



Texoma Region NATS

*Classical Student Auditions
Fall 2020 • ONLINE!*

Dr. Melinda Brou
Auditions Chair

OUTLINE

Texoma Region NATS
Classical Student Auditions
Fall 2020 • ONLINE!



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SCHEDULE

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All Times Listed are CENTRAL TIME

Tuesday, September 1, 9 a.m.

Thursday, October 1, 6 p.m.

Thursday, October 15, 6 p.m.

Saturday, October 31, 9 a.m.

Tuesday, November 3, 9 p.m.

Thursday, November 5, 9 a.m.

Friday, November 6, 3 p.m.

Saturday, November 7, 9 a.m.

Saturday, November 7, 7 p.m.

Registration Opens

Registration Closes All registration (complete information, including repertoire) must be completed by this point and fees paid. Video links are NOT due until 10/15.

Video Link Submission Deadline

Judging Schedule Released and Preliminary judging starts

Preliminary Round Scores Due

Semi-finals Announcement and Semi-Finals judging begins

Semi-finals Scores Due

Finals Announcement and Finals judging begins

Finals Concert and winners announced

FEES

Texoma Region NATS
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- Conference Registration for NATS Members: \$40**
- Student Audition Entry Fee: \$20**
- American Negro Spirituals Competition Fee: \$20** (\$10 if student is also entered in the Classical Student Auditions)
- Summer Program Audition: \$10**
- Singer of the Year (SOTY): \$50**
- Recital and Opera Tickets (if possible): Included in all Registration Fees**

ELIGIBILITY & PARTICIPATION

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1

Any student may participate in the auditions whose current teacher of record is a NATS member in good standing in the Texoma Region, who falls within one of the classifications, and who meets the following requirement:

- It is unethical to claim as a pupil one having studied less than eight (8) months with the teacher except where there has been no previous training.
- A teacher may enter a student who has not studied with him/her for the prescribed time, provided he/she lists the name of the former teacher on the official entry blank.
- It is unethical to enter a student of another teacher in the Student Auditions. Any students discovered to be so entered will be disqualified immediately.

ELIGIBILITY & PARTICIPATION

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REGISTRATION CLOSING THURSDAY, OCTOBER 1, 6 p.m.

All registration (complete information, including repertoire) must be completed by this point and fees paid.

Video links are NOT due until October 15.

ELIGIBILITY & PARTICIPATION

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NUMBER OF STUDENT ENTRANTS

Each teacher may enter:

- **A maximum of ten (10) students in the College and Advanced divisions
AND**
- **A maximum of six (6) students in the Adult division
AND**
- **A maximum of ten (10) students in the High School Divisions**

However, teachers may enter one extra student for each high school, college, and/or Edward Baird Singer of the Year/NATSAA finalist they had in the previous year's student auditions.

ELIGIBILITY & PARTICIPATION

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PREVIOUS WINNERS

Previous First Place winners are **NOT** eligible to enter the classification in which they won. However, they are permitted to enter the next higher classification.

There are two exceptions to this rule:

1. A Youth Division first place winner may re-enter categories 3A, 4A, 3B, and 4B, assuming he/she meets all other eligibility requirements.
2. Previous First Place winners of categories 11B or 12B may re-enter those categories during their fifth year of undergraduate studies, assuming they meet all other eligibility requirements.

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ATTENDANCE

The Student Auditions are offered only to students of those members who attend the conference. Remember that if you enter students in the auditions, you **MUST** attend the entire conference, attend the judges meeting and be available for judging assignments.

This year, there will be several opportunities to attend a judges meeting in the time leading up to the conference.

[CONTINUED]

ELIGIBILITY & PARTICIPATION

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ATTENDANCE [CONTINUED]

If you fail to attend the judges meeting and avail yourself to judge for the entire conference, your students will be disqualified with the following exceptions:

- The member is unable to attend due to a life-threatening or degenerative illness.
- The member is receiving extensive short-term medical treatment due to a medical emergency.
- Members receiving a medical exemption from attending the conference are still responsible for all conference fees.

NATIONAL GUIDELINES

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National guidelines, including video explanations and templates for judging forms, are available at:

<https://www.nats.org/nsaresources.html>

The screenshot shows the NATS website interface. At the top, there's a search bar and navigation links. Below that, a banner for 'NATS LIVE LEARNING CENTER' is visible. The main content area features the NATS logo and navigation tabs for 'ABOUT US', 'MEMBERSHIP', 'COMPETITIONS', 'PROGRAMS', 'EVENTS', and 'STORE'. A sidebar on the left lists various competitions. The main content area displays a 'National Student Auditions' banner with a photo of a singer and a judge. Below this, a 'Student Auditions Judication Form' is shown, which includes fields for 'Singer Name or #', 'Category', and 'Repertoire'. The form also has sections for 'ADJUDICATION' and 'COMMENTS'.

National Association of Teachers of Singing
Student Auditions Judication Form
Add Chapter, District or Region Name here

Singer Name or # _____ Category _____
 Check here if singing for comments only

REPertoire	Title	Large Work	Composer
1.			
2.			
3.			
4.			
5.			

ADJUDICATION
Using the NATS rubric and the criteria below as appropriate to the category of the singer, place an X in each of the standard headings below (Tone, etc.) that align with your overall score of 70-100. A numerical score should only appear in the score line at the bottom of the adjudication form. Comments should offer constructive criticism.

	developing	/	/	accomplished
Tone		/	/	
Breathings/ Alignments		/	/	
Language / Diction		/	/	
Musicianship / Accuracy		/	/	
Artistry / Expression		/	/	
Ensemble (comment only)		/	/	

COMMENTS

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- **Categories & Repertoire**
- **Recording Instructions**
- **Pianists**
- **Copyright Policy**
- **Judging**
- **Awards**

REGISTRATION

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REGISTRATION CLOSING THURSDAY, OCTOBER 1, 6 p.m.

All registration (complete information, including repertoire) must be completed by this point and fees paid.

Videos are NOT due until October 15 at 6 p.m.

There will be no exceptions to the deadlines, so please plan ahead and complete your entries on time.

REGISTRATION

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Registration is only available through the NATS website: <http://www.nats.org/>

Make sure your NATS membership is in good standing (dues paid) at a minimum several days before registration is set to close. It takes 24-48 hours to process dues and have that reflected on the registration website, to allow you to register.

Directions for registration are available on the Texoma website as well as in a PDF being sent out with this document.

AUDITIONS → **STUDENT AUDITIONS** → **REGISTRATION**

REGISTRATION

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Teachers now have access to a fillable PDF student-information sheet that they can send to all of their students to complete and return, so that teachers have all of the information they will need prior to completing the students' registrations.

When you register you will need to indicate which selection the student would like to have used as their piece to be used for the semi-finals or finals. It would be the same selection for both, and it cannot be changed between rounds (including after prelims).

NATS Student Auditions
Pre-registration Information Form

Collect the info you'll need before registering students for your local NATS auditions.

TEACHERS: Give this form to your students to help you collect the necessary information for their audition registrations. This will help the process of entering the correct information from the beginning and spending less time tracking down incorrect information later.

 Student Auditions

Student Information

Student's First Name

Student's Last Name

Student's Date of Birth
(Month/Day/Year)

Student's Email Address
*This must be an email address that is **unique to the student** and cannot be a teacher's email address.**

Student's Phone Number
(With Area Code)
This must be the student's phone number and cannot be a teacher's phone number.

Student's Home Address
(Street, City, State, Zip)

Previous Teacher's Name
If student has studied with current teacher for less than 8 months.

*Students who have participated in NATS auditions previously should use the same email address each time they register, if at all possible.

REGISTRATION

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CATEGORIES

- Please note that the Fall auditions are for Classical only. Musical Theater auditions are held in the Spring.

REPERTOIRE

- Please note that the repertoire submitted for the regional auditions will remain the same repertoire all the way through the National Student Auditions process, should the student advance.

PLEASE SEE THE TEXOMA NATS WEBSITE FOR ADDITIONAL INFORMATION REGARDING CATEGORIES AND REPERTOIRE.

REGISTRATION

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NEW FOR 2020

In place of the Hall Johnson Spirituals Competition (which will be held again in 2021), the American Negro Spirituals Competition will be held this fall.

Please see the Texoma NATS website for additional information regarding the requirements for this competition.

CATEGORIES & REPERTOIRE

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**PLEASE CAREFULLY REVIEW THE CATEGORIES AND
ALL REPERTOIRE REQUIREMENTS!**

Failure to pay attention to categories/repertoire requirements can lead to major problems in regards to students not recording eligible selections.

Please reach out if you have questions on categories or repertoire. It is always easier to solve this beforehand rather than after.

CATEGORIES & REPERTOIRE

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Some of the biggest repertoire issues that result in incorrect song selections include:

1. The singer must have an Art song in English and English **MUST** be the original language of the selection.
2. Not having enough languages represented in the set list. There is a minimum of 3 languages for Categories 11a/b, 12a/b, 13 and 14.
3. 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.

CATEGORIES & REPERTOIRE

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It is always prudent to check all repertoire to ensure that something that you have always considered a song isn't actually from a larger work (opera, oratorio, or cantata). This would result in it being considered an aria, and in many cases would mean that the student no longer has a foreign language art song.

AUDITIONS REPERTOIRE DATABASE

One way to check repertoire is through the *Texoma NATS Auditions Repertoire Database* (<https://bit.ly/3fCidyO>)

**TEXOMA NATS
AUDITIONS REPERTOIRE DATABASE**

• WHAT IS THIS?

- This document is an organized collection of the repertoire that was entered for the Texoma Region Auditions in 2017, 2018, and 2019.
- The title of the bottom of the page indicates the contents of each sheet. Currently there are three types of sheets:
 - 1) "The ..."** These list the most frequent combined entries from 2017-2019 in the following genres: Art Songs in English, Foreign Language Art Songs, and Arias.
 - 2) "... (SingleSheet)"** These sheets, one for each language (aka "Other"), list all of the repertoire entered from 2017-2019; the frequency column in these sheets indicates the total number of times that piece has been entered over the past three years.
 - 3) "... (Complete)"** These sheets, one for each language (aka "Other"), list every piece entered each year; these sheets also include columns for the student category, level, grade, and voice (either Table or TSA).
- Currently, all of the SingleSheet and Complete sheets are sorted by Composer, Genre, Larger Work, then Title.

• WHAT THIS ISN'T

- This document attempts to standardize spellings and genre classifications for all genres, however, it is a guide, not a definitive resource.
- The final decision regarding the classification of a piece (e.g. aria or art song) still belongs to the Region Auditions Chair.

• WHAT CAN I DO WITH THIS?

- The document is meant to be used as guide and resource for repertoire classification. However, the sheet it includes also allows one to sort the document in a variety of ways. For instance, you might be interested in finding out what the most frequent Italian Arias for Soprano TSA were in 2018.
- Your shared access to the document is set to **VIEW** only which means you cannot make changes to the text of the document.
- You are able to sort each sheet, and because of your view-only access, the sorting you do cannot be seen by others.

• HOW DO I SORT THE DATA?

- To do a simple sort of by one attribute, the quickest way is to select the cell in the top row you want to sort by, then select "Data" in the menu bar and "Sort Sheet by..."
- If you want to do a more complex sort, you need to start by selecting all cells. Then select "Data" and "Sort Range." You can then sort by multiple columns, for instance, Voice (to list all TSAs together), Category, and Frequency (to see most frequent to least, select the "Z to A" option).

BUT ISN'T AN OPERA ARIA? AND ISN'T FROM A SONG CYCLE?

- Good question! There are many pieces that singers classify in one way or another, that may or may not be technically accurate. There are also many gray areas. This database has followed the NATS Guidelines on Repertoire as closely as possible (see "Classical Audition Terminology" on page 9 of the NATS Auditions Regulations <https://www.nats.org/auditions-regulations>).
- One part of the literature where this is especially confusing is the classification of the early Italian Songs & Arias. For the purposes of this document, all pieces that are included in the 24/26/28 Italian Songs & Arias anthologies are classified as Foreign Language Art Songs. For the NATS policy, these pieces do not count as arias for the Upper College and Advanced categories. While they can be classified as an aria for other categories, because these categories do not require students to sing an aria, it is unnecessary to classify the pieces in this way. All other early Italian songs & arias are classified as the composer intended. For your convenience, there is a separate sheet listing just these pieces.
- There is likely to be some degree of inconsistency in the inclusion of the Larger Work for art songs. Teachers enter repertoire with and without this information and since this document is primarily based on what was submitted in AuditionWare, there may be pieces that unintentionally omit this information.

• QUESTIONS, CORRECTIONS, AND FEEDBACK

- This list was compiled and is maintained by David Hunter-Holly. Feel free to contact him with any questions, corrections, or feedback (David.HunterHolly@trc.edu).
- Every attempt has been made to update the list when last-minute repertoire changes occur on the Region Auditions, however, it is likely that some of these are not reflected in this document. If you are wondering why the piece you changed on the morning of the auditions doesn't appear here, it is because it was updated in AuditionWare after the date for this list was downloaded.

RECORDING INSTRUCTIONS

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SETUP

- **You should record a separate unedited video for each selection on your repertoire list.**
- **Your camera should record from a fixed position as if three adjudicators were seated in front of you.**
- **You should face straight forward to the camera as you would appear to adjudicators in a live audition.**
- **Your video recordings must clearly show your face and most of your body from the knees upward.**

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ACCOMPANIST (additional details in the section labeled “PIANIST”)

- **You may sing with a live pianist, your teacher, or recorded accompaniment in your video entries.**
- **If your teacher is your accompanist, they should not be in view in the video.**
- **Accompanists must play from authorized copies that are compliant with the NATS Copyright Policy.**
- **In these unusual times, videos will not be required to show the pianist in order to promote social distancing.**

RECORDING INSTRUCTIONS

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PERFORMANCE FOR CAMERA

- Introduce each selection at the beginning of the video; introduce yourself by saying:

*“I am (insert your name) and I will sing [Title of Composition]
by [Composer] (and, if appropriate) from [Title of Work]”*

- The identity of your teacher or school should not be revealed.
- You must perform each of your selections from memory on your recording.
- **CAUTION:** In viewing your tablet or phone during the recording, if you give the impression you are using music for your audition, you may be disqualified.

RECORDING INSTRUCTIONS

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SETTINGS FOR UPLOADING THE VIDEOS TO YOUTUBE

- Please note that you must select "unlisted" in the Privacy Settings found under the Broadcasting and Sharing Options section when uploading your video file to YouTube.
- If you select "Public", you may encounter copyright issues with YouTube.
- If you select "private," adjudicators will not be able to access your submission(s).

RECORDING INSTRUCTIONS

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VIDEO TITLE AND NOTES

- Each video title should contain the singer's name and the name of the local, regional, or national audition based on the audition for which you are submitting the video. (i.e. Jane Doe – Eastern Region NATS) If the same video is used for a different audition, the video title **MUST** be changed to reflect the new audition. (i.e. From the Eastern Region to the National Preliminary Round.)
- In the YouTube “Notes” section, please include the Title, Composer, and Larger Work (if applicable).
- YouTube Channel Titles & Images must **NOT** reveal Teacher, School, or Studio affiliations.

RECORDING INSTRUCTIONS

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SUBMITTING THE VIDEOS DURING REGISTRATION (or by 10/15)

- **The teacher will provide the web link/address for each video that corresponds to the appropriate repertoire selection – either 3, 4, or 5 total selections, depending on the student’s category.**
- **Please double check the links you provide for each video before submitting your application; make sure that the links function and that the correct video is attached to the correct song and student.**

RECORDING INSTRUCTIONS

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INVALID VIDEOS

The following video problems would make them invalid. While we will attempt to provide an opportunity for members to resolve video issues, invalid videos may result in disqualification without a refund for the student audition fee.

- Videos revealing the teacher's identity, the region of the singer, or the school they attend.
- Videos with "private" sharing options.
- Videos that pan and zoom during performances.
- Videos using recording equipment that alters the acoustics of the venue or the sound quality of the singer by adding/subtracting reverb or altering the pitches being sung.
- Videos that are digitally altered.

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- **Pianists**
- **Copyright Policy**
- **Judging**
- **Awards**

PIANISTS

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For this year only, there will be no limit to how many students a pianist may play for, since the auditions will be held online.

- Due to the unprecedented nature of the times in which we find ourselves, with growing travel restrictions, school closings (and/or transitions to online instruction), and widespread health concerns, we know it may not be possible for many to meet and record videos with live accompanists during this time.
- The Texoma Region highly encourages students to utilize accompaniment recordings from the originally scheduled pianists.
- However, during this crisis NATS will allow students to record audition videos using pre-recorded tracks such as found on Appcompanionist, Hal Leonard's Virtual Library, or other similar sources that offer piano-only accompaniments.

[CONTINUED]

PIANISTS

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- YouTube Karaoke Tracks are also acceptable, as long as they are piano only. NO orchestrated tracks or tracks with other instruments or voices will be acceptable and would result in disqualification.
- It will also be acceptable to use tracks that are recorded by your teacher or your pianist (who know you and your interpretation).
- Additionally, in this extreme circumstance, should student and teacher be in the same location, a teacher may accompany a singer in the recording, but the teacher should not be visible in the recording directly or on any reflected surface (mirror, piano surface, etc.).
- Please note that this will not be an accepted precedent for future auditions but is rather an isolated exception necessitated by a highly unusual global crisis. Because of this, videos will not be required to show the pianist. All other guidelines outlined in the **NATS Video Submission Guidelines** will apply and must be followed.

COPYRIGHT POLICY

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As a result of recent court rulings, the primary responsibility for following copyright law 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** for administrators 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.

COPYRIGHT POLICY

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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.

Teachers, pianists, and students will now verify their music abides by copyright laws when they register. 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 complete this copyright acknowledgment. As you register, please review the updated [NATS Copyright Laws](#) to which we must adhere.

For additional information please refer to the [NATS Copyright Resource Center](#).

JUDGING

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PRELIMINARY ROUND

During the preliminary round **ONLY**, the judges will write constructive comments on their scoring sheets. These sheets will be returned to the singers prior to the start of the semi-final round in order that the singers may benefit from the written comments.

All singers participating in the auditions are to be rated according to the following levels during the preliminary round:

90-100	Accomplished
80-89	Advancing
70-79	Developing

JUDGING

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AUDITION TIME LIMITS

Each category has a different time limit.

The time limit includes **ALL** aspects of the audition, not just the actual singing time.

HIGH SCHOOL **8 Minutes**

LOWER COLLEGE **10 Minutes**

UPPER COLLEGE **12 Minutes**

ADVANCED **15 Minutes**

ADULT **10 Minutes**

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SEMI-FINAL ROUND

1. Only students who have received 2 scores of 90 or above or an average score of 90 or above will enter the semi-final round.
2. There is no limit on the number of semi-finalists.
3. Each student will have one video viewed by the judges -- this video will be selected at the time of initial registration and must be one of the videos submitted in the preliminary round entry.
4. Auditions will be ranked from 1 - the number of singers in the room (1 being the best score). There will be no written comments and these rating sheets will not be returned to the students.
5. Final tabulations will be made by the Auditions Chair and assistants.
6. Only the top 5 singers will enter the finals unless there is a tie.
7. In the event that such a large number of singers advance from preliminaries to semi-finals that it would make judging semi-finals difficult, the auditions chair reserves the right to split the advancing singers into two semi-finals groups, with 5 singers from both semi-finals advancing to the finals (for a total of ten). This plan has been approved by the national auditions team.

JUDGING

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FINAL ROUND

1. Each student will have one video viewed by the judges -- this video will be selected at the time of initial registration and must be one of the videos submitted in the preliminary round entry.
2. The judges will not confer. Each judge ranks the finalists from 1 (highest) to 5 (lowest). Results are returned to the Auditions Office and tabulated.
3. Finals judging for Youth Divisions and Divisions 7A-12A will be held during the day of Saturday, November 7.
4. Finals for Divisions 11B-14 will be held in an online concert at 7 p.m. November 7. The videos for these divisions will be shown online and announcements for all divisions will be made during the concert.
5. TIES: Should there be more than one first place winner, the awards for the first and second places will be pooled and divided equally among the winners. All will be called First Place Winners. This policy holds for ties in all the places. In the event that there are more than five finalists, a certificate of "Honorable Mention" will be awarded to the other finalists.

AWARDS

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All competition finalists will receive a certificate to mark their achievements.

All award amounts will be the same as Fall 2019.

CONTACTS

Texoma Region NATS
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For questions...

... regarding American Negro Spirituals Competition

Sarah Daughtery (sdaughtr@nmsu.edu)

Rio Grande District Governor

... regarding Summer Program Auditions

Michael Hix (mhix@unm.edu)

... regarding the Conference Artist Series

Jeff Snider (snide76201@gmail.com)

North Texas District Governor

... regarding SOTY

Randy Umstead (Randy_Umstead@baylor.edu)

Texoma Region Governor

... regarding the Texoma website

San-ky Kim (s.kim4@tcu.edu)

Webmaster

... regarding Registration/Payment issues

Greg Brookes (gregory.brookes@ttu.edu)

Treasurer/Registrar

... regarding Student Auditions

Melinda Brou (Melinda.Brou@tamuk.edu)

Student Auditions Chair

... regarding Repertoire

Daniel Hunter-Holly (daniel.hunterholly@utrgv.edu)

South Texas District Governor; Assistant Auditions Chair

... regarding Social Events

Casey Carter (casey@caseycarter.com)

QUESTIONS?

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