



CT NATS CHAPTER

Audition Information

Sunday, February 23, 2025

University of Connecticut – Storrs, CT

Dear CT NATS Colleagues,

Please join us on Sunday, February 23rd at the University of Connecticut in Storrs for the CT NATS Honors Auditions. The schedule for the day will be announced once all registration forms have been received and reviewed.

Included in this packet is a spreadsheet that outlines the repertoire requirements, qualifications, and timings for each category. **Please be sure to carefully review the requirements for each audition category.** All national and chapter dues must be paid in order to enter students. Please note the changes in audition fees.

- \$30 per student for initial category
- \$15 for each additional category per student (i.e. if a student registers for Upper H/S and Music Theater, the fee would be \$45)

Judging

All teachers who have students competing in the auditions are required to judge. If you are unable to judge, it is your responsibility to find a replacement from our membership.

Please take a few minutes to watch the judge training videos on the resource center page: <https://www.nats.org/nsaresources.html#organizational>. The videos can be found under the heading, NSA Adjudication Resources.

Masterclass

A masterclass on the importance of mind/body awareness and taking care of the whole instrument, hosted by Jennifer Caraluzzi, will be offered on the day of the auditions. Jennifer is a versatile vocalist, educator and health and wellness professional, with over 15 years experience teaching and coaching musicians in voice, wellness and career development. Jennifer believes one's artistry can be fully expressed through practicing healthy habits in movement, mindfulness, nutrition, and sleep. <https://www.jennifercaraluzzi.com/>

Presentation of Awards

At the end of the day, awards will be announced for all divisions. Please encourage your students to stay! We hope that many of you will choose to stay and be a part of this event.

We look forward to seeing everyone for a fabulous day of music making! Please don't hesitate to contact us with any questions!

Sincerely,

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Eligibility and Participation

- Any student currently studying with a member in good standing of the CT Chapter of NATS and who meets all other requirements herein are eligible.
- Registration deadline is **February 7, 2025**.
Repertoire submission deadline is **February 14, 2025**.
- A staff accompanist will be provided.
- Singers must provide original scores for the accompanist. **Illegal photocopies are not permitted in NATS auditions and will result in disqualification.** Photocopies for difficult page turns are fine as long as original score is present.
- **Teachers will be notified via email of their students' assigned audition times.** • Student auditions will be conducted with dignity, efficiency, and consideration for the performers according to NATS audition policies.
- Teachers cannot compete if they have students entered.
- No repertoire changes may be made after materials have been submitted. • Only Advanced Division auditions are open to the public. All other auditions are closed. • Failure to follow repertoire requirements will result in disqualification of the singer. They will be judged and given critiques but cannot win in their category. ***Be sure to carefully follow the required repertoire.***

Adjudication

- **Teachers who enter students are expected to assist in adjudication or running the audition events** but will not judge their own students. A teacher who **declines to judge or cannot attend will arrange for a substitute judge from the CT NATS membership.** • One judge in each Division will serve as time-keeper. Time limits will be strictly enforced. • All students will use the pianist/accompanist provided by CT NATS.
- **Students will choose their first piece**, and the Judges will then choose which selections or portions of selections they will hear next during the singers allotted time. • Because of time constraints, conversations between judge and student, student/accompanist, or judge/accompanist must be kept to an absolute minimum.
- Standard CT NATS adjudication forms will be provided. The judges' comments will be given or mailed to the teacher as soon as possible after judging is completed. Teachers who stay for the presentation of awards at the end of the day can pick up their students' comments at that time.
- Winners from prior years are eligible to compete again.

Awards

- Awards will be presented to all 1st, 2nd, 3rd place and honorable mention winners. • Monetary awards may be given to first, second and third place winners. • Winners from each division will be invited to sing in a Winners Concert to take place in April.

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 are 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
- <http://www.jscholarship.library.jhu.edu/handle/1774.2/20>

5. The use of iPads and tablets (**An audition may not restart due to any malfunction of an iPad or tablet**) 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. As long as the singer and pianist affirm that they are in compliance with the NATS Copyright Policy, the pianist may use a personal tablet to display a stored electronic version of sheet music. However, obvious copyright infringement will not be allowed, and may result in disqualification from the competition.

CT Chapter NATS Honors Auditions 2025 requirements

<i>Category</i>	<i>Length of Study</i>	<i>Min Age</i>	<i>Max Age</i>	<i>CategoryReqs</i>	<i>Time Limit (min)</i>
<i>Youth</i>	<i>No limit - All middle school</i>	<i>11</i>	<i>14</i>	<i>Two contrasting age-appropriate selections</i>	<i>6</i>
<i>High School Music Theater</i>	<i>No limit - All high school</i>	<i>14</i>	<i>19</i>	<i>Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.</i>	<i>8</i>
<i>College Music Theater</i>	<i>0-5 years of study post high school</i>	<i>17</i>	<i>25</i>	<i>Three contrasting music theater selections from musicals (including film musicals), revues, operettas, music theater song cycles or music theater song literature. Only one selection may be chosen from operetta or music theater song literature.</i>	<i>10</i>
<i>Upper High School Classical</i>	<i>11th and 12th grade</i>	<i>16</i>	<i>19</i>	<i>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>	<i>8</i>
<i>Lower High School Classical</i>	<i>9th and 10th grade</i>	<i>14</i>	<i>16</i>	<i>Three contrasting selections from classical repertoire. One art song in English. One art song in a foreign language. One additional art song.</i>	<i>8</i>
<i>Lower College Classical</i>	<i>0-2 years of study post high school</i>	<i>17</i>	<i>22</i>	<i>Three contrasting selections from classical repertoire. One aria or art song. One art song in English. One foreign language art song.</i>	<i>10</i>
<i>Upper College Classical</i>	<i>3 - 5 years of study post high school all as undergraduate</i>	<i>17</i>	<i>25</i>	<i>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>	<i>12</i>
<i>Advanced</i>	<i>4+ post high school years of study</i>	<i>22</i>	<i>30</i>	<i>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.</i>	<i>15</i>
<i>Adult</i>	<i>This category is intended for adult students who are avocational musicians.</i>	<i>22</i>	<i>No max age</i>	<i>Three contrasting selections from either the classical OR musical theater genre. Singers choosing classical repertoire should choose one art song in English, one art song in a foreign language, and one additional art song or aria.</i>	<i>10</i>

<i>Commercial Music</i>	<i>No limit</i>	<i>11</i>	<i>No max age</i>	<i>Three contrasting selections from jazz, pop, rock, or other repertoire. Singers may specialize in a particular genre and have contrasting selections within the chosen genre OR may select repertoire from more than one genre.</i>	<i>8</i>
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Classical Audition Terminology

Aria	An aria is a solo taken from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria.” Oxford Online definitions will be used for the purposes of this audition. For example, Purcell’s selections from the semi—operas and 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 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, excluding 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.
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.
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

Musical Theater Audition Terminology

Memorization	All repertoire must be sung from memory.
Original Languages	Selections must be sung in original language or in translation if warranted by common performance practice.
Transposition	Music Theater selections in college categories and older must be sung in the original or standard published key. High school singers and younger may use published transposed keys to accommodate voice change issues only. Any published transposition must retain the composer's intention and style of music, and preserve the character being portrayed in the story and lyrics.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of 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 song cycle (MUTH). 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.)
Comment Only	Any student may register to sing for comments only and participate in the preliminary audition round.

Commercial Music CM Audition Terminology

Accompaniment Options	<p>Singers may perform each audition song with any of the following accompaniment options: a pre-recorded instrumental track without backing vocals, one live collaborative acoustic instrumentalist, or for a limited number of songs (<i>see CM Categories of Entry Repertoire Requirements</i>) the singer may accompany themselves on an acoustic instrument. Keyboards are a singular exception to the acoustic instrument requirements and are accepted accompanying instruments.</p>
Arrangements	<p>Original or published arrangements of musical theatre selections are accepted in NSA's CM categories, but ONLY when performed in a distinct commercial music style differing from the style performed in the musical. This includes songs included in the scores of jukebox musicals or any musical including pre-existing songs in the musical's score.</p>
Commercial Music	<p>Each CM audition may include one or more commercial music style(s). Commercial music includes all genres of vocal music performed by recording artists, not included in the classical and musical theatre NATS Student Auditions categories. Commercial music includes bluegrass, blues, contemporary Christian, country, folk, gospel, jazz, pop, rap, rock, rhythm and blues (R&B), soul, and all ethnic music, <i>etc.</i></p>
Cover or Original Song	<p>A cover is a song performed by a singer other than the composer or original recording artist. Performing a cover does not imply an imitation or impersonation of the original recording artist. A limited number of original songs composed by the student-singer are accepted as stated in the CM Categories of Entry Repertoire Requirements.</p>
Microphone Technique	<p>All CM auditions must be performed with a microphone amplifying the vocals. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the singer's microphone must be on-camera placed on a stationary stand, handheld, or any combination of both. In video auditions, the microphone must amplify the vocals—whether via a direct feed into the camera or through an external amp or speaker. The use of a microphone requires artistic choices, which influence vocal interpretation. Intentionally varying the distance of the microphone from the singer's mouth creates stylized vocal effects. Microphone technique is one of the elements adjudicated in NSA's CM categories.</p>
Rhythmic Groove	<p>An organic embodiment of the beat that goes beyond specific notation or time signature, often referred to as the rhythmic feel of a song. The rhythmic groove of a CM song is often reflected in the singer's body as it responds in time with the music.</p>
Vocal Stylisms	<p>In Commercial Music's genre-specific elements of vocal interpretation, vocal stylisms are often not notated in the music. As appropriate to the selected CM style, vocal stylisms may include vocal:</p>

	<ul style="list-style-type: none"> • ONSETS varying among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, <i>etc.</i> • RELEASES varying among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, <i>etc.</i> • NUANCES & FLOURISHES varying among riffs/runs, licks, flips, pitch slides, pop-appoggiatura, yodel/register shifts, pitch bends/scoops, <i>etc.</i> Visit the NSA Resource Center on NATS.org for CM resources.
Memorization	All selections must be performed from memory, including any self-accompaniments played.
Comments	Any student-singer may elect to enter auditioning for comments only and participate in the preliminary audition. The judges will not score auditions entered for comments only.
Copyright Compliant Scores	CM audition accompaniments may be played from memory, by ear, from copyright-compliant purchased lead sheets or scores, which may legally be altered with notations to create a personalized arrangement, or a purchased transposition of a song. Also compliant are a photocopy, scan, or hand-notated copy of a score in the public domain or a copy with written legal permission of the copyright holder. Original scores used for original songs.
Full Song	An entire song. No internal cuts of vocals; intros and outros may be abbreviated to accommodate audition's time limits; instrumental breaks as well as repeat and fade tags may be cut, abbreviated, or kept to accommodate the audition's time limits.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation. A CM singer performs as themselves, not a character.

**Edrie Means Weekly coined the term Vocal Stylisms in her teaching of Commercial Music and Musical Theatre.*

For more information on audition terminology please visit:

[https://www.nats.org/ Library/NSA Files/2024-25 NSA Categories of Entry.pdf](https://www.nats.org/Library/NSA%20Files/2024-25%20NSA%20Categories%20of%20Entry.pdf)