

NATIONAL ASSOCIATION OF TEACHERS OF SINGING



STUDENT AUDITIONS GUIDELINES

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INTRODUCTORY STATEMENT

Inclusive national Guidelines for NATS Student Auditions were first formulated in 1977. Some 16 years later in 1992-93, a national survey of chapters and regions was undertaken to research the changes that had occurred in Student Auditions across the country. A 1993 revision committee comprised of Richard Berry, Myra Brand, Jerry Daniels, Edward Deckard and Judith Nicosia Civitano, Chair, drafted the excellent 1993 revision of the Guidelines for Student Auditions, which has served the Association well for the last 16 years.

In 2007 another survey of the policies of chapters, districts and regions was conducted to assess current trends in Student Auditions. The 2008 and 2009 Student Audition Guidelines committees sought to accomplish the following with the present document:

1. Provide a mission statement for NATS Student Auditions;
2. Outline the responsibilities of NATS Members who coordinate and facilitate Student Auditions; and
3. Provide examples of “best practices” to fulfill the mission and responsibilities of the Student Auditions.

Student Auditions are held under the auspices of the National Association of Teachers of Singing and, as such, they are expected to adhere to certain national bylaws and policies, including, but not limited to, the NATS Code of Ethics and the NATS Policy on Copyright Laws. For convenience these policies are found in the Appendices of this document.

Student Auditions are not part of the biennial national NATS Artist Awards (NATSAA), which are directed by the national Vice President for NATSAA. Student Auditions are also not part of any regional young artist competition, even though such auditions may take place at the same time as a conference sponsored by a NATS entity.

NATS Student Auditions are an activity sponsored by, and under the direct supervision of the appropriate officers of a chapter, district, region, or combination of such NATS entities. As such they are self-sustaining endeavors operating through the budgets of the sponsoring NATS entities except for NATS Discretionary Funds. Appropriate officers, boards and/or memberships of NATS entities establish and publish rules and regulations pertaining to their auditions.

Many of the policies and guidelines for Student Auditions of individual sponsoring entities have been in place for over 30 years; we encourage the various NATS entities to diligently review and refine their policies in order to best serve the musical, educational, geographic and socio-economic demographics of their constituencies.

It has been a pleasure to review the wonderful work of our colleagues in NATS. Congratulations to all!

Respectfully submitted by,

Kathleen Arecchi
Elaine Case
Roma Prindle
Connie Roberts
Anne Christopherson, Chair

MISSION STATEMENT

As an expression of the goals of the National Association of Teachers of Singing, the NATS Student Auditions:

1. Create a collegial and supportive atmosphere that encourages artistic singing excellence;
2. Provide constructive, written feedback from a panel of experienced and impartial professionals including, but not limited to NATS members in good standing;
3. Recognize and honor outstanding performances; and
4. Inspire and encourage students and teachers to continue their dedication to and growth in the art of singing.

STATEMENT OF RESPONSIBILITY

The purpose of this statement is to clarify the responsibilities of those who prepare, coordinate, implement, and adjudicate the NATS Student Auditions. A high quality adjudication process is essential to successful Student Auditions and an acceptable level of fairness must be ensured. Each NATS entity has the responsibility to determine rules and guidelines of the Student Auditions that best serve the musical, educational, geographic and socio-economic demographics of their constituencies. The specific means by which these responsibilities can be fulfilled can be found in the “Statement of Best Practices.”

Since the structures of NATS chapters, districts and regions vary, the officer designation for the operation of the Student Auditions will also vary. For example, some chapters, districts, and regions combine duties of the Auditions Chair with another office while others separate those duties into several designated offices. It is expected that each entity will assign duties as best fits the size, location and resources of their respective Student Auditions. For the purpose of this document the title “Auditions Chair” will be used.

It is strongly recommended that all NATS entities (chapters and regions) establish, maintain, enforce and, when deemed necessary, revise the rules, regulations and operational guidelines for their Student Auditions. It is also recommended that these guidelines be readily available to their memberships. For the purpose of this document the term “NATS entities” or “sponsoring entities” will be used when referring to a NATS chapter, district or region holding the Auditions.

Auditions Chair

The responsibility of the Auditions Chair is to fairly enforce the rules and regulations in order to fulfill the Mission of the Student Auditions. The Auditions Chair may choose to delegate various tasks to NATS members but it is the chair's responsibility to ensure they are completed. The Auditions Chair shall be the final authority regarding the rules and regulations.

On-site Coordinator

The responsibility of the On-Site Coordinator is to assist the Auditions Chair with all details regarding the physical location at which the Student Auditions are being held. The coordinator may choose to delegate various tasks to NATS members but it is the coordinator's responsibility to ensure that they are completed.

Adjudicator

The responsibility of the Adjudicator is to hear the performance, to write comments, and to rank or score. During the auditions there must be no consultation, spoken or written, between Adjudicators concerning the evaluation of students. Adjudicators are not required to assign high ratings if, in their opinion, no student has earned them. No Adjudicator will be asked to change a student's score or ranking.

After the performance is completed if there is a suspected rules or guidelines violation, one Adjudicator will notify the Auditions Chair who will make a ruling on the matter. The decision of the Auditions Chair is final.

The NATS Membership and/or Board

The responsibilities of the NATS Membership and/or Board of a chapter or region include creating, reviewing, and refining the rules and regulations of their respective Student Auditions as best serves the musical, educational, geographic and socio-economic demographics of their constituencies, serving as Adjudicators as deemed necessary, and being available to assist the Auditions Chair and On-Site Coordinator upon request.

District and Regional Governors

The responsibility of the District and Regional Governors is to be available and willing serve in whatever capacity is needed by the Auditions Chair, On-Site Coordinator or NATS Membership.

STATEMENT OF BEST PRACTICES

The purpose of this statement is to provide guidance to all who are involved in the preparation, coordination, implementation, and adjudication of NATS Student Auditions so they may fulfill their responsibilities to the best of their ability and to the benefit of the Auditions. A “Statement of Responsibilities” is found on the previous page of these Guidelines.

NATS Entity: Membership or Board of a Chapter, District or Region

1. Determine rules and guidelines of the Student Auditions that best serve the musical, educational, geographic and socio-economic demographics of their constituencies.
2. Determine the appropriate registration or application fees for participation in the Student Auditions.
3. Select audition site several months to a year in advance. The site should have adequate facilities (e.g., restrooms, performance venues, judging rooms, pianos) to accommodate the auditions. Universities, colleges, churches, and public buildings are common venues.

Auditions Chair

1. Secure date, time, and facility (a year in advance is best) and give sufficient notice to the membership of the sponsoring entity.
2. Ensure that liability insurance is provided for the site of the Student Auditions. NATS offers an umbrella policy that can be activated by filling out an online form linked to the NATS website. Many universities or buildings are already covered, but coverage must be verified in case of accidents involving students, members, guests, adjudicators, or artists.
3. Provide entry forms to the membership by electronic or nonelectronic means.
4. Designate a member or members to receive applications, formulate the schedule, and notify NATS members of aforementioned schedule in a timely manner. All efforts should be made to avoid rule violations or conflicts of interest.
5. Maintain communication with the Treasurer to address financial or membership issues pertaining to the Auditions as they arise. NATS Discretionary Fund grants may **not** be utilized for Student Auditions expenses.
6. Designate a member or members to serve as Regulations Consultant(s), as needed, to enforce the rules and guidelines while the competition is in progress.
7. Enforce rules regarding absenteeism of members.
8. Engage and educate Adjudicators on matters regarding scoring and conduct.
9. Ensure that any guest Adjudicators and/or performers included in the event are formally contracted and that appropriate remuneration, e.g., fee, lodging, transportation has been arranged prior to the date of the event.
10. Tabulate scores accurately and in a timely manner. For examples of various tabulation methods, please see Appendix VI.
11. Post results in a timely manner.

To reiterate: all of these tasks do not need to be completed personally by the Auditions Chair. They may be delegated to various NATS members or officers; however, it is the chair’s responsibility to ensure that they are completed.

On-Site Coordinator

1. Coordinates availability and set-up of facilities required for the event.
 - a. Coordinate tuning of all pianos.
 - b. Engage a sufficient number of door monitors and timers.
 - c. Reserve a venue for other NATS activities, e.g., chapter or regional meeting, if needed.
 - d. Reserve a hospitality room for NATS members, if needed.
2. Post signage throughout facilities and reserve sufficient room allocations for performances and tabulations.
3. Reserve accommodations for any guest adjudicators and/or performers.

STATEMENT OF BEST PRACTICES

(continued)

Regulations Consultant

1. Communicates and Coordinates with the Auditions Chair regarding possible violations of rules and guidelines.
 - a. Deal with issues as they arise during the auditions.
 - b. If multiple buildings are used, cell phone communication is recommended or multiple consultants may be designated.
 - c. If possible that this person be excused from adjudication duties in order deal with issues as they arise.

Adjudicators

1. Write comments that support a motivating spirit that is one of cooperation in the pursuit of vocal artistry and technique through hearing and being heard, judging, and being judged, in a climate of mutual support and concern.
 - a. These comments should be consonant with the NATS Code of Ethics or the NATS Student Auditions Guidelines.
 - b. Please consult Appendix V, “Resolution of Repertoire and Copyright Violations,” for further guidance.

NATS Member Sponsoring Students

1. Must be member in good standing at the national and chapter levels of NATS. Failure to do so will result in their students’ inability to participate in the auditions. Advancement to District and Regional Audition Finals is restricted to students of NATS members in good standing.
 - a. Exceptions to this requirement will be granted by the National Office only to Canadian chapters that are a Registered Charitable Organization with the Canadian government.
 - b. If a student has been studying with a sponsoring teacher for less than eight (8) months, acknowledgment must be made of the former teacher both on the application and in any public announcements as stated in the **NATS Code of Ethics**: Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher for less than eight months.
2. Complete and submit required applications forms in a timely manner.
3. Ensure that all requirements are met.
4. Serve as Adjudicators or act in other capacities as requested.
5. Guarantee that Students adhere to the NATS Policy on Copyright Issues (Appendix II).

APPENDIX I
CODE OF ETHICS

This Code of Ethics is established by NATS in order that its members may understand more clearly their ethical duties and obligations to their students, other teachers, and the general public, as well as to promote cooperation and good fellowship among the members.

I. Personal Ethical Standards

1. Members will strive to teach with competence through study of voice pedagogy, musicianship, and performance skills.
2. Members will present themselves honestly, in a dignified manner, and with documented qualifications: academic degrees, professional experience, or a combination of both.
3. Members will faithfully support the Association and are encouraged to participate in its activities.

II. Ethical Standards Relating to Students

1. Members will respect the personal integrity and privacy of students unless the legal or academic system requires disclosure.
2. Members will treat each student in a dignified and impartial manner.
3. Members will clearly communicate all expectations of their studios including financial arrangements.
4. Members will respect the student's right to obtain instruction from the teacher of his/her choice.
5. Members will offer their best voice and music instruction and career advice to all students under their instruction. They will complete the full number of lessons and amount of time paid for by each student in accordance with studio policies.
6. Members will not make false or misleading statements regarding a student's hopes for a career or guarantees of performances or favorable contracts.

III. Ethical Standards Relating to Colleagues

1. Members will refrain from making false claims regarding themselves or their students and from making false or malicious statements about colleagues or their students.
2. Members will not, either by inducements, innuendoes, or other acts, proselytize students of other teachers.
3. Members will render honest and impartial adjudication at NATS auditions and/or NATS competitions and students will not be requested to disclose names of present or former teachers until after the event.
4. Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher for less than eight months.
5. When a member's expertise warrants collaboration, members will work collegially with other professionals (i.e., voice therapists, speech pathologists, and medical practitioners).
6. Rules and regulations of any accredited academic institution take precedence over the NATS Code of Ethics, should there be a conflict.

This version of the Code of Ethics was approved by the membership in December, 2006.

APPENDIX II

NATS POLICY ON COPYRIGHT LAWS

In May, 2008, the national Copyright Committee, comprised of Elaine Case, Donald Simonson, Deborah Thurlow, Cynthia Vaughan and Margaret Cusack, Chair, submitted a report to President Martha Randall and President-Elect Scott McCoy. The committee consulted with publishers and NATS legal counsel, and researched copyright laws and the copyright policies of MTNA, ASCAP and the Metropolitan Opera.

The following statement is a summary of the recommendations* from the committee report, which the Student Auditions Committee believes to be in alignment with the intent of the Copyright Committee:

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 available in CD format. (e.g., CD Sheet Music)

*The national Copyright Committee report does not address audio and video copyright issues. Some chapters and regions publish a statement prohibiting such recording. The national Student Auditions Committee recommends further research by the Association into this aspect of copyright law.

APPENDIX III

SAMPLE OF ARIA/ART SONG REPERTOIRE GUIDELINES

CLASS.	GENDER	AGE LIMIT	SEMESTERS OF STUDY	TIME LIMIT	*PIECES HEARD	**REPERTOIRE	
H I G H S C H O O L D I V I S I O N							
1	F	15-19	1 or more	8 min.	2	1. One art song in English 2. One art song in a foreign language or English <i>(A simpler Baroque or early Classical aria may be used at the discretion of the teacher.)</i>	
2	M						
L O W E R C O L L E G E D I V I S I O N							
3	F	22	1-2	10 min.	2	1. One age appropriate aria (sung in original language or English translation when appropriate) 2. One art song composed in English 3. One foreign language art song, sung in the original language (i.e., Italian, German, French, Spanish)	
4	M						
5	F	22	3-4	10 min.	2		
6	M						
U P P E R C O L L E G E D I V I S I O N							
7	F	25	5-6	10 min.	2		1. One age appropriate aria (sung in original language or English translation when appropriate) 2. One art song composed in English 3. One foreign language art song, sung in the original language (i.e., Italian, German, French, Spanish)
8	M						
9	F	25	7-8 <i>(up to 10 if still an undergraduate)</i>	12 min.	3		
10	M						
L O W E R A D V A N C E D D I V I S I O N							
11	F	30	more than 8	15 min.	2+ <i>(as many as time allows)</i>	1. One operatic aria (sung in original language or English translation when appropriate) 2. One oratorio/cantata aria (sung in original language or English translation) 3. One Italian or Spanish art song 4. One German art song 5. One French art song 6. One English art song (or an English translation, if not languages 3-5 above; e.g., Russian, Czech)	
12	M						
U P P E R A D V A N C E D D I V I S I O N							
13	F	26-35	more than 8	15 min.	2+ <i>(as many as time allows)</i>	1. One operatic aria (sung in original language or English translation when appropriate) 2. One oratorio/cantata aria (sung in original language or English translation) 3. One Italian or Spanish art song 4. One German art song 5. One French art song 6. One English art song (or an English translation, if not languages 3-5 above; e.g., Russian, Czech) 7.-8. Two additional selections	
14	M						
A D U L T D I V I S I O N							
15	F & M	min. 24	1-4	10 min.	2	Follow Lower College or Upper College Division repertoire guidelines	
16	F & M		5-8	12 min.	2		

APPENDIX IV

SAMPLE OF MUSIC THEATRE CLASSIFICATIONS

CLASS.	GENDER	AGE LIMIT	SEMESTERS OF STUDY	TIME LIMIT	PIECES HEARD	REPERTOIRE
H I G H S C H O O L D I V I S I O N						
1	F	15-19	1 or more	8 min.	2	2 composers & age appropriate pieces 1. One music theatre selection, thru 1968 2a. One music theatre selection (in contrast to #1) OR 2b. One art song or opera aria (in the original language), or operetta aria (may be sung in an English translation)
2	M					
L O W E R C O L L E G E D I V I S I O N						
3	F	22	1-4	8 min.	2	3 composers & age appropriate pieces 1. One music theatre selection, thru 1968 2. One music theatre selection (in contrast to #1) 3. One art song or opera aria (in the original language), or operetta aria (may be sung in an English translation)
4	M					
U P P E R C O L L E G E D I V I S I O N						
5	F	25	5-8 (up to 10 if still within an undergrad. program)	12 min.	2+ (as many as time allows)	4 composers & age appropriate pieces 1. One music theatre selection, thru 1968 2. One music theatre selection, post-1968 (in contrast to #1) 3. One music theatre selection (in contrasting style from #1 & 2) 4. An art song or opera aria (in the original language), or operetta aria (may be sung in an English translation)
6	M					
A D V A N C E D D I V I S I O N						
7	F	30	more than 8	15 min.	2+ (as many as time allows)	6 composers & age appropriate pieces 1. One music theatre selection, thru 1968 2. One music theatre selection, post-1968 3. One musical theatre selection (in contrasting style to #1&2) 4. One music theatre selection which presents difficult musical and dramatic challenges (e.g. Weill, Bernstein, or Sondheim) 5. One operatic aria (in the original language.) 6. One operetta aria (may be sung in an English translation)
8	M					

APPENDIX V

RESOLUTION OF REPERTOIRE AND COPYRIGHT VIOLATIONS

As stated in the “Statement of Best Practices,” page 12, item # 8, the Auditions Chair is expected to “engage and educate adjudicators on matters regarding scoring and conduct.” The integrity of NATS Student Auditions is only as good as the integrity of the adjudication process and those adjudicators who participate. To this end, no one should adjudicate who has not been fully briefed on all adjudication procedures. This briefing should take place prior to the start of the Student Auditions and be given a sufficient amount of time to ensure that integrity.

Every effort will be made not to impact the opportunity for a student to perform if they have paid their entry fee. (WE MAY CHOOSE TO EXCLUDE COPYRIGHT INFRINGEMENT WHEN NOTICED) No adjudicator is authorized to disqualify a student during the audition time. Each student is to be assessed impartially and fully as if all regulations have been met.

REPERTOIRE VIOLATIONS

If an adjudicator suspects a potential repertoire violation the following list of steps should be taken:

1. Nothing should be written on a comment sheet by adjudicators regarding any suspected violation. Please write a note on a separate sheet of paper.
2. Write comments and score the student as if there were no violation.
3. Rank or score the student as if there were no violation.
4. When the auditions are completed, all Adjudicators should consult the Auditions Chair (or Regulations Consultant) and discuss the potential violation.
5. The Auditions Chair and/or Regulations Consultant may need to research the issue or consult others before making a final ruling.
6. If it is determined that a violation exists, the Auditions Chair makes every effort to discuss the violation with the student’s teacher prior to notifying the student. This is to be done by the Auditions Chair or Regulations Consultant and not the adjudicators.
7. Final scores are revised if, in fact, a violation has occurred.

COPYRIGHT VIOLATIONS

If xerographic copies or unbound music are being used by the pianist, an adjudicator has the right and responsibility to request the student to provide proper copyright approval prior to their performance in the form of a CD Sheet music approval form or other accepted documentation (e.g., publisher approval letter, public domain notice). If proper documentation is provided then the student may proceed as usual.

However, if the student does not provide the proper documentation the following list of steps should be taken.

1. Nothing should be written on a comment sheet by adjudicators regarding any suspected violation. Please write a note on a separate sheet of paper.
2. Write comments and score the student as if there were no violation.
3. Rank or score the student as if there were no violation.
4. When the auditions are completed, all adjudicators should consult the Auditions Chair (or Regulations Consultant) and discuss the potential violation.
5. The Auditions Chair and/or Regulations Consultant may need to research the issue or consult others before making a final ruling.
6. If it is determined that a violation exists, the Auditions Chair makes every effort to discuss the violation with the student’s teacher prior to notifying the student. This is to be done by the Auditions Chair or Regulations Consultant and not the adjudicators.
7. Final scores are revised if, in fact, a violation has occurred.

APPENDIX VI

EXAMPLES OF SCORING/RANKING

Scoring should be based upon a perceived standard for the classification being judged, i.e., of what students at that age and length of study are capable. Most Student Auditions have enough participants to require preliminary and final rounds. Larger enrollment may require semi-final rounds. There are a variety of ways to identify students who deserve to be promoted to the next level of competition, e.g., ranking, percentage grading, rubrics. Many NATS entities have found the percentage system to be the least preferred.

Preliminary Round

Typically, each student sings one selection of his or her choice followed by selections chosen by adjudicators who are encouraged to be generous and encouraging in their written comments.

- a. In High School, Lower College and Lower Adult Divisions 2 of 3 selections are typically heard.
- b. In Upper College divisions all 3 selections are typically heard, oftentimes in the order the student chooses.
- c. In Advanced Divisions judges may continue choosing selections until the time limit is reached.

Ranking

Example 1:

Student receives comment sheets only, and judges vote “yes” or “no.” Two or more “yes” votes qualify the student for advancement to the next round.

Example 2:

This particular category has 9 Entrants (A – I)

- Each Adjudicator, independently and without consultation, lists their top five singers (2nd column). A score of 5 (five) indicates the highest score possible and 1 (one) indicates the lowest.
- The Auditions Chair or their designate tabulate the results by assigning a numerical value of five for each of the first place ranking progressing downward to one point for the 5th place ranking. The winner is the singer with the highest number.
- The results in this case: Singer “F” would be in 1st place, Singer “B” in 2nd, and so on.

ADJUDICATOR	SINGER RANKING	A	B	C	D	E	F	G	H	I
I	F-B-D-G-A	1	4		3		5	2		
II	B-I-E-C-A	1	5	2		3				4
II	F-G-A-C-E	3		2		1	5	4		
TOTAL FOR EACH SINGER		5	9	5	3	4	10	6	0	4

APPENDIX VI

Examples of Scoring/Ranking

Preliminary Round

(continued)

Percentage

Oftentimes, this system results in different adjudicators utilizing a statistically significant different range of percentiles, which can skew the outcome, especially in large groups of semifinalists. Some adjudicators are reluctant to use scores as low as 70% or 80%, while others realize it is a means to achieve ranking and are comfortable utilizing a wide range of scores. Scores within a classification can also be tightly clustered, especially in smaller groups of semifinalists.

Example 1:

A system that has been in widespread use throughout the country for decades is a percentage rating between 70% and 100%. An average score of 90%, or two out of three scores of 90% or better qualifies a singer for advancement. Descriptors, such as the following, are frequently associated with the percentage scores:

90-100	Excellent
85-89	Very Good
80-84	Good
70-79	Average

The top 1/3 of the number of Students advances to the next round.

Rubric

Example 1:

Utilize rating of 1 – 5 (from “superior” to “weak”) for four areas. A total score of 5 or better (less than 5) qualifies a singer for advancement.

- a. **Voice Characteristics:** native quality, range, evenness, vitality, etc.
- b. **Techniques:** flexibility, breath control, diction, vowel purity, language accuracy, intonation, etc.
- c. **Musicianship:** accuracy of rhythm, phrasing, etc., control of temp and dynamics, etc.
- d. **Artistry:** projection of mood, appropriateness of tonal colors, stage presence, style.

APPENDIX VI

Examples of Scoring/Ranking

(continued)

Semifinal Round

The purpose of scoring at this level is to determine a group of finalists, typically five (5) per classification however, it is the sponsoring entity that establishes limits on the number of semifinalists in each division/classification. As time limits may apply each singer chooses and sings one selection only.

Ranking

Example 1:

Students may or may not receive comment sheets. Judges vote “yes” or “no.” Two or more “yes” votes qualify the student for advancement to the next round.

Example 2:

Students may or may not receive comment sheets. Judges assign rank the field of singers with traditional places of 1st, 2nd, 3rd et al.

Percentage

Example 1:

Same as in Preliminary Round (see above).

Example 2:

1. Adjudicators are supplied a range of percentages to utilize based on the total number of Students.
 - a. *E.g.*, 86%-100% for 8 singers; 80%-100% for 12 singers; 70%-100% for 20 singers.
2. Each adjudicator may only give 5 students a 90% or higher, and must use both the highest (100%) and lowest percentage.

Adjudicators may, but are discouraged from, giving duplicate scores. This allows them to indicate perceived tiers of excellence within the group, and yet ensures that all may utilize the full range of scores in a consistent manner as well as decreasing the odds of a tie or a clustering of scores within a classification.

Final Round

Typically, this level of scoring determines 1st, 2nd and 3rd place winner within a division/classification however, it is the sponsoring entity that establishes the number of winners for each division/classification. As time limits may apply each singer chooses and sings one selection only. Written comments may or may not be provided.

Most have found the ranking system most suitable with “1” being the highest rating.

APPENDIX VII

NOTES ABOUT RECOGNITION AND AWARDS

Recognition and awards are important to students, accompanists and members. Oftentimes, monetary awards are important to students, both as an incentive and as a means of defraying expenses. Each NATS entity establishes the best means by which to recognize and award its students. Please see examples below:

Public Announcements

An announcement of order of placement of finalists for each classification allows for individual recognition of particularly outstanding singers. Additionally, a round of applause to recognize the efforts and artistry of accompanists has been deemed quite appropriate.

A moment to recognize semifinalists and or finalists as a group with applause may be deemed appropriate. This can be an effective way to recognize the efforts and contributions of a larger group of people.

Finalist Certificates

Certificates may be given for first, second, third, or more as deemed appropriate.

Monetary Awards

While monetary awards are most often given to students in first, second and third place several NATS entities have been known to acknowledge 4 or 5 places per classification.

Some NATS entities utilize a graduated scale of monetary awards based on length of study, in recognition of the greater preparation and expense involved for Upper and Advanced Divisions, and as incentive for these older students to participate. Typically, awards are paid from the total pool of student entrance fees.

Honors Concert

Performance on an honors concert at the conclusion of the auditions or at a later NATS event allows many members and students to acknowledge and hear the exceptional work of outstanding students of singing.

Special Awards

Special Awards may include such titles as: Most Promising Professional Voice; Singer of the Year; Accompanist of the Year; *etc.* Certificates and/or monetary awards have been awarded as deemed appropriate.

APPENDIX VIII

NOTES ABOUT COLLABORATIVE PIANISTS

Please find below a list of rules regarding pianists that have been used in the past by many NATS entities. Again, each entity is expected to establish policies that best serve the musical, educational, geographic and socio-economic demographics of their constituencies.

1. Teachers may **not** accompany their own students.
2. Teachers should obtain advance permission from the Auditions Chair/Coordinator to accompany a student of another teacher. Because of the impact on adjudication assignments, the Chair/Coordinator is in no way obligated to grant this permission.
3. Each student is responsible for bringing his/her own collaborative pianist. This is to the decided advantage of the singer.
4. The sponsoring entity should have an experienced on-site collaborative pianist(s) available for a reasonable fee for students who are unable to bring their own. Arrangements for this service should be made at least three weeks prior to the audition, or at the time of application, whichever is earlier. A pianist's availability may prevent rehearsals from being included in the fee.
5. The sponsoring entity establishes a published quota for the number of preliminary auditions for which a collaborative pianist may play. The current national average for this quota is 10-12. Typically, one singer auditioning in two classifications with the same pianist is the equivalent of two auditions for the pianist's quota.
6. The Auditions Chair handles any schedule conflicts of any accompanists who are over quota.
7. Collaborative Pianists should not be assessed a conference registration or entrance fee.
8. Collaborative Pianists must play only from original music or approved copies, in accordance with the NATS Copyright Policy.