

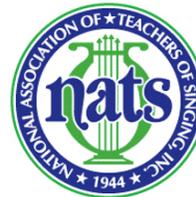
# National Association of Teachers of Singing, Ohio Chapter – Repertoire Guidelines



## Classical Audition Terminology

<b>Aria</b>	An aria is a solo from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria.” Oxford Online definitions will be used for the purposes of NATS student auditions. For example, Purcell’s selections from the semi-operas and masques are considered songs.
<b>24/26/28 Italian Art Songs and Arias</b>	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 classical categories. For the singers in the upper and advanced categories, these pieces may ONLY count as an art song, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended as an art song OR aria.
<b>Memorization</b>	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.
<b>Original Languages</b>	All selections should be sung in original language or in translation, if warranted by common performance practice.
<b>Transposition</b>	Published transpositions are permitted. Singers are expected to retain the composer’s intended style of music and to convey the essence of the character portrayed in the larger work. Performances not fulfilling these requirements may result in lower scores from adjudicators.
<b>Art Song in English</b>	English must be the original language of the art song.
<b>Repertoire/Categories</b>	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. No musical theatre, pop, soul, jazz, rhythm and blues, etc. may be entered in the Classical Category. 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.
<b>Judicious Cuts</b>	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias and musical theatre selections are allowed as is 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.
<b>Comments Only</b>	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
<b>Double-Dipping</b>	Singers entering more than one category (Classical, Musical Theatre, Spiritual) in NATS auditions are allowed to sing the same selection in two categories provided that the repertoire requirements of both categories are met. If singers advance in NATS Auditions (chapter, region, national rounds) in more than one category, they may not sing the same selection in multiple final auditions. See specific examples in the MUTH Terminology.

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## Musical Theatre Audition Terminology

<p><b>Musical Theatre Selections</b></p>	<p>Repertoire is selected from musicals including film musicals, revues, operettas, musical theatre song cycles, and stand-alone musical theatre songs. Only <i>one</i> of the required selections may be an operetta aria or a stand-alone musical theatre song.</p> <p>Music theater song literature as defined by NATS: a stand-alone song composed by a musical theater composer or a song written in the same style as musical theater repertoire stand-alone musical theatre song. (i.e. stand along songs by Jason Robert Brown, Joe Iconis, Pasek and Paul, and others)</p>
<p><b>Musical Theatre Styles</b></p>	<p>The singer is expected to select musical theatre songs from varied styles of music including bluegrass, blues, calypso, country, electro-pop, folk, gospel, jazz, legit, operetta, pop, pop-opera, rap, rhythm and blues (R&amp;B), rock, soul, <i>etc.</i> The selected repertoire will engage the singer's ability to access a variety of vocal colors to communicate character and story (<i>see musical theatre rubric</i>). The audition will showcase the full spectrum of each singer's vocal and dramatic abilities.</p>
<p><b>Transpositions</b></p>	<p>Published transpositions are permitted, but singers are expected to retain the composer's intended style of music and to convey the essence of the character portrayed in the larger work.</p>
<p><b>Judicious Cuts</b></p>	<p>As found in common professional performance practice:</p> <ul style="list-style-type: none"> <li>• Cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed.</li> <li>• In the case of numerous verses, some verses may be cut.</li> </ul>
<p><b>Original Languages</b></p>	<p>Selections must be sung in the original language or in translation as warranted by common professional performance practice.</p>
<p><b>Memorization</b></p>	<p>All selections must be performed from memory.</p>
<p><b>Comments Only</b></p>	<p>Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.</p>
<p><b>Double-Dipping</b></p>	<p>Singers entering more than one category (Classical, Musical Theatre, Spiritual) in NATS auditions are allowed to sing the same piece in two categories provided that the repertoire requirements of both categories are met. Crossover repertoire in MUTH and classical categories can be used during the same audition—for example, “Lonely House” from <i>Street Scene</i> may be used as an aria in the classical and a selection in MUTH categories...or the same spiritual from Hall Johnson or American Negro Spiritual Categories can be used both as an art song in the classical and a selection in the spiritual categories. If a singer advances in NATS Auditions (chapter, region, national rounds) in more than one category, they may not sing the same selection in multiple finals.</p>
<p><b>Authentic Performance</b></p>	<p>A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.</p>



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## **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.

## **COMMENT ONLY**

Any student may register to sing for comments only and participate in the preliminary audition round.

## **TIME LIMITS**

The total performance time of the selections for some singers may exceed the category performance time allotment, making it likely that the adjudication panel will be unable to hear all of the repertoire entered by the singer and the adjudication panel will call/signal stop before a selection is concluded.

## **TEACHERS/MEMBERS IN NATS STUDENT AUDITIONS**

NATS teacher members who meet the requirements of a student audition category---age and years of study--- may enter student auditions through the NATS member with whom they are currently studying, but they may not enter themselves in the audition. If they enter their students in the audition, they must be available to adjudicate a category as well.

## **NATS - Copyright Policy**

### **GENERAL POLICY**

NATS has adopted a no-infringement policy. NATS opposes copyright infringement, and encourages the use of authorized copies of music scores by its members and their students. It is unethical for members to infringe upon copyright laws.

### **COMPETITION POLICY**

NATS requires our competitors and their pianists to agree to abide by our Copyright Policy by requiring the use of authorized scores in all of our events. The general Copyright Policy will be referenced in competition registration documents.

### **INDEMNIFICATION**

NATS will require competitors to assure NATS that their music scores (and those of their pianists) are authorized copies, and that they will indemnify NATS from damages for use of unauthorized copies. All NATS members, their students, and pianists make themselves responsible for penalties associated with infringement of the copyright policy by the duty of their indemnification to the innocent non-infringer NATS.

### **OBVIOUS INFRINGEMENT**

NATS will prohibit competitors who are obviously infringing upon copyright from taking part in our events, and thereby NATS does not become a contributory partner in infringement. Auditions chairs are solely charged with this responsibility. Because of the difficulties in determining which tablet copies of scores are authorized and which are

infringing, and because of the ubiquitous use of tablets today, NATS no longer performs this investigative role so long as (i) the infringement is non-obvious, and (ii) the tablet owner certifies it is an authorized copy and agrees to indemnify NATS.

If auditions chairs notice a pianist using a tablet obviously containing photos of a score (or a pianist using obvious unauthorized photocopies of a score), then the auditions chair will not allow the performance to proceed with those obviously infringing materials. The intention of the NATS Copyright Policy is not to thrust audition chairs into an investigative role as copyright investigators. The approach audition chairs should take is “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.”

## iPad USAGE

### *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](#).
- 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. Adjudicators are not copyright investigators. This is solely the job of the auditions chairs. If auditions chairs see Obvious infringement (whether in digital or paper form), they are compelled to do something.