

Lehigh Valley Chapter of NATS
6th Annual Student Auditions and Scholarship Awards
Saturday, February 11, 2012, Moravian College

Rules, Regulations, Procedures and Forms

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**Lehigh Valley Chapter of NATS
Sixth Annual Student Auditions
Saturday, February 11, 2012, Moravian College**

Rules, Regulations, Procedures and Forms

Philosophy

In accordance with NATS Mission Statement “To encourage the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promote vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented,” the NATS Student Auditions are unique in the following ways:

- The Auditions are planned for students at all stages of vocal study.
- Each student performs in a clearly defined classification or division with other students of similar age and/or length of study.
- They are intended not only for the most talented vocalists, but also for all students who are willing to prepare appropriate repertoire and who might benefit from the experience.
- General guidelines and vast repertoire allow complete freedom to choose material best suited to each student.
- The Auditions are open, giving students the opportunity to hear other singers, and teachers the opportunity to hear each other’s students.
- Teachers who enter students also serve as judges for the Auditions (with the exception of those divisions in which their own students are singing), and/or assist with the conduct of the Auditions.
- Emphasis is not upon selecting a “winner” but rather on constructive criticism given to each student.
- Superior performances are recognized by presenting students in an Honors recital at the close of the Auditions, as well as by monetary and/or other awards.
- Student Auditions are held within the framework of a chapter conference, which includes professional exchange of ideas, performances, and other activities of interest to both students and teachers.

Purpose

To offer students of member teachers of NATS:

- Encouragement toward more diligent study in the preparation of appropriate repertoire.
- An opportunity to perform under conditions designed to provide the most complete and total consideration for the student, and one that will ideally combine the best elements of non-competitive and competitive performance.
- A specific goal, stimulating the desire and incentive for vocal and musical self-improvement.
- An opportunity to sing before qualified and impartial judges and to receive careful and constructive criticism.
- Opportunities for public performance, and
- Recognition of achievement and talent by appropriate awards

To provide opportunities for professional growth for NATS members through sharing ideas, encountering new repertoire, hearing other teacher’s students on an annual basis, and participating in carefully considered evaluations.

Organization

For the purpose of the Student Auditions the following Categories and Divisions have been established:
(For complete information on repertoire and performance time requirements see [pages 10 and 11](#)).

Song and Aria Category (Divisions 1 through 4)

- **Division 1:** High School Freshmen and Sophomore
- **Division 2:** High School Junior and Senior
- **Division 3:** College Freshmen and Sophomore and students in private studios with 1 to 4 semesters of study beyond High School
- **Division 4:** College Junior and Senior and students in private studios with 5 to 8 semesters of study beyond High School

Music Theater Category (Divisions 5 through 7)

- **Division 5:** High School Freshman and Sophomore
- **Division 6:** High School Junior and Senior
- **Division 7:** College Freshmen and Sophomore and students in private studios with 1 to 4 semesters of study beyond High School
- **Division 8:** College Junior and Senior and students in private studios with 5 to 8 semesters of study beyond High School

A minimum of 3 participants per division is required for a division to open. Divisions are subject to be combined, if insufficient enrollment, or subdivided, if too large.

Eligibility

- Any student currently studying with a LVNATS member in good standing is eligible to participate in the Student Auditions. (Both NATS and LVNATS member dues must be current in order to enter students to the Auditions)
- If the student has been studying with the sponsoring teacher for less than eight (8) months, acknowledgement must be made of the student's former teacher's name on both the application and in any public announcement. The NATS Code of Ethics provides that "It is unethical to claim as a pupil one having studied less than eight months with a teacher – except where there has been no previous training."

General rules

- LVNATS members may only enter their own students. Entering another teacher's students is unethical and will result in disqualification of all concerned.
- Participants are strongly encouraged to use their own accompanist - such an arrangement is to the decided advantage of the singer-. Each individual student and/or his/her teacher are responsible for handling all arrangements with their accompanists (rehearsals, finances, etc.)
- Professional staff accompanists are available upon request and for an additional fee (for complete fees information see [page 5](#)) but availability is limited and on a first-come-first-served basis.

Due to scheduling difficulties there will be NO opportunity for a rehearsal with a staff accompanist the day of the Auditions. After a staff accompanist has been assigned, teachers may contact the accompanist to arrange for a rehearsal before the date of the Auditions. Fees for such rehearsal must be arranged directly with the accompanist and payment is the teacher's responsibility. LVNATS does not get involved in the planning or the finances of rehearsals

- If a staff accompanist is requested the teacher must send copies of the music for practice purposes. Photocopies are allowed for this purpose only but the use of photocopies by singers or accompanists is not permitted at the Auditions. Accompanists must play from original printed scores or legal printouts. (See Copyright Notice on page 15)
- **A single accompanist may not play for more than ten (10) singers without permission from the Auditions coordinator so that proper adjudication scheduling is possible.**
- **Teachers may NOT play for their own students.**
- Teachers sponsoring students must participate in the Auditions: attend the judges meeting and be available to adjudicate and/or assist in other ways at the request of the Auditions coordinator.
- If unable to attend, the teacher must submit the **Request for Judging Waiver** form (see page 13) and pay the teacher waiver fee. **A waiver may be requested for no more than two (2) consecutive years.** (Request for Judging Waiver form also available as a separate document at <http://www.natsauditions.com> under "forms")
- LVNATS members not entering students are heartily and strongly encouraged to participate in the Auditions as judges. **The teacher registration fee is waived in this case.**
- **In observance of the United States Copyright law the use of illegal photocopies of music is not permitted at the Auditions.** (For complete Copyright Notice, see page 15)

Procedure

- **The Auditions entry process** (teacher, student, accompanist and repertoire information) **must be completed on our secure Auditions Scheduling Service website at <http://www.natsauditions.com>**

THE DEADLINE TO ENTER STUDENTS IS FRIDAY, JANUARY 27, 2012 AT MIDNIGHT

Payment (must be mailed together with the materials indicated below)

- Teacher must collect all fees from the students and remit **one single payment** (one single check or money order payable to LVC-NATS) including: teacher registration fee, Request for Judging Waiver form and judging waiver fee (if applicable), all student fees, staff accompanist fees (if requested) and mail them together with the completed **Fees Payment Form** (see page 12. Form also available as a separate document at <http://www.natsauditions.com> under "forms") and **copies of the music** if staff accompanist is requested (see "music copies" note on page 5)

SEND ALL THE ABOVE LISTED MATERIALS TO:

**MEGAN DURHAM
406 EAGLE DRIVE
EMMAUS, PA 18049**

POSTMARKED BY MONDAY, JANUARY 30, 2012

- Students may not send their fees separately.

Repertoire sheets

- Each participant must bring to the Auditions three (3) copies of the completed **Auditions Repertoire Sheet** (See [page 14](#). Auditions Repertoire Sheet also available as a separate document at <http://www.natsauditions.com> under “forms”)
- Two sets of 3 copies of the Auditions Repertoire Sheets are necessary if participating in both Song and Aria and Music Theater categories)
- The Repertoire Sheet is the sheet used by the judges to write down their comments.
- Repertoire sheets will be collected at the end of the Auditions and given to each teacher for their review. It is the responsibility and prerogative of each individual teacher to decide whether and in what manner he or she wants to share the comments with their students.

Music copies

Teachers requesting staff accompanist must send copies of all the music (mail together with payment, Fees Payment Form and Request for Judging Waiver if applicable, postmarked by January 30, 2012).

Copies must fulfill the following standards:

1. Copies must be of good quality and in black ink (no blurs, faded or too light ink)
2. Single-sided copies on letter size paper (one page per sheet)
3. Original may need to be reduced to fit the letter size paper but the reduced size must be readable
4. Complete music, title and page numbers must fit on page (no cutoffs)
5. Copies must be centered and squared to the sheet of paper
6. All pages of the same selection must be stapled together
7. Name of student and division number must be handwritten on the top justified right or left
8. If more than one student is performing the same selection, one copy per student must be sent (different accompanists may be assigned to different students)

Photocopies are acceptable for staff accompanist preparation purpose only. The use of photocopies by singers or accompanists is not permitted at the Auditions. Accompanists must play from original printed scores or legal printouts. (See Copyright Notice on [page 15](#))

Fees

Fees have been kept to a minimum to encourage participation. The fees generate the necessary funds for cash awards and the general expense incurred in running the Auditions. **Fees are non-refundable.**

Song and Aria Category	\$ 16 per student
Music Theater Category	\$ 16 per student
Both SA and MT categories	\$ 27 per student participating in 2 categories
Use of staff accompanist	\$ 20 per student (1 category); \$40 per student (2 categories)
Teacher registration fee	\$ 25 (One flat fee regardless the number of students entered)
Teacher Judging Waiver fee	\$ 35
Accompanist registration	No fee
Teacher serving as Judge ONLY	No fee (teacher serving as a judge <u>not entering</u> students)
Honors Recital	Free admission

Awards, Prizes and Honors Recital

Singers ranked first, second and third in each division will receive awards and monetary prizes and will be invited to perform in an Honors Recital at the close of the Auditions.

Adjudication

- The principal purpose of the Auditions is to give each student a full hearing before qualified and impartial judges, as well as the opportunity to receive careful and constructive criticism. Evaluative comments and ideas are of great importance to both students and teachers.
- Teachers will not be scheduled to judge their own students.
- If possible, an effort will be made to avoid scheduling teachers to judge students from the same school where they teach.
- Each judge will be asked to make as comprehensive a critique as time allows, acknowledging achievement as well as encouraging improvement. Comments that would be embarrassing to the teacher or discouraging to the student must be avoided; no one should be criticized to the point of humiliation or defeat.
- Since the Adjudications are important to the participating students who have made a significant investment in time, energy, and money, the experience should be as positive and rewarding as possible.
- It is altogether appropriate within the spirit of the Auditions to recognize excellence by selecting outstanding singers for awards and for performance at the Honors recital. However, in the spirit of the NATS Auditions philosophy which states that “the Auditions are planned for students at all stages of vocal study,” the word “auditions” rather than “competition” or “contest” is used so that all students feel encouraged to participate.
- **The real competition is between the student and his/her own self-image or self-imposed goals. The preparation for the Auditions and the written constructive criticisms are far more valuable than any award or honor given to the student.**
- Each judge will write only comments on the Repertoire Sheet.
- Scores are necessary to determine placement within each division. Scores will be kept on a separate form and will be given to the teacher at the end of the Auditions or soon thereafter.
- Scoring will be done against a standard for the division being judged considering what students at that level and length of study should be able to do and against the rubrics provided.
- Two distinct rubrics have been created, one for Song and Aria category and a completely different one for the Music Theater category. (See [pages 8 and 9](#))
- **There should be no consultation between the judges concerning the evaluation and scoring of students during the Auditions.**

Rubrics (see pages 8 and 9)

- Two rubrics (Song and Aria and Music Theater) are provided with a twofold purpose:
 - a) To give teachers and students a framework of expectations and clear guidelines regarding the aspects the judges will be taking into consideration
 - b) To give the judges a specific set of guidelines to facilitate and unify the scoring process
- The two rubrics have been specifically design to cover aspects of the singing art that are inherent to each category, Song and Aria and Music Theater.
- The Song and Aria Category Rubric (see page 8) covers all aspects related to the art of classical singing, also referred to as *bel canto* style of singing, considering technical as well as musicianship and performance related elements.
- The Music Theater Category Rubric (see page 9) includes aspects that are inherent to music theater repertoire and the associated singing techniques. It, for example, allows for sounds, tone, vocal maneuvers that expand from what it is typically considered acceptable in the *bel canto*, classical/opera/art song style, including among others, legit singing, belting, mix, shouts, screams, nasality, use of speech and/or speech-like singing, vocal “noises,” growls, scooping (sliding up or down to a note) as well as local, regional, historical, idiosyncratic English accents and dialects, when deemed appropriate by the nature and characteristics of the specific character. It also accounts for the fact that in the music theater aesthetic vocal sounds are speech driven and text must be perfectly understood. Similarly, the rubric permits the use of certain postures, body language, physical demeanor, gestures, facial expressions, etc, called for by the portrayal of a particular character that may otherwise not be considered “good” posture. It is of crucial importance that the judges assess (and the rubric provides for this as well) whether what the singer/actor is presenting is done in a way that is healthy that would allow the singer to perform several shows a week.

FOR QUESTIONS, COMMENTS OR ADDITIONAL HELP, PLEASE CONTACT

MEGAN DURHAM, Auditions Chair

EMAIL (preferred method): meganallison.durham@gmail.com

Phone: 540-521-9896

Song and Aria Category Rubric

	95-100 pts	80-94 pts	65-79 pts	50-64 pts
Tone	Open, resonant, clear, and well supported tone throughout the vocal range. Excellent placement. Consistent tone quality throughout the vocal range and at all dynamic levels.	Open, resonant, clear and well supported tone through most of the range. Good placement. Tone quality is mostly consistent but occasionally varies on certain parts of the vocal range and/or at certain dynamic levels.	Somewhat open, resonant and clear tone intermittently supported. Placement needs attention. Tone quality is somewhat consistent but significantly varies on different parts of the vocal range and/or at different dynamic levels. Tone needs attention.	Tone is not very open, resonant or clear and lacks proper support. Not very good placement. Tone quality is inconsistent and varies greatly depending on vocal range and/or dynamic levels. Tone needs lots of attention.
Technique	Excellent vocal technique in all the following areas: breathing, sound production, resonance, articulation.	Occasional lapses in vocal technique in one or more of the following areas: breathing, sound production, resonance, articulation.	Many lapses in vocal technique in several of the following areas: breathing, sound production, resonance, articulation. Vocal technique needs attention.	Poor vocal technique. Most or all of the following areas need attention: breathing, sound production, resonance, articulation.
Intonation	Excellent intonation throughout.	Intonation is overall very good with very few lapses.	Intonation exhibits several lapses and needs attention.	Frequent and/or recurring misintonation.
Posture	Excellent posture, consistently conducive to healthy and proper vocal technique.	Posture is overall very good but evidences some lapses not consistently conducive to healthy and proper vocal technique.	Posture needs attention as is not consistently conducive to healthy and proper vocal technique.	Poor posture that is clearly conspiring against healthy and proper vocal technique.
Accuracy	All pitches and rhythms performed accurately.	Most pitches and rhythms performed accurately.	Some pitches and rhythms performed accurately.	Very few pitches and rhythms performed accurately.
Enunciation	Superb enunciation, text is easily understood.	Mostly good enunciation, text is mostly understood with a few compromised spots.	Enunciation needs attention; text is not very clearly understood in several spots.	Poor enunciation, difficulty understanding the text
Diction	Excellent and accurate diction in all languages performed.	Mostly good diction in all or most languages performed with a few inaccuracies.	Diction needs attention in some or all of the languages performed.	Many diction inaccuracies.
Musicality	Excellent and sensitive phrasing, imaginative interpretation and excellent communication of text (and drama if applicable), excellent use of dynamics and tempi (dynamic and tempo changes if applicable), accurate style.	Mostly very good and meaningful phrasing, mostly very good interpretation and communication of text (and drama if applicable), mostly very good use of dynamics and tempi (dynamic and tempo changes if applicable) and mostly accurate style.	Some or all of the following aspects need attention and are not properly or very sensitively performed: phrasing, interpretation and communication of text (and drama if applicable), dynamics and tempi (dynamic and tempo changes if applicable), style.	Most or all of the following aspects are NOT at all exhibited in the performance: proper and sensitive phrasing, correct interpretation and good communication of text (and drama if applicable), use of dynamics (dynamic changes if applicable), correct tempi (tempo changes if applicable), proper style.
Memory	Flawless memory	Few memory lapses	Several memory lapses	Many memory lapses
Presentation	Face and body are fully engaged in the performance, facial expression and body language are in sync with the message being communicated; gestures/hand motions (if any) are tastefully executed and respond to a clear dramatic purpose. Singer looks very comfortable on stage and exhibits excellent stage presence	Face and body are for the most part engaged in the performance, facial expression and body language are mostly in sync with the message being communicated; gestures/hand motions (if any) are mostly tastefully executed and for the most part respond to a clear dramatic purpose. Singer looks at ease on stage and exhibits good stage presence	Face and body are somewhat engaged in the performance, facial expression and body language are somewhat in sync with the message being communicated, gestures/hand motions (if any) are somewhat tastefully executed (with some lapses) and seem to respond to a dramatic purpose. Singer looks OK on stage though stage presence needs attention.	Face and body don't seem to be too engaged in the performance, facial expression and body language are lacking and/or appear to be not much in sync with the message being communicated, gestures and/or hand motions (if any) are not executed very tastefully and/or do not seem to respond to a dramatic purpose. Singer does not look very comfortable on stage and lacks stage presence.

Music Theater Rubric

	95-100 pts	80-94 pts	65-79 pts	50-64 pts
Tone	Tone is suitable for and matches the demands of the selection and the specific character.	Tone is mostly suitable for and mostly matches the demands of the selection and the specific character with occasional lapses.	Tone is somewhat suitable for and somewhat matches the demands of the selection and the specific character with several lapses.	Tone is not very suitable for and does not consistently match the demands of the selection and the specific character.
Technique	Use of efficient, healthy vocal technique (breathing, breath support, management, sound production) throughout, whether legit singing, mix, or belt is employed.	Vocal technique (breathing, breath support, management, sound production) is mostly efficient and healthy with occasional lapses, whether legit singing, mix, or belt is employed.	Vocal technique (breathing, breath support, management, sound production) is somewhat efficient and healthy with several lapses, whether legit singing, mix, or belt is employed.	Vocal technique (breathing, breath support, management, sound production) is not very efficient and shows signs of being potentially unhealthy, whether legit singing, mix, or belt is employed.
Articulation	Vowel shapes and consonants are consistently speech driven	Vowel shapes and consonants are mostly speech driven with occasional lapses.	Vowel shapes and consonants are somewhat speech driven with many lapses.	Vowel shapes and consonants are not very speech driven.
Text enunciation	Text is absolutely intelligible (unless the selection or sections of it call for unintelligibility)	Text is mostly intelligible with occasional lapses (unless the selection or sections of it call for unintelligibility)	Text is somewhat intelligible with several lapses (unless the selection or sections of it call for unintelligibility)	Text is not very intelligible (unless the selection or sections of it call for unintelligibility)
Declamation	Singer highlights appropriate declamation required by the piece and/or character.	Singer mostly highlights appropriate declamation required by the piece and/or character.	Singer somewhat highlights appropriate declamation required by the piece and/or character.	Singer does not consistently highlight appropriate declamation.
Pronunciation	English accent/dialect, if required by the selection and/or character, is correctly executed.	English accent/dialect, if required by the selection and/or character, is mostly correctly executed.	English accent/dialect, if required by the selection and/or character, is somewhat correctly executed.	English accent/dialect, if required by the selection and/or character, is not correctly executed or is not present.
Musical interpretation	Sensitive phrasing, adequate tempi and effective use of dynamics, dynamic changes and tempo fluctuations if called by the selection, the composer and/or the nature of the character.	Mostly sensitive phrasing, mostly adequate tempi and effective use of dynamics, dynamic changes and tempo fluctuations if called by the selection, the composer and/or the nature of the character.	Somewhat sensitive phrasing, somewhat adequate tempi and somewhat effective use of dynamics, dynamic changes and tempo fluctuations if called by the selection, the composer and/or the nature of the character.	Phrasing is not very sensitive, tempi are not very adequate and the use of dynamics, dynamic changes and tempo fluctuations are not very effective or are uncalled by the selection, the composer or nature of the character.
Memory	Flawless memory	Few memory lapses	Several memory lapses	Many memory lapses
Physical approach, Posture, Body language	Clearly driven by the physical and/or mental characteristics of the character, and the message/mood/state of mind/appearance the character is conveying.	Driven by the physical and/or mental characteristics of the character, and the message/mood/state of mind/appearance the character is conveying, with occasional lapses.	Somewhat driven by the physical and/or mental characteristics of the character, and the message/mood/state of mind/appearance the character is conveying, with many lapses or inconsistencies.	Not clearly related to the physical and/or mental characteristics of the character, and the message/mood/state of mind/appearance the character is conveying.
Performance Presentation	Engaged and committed to the music and the portrayal of the character throughout.	Mostly engaged and committed to the music and the portrayal of the character with occasional lapses.	Somewhat engaged and committed to the music and the portrayal of the character with several lapses.	Inconsistently engaged and not very committed to the music and the portrayal of the character.

Categories, Divisions, Repertoire and Performance Time Requirements

A. Song and Aria Category			
Division	Description	Repertoire requirements	Performance time
1	High School Freshman and Sophomore	1. An Early English or Italian Classic song 2. One (1) additional selection from the classical repertoire selected at the discretion of the teacher <u>At least one selection MUST be in English</u> <u>Both selections may be in English</u> <u>No operatic repertoire</u>	No more than 6 minutes
2	High School Junior and Senior	1. An Early English or Italian Classic song 2. Two (2) additional selections from the classical repertoire selected at the discretion of the teacher <u>At least one selection MUST be in English</u> <u>All selections may be in English</u> <u>No operatic repertoire</u>	No more than 8 minutes
3	College Freshman and Sophomore and Students in private studios 1 to 4 semesters of study beyond high school	1. A foreign language art song sung in the original language 2. An art song composed in English 3. A second foreign language art song or an appropriate aria from opera or oratorio sung in the original language or in an English translation	No more than 10 minutes
4	College Junior and Senior and Students in private studios 5 to 8 semesters of study beyond high school	1. A foreign language art song sung in the original language 2. A second art song in contrasting style sung in the original language 3. An appropriate aria from opera or oratorio sung in the original language. An advanced art song may be substituted for the aria <u>Three languages. One MUST be English</u>	No more than 12 minutes

- **All selections must be sung from memory**
- **In the case of oratorio arias music may be used**
- **The use of photocopies is not permitted. Legal published music must be used.**

B. Music Theater Category			
Division	Description	Repertoire requirements	Performance time
5	High School Freshman and Sophomore	Two (2) Music Theater selections chosen at the discretion of the teacher. <u>Please choose selections of contrasting styles (i.e. upbeat vs. ballad) and that are age appropriate regarding the vocal development of the student</u>	No more than 6 minutes
6	High School Junior and Senior	1. A selection from a musical written before and including 1960 2. One (1) additional music theater selection chosen at the discretion of the teacher. Though not mandatory it is suggested to choose a selection from a musical written after 1960. <u>Please choose selections of contrasting styles (i.e. upbeat vs. ballad) and that are age appropriate regarding the vocal development of the student</u>	No more than 8 minutes
7	College Freshmen and Sophomore and Students in private studios 1 to 4 semesters of study beyond high school	1. A selection from a musical written before and including 1960. 2. Two (2) additional music theater selections chosen at the discretion of the teacher. Though not mandatory it is suggested to choose at least one of the additional selections from a musical written after 1960. <u>Please choose songs of contrasting styles on at least two of the selections (i.e. upbeat vs. ballad)</u>	No more than 10 minutes
8	College Junior and Senior and Students in private studios 5 to 8 semesters of study beyond high school	1. A selection from a musical written before and including 1960. 2. A selection from a musical written after 1960. 3. A third music theater selection chosen at the discretion of the teacher. <u>Please choose songs of contrasting styles on at least two of the selections (i.e. upbeat vs. ballad)</u>	No more than 12 minutes

- **All Music Theater Selections must be sung from memory**
- **The use of Photocopies is not permitted**

FEES PAYMENT FORM
FEES ARE NON-REFUNDABLE

Complete this form and send together with:

1. **ONE check or money order for the grand total payable to LVC-NATS**
2. **Waiver form (if entering students but unable to attend)**
3. **Copies of all the music if requesting staff accompanist**

Mail to:

Megan Durham
 406 Eagle Drive
 Emmaus, PA 18049

POSTMARK BY MONDAY, JANUARY 30 2011

Teacher Name _____

Teacher fees		Total
Teacher registration	\$ 25	\$ _____
Teacher waiver fee (teacher sending students but unable to attend)	\$ 35	\$ _____

Student registration fees

Song & Aria Category (1 category only)	_____ (# of students) @ \$ 16 ea.	\$ _____
Music Theater Category (1 category only)	_____ (# of students) @ \$ 16 ea.	\$ _____
Song & Aria and Music Theater (2 categories)	_____ (# of students) @ \$ 27 ea.	\$ _____

Staff accompanist fees (If requested)

Staff accompanist for 1 category (Song and Aria <u>OR</u> Music Theater)	_____ (# of students) @ \$ 20 ea.	\$ _____
Staff accompanist for 2 categories (Song and Aria <u>AND</u> Music Theater)	_____ (# of students) @ \$ 40 ea.	\$ _____

Grand total \$ _____

(Remit this amount)

REQUEST FOR JUDGING WAIVER

Enclose together with
Fees Payment Form, check and copies of music if requesting staff accompanist

Mail to
Megan Durham
406 Eagle Drive
Emmaus, PA 18049

POSTMARK BY MONDAY, JANUARY 30 2011

Name _____

I wish to be released from my judging responsibilities at the Lehigh Valley NATS 2011 Student Auditions for the following reasons:

I understand that if I do not attend the auditions, I must pay a fee of \$35 in addition to the \$25 fee paid in order to enter students in the Auditions. I am also aware that a waiver may be granted for no more than two consecutive years, after which I must attend the Auditions in order to enter my students.

Signature _____

**Three copies per student per division to be presented at the check-in.
Duplicate as needed.**

AUDITIONS REPERTOIRE SHEET

Please, fill out before arriving to the check-in

Student Audition # (assigned at registration)

Division #

Title	Composer
1.	
2.	
3.	
4.	

Please fill out **THREE** of these sheets and present them to your judges prior to your performance. **DO NOT PUT YOUR NAME ON THE SHEETS.** And please remember, your pianist must play from original published copies, not photocopies.

JUDGE'S COMMENTS

(Use reverse side if more space is needed)

Judge's Signature

Special Copyright Notice

In observance of the United States Copyright Law

THE USE OF PHOTOCOPIES WILL NO BE PERMITTED AT THE ADJUDICATIONS

Remember: Copyright means no right to copy

Exceptions to this rule:

- An accompanist may copy up to, but no more than, one page per selection in order to facilitate page turns.
- An accompanist may use a photocopy if he or she carries a letter from the publisher granting permission to use a photocopy of the specific piece for this specific event.
- An accompanist may use a legal print out of sheet music available on-line or from a CD Rom such as CD Sheet Music as long as logo and/or name of the publisher is clearly printed.
- If your student is requesting a staff accompanist, he or she may send photocopies for the accompanist to the Adjudications Coordinator, for study purpose only. The student then must bring original published copies from which the accompanist will play at the Adjudications.

Each accompanist **MUST** play from original published copies of each selection. It is **NOT** permissible for an accompanist to play from photocopies even if he or she carries or owns the original music. Owning an original published copy of a piece does not grant permission to duplicate! All participants must observe this law.

The same law applies to singers using music for their performance (Only permitted on selections from oratorios, all other must be sung from memory)

The singers and accompanists who do not observe the United States Copyright Law as stated above will not be permitted to participate. **Please help your student understand and comply with this policy, which is, after all, Federal Law. It is designed to protect and honor our composers, librettists, poets and writers, and their publishers.**

NO EXCEPTIONS, PLEASE

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