



# 45th Annual Festival of Singing for Collegiate and Adult Singers

**Sunday, February 26, 2023**

Westminster Choir College of Rider University  
Fine Arts Building/Gill Chapel  
2083 Lawrenceville Road  
Lawrenceville, NJ 08648

### Festival Schedule

- 12:00 pm – NJ NATS Chapter Meeting
- 12:30 - 12:50 – Judges Meeting
- 1:00 pm Auditions begin
- 3:00 pm - Classical Master Class  
James Valenti, clinician
- 4:30 pm - Musical Theatre Master Class  
Mary Saunders Barton, clinician
- 6:00 pm - Awards Ceremony and Recital

**REGISTRATION DEADLINE – February 16, 2023**

**Auditionware opens January 30, 2023**

Log in to [www.nats.org](http://www.nats.org) and click link to **NATS AUDITION REGISTRATION**

Student Entry Fee (per division) - \$17.00	Teacher Registration Fee - \$17.00
Accompanist Fee - \$40.00	Teacher Waiver Fee - \$50.00

Margaret Cusack, co-host at Westminster Choir College/Rider University  
 Kathy K. Price, co-host and Governor/Auditions Coordinator  
 Jonathan Price, President  
 Jessica Walch, Vice-President and Acting Secretary

Liz Robbins, Treasurer  
 Rachel Cetel, Member At-Large  
 Dorothy Shrader, Member At-Large



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## PURPOSE

- A. To offer students of member teachers of NATS:
1. Encouragement toward more diligent study in the preparation of appropriate repertoire;
  2. An opportunity to perform under conditions designed to provide the most complete and total consideration for the student, and one which will ideally combine the best elements of non- competitive and competitive performance;
  3. A specific goal, stimulating the desire and incentive for vocal and musical self-improvement;
  4. An opportunity to sing before qualified and impartial judges, and to receive careful and constructive criticism;
  5. Opportunities for public appearance by outstanding students; 6. Recognition of achievement and talent by appropriate awards.
- B. To provide opportunities for professional growth for NATS members through the sharing of ideas, encountering new repertoire, hearing other teachers' students on an annual basis, and participating in carefully considered evaluations.

## ELIGIBILITY, RULES, AND REGULATIONS

- C. Any student currently studying with an active member in good standing at the national and district or chapter level of NATS is eligible.
- D. **If the student has been studying with the sponsoring teacher for less than eight (8) months, acknowledgment must be made of the student's former vocal study both on the application and in any public announcements.** The NATS Code of Ethics provides that "It is unethical to claim as a pupil one having studied less than eight months with a teacher except where there has been no previous training."
- E. **All registration and payment of fees for teachers, performers and accompanists must be done online only at [www.nats.org](http://www.nats.org).** Hard copies and checks are not accepted. You can find registration instructions once you have logged into your NATS account.

**\*\*Registration and payment of fees must be completed by end of day February 16, 2023\*\***

- F. **Teachers must be available to adjudicate in the Auditions.** All teachers who enter students must be available to adjudicate the Preliminary and Semi-Final/Runoff Rounds. If unable to commit the time to adjudicate, the teacher must secure a qualified substitute judge (and inform the Governor/Auditions Coordinator, [kprice@rider.edu](mailto:kprice@rider.edu), OR indicate on Auditionware that you are unable to judge and pay the appropriate fee (\$50). If the teacher neither judges nor pays the fee nor secures a replacement, they will not be allowed to enter students in this auditions' festival in the following year. In addition, a waiver may be granted for no more than two consecutive years, after which time the teacher must attend the Auditions in order to enter students.
- G. **NATS members may enter only their own students in the Auditions.** Entering another teacher's students, or whatever reason, is unethical and will result in the disqualification of all concerned.
- H. **The auditioning student and his/her teacher are responsible for making arrangements for accompaniment.** There are staff accompanists listed in Auditionware, and you may add your own pianist's name to the list of pianists, or request that the Auditions Coordinator (Kathy Price) do so for you.



I. All singers and accompanists must perform from lawful editions and observe and obey copyright laws. Refer to the NATS Policy on Copyright Laws for more information found at [www.nats.org/copyright\\_info.html](http://www.nats.org/copyright_info.html) .

J. All selections must be sung from memory, **excluding** oratorio/mass/Requiem/cantata arias.

**NOTE:** Any student may, with the teacher's permission, choose to sing for comment only within any classification. This information should be indicated during the registration process and on the adjudication sheets. No restriction on age or length of study should apply. The student will be permitted to sing all prepared selections, provided they fall within time guidelines.

### NJ NATS AUDITIONS CLASSIFICATIONS AND REQUIREMENTS

**All music must be sung from memory, apart from oratorio, mass, Requiem, and cantata arias.**

Substitutions in the list are permitted as long as the requirements are met and the Auditions Coordinator is notified **before** the Audition.

## Repertoire Requirements

**Undergraduate and Master's Students:**



CATEGORY		LENGTH OF STUDY	AGE LIMIT	MINIMUM TIME LIMIT	REPERTOIRE: all repertoire is performed from memory
CL 5	Lower Classical Treble Voice	0–2 years post-high school	22	10 minutes	THREE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria or art song.
CL 6	Lower Classical TBB Voice	0–2 years post-high school	22	10 minutes	THREE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One aria or art song.
CL 7	Upper Classical Treble Voice	3–5 years post-high school all as an undergraduate	25	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 8	Upper Classical TBB Voice	3–5 years post-high school all as an undergraduate	25	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	Advanced Classical Treble Voice	4+ years post-high school	22–30	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.
CL 10	Advanced Classical TBB Voice	4+ years post-high school	22–30	15 minutes	FIVE contrasting selections from classical repertoire: One art song in a language other than English. One art song in English.* One operatic aria. One oratorio/cantata aria.† One additional selection from the classical repertoire. At least three languages must be represented.

\* 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.

#### Post-Collegiate, Non-Collegiate, and Avocational:

Category Label	Category Title	Length of study	Age Eligible	Time Limit	Repertoire
CL 11	Emerging Artist	post college/grad school	23+	15 minutes	5 contrasting selections from classical repertoire: 2-3 arias (opera and/or oratorio/cantata), remaining rep – art songs. At least 3 languages represented
CL 12	Avocational Adult	any	23+	12 minutes	3 pieces of their choice, consisting of Classical repertoire, Musical Theatre repertoire, or a combination of the two

#### Undergraduate:



CATEGORY		LENGTH OF STUDY	AGE LIMIT	MINIMUM TIME LIMIT	REPERTOIRE: all repertoire is performed from memory
MT 5	Lower Musical Theatre Treble Voice	0–2 years Post-high school	22	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 6	Lower Musical Theatre TBB Voice	0–2 years post-high school	22	10 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 7	Upper Musical Theatre Treble Voice	3–5 years post-high school all as an undergraduate	25	12 minutes	FOUR contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 8	Upper Musical Theatre TBB Voice	3–5 years post-high school all as an undergraduate	25	12 minutes	FOUR contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.

**Post-Collegiate and Non-Collegiate:**

Category Label	Category title	Length of Study	Age Eligible	Time limit	Repertoire
MT 9	Emerging Artist	Post college, pursuing MT professionally	23+	15 minutes	4 contrasting MT selections from musicals including film musicals, revues, operettas, MT song cycles, or MT song literature.
MT 10	Avocational Adult	any	23+	12 minutes	3 pieces of their choice, consisting of Musical Theatre repertoire, Classical repertoire, or a combination of the two





## Music Theater Audition Terminology

<b>Memorization</b>	All repertoire must be sung from memory.
<b>Original Languages</b>	Selections must be sung in original language or in translation if warranted by common performance practice.
<b>Transposition</b>	Published transpositions of musical theatre songs 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. Performances not fulfilling these requirements may result in lower scores from adjudicators.
<b>Judicious Cuts</b>	As found in common professional performance practice, 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.
<b>Music Theater</b>	Repertoire is chosen from musicals (including film musicals), revues, Selections operettas or music theater song cycles all of which are written or intended for 1 fully realized musical production; <u>and</u> music theater song literature. Only <u>one</u> of the required selections may be chosen from operetta <u>or</u> music theater song literature.
<b>Fully Realized Production</b>	A fully realized production includes blocking/acting, dance, costumes, sets, pit orchestra or piano, lighting, sound, or a combination of the aforementioned elements.
<b>Revues</b>	Revues should thread back to the original production.



<b>Music Theater Styles</b>	<b>Repertoire should ensure that selections represent the spectrum of their vocal and dramatic abilities. This should be exhibited by selecting pieces of varying style periods: pop/rock, contemporary, and golden age, employing a multiplicity of vocal styles (belt, mix, legit).</b>
<b>Comment Only</b>	<b>Any student may register to sing for comments only and participate in the preliminary audition round.</b>

### Classical Audition Terminology

<b>Aria</b>	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.
<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 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.
<b>Memorization</b>	All repertoire, excluding oratorio/mass/Requiem/cantata arias, must be sung from memory.
<b>Original Languages</b>	Selections should be sung in original language or in translation if warranted by common performance practice.
<b>Transposition</b>	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.
<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. 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.
<b>Judicious Cuts</b>	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.
<b>Comment Only</b>	Any student may register to sing for comments only and participate in the preliminary audition round.