPad/tablet
 - a printout or scan of a score in the public domain in the United States
- Pianists may use a page turner during the auditions.
- Pianists may not play from photocopies with the original scores on the piano (see examples of “obvious infringement” above).
- 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.

USE OF TABLETS BY COLLABORATIVE PIANISTS

- The use of iPads and tablets as musical scores for collaborative pianists during all levels of NATS auditions has been approved and are held to the same standards of copyright as any other musical score used for auditions.
- For clarification on appropriate use of tablets please visit the [NATS Commonly Asked Copyright Questions for Teachers, Accompanists, and Students](#) document located in the [NATS Copyright Resource Center](#).

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 Auditions 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.

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.

USEFUL LINKS

[TEXOMA NATS Repertoire Database](#)

[NATS National Student Auditions Resource Center](#)

[NATS National Student Auditions Categories of Entry](#)

[FAQ - National Student Auditions](#)

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

[The Guide to Musical Theatre](#)

[Internet Broadway Database](#)

[Musical Theater Songs](#)