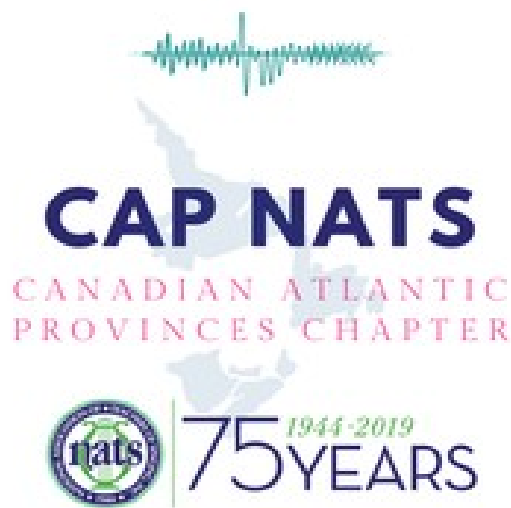




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National Association of Teachers of Singing



# 2023 – 2024 CATEGORIES OF ENTRY

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## NATS National Student Audition Categories of Entry in NSA Regions, Districts, and Chapters

The National Student Auditions begin at the region-level and progress to the national preliminary, semifinal, and final rounds. If meeting the level of study and age requirements, student-singers may enter multiple genre categories. Region auditions should offer all yellow-highlighted categories contained in the “Categories of Entry” section of this document on page 8. Student-singers may only advance to the National Student Auditions by placing 1<sup>st</sup>-5<sup>th</sup> in a region’s NSA. Students placing in Chapter or District auditions will not be automatically advanced to the National Student Auditions.

## Terminology applying to ALL NSA Categories

<b>CATEGORY</b>	Categories are defined by voice type. Treble: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices 1, 3, 5, 7, 9, 11, 13 TBB: Tenor, Baritone, Bass Voices 2, 4, 6, 8, 10, 12, 14
<b>CATEGORY NUMBERS</b>	Categories numbers also reflect the student’s level of study. Children–Middle School 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, Other Adults 11 & 12 Nontraditional Students 13 & 14
<b>LENGTH OF STUDY</b>	Length of voice study & age determine the selection of an appropriate Category of Entry. Total voice study with a voice teacher (NATS Member or Non-NATS Member) either in an independent studio or collegiate/conservatory program or with any number of voice teachers is a determining factor in NSA’s post-high school categories only. Length of voice study is counted in years, not in semesters. <b>POST- HIGH SCHOOL STUDY</b> <b>Lower:</b> students 22 or younger, in their 1 <sup>st</sup> or 2 <sup>nd</sup> year of post-high school voice study <b>Upper:</b> students 25 or younger, in their 3 <sup>rd</sup> , 4 <sup>th</sup> , or 5 <sup>th</sup> year of post-high school voice study and not enrolled in a graduate voice program <b>Advanced:</b> post-baccalaureate students aged 30 years or younger in their 4 <sup>th</sup> 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. For example, a student in their fifth undergraduate semester of voice study is in their third year of study. Any reasonable portion of a year will be counted as one year—even if the singer stops taking weekly lessons during a portion of that year, excepting if the singer is ill and unable or forbidden to sing during that time for medical reasons.
<b>AGE LIMIT</b>	Age limits are determined by the age of the entered student on <b>September 1<sup>st</sup></b> , the first day of each NSA audition cycle. Singers above the age limit of a category may not compete in that category. When a singer is above or below 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 does not advance to national levels of NSA. A student will not change their level of category(s) of entry or entered repertoire in an audition cycle.
<b>REPERTOIRE</b>	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.
<b>AUDITIONING MEMBER-TEACHERS</b>	NATS teacher-members who meet the requirements of a student audition category in terms of their age and years of study—may enter student auditions through the NATS member with whom they are currently studying, but they may not enter themselves in the audition. If they enter their students in the audition, they must be available to adjudicate a category in addition to auditioning.
<b>OFFENSIVE LANGUAGE IN AUDITIONS</b>	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.

# Classical CL Audition Terminology

<b>Aria</b>	An aria is a solo from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria.” Oxford Online definitions will be used for the purposes of NATS student auditions. For example, Purcell’s selections from the semi-operas and masques are considered songs.
<b>24/26/28 Italian Art Songs and Arias</b>	The repertoire found in the 24/26/28 Italian Art Songs and Arias collections may be counted as an aria or an art song in the high school and lower classical categories. For the singers in the upper and advanced categories, these pieces may ONLY count as an art song, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended as an art song OR aria.
<b>Memorization</b>	All repertoire must be performed from memory with the exception of Oratorio, Mass, Requiem, and Cantata Arias. Singers may hold music scores for these types of arias as is traditional performance practice.
<b>Original Languages</b>	All selections should be sung in original language or in translation, if warranted by common performance practice.
<b>Transposition</b>	Published transpositions are permitted. Singers are expected to retain the composer’s intended style of music and to convey the essence of the character portrayed in the larger work. Performances not fulfilling these requirements may result in lower scores from adjudicators.
<b>Art Song in English</b>	English must be the original language of the art song.
<b>Repertoire/Categories</b>	The word “classical” in this context refers to art songs and arias from the classical genre, not limited to the Classical period of Mozart and Haydn. No musical theatre, pop, soul, jazz, rhythm and blues, <i>etc.</i> may be entered in the Classical Category. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
<b>Judicious Cuts</b>	Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed as well as internal cuts of opera arias are allowed as is common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
<b>Comments Only</b>	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
<b>Double-Dipping</b>	Singers entering more than one NSA category (Classical, Commercial Music, Musical Theatre, and/or Spirituals) are allowed to enter the same selection in more than one category provided the repertoire requirements of each category are met. Teachers and students are reminded that the standards in each genre category are different. A successful audition in one category will not necessarily produce success in a second category—unless altered to address the different standards of performance. Standards 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, regional, national rounds) in more than one category, they may not sing the same selection in multiple final auditions. Please see the <a href="#">NSA FAQ</a> for additional information.

# Musical Theatre MT Audition Terminology

<b>Musical Theatre Selections</b>	Repertoire is selected from musicals including film musicals, revues, operettas, theatrical song cycles, and musical theatre's song literature. Only <i>one</i> of the required selections may be an operetta aria <i>or</i> from musical theatre song literature.
<b>Musical Theatre Styles</b>	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.
<b>Transpositions</b>	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.
<b>Judicious Cuts</b>	As found in common professional performance practice: <ul style="list-style-type: none"> <li>• Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed.</li> <li>• In the case of numerous verses, some verses may be cut.</li> </ul>
<b>Original Languages</b>	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
<b>Memorization</b>	All selections must be performed from memory.
<b>Comments Only</b>	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
<b>Double-Dipping</b>	Singers entering an MT category plus CL and/or CM categories are allowed to enter the same 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 style different from the musical's original style of music. Teachers and students are reminded that the standards in these 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 <a href="#">NSA FAQ</a> for additional information.
<b>Authentic Performance</b>	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

# COMMERCIAL MUSIC CM AUDITION TERMINOLOGY

<b>Accompaniment Options</b>	Singers may perform with any or any combination of the following accompaniment options: a pre-recorded instrumental track without backing vocals, a live collaborative instrumentalist, or in a limited capacity ( <i>see CM categories of entry in Appendix A</i> ), accompany themselves on an acoustic instrument.
<b>Arrangements</b>	Original or published arrangements of musical theatre selections are accepted in CM categories in NATS Student Auditions, ONLY when performed in a distinct commercial music style different from the musical or subsequent revival of the musical in which the song originated.
<b>Commercial Music</b>	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 included in the classical and musical theatre NATS Student Auditions categories. 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>
<b>Cover Song</b>	A cover song is a selection performed by someone other than the composer or original recording artist. Performing a cover does not imply an imitation of the original recording artist.
<b>Diva Microphone</b>	A smaller microphone worn on the singer's head.
<b>Microphone Technique</b>	Auditions are to be performed with amplification. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the use of a microphone off-camera or on-camera (on a stationary stand, diva microphone, and/or handheld microphone) is an artistic choice influencing interpretation. When using a microphone, the singer needs to make intentional choices of the microphone's placement (whether handheld, using a stationary mic stand, or diva microphone). When choosing to use a handheld microphone, the singer will make intentional choices in the distance of the microphone from their mouth to create stylized effects.
<b>Rhythmic Groove</b>	An organic embodiment of the beat that goes beyond specific notation or time signature, often referred to as the rhythmic feel of a song.
<b>Vocal Stylisms*</b>	In Commercial Music's genre-specific elements of vocal interpretation, vocal stylisms are often not notated in the music. <ul style="list-style-type: none"> <li>• Appropriate ONSETS vary among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, <i>etc.</i></li> <li>• Appropriate RELEASES vary among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, <i>etc.</i></li> <li>• Appropriate NUANCES/EMBELLISHMENTS vary among riffs/runs, licks, flips, pitch slides, pop-appoggiatura, yodel/register shifts, pitch bends/scoops, <i>etc.</i></li> </ul> Visit NSA Resources on NATS.org to hear specific audio examples.
<b>Memorization</b>	All selections must be performed from memory including self-accompaniments played.
<b>Comments Only</b>	Any registered student may elect to sing for comments only and participate in the preliminary audition. The judges will not score auditions entered for comments only.
<b>Off-Camera</b>	Not visible on video, placed beyond the edge of the camera's frame.
<b>Full Song</b>	An entire song. No internal cuts of 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.
<b>Authentic Performance</b>	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

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

## NSA Biennial Auditions

# American Negro Spiritual NSA Categories

Nationally, the American Negro Spiritual Category is offered in NATS summer workshop years and the Hall Johnson Spirituals Competition is offered in NATS conference years (national finals in odd-numbered years). The 3 American Negro Spiritual Categories are offered in each region's NSA with singers placing 1<sup>st</sup>-5<sup>th</sup> advancing to the national preliminaries. Chapters 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.

## American Negro Spiritual Audition Terminology

<b>Spiritual Definition</b>	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.
<b>Memorization</b>	All audition selections must be performed from memory.
<b>Diction</b>	Because of the idiomatic nature of the spiritual, diction restrictions will be relaxed. Standard English pronunciations may be observed, <i>i.e.</i> "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.
<b>Transposition</b>	Published transpositions consistent with the NATS Copyright Policy are allowed.
<b>Spirituals in English</b>	English must be the original language of the selection.
<b>Spiritual Classical Performance Style</b>	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 NATS FAQ-Student Auditions for the difference between Spirituals and Gospel Songs
<b>Judicious Cuts</b>	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.
<b>Comments Only</b>	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.

[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](mailto:adavishazell@ua.edu)  
Barbara Hill-Moore [bhmoore@mail.smu.edu](mailto:bhmoore@mail.smu.edu)  
Everett McCorvey [everett.mccorvey@uky.edu](mailto:everett.mccorvey@uky.edu)  
Marcia Porter [MPorter@admin.fsu.edu](mailto:MPorter@admin.fsu.edu)

# Hall Johnson Spirituals Competition

Due to the generosity of the Hall Johnson Estate, a \$2000 award will be given in each 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. All interested performers will apply for this category as part of their region's NSA with student-singers placing 1<sup>st</sup>–5<sup>th</sup> in the region advancing to national preliminaries, as with all other NSA categories. Chapters 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

(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

Hall Johnson scholar, Eugene Simpson's respected and researched opinion stated that the current repertoire listed above constitutes the spiritual arrangements that are verified as written by Hall Johnson.

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.

# NATS National Student Auditions Categories of Entry updated 9-19-23



## 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
- 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 Range / Limit		Time Limit	Repertoire Requirements
<b>CATEGORIES 1 &amp; 2 — CHILDREN &amp; YOUTH</b>					
MT 1	Children Musical Theatre—All Voices	11 & under	below 6 <sup>th</sup> grade	6 minutes	TWO contrasting age-appropriate musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta or musical theatre song literature.
MT 2	Youth Musical Theatre—All Voices	11–14	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	
CL 1	Children Classical—All Voices	11 & under	below 6 <sup>th</sup> grade	6 minutes	TWO contrasting age-appropriate selections from classical repertoire.
CL 2	Youth Classical—All Voices	11–14	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	
CM 1	Children Commercial Music—All Voices	11 & under	below 6 <sup>th</sup> grade	6 minutes	TWO contrasting age-appropriate selections performed in a CM style(s).
CM 2	Youth Commercial Music—All Voices	11–14	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	
<b>Subdivided Categories 1 &amp; 2 — Children &amp; Youth</b>					
MT 1A	Children Musical Theatre Lower—All Voices	9 & under in MT 1	below 6 <sup>th</sup> grade	6 minutes	Same as above
CL 1A	Children Classical Lower—All Voices	9 & under in CL 1	below 6 <sup>th</sup> grade	6 minutes	Same as above
CM 1A	Children Commercial Music Lower—All Voices	9 & under in CM 1	below 6 <sup>th</sup> grade	6 minutes	Same as above
MT 1B	Children Musical Theatre Upper—All Voices	10–11 in MT 1	below 6 <sup>th</sup> grade	6 minutes	Same as above
CL 1B	Children Classical Upper—All Voices	10–11 in CL 1	below 6 <sup>th</sup> grade	6 minutes	Same as above
CM 1B	Children Commercial Music Upper—All Voices	10–11 in CM 1	below 6 <sup>th</sup> grade	6 minutes	Same as above
MT 2A	Youth Musical Theatre Lower—All Voices	11–12 in MT 2	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	Same as above
CL 2A	Youth Classical Lower—All Voices	11–12 in CL 2	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	Same as above
CM 2A	Youth Commercial Music Lower—All Voices	11–12 in CM 2	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	Same as above
MT 2B	Youth Musical Theatre Upper—All Voices	13–14 in MT 2	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	Same as above
CL 2B	Youth Classical Upper—All Voices	13–14 in CL 2	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	Same as above
CM 2B	Youth Commercial Music Upper—All Voices	13–14 in CL 2	6 <sup>th</sup> – 8 <sup>th</sup> grade	6 minutes	Same as above



# HIGH SCHOOL CATEGORIES

Number	Category	Length of Study	Age Range / Limit	Time	Repertoire Requirements	
<b>CATEGORIES 3 &amp; 4 — HIGH SCHOOL</b>						
MT 3	HS Musical Theatre—Treble Voices	No limit – all HS	14–19	8 minutes	THREE contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. 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	14–19	8 minutes		
CL 3	HS Classical—Treble Voices	No limit – all HS	14–19	8 minutes		
CL 4	HS Classical—TBB Voices	No limit – all HS	14–19	8 minutes		
CM 3	HS Commercial Music—Treble Voices	No limit – all HS	14–19	8 minutes	THREE contrasting full songs performed in a CM style(s): At least one ballad and one up tempo included in 3 selections. Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or a live collaborative instrumentalist.	
CM 4	HS Commercial Music—TBB Voices	No limit – all HS	14–19	8 minutes		
AS 3†	HS American Negro Spiritual—All Voices <i>Not Active in 2023/24 Audition Cycle</i>	No limit – all HS	14–19	8 minutes	THREE American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on page 6	
<b>Subdivided Categories 3 &amp; 4 — High School</b>						
MT 3A	Lower HS Musical Theatre—Treble Voices	No limit – all HS	14–16	9 <sup>th</sup> & 10 <sup>th</sup> grades	8 minutes	<i>Same as above</i>
MT 4A	Lower HS Musical Theatre—TBB Voices	No limit – all HS	14–16	9 <sup>th</sup> & 10 <sup>th</sup> grades	8 minutes	
MT 3B	Upper HS Musical Theatre—Treble Voices	No limit – all HS	16–19	11 <sup>th</sup> & 12 <sup>th</sup> grades	8 minutes	<i>Same as above</i>
MT 4B	Upper HS Musical Theatre—TBB Voices	No limit – all HS	16–19	11 <sup>th</sup> & 12 <sup>th</sup> grades	8 minutes	
CL 3A	Lower HS Classical—Treble Voices	No limit – all HS	14–16	9 <sup>th</sup> & 10 <sup>th</sup> grades	8 minutes	<i>Same as above</i>
CL 4A	Lower HS Classical—TBB Voices	No limit – all HS	14–16	9 <sup>th</sup> & 10 <sup>th</sup> grades	8 minutes	
CL 3B	Upper HS Classical—Treble Voices	No limit – all HS	16–19	11 <sup>th</sup> & 12 <sup>th</sup> grades	8 minutes	<i>Same as above</i>
CL 4B	Upper HS Classical—TBB Voices	No limit – all HS	16–19	11 <sup>th</sup> & 12 <sup>th</sup> grades	8 minutes	
CM 3A	Lower HS Commercial Music—Treble Voices	No limit – all HS	14–16	9 <sup>th</sup> & 10 <sup>th</sup> grades	8 minutes	<i>Same as above</i>
CM 4A	Lower HS Commercial Music—TBB Voices	No limit – all HS	14–16	9 <sup>th</sup> & 10 <sup>th</sup> grades	8 minutes	
CM 3B	Upper HS Commercial Music—Treble Voices	No limit – all HS	16–19	11 <sup>th</sup> & 12 <sup>th</sup> grades	8 minutes	<i>Same as above</i>
CM 4B	Upper HS Commercial Music—TBB Voices	No limit – all HS	16–19	11 <sup>th</sup> & 12 <sup>th</sup> grades	8 minutes	
When the number of entries becomes large <b>American Negro Spiritual may be split into Upper &amp; Lower Ages.</b> The same system would be used: <b>AS 3A &amp; AS 3B</b> and/or <b>AS 4A &amp; AS 4B.</b>						

# LOWER POST HIGH SCHOOL CATEGORIES

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
<b>CATEGORIES 5 &amp; 6 — LOWER POST HIGH SCHOOL</b>					
MT 5	Lower Musical Theatre—Treble Voices	1–2 yrs. Post HS	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 or 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 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 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 contrasting full songs 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, instead of performing with an instrumental track or a live collaborative instrumentalist.
CM 6	Lower Commercial Music—TBB Voices	1–2 yrs. Post HS	22	10 minutes	
AS 7 <sup>†</sup>	1 <sup>st</sup> – 3 <sup>rd</sup> yr. Post HS American Negro Spiritual—All Voices <i>Not Active in the 2023/24 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 6
<b>Subdivided Categories 5 &amp; 6 — Lower Post High School</b>					
MT 5A	1 <sup>st</sup> yr. Musical Theatre—Treble Voices	1 yr. post HS	20	10 minutes	Same as above
MT 6A	1 <sup>st</sup> yr. Musical Theatre—TBB Voices	1 yr. post HS	20	10 minutes	
CL 5A	1 <sup>st</sup> yr. Classical—Treble Voices	1 yr. post HS	20	10 minutes	Same as above
CL 6A	1 <sup>st</sup> yr. Classical—TBB Voices	1 yr. post HS	20	10 minutes	
CM 5A	1 <sup>st</sup> yr. Commercial Music—Treble Voices	1 yr. post HS	20	10 minutes	Same as above
CM 6A	1 <sup>st</sup> yr. Commercial Music—TBB Voices	1 yr. post HS	20	10 minutes	
MT 5B	2 <sup>nd</sup> yr. Musical Theatre—Treble Voices	2 yrs. post HS	22	10 minutes	Same as above
MT 6B	2 <sup>nd</sup> yr. Musical Theatre—TBB Voices	2 yrs. post HS	22	10 minutes	
CL 5B	2 <sup>nd</sup> yr. Classical—Treble Voices	2 yrs. post HS	22	10 minutes	Same as above
CL 6B	2 <sup>nd</sup> yr. Classical—TBB Voices	2 yrs. post HS	22	10 minutes	
CM 5B	2 <sup>nd</sup> yr. Commercial Music—Treble Voices	2 yrs. post HS	22	10 minutes	Same as above
CM 6B	2 <sup>nd</sup> yr. Commercial Music—TBB Voices	2 yrs. post HS	22	10 minutes	

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**The American Negro Spiritual Category is offered in NSA audition cycles culminating at the NATS national summer workshop.**

**\* 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
<b>CATEGORIES 7 &amp; 8 — UPPER POST HIGH SCHOOL</b>					
MT 7	Upper Musical Theatre—Treble Voices	3–5 yrs. post HS not in a grad prog	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 <b>one</b> selection may be chosen from an operetta or 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 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 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 contrasting full songs performed in a CM style(s): Up to 2 songs may be original songs, instead of a cover. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or a live collaborative instrumentalist.
CM 8	Upper Commercial Music—TBB Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
AS 7†	1 <sup>st</sup> –3 <sup>rd</sup> yr. Post HS American Negro Spiritual—All Voices (4 <sup>th</sup> yr. or more post HS students enter the AS 9 advanced category) <i>Not Active in the 2023/24 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 6
<b>Subdivided Categories 7 &amp; 8 — Upper Post High School</b>					
MT 7A	3 <sup>rd</sup> yr. Musical Theatre—Treble Voices	3 yrs. post HS	23	12 minutes	<i>Same as above</i>
MT 8A	3 <sup>rd</sup> yr. Musical Theatre—TBB Voices	3 yrs. post HS	23	12 minutes	
CL 7A	3 <sup>rd</sup> yr. Classical—Treble Voices	3 yrs. post HS	23	12 minutes	<i>Same as above</i>
CL 8A	3 <sup>rd</sup> yr. Classical—TBB Voices	3 yrs. post HS	23	12 minutes	
CM 7A	3 <sup>rd</sup> yr. Commercial Music—Treble Voices	3 yrs. post HS	23	12 minutes	<i>Same as above</i>
CM 8A	3 <sup>rd</sup> yr. Commercial Music—TBB Voices	3 yrs. post HS	23	12 minutes	
MT 7B	4 <sup>th</sup> & 5 <sup>th</sup> yr. Musical Theatre—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	<i>Same as above</i>
MT 8B	4 <sup>th</sup> & 5 <sup>th</sup> yr. Musical Theatre—TBB Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
CL 7B	4 <sup>th</sup> & 5 <sup>th</sup> yr. Classical—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	<i>Same as above</i>
CL 8B	4 <sup>th</sup> & 5 <sup>th</sup> yr. Classical—TBB Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
CM 7B	4 <sup>th</sup> & 5 <sup>th</sup> yr. Commercial Music—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	<i>Same as above</i>
CM 8B	4 <sup>th</sup> & 5 <sup>th</sup> 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
<b>HALL JOHNSON SPIRITUALS COMPETITION</b>					
HJ 7†	Hall Johnson—All Voices	post HS undergraduate students only	17–23	10 minutes	THREE contrasting selections from approved Hall Johnson spirituals repertoire. See approved spirituals repertoire on page 7.

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The American Negro Spiritual Category is offered in NSA audition cycles culminating at the NATS national summer workshop.

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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
<b>CATEGORIES 9 &amp; 10 — ADVANCED</b>					
MT 9	Advanced Musical Theatre—Treble Voices <i>Consider NATS National Musical Theatre Competition</i>	4+ yrs. post HS	30	15 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 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 contrasting selections from classical repertoire: 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.
CL 10	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 contrasting full songs performed in a CM style(s): Up to 3 songs may be original songs, instead of a cover. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or a live collaborative instrumentalist.
CM 10	Advanced Commercial Music—TBB Voices	4+ yrs. post HS	30	15 minutes	
AS 9 <sup>+</sup>	4 <sup>th</sup> & 5 <sup>th</sup> yrs. Post HS & Advanced American Negro Spiritual—All Voices <i>Not Active in the 2023/24 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 6.
<b>Subdivided Categories 9 &amp; 10 — Advanced</b>					
MT 9A	Lower Advanced Musical Theatre—Treble Voices	4–7 yrs. post HS	26	15 minutes	Same as above
MT 10A	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
<b>CATEGORIES 11 &amp; 12 — ADULT AVOCATIONAL</b>					
MT 11	Adult Musical Theatre—Treble Voices	No Limit	18 +	10 minutes	THREE contrasting musical theatre selections: from musicals including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. 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 contrasting selections from classical repertoire: 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 contrasting full songs 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, instead of performing with an instrumental track or live collaborative pianist.
CM 12	Adult Commercial Music—TBB Voices	No Limit	18 +	10 minutes	

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

# 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
<b>CATEGORIES 13 &amp; 14 — NON-TRADITIONAL STUDENTS</b>					
MT 13	Adult Musical Theatre—Treble Voices	No Limit	18+	10 minutes	THREE contrasting musical theatre selections: from musicals including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta or musical theatre song literature.
MT 14	Adult Musical Theatre—TBB Voices	No Limit	18+	10 minutes	
CL 13	Adult Classical—Treble Voices	No Limit	18+	10 minutes	THREE contrasting selections from classical repertoire: 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	18+	10 minutes	
CM 13	Adult Commercial Music—Treble Voices	No Limit	18+	10 minutes	THREE contrasting full songs 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, instead of performing with an instrumental track or live collaborative pianist.
CM 14	Adult Commercial Music—TBB Voices	No Limit	18+	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 should be created to meet the needs of that entity's membership. Currently, any additional chapter or region categories cannot advance to the national levels of our NSA.