



New Jersey NATS

National Association of Teachers of Singing

New Jersey NATS

Presents

THE ANNUAL DORIS LENZ FESTIVAL FOR HIGH SCHOOL SINGERS

Saturday, October 23, 2021

Rutgers University, host institution

81 George Street, Douglass Campus, New Brunswick, NJ 08901

Masks are required for all and at all times

Festival Schedule

9:00 Chapter Meeting

9:30 Judges' Meeting

10:00 - 1:30 pm Auditions

12:00-1:00 pm - Taking Care of Your Voice! with Kathy K. Price

1:30 - 2:45 pm - Musical Theatre Master Class with Jared Trudeau

3:00-4:15 - Classical Master Class with Lauren Athey-Janka

4:30 - Award Ceremony and Recital

Online deadline for registration: October 13, 2021

Online registration: www.nats.org

Student entry fee: \$17

Teacher/Judge entry fee: Waived this year!

Kathy K. Price

NJ NATS Governor, Auditions Coordinator

Jonathan Price, Chapter President

Eduardo Chama, Host

Kaitlin Dalakian, Vice President

Elizabeth Robbins, Treasurer

Jessica Walch, Secretary

Rachel Cetel, Member at Large

Dorothy Shrader, Member at Large

Eligibility requirements – Any student currently studying with an active member in good standing at the national and district or chapter level of NATS is eligible. All teachers sending students to the Auditions must be NATS members in good standing and must belong to both the state chapter and the national organization. Membership status will be checked prior to the Auditions. If your membership is not current on the national level, please contact www.NATS.org for information. Both Chapter and National dues must now be paid online through the NATS website. Membership fees must be paid before registration.

NYC NATS and Lehigh Valley NATS members in good standing are also welcome to enter students.

Online registration – You now must register online via the www.nats.org website. Once you are logged in the software will take you to Member Home. From here, press the green “NATS Audition Registration” button. You may register your students for the competition AND pay all your fees through the NATS website.

Accompanists – Students are welcome to bring their own pianists or use the NATS provided staff accompanist. You must include your pianist’s name or request a NATS staff pianist when you register (\$40 per category). If your pianist isn’t listed in Auditionware, please add their name to the list!

Food – Auditioners are responsible for their own water and lunch. Judges and other guest teachers will have a morning snack and lunch provided.

Categories - Below in this packet you will find the newest categories from the National office. We have reduced them somewhat on Auditionware to fit our needs, but the categories and their repertoire requirements all remain the same as the lists below.

Adjudication and assistance - All teachers who enter students are expected to attend and be available to adjudicate or to assist in the Auditions. If unable to attend, the teacher should submit that information with the appropriate fee for the support of the Auditions and do so online. A waiver may be granted for no more than two consecutive years, after which time the teacher must attend in order to send students.

NATS members may only enter their own students. Entering another teacher’s students, for whatever reason, is unethical and will result in disqualification of all concerned. Teachers will not be asked to judge their own students or former students. At least three judges will be assigned to each classification whenever possible. Teachers who are not entering students are encouraged to attend and serve as judges.

Awards and Recital – At least one cash award will be given for each category in which there are three entrants. First place winners only will sing in the closing recital. (Note: If a category has fewer than three entrants, no award will be given. Singers are invited to sing for comments only.)

Fees

Student entry fee - \$17.00	Teacher registration fee - Waived, if judging
	Judging Waiver fee - \$50.00 <i>(if you cannot judge and are entering students)</i>

PHOTOCOPIES OF MUSIC WILL NOT BE PERMITTED. All accompanists must play from original published copies of all selections. Copies of music in the public domain and downloaded sheet music are permitted as long as the authorization notification is printed on the copy. 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 standard as any other musical score used for auditions.

Musical Theatre Audition Terminology

Musical Theatre Selections	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 <i>or</i> a stand-alone musical theatre song.
Musical Theatre Styles	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&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.
Transpositions	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.
Judicious Cuts	As found in common professional performance practice: <ul style="list-style-type: none">• Cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed.• In the case of numerous verses, some verses may be cut.
Original Languages	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
Memorization	All selections must be performed from memory.
Comments Only	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.
Double-Dipping	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 MT 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 MT 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, regional, national rounds) in more than one category, they may not sing the same selection in multiple finals.

National Student Audition Categories in NSA, Regions, Districts, and Chapters

NSA Musical Theatre Categories

NATS NSA Musical Theatre (MT) Subcategories

Repertoire requirements are the same as the corresponding numbered category above.

Number	Category	Length of Study	Age Range Limit	Minimum Time Limit
MT 3A	Lower High School Musical Theatre Treble Voice	No limit—all HS	14–16 9th or 10th Grade	8 minutes
MT 4A	Lower High School Musical Theatre TBB	No limit—all HS	14–16 9 th or 10th Grade	8 minutes
MT 3B	Upper High School Musical Theatre Treble Voice	No limit—all HS	16–19 11th or 12th Grade	8 minutes
MT 4B	Upper High School Musical Theatre TBB	No limit—all HS	16–19 11th or 12th Grade	8 minutes

Chapters, Districts, and Regions may subdivide the categories to accommodate a larger number of entries.

Subdivided categories may be designated as MT 3A–1, MT 3A–2, for example.

Repertoire requirements and time limits must remain the same among subdivisions of any category of auditions.

The National Student Auditions begin at the region-level and progress to the national preliminary, semifinal, and final rounds. Region auditions should offer all of the categories contained in the “Category, Repertoire, Age, and Time Requirements” section of this document on pp 9 & 15. Singers may only advance to the National Student Audition from a regional audition. Exceptions to this regulation must be approved by the NSA Coordinator, VP of Auditions, and NATS Executive Office staff. Winners of Chapter or District auditions may not be automatically advanced to the National Student Auditions.



Audition Category Terminology

CATEGORY	<p>Categories are defined by voice type.</p> <p>Treble: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices 1, 3, 5 ,7, 9, 1</p> <p>TBB: Tenor, Baritone, Bass Voices 2, 4 ,6 ,8, 10, 12</p>
CATEGORY NUMBERS	<p>Categories numbers also reflect the student’s level of study. Children–Middle School 1 & 2, High School (HS) 3 & 4, Lower: one–two years post-HS 5 & 6, Upper: three–five years post-HS 7 & 8, Advanced: post-undergraduate 9 & 10, Other Adults 11 & 12</p>
LENGTH OF STUDY	<p>Length of Study in Selection of Appropriate Category of Entry</p> <p>Total voice study with a voice teacher (NATS Member or Non NATS Member) either in an independent studio or collegiate/conservatory program or in any combination of them is a determining factor in post-high school categories only.</p> <p>Post-High School Study:</p> <p>Lower: any one or two years of post-high school study, all as an undergraduate.</p> <p>Upper: any three to five years of post-high school study, all as an undergraduate.</p> <p>Counting years of study begins with the first day of post-high school study—meaning the first year of study is in progress. For example, a student in in an undergraduate program in their fifth semester of voice study is in their third year of study. Any reasonable portion of a year will be counted as one year—even if the singer stops taking weekly lessons during a portion of that year, excepting if the singer is ill and unable or forbidden to sing during that time for medical reasons.</p>
AGE LIMIT	<p>Age limits are determined at the time of registration for singers in NATS auditions. Singers above the age limit of a category may not compete in that category. If an appropriate category is not available for a singer above the age limit, the singer may sing in that category for comments only. The age and years of study for NSA categories are determined at the regional audition and remain the same during that audition season.</p>
REPERTOIRE	<p>High school aged categories and younger in Chapter and District auditions may require two or three selections as best serves the needs and tradition of the Chapter or District. Regional and National Auditions will require three selections in all High School Categories.</p>
AUDITIONING TEACHER-MEMBERS	<p>NATS teacher-members who meet the requirements of a student audition category in terms of their 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 in addition to auditioning.</p>

Classical Audition Terminology

Aria	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.
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 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.
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	All selections should be sung in original language or in translation, if warranted by common performance practice.
Transposition	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.
Art Song in English	English must be the original language of the art song.
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. No musical theatre, pop, soul, jazz, rhythm and blues, <i>etc.</i> 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.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of opera arias 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.
Comments Only	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.
Double-Dipping	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, regional, national rounds) in more than one category, they may not sing the same selection in multiple final auditions. See specific examples in the MT Terminology.

NSA Classical (CL) Categories

TREBLE: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices

TBB: Tenor, Baritone, Bass Voices

CATEGORY		LENGTH OF STUDY	AGE LIMIT	MINIMUM TIME LIMIT	REPERTOIRE: all repertoire is performed from memory
CL 3	High School Classical Treble Voice	No limit	14–19	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 4	High School Classical TBB Voice	No limit	14–19	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.

* 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.

NATS NSA Classical Subcategories

Repertoire requirements are the same as the corresponding numbered category above.

Number	Category	Length of Study	Age Range or Limit	Minimum Time Limit
CL 3A	Lower High School Classical Treble Voice	No limit—all HS	14–16 9th or 10th Grade	8 minutes
CL 4A	Lower High School Classical TBB	No limit—all HS	14–16 9th or 10th Grade	8 minutes
CL 3B	Upper High School Classical Treble Voice	No limit—all HS	16–19 11th or 12th Grade	8 minutes
CL 4B	Upper High School Classical TBB	No limit—all HS	16–19 11th or 12th Grade	8 minutes

Chapters, Districts, and Regions may subdivide the categories to accommodate a larger number of entries.

Subdivided categories may be designated as CL 4A–1, CL 5A–2, for example.

Repertoire requirements and time limits must remain the same among subdivisions of any category of auditions.