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National Association of Teachers of Singing

2025 – 2026

CATEGORIES OF ENTRY

a category for every age and every genre

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NATS National Student Audition Categories of Entry

The National Student Auditions begin at the region-level and progress to national preliminary, semifinal, and final auditions. If meeting the level of study and age requirements, student-singers may enter multiple genre categories. Region auditions should offer all yellow-highlighted categories as found on pages 9-14 in this appendix. Student-singers may only advance to the National Student Auditions by placing 1st-5th with eligible scores to advance (see NSA Regulations, page 9) in a NATS region's NSA. Students placing in Chapter or District auditions will not automatically advance to the National levels of NSA.

NSA Regulations applying to ALL Categories

CATEGORY	Categories are defined by voice type. Children 1, Youth 2, and Spiritual Categories include All Voices Treble Voices: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices in Categories: 3, 5, 7, 9, 11, 13 TBB Voices: Tenor, Baritone, Bass Voices in Categories: 4, 6, 8, 10, 12, 14
CATEGORY NUMBERS	Children & Youth: 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, Avocational Adults 11 & 12, Nontraditional Adults 13 & 14
LENGTH OF STUDY	Excepting for Children, Youth, and High School categories, which are determined by the grade in school, length of voice study and age determine an appropriate NSA Category of Entry. Length of voice study is counted in years, not in semesters. Total years of voice study with a voice teacher or multiple teachers (NATS Members or Non-NATS Members) either in an independent studio, voice class, group lessons, college, university, or conservatory is a determining factor in NSA's post-high school categories only. POST- HIGH SCHOOL STUDY Lower: students 22 or younger, in their 1 st or 2 nd year of post-high school voice study Upper: students 25 or younger, in their 3 rd , 4 th , or 5 th year of post-high school voice study and not enrolled in a graduate voice program Advanced: post-baccalaureate students aged 30 years or younger in their 4 th or higher year of post-High School voice study Counting years of study begins with the first day of post-high school study—meaning the first year of voice study is in progress. 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.
AGE LIMIT	Age limits are determined by the age of the entered student on September 1 st , the first day of each NSA annual cycle. A student will not change their category(s) of entry during an audition cycle—even if a birthday during the audition cycle causes a singer to age out of their category entered earlier in the NSA cycle. Singers above the maximum age of a category may not compete in that category. When a singer has completed or is enrolled in a music degree program and is above the age limits for their level of study, that student may enter their level of study category for comments only OR enter any available Non-Traditional student category, which will not advance to national levels of NSA. When a student's age fits a category that exceeds their level of study, the student may elect to enter that category. NSA Categories have no lower age limits, excepting the Avocational Adults Category and Hall Johnson Spirituals Competition, which both do have lower age limits.
REPERTOIRE	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.
ARRANGEMENT	An arrangement is an adaptation of an original composition/song. Arrangements typically involve a new accompaniment, but changes may be made in a song's melody, rhythms, harmonies, and/or structural form. Some arrangements reinterpret songs in a completely different genre/style of music. All settings of spirituals in HJ and AS categories should credit an arranger for their settings of anonymous melodies.
AUDITIONING MEMBER-TEACHERS	NATS members-teachers 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 NSA. If they enter their students in the audition, they must be available to adjudicate a minimum of one category in addition to auditioning in the event.
OFFENSIVE LANGUAGE IN AUDITIONS	The National Association of Teachers of Singing requests that NATS members guide their students in selecting NSA audition repertoire that embraces our mission to be a welcoming and supportive community of members and students who celebrate the unique identities, varied backgrounds, and experiences of all individuals. NATS asks teachers to remain mindful of lyric/text content that respects the wide range of ages and identities of those participating in our NSA as well as those present in our audiences at NATS events. To honor the music's copyright owners, no lyric substitutions of offensive lyrics are allowed unless a clean version is published or legal permission for a change is obtained.
COMMENTS ONLY	Any student-singer may elect to enter auditioning for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.

NSA Classical — CL Regulations

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 professional 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. Octave displacement is a transposition.
Art Song in English	English must be the original language set by the composer to meet the Art Song in English requirement.
Classical Repertoire	In CL categories, the word “classical” refers to art songs and arias from the classical genre, not limited to the Classical period of Mozart and Haydn. No musical theatre, pop, gospel, soul, jazz, rhythm and blues, etc. may be entered in the Classical Category. Published classical 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 Art Song in English requirement.
Judicious Cuts	Full, complete selections are required; however, judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed as well as internal cuts within arias are allowed as is common professional 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.
Double-Dipping	Singers entering more than one NSA category (Classical, Commercial Music, Musical Theatre, and/or Spirituals) are allowed to enter only ONE selection in more than one category provided the repertoire requirements of each category are met. Teachers and students are reminded that the standards of performance in NSA’s genre categories are different. A successful audition in one category will not necessarily produce success in a second category—unless the interpretation is altered to address the different standards of performance. Standards of Performance are defined in each NSA adjudication rubric. In exception, the Spiritual Categories and CL Categories are adjudicated by the same rubric of classical performance standards. If a singer advances in NATS Auditions (chapter, district, regional, or national auditions) in more than one category, they may not sing the same selection in multiple final auditions. Please see the NSA FAQ for additional information.
Additional Awards	Named and Sponsored NSA Awards are available to NSA’s National Finalists, who in their region’s NSA event, enter the prescribed repertoire to be eligible for the significant sponsored award, prize, or scholarship.

NSA Musical Theatre — MT Regulations

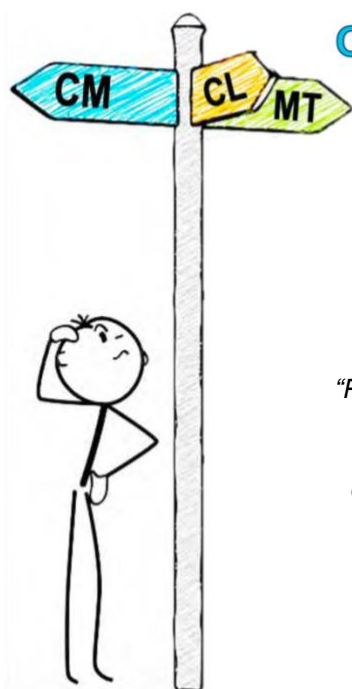
Musical Theatre Selections	Repertoire is selected from musicals including filmed, animated, televised, or internet musicals, revues, operettas, theatrical song cycles, televised or streamed musical series, and musical theatre song literature. Only <i>one</i> of the required selections may be an operetta aria <i>or</i> from musical theatre song literature.
Musical Theatre Song Literature	MT Song Literature is defined as songs by a composer of musicals. MT Song Literature includes songs cut from musicals, songs from unfinished musicals, songs from unproduced musical, songs written specifically for musical theatre celebrities, or cabaret-styled musical theatre songs not from a musical.
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.
Acting	In an MT audition, a student is portraying a character telling a story. A story requires a distinct beginning, middle, and ending. When integral to the character and storytelling, physical movement is essential. Movement that does not serve to facilitate the character's communication should be avoided. Fully danced choreography should be avoided.
Selecting Musical Theatre Songs	Know a song's context in the musical's story including which character in the musical sings the song and which part of the musical's story the song tells. Is the student believable telling the song's story? An honest and believable performance is a rubric standard of performance adjudicated in MT categories.
Contrasting Selections	Contrasting musical theatre selections will vary in tempo, dramatic content, composer, era of musical's premier, character portrayed, vocal colors, and style of music. Excepting allowed CM self-composed songs, two or more songs by the same composer are a violation of this regulation. A lack of variety among selections may result in a lower preliminary audition score.
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. Octave displacement is a transposition.
Judicious Cuts	Full, complete musical theatre solos are required; however, as commonly found in professional performance practice: judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed. Brief lines from a second character may be cut. In the case of more than three 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.
Double-Dipping	Singers entering an MT category plus a CL and/or CM category(s) are allowed to enter only ONE selection in more than one category provided the repertoire requirements of each category are met. Crossover repertoire may be judiciously entered in MT and additional categories. For example, "Lonely House" from <i>Street Scene</i> may be entered as a selection in an MT category and as an aria in a CL category. Similarly, "If I loved you" from <i>Carousel</i> may be entered in both MT and CM categories, but in the CM category, the song must be performed in a specific CM genre of music different from the musical. Selections from Jukebox and bio-musicals should be performed in the style heard on the musical's cast recording. The same song entered in CM should be performed in the style of the original performing artist or in any other style/genre of CM. Teachers and students are reminded that the standards of performance in NSA's varied genre categories are different. A successful audition in one category will not necessarily produce success in a second category—unless the performance is altered to address the different standards of performance. Standards are defined in each NSA adjudication rubric. If a singer advances in NATS Student Auditions (chapter, regional, national rounds) in more than one category, they may not sing the same selection in multiple finals. Please see the NSA FAQ for additional information.
CM Arrangements in MT	Commercial Music arrangements (jazz, swing, gospel, <i>etc.</i>) of songs originally conceived for any type of musical, may only be entered in NSA's Commercial Music Categories.

NSA COMMERCIAL MUSIC — CM Regulations

Accompaniment Options	Singers may perform each audition song with any of the following accompaniment options: a pre-recorded instrumental track with no backing vocals human or synthesized, one live collaborative acoustic instrumentalist, or for a limited number of songs (<i>see CM Categories' Repertoire Requirements</i>), the singer may accompany themselves on an acoustic instrument. Only one acoustic accompanying instrument is allowed in CM auditions. When set to a piano sample, electronic keyboards are a singular, accepted exception to the acoustic instrument requirements. Accompaniment tracks including a synthesized instrumental melodic line in addition to the piano accompaniment are two accompanying instruments; and therefore, cannot be not allowed.
Commercial Music	Each CM audition may include one or more commercial music style(s). Commercial music includes all genres of vocal music performed by recording artists, not performed to meet the performance standards in NSA's classical and musical theatre rubrics. Commercial music includes bluegrass, blues, contemporary Christian, country, folk, gospel, jazz, pop, rap, rock, rhythm and blues (R&B), soul, and all ethnic music, <i>etc.</i>
Musical Theatre Selections REINTERPRETED as Commercial Music Songs	Published or original reinterpretations/arrangements of musical theatre selections are accepted in CM categories—but ONLY when performed in a distinct commercial music genre/style different from the genre/style of the musical for which the song was conceived. Songs from jukebox musicals, bio-musicals, or musicals containing pre-existing songs may be performed either as a cover in the style/genre of the original CM recording artist or reinterpreted in any CM genre/style of music different from that heard in the musical. This CM regulation allows MT selections often reinterpreted as pop, easy listening, or jazz standards. Many of these songs are now considered part of the Great American Songbook. Musical Theatre selections performed as Musical Theatre are not allowed in CM. The CM and MT rubrics outline different standards of performance.
Vocal Stylisms*	In Commercial Music's genre-specific elements of vocal interpretation, vocal stylisms are often not notated in the music. As appropriate to the selected CM style, vocal stylisms may include vocal: ONSETS varying among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, <i>etc.</i> RELEASES varying among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, <i>etc.</i> NUANCES & FLOURISHES varying among riffs/runs, licks, flips, pitch slides, pop-appoggiatura, yodel/register shifts, pitch bends/scoops, <i>etc.</i> Visit the NSA Resource Center on NATS.org for CM resources.
Cover or Original Song	A cover is a song performed by a singer other than the composer or original recording artist. Performing a cover does <u>not</u> imply an imitation or impersonation of the original recording artist. Both covers and a limited number of original songs are accepted in the CM Categories. Please see repertoire requirements for each CM category to learn how many original songs are allowed.
Microphone Technique	All CM auditions must use only ONE microphone to amplify the vocals. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the singer's microphone must be on-camera placed on a stationary stand, handheld, or any combination of both. No headset or diva microphones are allowed. In video auditions, the microphone must audibly amplify the vocals—whether via a direct feed into the camera or through an external speaker. The use of a microphone requires artistic choices, which influence vocal interpretation. Intentionally varying the distance of the microphone from the singer's mouth creates stylized vocal effects. Microphone technique is one of the standards adjudicated in NSA's CM categories.
Rhythmic Groove	The rhythmic groove of a CM song is reflected in the singer's body in an organic response to the rhythm of the music. An organic embodiment of the beat goes beyond specific notation or time signature; this distinct rhythmic feel/groove of a song is an essential element in CM performances.
Memorization	All selections must be performed from memory, including any self-accompaniments played.
Copyright Compliant Scores	CM audition accompaniments may be played from memory, by ear, or from copyright-compliant lead sheets or scores, which may legally be altered with notations to create a personalized arrangement or transposition. Copyright-compliant transpositions into the key that best fits the student's voice are encouraged. All CM scores or lead sheets present in NSA auditions must be copyright-compliant.
Full Song	An entire song. No internal cuts of lead vocals; intros and outros may be abbreviated to accommodate audition's time limits; instrumental breaks as well as repeat and fade tags may be cut, abbreviated, or kept to accommodate the audition's time limits.
Authentic Performance	A CM singer performs as themselves, not a character. A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation is expected in CM.

*Edrie Means Weekly coined the term *Vocal Stylisms* in her teaching of *Commercial Music* and *Musical Theatre*.

Disambiguation of CM selections and MT selections in NSA



COMMERCIAL MUSIC —OR— MUSICAL THEATRE

CM & MT have **DIFFERENT** Repertoire Requirements
CM & MT have **DIFFERENT** Vocal Standards in Rubrics
CM & MT have **DIFFERENT** Adjudicator Training Videos
CM & MT have **DIFFERENT** Adjudication Forms
CM & MT have **DIFFERENT** Issues to Vet

NSA CM REGULATION

"Published or original reinterpretations/arrangements of musical theatre selections are accepted in CM categories—but ONLY when performed in a distinct commercial music genre/style different from the genre/style of the musical for which the song was conceived."

Where did the song originate?

Song originally composed/written for any type of musical = **MT**
Song not originally composed/written for a musical = **CM**
Song curated into the score of a jukebox or biomusical = **MT or CM**

COMMERCIAL MUSIC —OR— MUSICAL THEATRE

1. Google the song's title, and read the Wikipedia entry

"Love Me Tender" is a 1956 ballad song recorded by Elvis Presley and published by Elvis Presley Music from the 20th Century Fox film of the same name.

DO YOU SEE from, originated by (performer's name) in larger work, for, trunk song... ?

IF YES, CONTINUE TO STEP 2. —IF NOT, YOU'VE FOUND A CM SONG

2. Google the larger work, and read the Wikipedia entry

Love Me Tender is a 1956 American musical Western film directed by, Robert D. Webb and released by 20th Century Fox on November 15, 1956.

DO YOU SEE musical, musical film, movie musical, revue, theatrical song cycle, concept musical, abandoned/unfinished musical, musical television series, televised musical, animated musical, animated musical series, internet musical, cruise ship musical... ?

IF YES, YOU'VE FOUND AN MT SONG

3. Watch the original.

IN CM? —BE SURE THE CM GENRE/STYLE IS DIFFERENT FROM THE MUSICAL

IN MT? —BE SURE OF THE ROLE & SONG'S CONTEXT IN THE MUSICAL

4. Still unsure? —Ask the NSA Team!

Keep in mind that many composers and/or producers release songs in advance of the musical's premiere as promotion to increase ticket sales or viewership. The release date of any song is not a reliable indicator of whether or not a song pre-exists a musical.

Biennial NSA Auditions

American Negro Spiritual NSA Categories

National levels of the American Negro Spiritual Category are held in odd-numbered years. National levels of the Hall Johnson Spirituals Competition are held in conjunction with the biennial NATS Conference in even-numbered years. The three American Negro Spiritual Categories are offered in each region's NSA event with singers who place 1st – 5th with an eligible score (see page 9 in body of the Regulations) then advancing to the national preliminaries. Chapters and districts are also encouraged to add these categories to chapter auditions. Where applicable, chapter auditions may serve as qualify students to advance to their region's auditions. These spirituals may appropriately be performed by all races of singers sincerely performing in a classical style.

American Negro Spiritual — AS Regulations

Spirituals	Arrangements in classical style of the North American Negro Spirituals by composers similar in style to the spirituals of Hall Johnson, R. Nathaniel Dett, Florence Price, Moses Hogan, Edward Boatner, Undine Smith Moore, James Weldon and J. Rosamond Johnson, Margaret Bonds and others. The classical style excludes Gospel, Blues and Jazz music. See below for a link to more information available online.
Memorization	All audition selections must be performed from memory.
Diction	Because of the idiomatic nature of the spiritual, diction restrictions will be relaxed. Standard English pronunciations may be observed, e.g., “de” or “duh” may be replaced with “the.” For more advanced students, the scholarly study of diction in spirituals is equivalent to studying the lyric diction of other languages.
Transposition	Copyright-compliant, purchased transpositions are allowed.
Spirituals in English	English must be the original language of the selection.
Classical Style	The word “classical” in this context refers to singing spirituals in the classical style with only mild deviations and interpolation to what is written in the music and without musical theatre, pop, gospel, contemporary Christian, soul, jazz, rhythm and blues expressions or vocal technique. See the NSA Spiritual Adjudicator Training Video for the differences between Spirituals and Gospel Songs and more details on performing Spirituals in NSA.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of spiritual selections are allowed as in common performance practice. Cuts of a verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.

[Additional information](#) about the Biennial American Negro Spiritual NSA Categories

Spirituals not found in the [Approved Spirituals Repertoire](#) online

may be vetted and approved by contacting one of the following NATS members:

Alexis Davis-Hazell adavishazell@ua.edu
Barbara Hill-Moore bhmoore@mail.smu.edu
Everett McCorvey everett.mccorvey@uky.edu
Marcia Porter MPorter@admin.fsu.edu

See the [NSA Spiritual Adjudicator Training Video](#) for more information on performing spirituals in NSA.

Hall Johnson Spirituals Competition

Due to the generosity of the Hall Johnson Estate, a \$2000 award will be given in each NATS National Conference year (national finals in even-numbered years) to the best performance of a Hall Johnson Spiritual at NATS biennial conferences from 2016–2036. Additional national 2nd and 3rd places prizes are awarded by NATS in this competition. All interested students will apply for this category as part of their region's NSA. Singers placing 1st–5th with an eligible score (see page 9 in the body of the Regulations) in the region's NSA event will advance to national preliminaries, as with all other NSA categories. NATS Chapters and Districts are encouraged to add this competition to their auditions. Whenever applicable, Chapter Auditions may serve to qualify student-singers to advance to their region's NSA.

Biennial Hall Johnson Spirituals Competition — HJ Regulations

(National rounds in this category will be held in even-numbered years)

[Additional information](#) about the Biennial Hall Johnson Spirituals Competition

All approved Hall Johnson Spirituals eligible to be entered in this competition are listed below and available in the following publications

- The Carl Fischer "Hall Johnson Collection" (CF)
- The Hal Leonard Digital Series, "Hall Johnson Concert Spirituals" (HL)
- The G. Schirmer "30 Spirituals" arranged by Hall Johnson (GS)

ONLY REPERTOIRE SELECTED FROM THE FOLLOWING LIST MAY BE ENTERED IN THIS COMPETITION

Other selections in the collections listed above are not eligible repertoire in this category.

Ain't Got Time to Die - HL
City Called Heaven - HL
Crucifixion - CF
Ev'ry Time I Feel de Spirit - HL, GS
Fix Me, Jesus - HL
Give Me Jesus - CF
His Name So Sweet - CF
Honor! Honor! - CF
I Been in de Storm So Long - HL
I Got to Lie Down - CF
I'm Gon'ter Tell God All o' my Troubles - CF
Le's Have a Union - HL
My God is So High - HL
My Good Lord Done Been Here - CF
Oh, Glory! - CF
Po' Mo'ner Got a Home at Las' - HL, GS
Ride On, King Jesus! - CF, GS
Roll Jerd'n, Roll - HL
Take My Mother Home - CF
Wade in de Water - HL
Witness - CF

All selections listed above are annotated and analyzed in *The Concert Spirituals of Hall Johnson: An Annotated Guide to Interpretation and Performance* by Eugene Thamon Simpson.

Hall Johnson scholar Eugene Simpson's respected and researched opinion states that the current repertoire listed above constitutes the spiritual arrangements that are verified as composed by Hall Johnson. These spirituals may appropriately be performed by all races of singers sincerely performing in a classical style. See the [NSA Spiritual Adjudicator Training Video](#) for more information on performing spirituals in NSA.

NATS National Student Auditions Categories of Entry updated 9-1-25



TERMINOLOGY & ABBREVIATIONS

Treble—Soprano, Mezzo—Soprano, Contralto, & Countertenor Voices
TBB—Tenor, Baritone & Bass Voices
MT—Musical Theatre
CL—Classical Art Songs & Arias
CM—Commercial Music
AS—American Negro Spirituals
HJ—Hall Johnson Spirituals Competition
HS—High School

- **Categories ADVANCING to National NSA Rounds in the 2023/24 Audition Cycle**

- **Subdivided categories ADVANCING to nationals by combining into a single category in the NSA National Rounds**

FOR EXAMPLE: CL 1A and CL 1B combine into one category, CL 1, in the national levels of NSA. If a region subdivides these categories, then up to 10 students (up to 5 from each subdivision) may advance to each combined category in the national YouTube round.

AN EXCEPTION: Some highly populated and/or disparate subdivisions do advance as individual national categories without combining—these national level subdivisions are independent categories. For example: CL 3A and CL3B are independent national categories and do not combine to become CL 3 at the national levels of NSA. See page 2.

- **Categories that MUST be subdivided in NSA regions to advance independently to the NSA National Preliminary Round.**
- **Categories that alternate biennially and also ADVANCE to National NSA Rounds in alternate years**
- **Categories NOT advancing to the NSA National Rounds**

CHILDREN & YOUTH CATEGORIES (any length of study)

Number	Category	Age Limit / Grade Limit		Time Limit	Repertoire Requirements
CATEGORIES 1 & 2 — CHILDREN & YOUTH					
MT 1	Children Musical Theatre—All Voices	11	5 th grade	6 minutes	TWO age-appropriate musical theatre selections contrasting by composer, tempo, and text. Only one selection may be chosen from operetta or musical theatre song literature.
MT 2	Youth Musical Theatre—All Voices	14	8 th grade	6 minutes	
CL 1	Children Classical—All Voices	11	5 th grade	6 minutes	TWO age-appropriate selections from classical repertoire contrasting by composer, tempo, and text.
CL 2	Youth Classical—All Voices	14	8 th grade	6 minutes	
CM 1	Children Commercial Music—All Voices	11	5 th grade	6 minutes	TWO age-appropriate selections contrasting by composer, tempo, and text performed in a CM style(s).
CM 2	Youth Commercial Music—All Voices	14	8 th grade	6 minutes	
Subdivided Categories 1 & 2 — Children & Youth					
MT 1A	Children Musical Theatre Lower—All Voices	9 in MT 1	5 th grade	6 minutes	Same as above
CL 1A	Children Classical Lower—All Voices	9 in CL 1	5 th grade	6 minutes	Same as above
CM 1A	Children Commercial Music Lower—All Voices	9 in CM 1	5 th grade	6 minutes	Same as above
MT 1B	Children Musical Theatre Upper—All Voices	11 in MT 1	5 th grade	6 minutes	Same as above
CL 1B	Children Classical Upper—All Voices	11 in CL 1	5 th grade	6 minutes	Same as above
CM 1B	Children Commercial Music Upper—All Voices	11 in CM 1	5 th grade	6 minutes	Same as above
MT 2A	Youth Musical Theatre Lower—All Voices	12 in MT 2	8 th grade	6 minutes	Same as above
CL 2A	Youth Classical Lower—All Voices	12 in CL 2	8 th grade	6 minutes	Same as above
CM 2A	Youth Commercial Music Lower—All Voices	12 in CM 2	8 th grade	6 minutes	Same as above
MT 2B	Youth Musical Theatre Upper—All Voices	14 in MT 2	8 th grade	6 minutes	Same as above
CL 2B	Youth Classical Upper—All Voices	14 in CL 2	8 th grade	6 minutes	Same as above
CM 2B	Youth Commercial Music Upper—All Voices	14 in CL 2	8 th grade	6 minutes	Same as above

HIGH SCHOOL CATEGORIES *(any length of study)*

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 3 & 4 — HIGH SCHOOL					
MT 3	HS Musical Theatre—Treble Voices	No limit – all HS	19	8 minutes	THREE musical theatre selections contrasting by composer, tempo, and text. Only one selection may be chosen from an operetta or musical theatre song literature.
MT 4	HS Musical Theatre—TBB Voices	No limit – all HS	19	8 minutes	
CL 3	HS Classical—Treble Voices	No limit – all HS	19	8 minutes	THREE selections from classical repertoire contrasting by composer, tempo, and text: One art song in English.* One art song in a language other than English. One additional art song or aria.
CL 4	HS Classical—TBB Voices	No limit – all HS	19	8 minutes	
CM 3	HS Commercial Music—Treble Voices	No limit – all HS	19	8 minutes	THREE full songs contrasting by composer, tempo, and text performed in a CM style(s): Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.
CM 4	HS Commercial Music—TBB Voices	No limit – all HS	19	8 minutes	
AS 3[†]	HS American Negro Spiritual—All Voices <i>Not Active in 2025/26 Audition Cycle</i>	No limit – all HS	19	8 minutes	THREE American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on page 7.
Subdivided Categories 3 & 4 — High School					
MT 3A	Lower HS Musical Theatre—Treble Voices	No limit – all HS	16 9 th & 10 th grades	8 minutes	Same as above
MT 4A	Lower HS Musical Theatre—TBB Voices	No limit – all HS	16 9 th & 10 th grades	8 minutes	
MT 3B	Upper HS Musical Theatre—Treble Voices	No limit – all HS	19 11 th & 12 th grades	8 minutes	Same as above
MT 4B	Upper HS Musical Theatre—TBB Voices	No limit – all HS	19 11 th & 12 th grades	8 minutes	
CL 3A	Lower HS Classical—Treble Voices	No limit – all HS	16 9 th & 10 th grades	8 minutes	Same as above
CL 4A	Lower HS Classical—TBB Voices	No limit – all HS	16 9 th & 10 th grades	8 minutes	
CL 3B	Upper HS Classical—Treble Voices	No limit – all HS	19 11 th & 12 th grades	8 minutes	Same as above
CL 4B	Upper HS Classical—TBB Voices	No limit – all HS	19 11 th & 12 th grades	8 minutes	
CM 3A	Lower HS Commercial Music—Treble Voices	No limit – all HS	16 9 th & 10 th grades	8 minutes	Same as above
CM 4A	Lower HS Commercial Music—TBB Voices	No limit – all HS	16 9 th & 10 th grades	8 minutes	
CM 3B	Upper HS Commercial Music—Treble Voices	No limit – all HS	19 11 th & 12 th grades	8 minutes	Same as above
CM 4B	Upper HS Commercial Music—TBB Voices	No limit – all HS	19 11 th & 12 th grades	8 minutes	
When the number of entries becomes large American Negro Spiritual may be split into Upper & Lower Ages. The same system would be used: AS 3A & AS 3B and/or AS 4A & AS 4B.					

LOWER POST HIGH SCHOOL CATEGORIES

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 5 & 6 — LOWER POST HIGH SCHOOL					
MT 5	Lower Musical Theatre—Treble Voices	1–2 yrs. post HS	22	10 minutes	THREE musical theatre selections contrasting by composer, tempo, and text. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 6	Lower Musical Theatre—TBB Voices	1–2 yrs. post HS	22	10 minutes	
CL 5	Lower Classical—Treble Voices	1–2 yrs. post HS	22	10 minutes	THREE selections from classical repertoire contrasting by composer, tempo, and text. One art song in English.* One art song in a language other than English. One aria or art song.
CL 6	Lower Classical—TBB Voices	1–2 yrs. post HS	22	10 minutes	
CM 5	Lower Commercial Music—Treble Voices	1–2 yrs. post HS	22	10 minutes	THREE full songs contrasting by composer, tempo, and text performed in a CM style(s). Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.
CM 6	Lower Commercial Music—TBB Voices	1–2 yrs. post HS	22	10 minutes	
AS 7†	1 st – 3 rd yr. Post HS American Negro Spiritual—All Voices <i>Not Active in the 2025/26 Audition Cycle</i>	1–3 yrs. post HS	23	10 minutes	THREE American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on page 7.
Subdivided Categories 5 & 6 — Lower Post High School					
MT 5A	1 st yr. Musical Theatre—Treble Voices	1 yr. post HS	20	10 minutes	Same as above
MT 6A	1 st yr. Musical Theatre—TBB Voices	1 yr. post HS	20	10 minutes	
CL 5A	1 st yr. Classical—Treble Voices	1 yr. post HS	20	10 minutes	Same as above
CL 6A	1 st yr. Classical—TBB Voices	1 yr. post HS	20	10 minutes	
CM 5A	1 st yr. Commercial Music—Treble Voices	1 yr. post HS	20	10 minutes	Same as above
CM 6A	1 st yr. Commercial Music—TBB Voices	1 yr. post HS	20	10 minutes	
MT 5B	2 nd yr. Musical Theatre—Treble Voices	2 yrs. post HS	22	10 minutes	Same as above
MT 6B	2 nd yr. Musical Theatre—TBB Voices	2 yrs. post HS	22	10 minutes	
CL 5B	2 nd yr. Classical—Treble Voices	2 yrs. post HS	22	10 minutes	Same as above
CL 6B	2 nd yr. Classical—TBB Voices	2 yrs. post HS	22	10 minutes	
CM 5B	2 nd yr. Commercial Music—Treble Voices	2 yrs. post HS	22	10 minutes	Same as above
CM 6B	2 nd yr. Commercial Music—TBB Voices	2 yrs. post HS	22	10 minutes	

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* 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.

UPPER POST HIGH SCHOOL CATEGORIES

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 7 & 8 — UPPER POST HIGH SCHOOL					
MT 7	Upper Musical Theatre—Treble Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	FOUR musical theatre selections contrasting by composer, tempo, and text. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 8	Upper Musical Theatre—TBB Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
CL 7	Upper Classical—Treble Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	FOUR selections from classical repertoire contrasting by composer, tempo, and text. 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 Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
CM 7	Upper Commercial Music—Treble Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	FOUR full songs contrasting by composer, tempo, and text performed in a CM style(s). Up to 2 songs may be self-accompanied on an acoustic instrument. In exception, up to 2 songs may be contrasting original songs.
CM 8	Upper Commercial Music—TBB Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
AS 7 [†]	1 st –3 rd yr. Post HS American Negro Spiritual—All Voices (4 th yr. or more post HS students enter the AS 9 advanced category) <i>Not Active in the 2025/26 Audition Cycle</i>	1–3 yrs. post HS	23	10 minutes	THREE American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on page 7.
Subdivided Categories 7 & 8 — Upper Post High School					
MT 7A	3 rd yr. Musical Theatre—Treble Voices	3 yrs. post HS	23	12 minutes	Same as above
MT 8A	3 rd yr. Musical Theatre—TBB Voices	3 yrs. post HS	23	12 minutes	
CL 7A	3 rd yr. Classical—Treble Voices	3 yrs. post HS	23	12 minutes	Same as above
CL 8A	3 rd yr. Classical—TBB Voices	3 yrs. post HS	23	12 minutes	
CM 7A	3 rd yr. Commercial Music—Treble Voices	3 yrs. post HS	23	12 minutes	Same as above
CM 8A	3 rd yr. Commercial Music—TBB Voices	3 yrs. post HS	23	12 minutes	
MT 7B	4 th & 5 th yr. Musical Theatre—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	Same as above
MT 8B	4 th & 5 th yr. Musical Theatre—TBB Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
CL 7B	4 th & 5 th yr. Classical—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	Same as above
CL 8B	4 th & 5 th yr. Classical—TBB Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
CM 7B	4 th & 5 th yr. Commercial Music—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	Same as above
CM 8B	4 th & 5 th yr. Commercial Music—TBB Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	

Biennial HALL JOHNSON SPIRITUALS COMPETITION

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
HALL JOHNSON SPIRITUALS COMPETITION					
HJ 7 [†]	Hall Johnson—All Voices <i>Active in the 2025/26 cycle</i>	post HS undergraduate students only	17–23	10 minutes	THREE contrasting selections from approved Hall Johnson spirituals repertoire. See approved spirituals repertoire on page 8.

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^{††} Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.

ADVANCED CATEGORIES

Post-Baccalaureate Students

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 9 & 10 — ADVANCED					
MT 9	Advanced Musical Theatre—Treble Voices <i>Consider NATS National Musical Theatre Competition</i>	4+ yrs. post HS	30	15 minutes	FIVE musical theatre selections contrasting by composer, tempo, and text. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 10	Advanced Musical Theatre—TBB Voices <i>Consider NATS National Musical Theatre Competition</i>	4+ yrs. post HS	30	15 minutes	
CL 9	Advanced Classical—Treble Voices	4+ yrs. post HS	30	15 minutes	FIVE selections from classical repertoire contrasting by composer, tempo, and text. One art song in English.* One art song in a language other than English. One opera aria. One oratorio/cantata aria.†† One additional selection from the classical repertoire. At least three languages must be represented.
CL10	Advanced Classical—TBB Voices	4+ yrs. post HS	30	15 minutes	
CM 9	Advanced Commercial Music—Treble Voices	4+ yrs. post HS	30	15 minutes	FIVE full songs contrasting by composer, tempo, and text performed in a CM style(s). Up to 2 songs may be self-accompanied on an acoustic instrument. In exception, up to 3 songs may be contrasting original songs.
CM 10	Advanced Commercial Music—TBB Voices	4+ yrs. post HS	30	15 minutes	
AS 9†	4 th & 5 th yrs. Post HS & Advanced American Negro Spiritual—All Voices <i>Not Active in the 2025/26 Audition Cycle</i>	4+ yrs. post HS	30	12 minutes	FOUR American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on page 7.
Subdivided Categories 9 & 10 — Advanced					
MT 9A	Lower Advanced Musical Theatre—Treble Voices	4–7 yrs. post HS	26	15 minutes	Same as above
MT10A	Lower Advanced Musical Theatre—TBB Voices	4–7 yrs. post HS	26	15 minutes	
MT 9B	Upper Advanced Musical Theatre—Treble Voices	7+ yrs. post HS	30	15 minutes	
MT 10B	Upper Advanced Musical Theatre—TBB Voices	7+ yrs. post HS	30	15 minutes	
CL 9A	Lower Advanced Classical—Treble Voices	4–7 yrs. post HS	26	15 minutes	Same as above
CL 10A	Lower Advanced Classical—TBB Voices	4–7 yrs. post HS	26	15 minutes	
CL 9B	Upper Advanced Classical—Treble Voices	7+ yrs. post HS	30	15 minutes	
CL 10B	Upper Advanced Classical—TBB Voices	7+ yrs. post HS	30	15 minutes	
CM 9A	Lower Advanced Commercial Music—Treble Voices	4–7 yrs. post HS	26	15 minutes	Same as above
CM 10A	Lower Advanced Commercial Music—TBB Voices	4–7 yrs. post HS	26	15 minutes	
CM 9B	Upper Advanced Commercial Music—Treble Voices	7+ yrs. post HS	30	15 minutes	
CM 10B	Upper Advanced Commercial Music—TBB Voices	7+ yrs. post HS	30	15 minutes	

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ADULT AVOCATIONAL CATEGORIES

Students neither pursuing nor holding a degree in music and not working as professional musicians

Number	Category	Length of Study	Ages	Time	Repertoire Requirements
CATEGORIES 11 & 12 — ADULT AVOCATIONAL					
MT 11	Adult Musical Theatre—Treble Voices	No Limit	18 +	10 minutes	THREE musical theatre selections contrasting by composer, tempo, and text. Only one selection may be chosen from operetta or musical theatre song literature.
MT 12	Adult Musical Theatre—TBB Voices	No Limit	18 +	10 minutes	
CL 11	Adult Classical—Treble Voices	No Limit	18 +	10 minutes	THREE selections from classical repertoire contrasting by composer, tempo, and text. One art song in English.* One art song in language other than English. One additional art song or aria.
CL 12	Adult Classical—TBB Voices	No Limit	18 +	10 minutes	
CM 11	Adult Commercial Music—Treble Voices	No Limit	18 +	10 minutes	THREE full songs contrasting by composer, tempo, and text performed in a CM style(s). Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.
CM 12	Adult Commercial Music—TBB Voices	No Limit	18 +	10 minutes	

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NON-TRADITIONAL STUDENT CATEGORIES

Students pursuing or holding degrees in music and whose age or level of study falls outside the limits of other categories

Number	Category	Length of Study	Ages	Time	Repertoire Requirements
CATEGORIES 13 & 14 — NON-TRADITIONAL STUDENTS					
MT 13	Adult Musical Theatre—Treble Voices	No Limit	Any	10 minutes	THREE musical theatre selections contrasting by composer, tempo, and text. Only one selection may be chosen from operetta or musical theatre song literature.
MT 14	Adult Musical Theatre—TBB Voices	No Limit	Any	10 minutes	
CL 13	Adult Classical—Treble Voices	No Limit	Any	10 minutes	THREE selections from classical repertoire contrasting by composer, tempo, and text. One art song in English.* One art song in language other than English. One additional art song or aria.
CL 14	Adult Classical—TBB Voices	No Limit	Any	10 minutes	
CM 13	Adult Commercial Music—Treble Voices	No Limit	Any	10 minutes	THREE full songs contrasting by composer, tempo, and text performed in a CM style(s). Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.
CM 14	Adult Commercial Music—TBB Voices	No Limit	Any	10 minutes	

* English must be the original language of the required one art song in English.

PLEASE NOTE: NATS encourages chapters and regions to create additional categories to address the inclusivity and diversity of all students and repertoire. Additional categories must not overlap with nor alter categories listed on pages 9-14 of this document but may be otherwise created to meet the needs of that entity's membership. Currently, any additional chapter, district, or region categories of entry cannot advance to the national levels of our NSA.