

San Diego NATS Chapter Online Student Auditions

Adjudication Info

2021/2022 Adjudication Schedule

FALL

October 27 - November 2, 9:59pm
via AuditionWare

SPRING

TBA

Audition Procedures

Each singer in the same category is allotted the same amount of time to perform:

Children / Youth / High School	8 minutes
Lower College / Adult	10 minutes
Upper College	12 minutes
Advanced College	15 minutes

Please keep track of time and stop watching when the time limit is reached.

Procedures cont...

Listen to the songs in the order in which they appear on the form, giving preference to the one identified with an asterisk (*).

Songs are to be watched in their entirety. It is possible that not all repertoire will be heard, and/or that the time allotment will end in the middle of a selection.

To preserve the privacy of all involved, please do not view any other videos that may be visible on the YouTube account.

Procedures cont...

Be sure to complete ALL adjudications. Mark a score on every sheet and click the **submit button** each time. Save your work frequently.

Finish your adjudications on time (or early!)



Comments

- Please provide ***constructive comments and kudos*** on the performance.
- The rubrics provide guidance in constructing comments. *Consider the **age level and maturity** of the singer - score and comment accordingly. Positive feedback can “make or break” a developing singer’s confidence. If you give a Developing score, be specific and encouraging in your comments.*
- Avoid studio specific language (ex: “follow a squirrel’s tail”)
- Check for typos and completion.
- Your final score is an *impression* of any markings you have made at the top.

Sample Adjudication Form



National Association of Teachers of Singing
Student Auditions Adjudication Form
San Diego - Online Student Auditions



Singer Name or # Lil'Kim SaltandPeppa Category Adult Musical Theatre

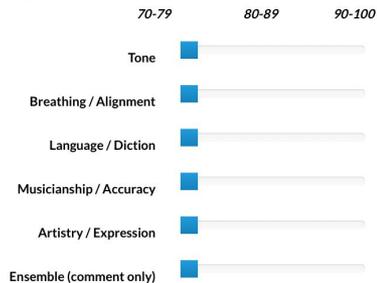
Check here if singing for comments only

REPERTOIRE

Title	Larger Work	Composer
1. <u>Back to Before</u>	<u>Ragtime</u>	<u>Stephen Flaherty</u>
2. <u>Somebody Somewhere</u>	<u>The Most Happy Fella</u>	<u>Frank Loesser</u>
3. <u>Glitter and Be Gay</u>	<u>Candide</u>	<u>Leonard Bernstein</u>

ADJUDICATION

Using the NATS rubric and the criteria below as appropriate to the category of the singer, move the slider in each of the standard headings below (Tone, etc.) that align with your overall score of 70-100. A numerical score should only appear in the score box at the bottom of the adjudication form. Comments should offer constructive criticism.



COMMENTS

Selection 1: <https://www.youtube.com/watch?v=kVz4RdsbvNI&t=814s>

Selection 2: <https://www.youtube.com/watch?v=xRx6Kh4NE-Y>

Selection 3: https://www.youtube.com/watch?v=anYY_h6tEmk

SCORE

0

Date 2020-07-30 11:48:29

Musical Theatre Rubric pt 1



National Association of Teachers of Singing

NATS Audition Rubric

MUSICAL THEATRE CATEGORIES

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

REMINDER: All vowels in MUSICAL THEATRE are some form of a MIX of Mode I (Chest/TA) and Mode II (Head/CT).

Speech Mix: Based on the closed vowels of vernacular speech. A Mode I (Chest/TA) dominant quality.

Belt Mix: An acoustic strategy. A Mode I (Chest/TA) dominant call between G4 and D5. Resonance is achieved on American open vowels as in "hat," "met," and "shot." Above D5 in Mode I (Chest/TA) dominant resonance, high belt is achieved on American closed vowels as in "hoot" and "feet." A belt is used to express moments of soaring emotion. Belt is dynamically balanced with energized airflow. It may be vibrant or retain a straight tone.

Legit Mix: An acoustic strategy. Mode II (Head/CT) dominant. Legit refers to a more spacious resonance *similar* to classical singing but retains speech-like articulation.

To hear examples of varied mixes, visit <https://www.nats.org/nsaresources.html#audio-examples>

STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
STONE <ul style="list-style-type: none"> The singer shows mastery of the vocal techniques required for the repertoire selected. (<i>See above</i>) The singer makes subtle or dramatic vocal adjustments appropriate to the style and character. The singer produces a wide variety of vocal colors throughout the song in the service of character, story, and style. Resonance is speech-like; intelligibility is a priority. 	<p>The singer is beginning to show ability in vocal techniques and is able to make some appropriate choices in keeping with the character, story, and style. Singer needs to explore more control of registration/resonance shifts and adjustments to serve character, story, and style.</p>	<p>The singer shows advancing skill in vocal techniques and is making some appropriate choices in keeping with the character, story, and style. The singer shows some control of registration/resonance shifts and makes some adjustments to serve character, story, and style.</p>	<p>The singer is mastering vocal techniques and makes appropriate choices in keeping with the character, story, and style. Singer shows intentional control of registration/resonance shifts and makes adjustments to serve character, story, and style.</p>

Musical Theatre Rubric pt 2

<p>BREATH & ALIGNMENT</p> <ul style="list-style-type: none"> Inhalation is easy, full, and efficient. Exhalation provides stability, support, and vocal energy. Alignment is dynamic and free to express the physical life of the character. 	<p>The singer is beginning to show easy, full, and efficient inhalation. Exhalation needs to provide more stability, support, and vocal energy. Breath needs to flow more evenly without being pressed. Alignment needs to become more dynamic and free to express the physical life of the character.</p>	<p>The singer shows easy, full, and efficient inhalation with increasing consistency. Exhalation often provides stability, support, and vocal energy. Breath often flows evenly without being pressed. Alignment is often dynamic and free to express the physical life of the character.</p>	<p>The singer is mastering easy, full, and efficient inhalation. Exhalation provides stability, support, and vocal energy. Breath flows evenly without being pressed. Alignment is consistently dynamic and free to express the physical life of the character.</p>
<p>LANGUAGE & DICTION</p> <ul style="list-style-type: none"> The lyrics are sung with accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics. 	<p>The singer needs more accurate pronunciation and more effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer needs to understand and communicate the lyrics more effectively.</p>	<p>The singer is often using accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer often embodies an understanding and communication of the lyrics.</p>	<p>The singer is mastering accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics.</p>
<p>MUSICIANSHIP</p> <ul style="list-style-type: none"> Pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate. 	<p>Pitches and rhythms need to be more accurate. More markings of the composer need to be observed. The style requires further study. Memorization is incomplete.</p>	<p>Most pitches and rhythms are accurate. Most of the markings of the composer are observed and performed in idiomatic style. Memorization is organic and mostly accurate.</p>	<p>All pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate.</p>
<p>ARTISTRY</p> <ul style="list-style-type: none"> The performance synthesizes vocal and physical communication to embody a specific character and story. The listeners are engaged in an honest and believable performance. 	<p>The synthesis of vocal and physical communication needs to embody the character and story more clearly. Performance skills and artistry are emerging. The performance is superficial or artificial.</p>	<p>The singer is advancing in the ability to synthesize vocal and physical communication to embody the character and story. The performance is mostly honest and believable.</p>	<p>The singer is mastering the ability to synthesize vocal and physical communication to embody the character and story. The performance is honest and believable.</p>
<p>ENSEMBLE (comments only)</p> <p>The singer and pianist coordinate their efforts toward the same artistic goals in performance.</p>	<p>The singer and pianist need to coordinate toward the same artistic goals in performance.</p>	<p>The singer and pianist are often coordinated in their efforts toward the same artistic goals in performance.</p>	<p>The singer and pianist are fully coordinated in their efforts toward the same artistic goals in performance.</p>

CCM Rubric pt 1



NATS Audition Rubric

COMMERCIAL MUSIC CATEGORIES

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
<p>TONE Singer shows mastery of the vocal demands of songs selected and makes subtle or dramatic adjustments appropriate to the style and emotional expression.</p> <ul style="list-style-type: none"> • Each commercial style requires a variety of authentic vocal colors and sounds. • Vocal tone may include some form of a mix of Mode I (Chest/TA) and Mode II (Head/CT) as well as varied organic, primal sounds born of raw emotion. • Interpretive vocal stylisms may include varied vocal onsets, releases, nuances, and embellishments, which stylistically color the vocal tone with fry, cry, growl, breathiness, etc. (See <i>CM Terminology</i>) • All CM styles are reliant on amplification. The microphone is used dynamically to facilitate vocal stylisms as well as projection. 	<p>The singer is beginning to show ability in meeting the demands of each song and to make some appropriate choices in keeping with the specific style of each song.</p>	<p>The singer shows advancing ability in meeting the demands of each song and is often able to make appropriate choices in keeping with the specific style of each song.</p>	<p>The singer is mastering the ability to meet the demands of each song and makes appropriate choices in keeping with the specific style of each song.</p>
<p>BREATHING</p> <ul style="list-style-type: none"> • Inhalation is efficient to the style and may be noisy or silent in response to raw emotion. • Exhalation provides stability and vocal energy. The appearance of effort may be intrinsic to style. 	<p>The singer is beginning to inhale efficiently to meet the demands of each style. Exhalation needs to provide more stability and vocal energy.</p>	<p>The singer inconsistently inhales efficiently to meet the demands of each style. Exhalation inconsistently provides stability and vocal energy.</p>	<p>The singer is mastering efficient inhalation to meet the demands of each style. Exhalation provides stability and vocal energy.</p>

CCM Rubric pt 2

<p>LYRICS</p> <ul style="list-style-type: none"> The lyrics are articulated in the style appropriate to the selected style of commercial music. Vocal tract shaping and diction enhance the individuality of the performance. 	<p>Articulation is incompatible with the style of the song. The singer is beginning to engage the lyrics to embody the essence of each style.</p>	<p>Articulation is often compatible with the style of each song. The singer is often engaging the lyrics to embody the essence of each style.</p>	<p>Articulation is compatible with the style of each song. The singer is consistently engaging the lyrics to embody the essence of each style.</p>
<p>VOCAL STYLISMS*</p> <ul style="list-style-type: none"> The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. Vocal stylisms may include varied vocal onsets, releases, nuances, and embellishments such as fry, riffs, cry, growl, etc. (See <i>CM Terminology</i>) 	<p>Vocal interpretations lack the vocal stylisms characteristic of each genre. The singer is beginning to develop a facility with vocal stylisms.</p>	<p>Vocal interpretations include some vocal stylisms characteristic of each selection's style. The singer is developing a facility with artistic vocal stylisms.</p>	<p>Vocal interpretations include vocal stylisms characteristic of each genre. The singer has proficient facility with artistically effective vocal stylisms.</p>
<p>MUSICIANSHIP</p> <ul style="list-style-type: none"> Performance is in tune. Rhythmic groove enhances the performance. Memorization is secure and accurate. 	<p>Pitches need to be more accurate. The style and rhythmic groove require further study. Memorization is incomplete.</p>	<p>Most pitches are accurate. The style and rhythmic groove are developing. Memorization is organic and mostly accurate.</p>	<p>All pitches are accurate. The style and rhythmic groove enhance the performance. Memorization is organic and accurate.</p>
<p>ARTISTIC INTERPRETATION</p> <ul style="list-style-type: none"> The performance is authentic. The performance offers a unique, stylized interpretation of the music. The performance is specific to the selected style of commercial music. 	<p>The singer needs an increased understanding of the stylistic elements of each selection. The interpretation lacks authenticity and is not unique to the singer.</p>	<p>The singer is advancing in the ability to communicate the stylistic elements of each selection. The interpretation has moments of authenticity unique to the singer.</p>	<p>The singer is mastering the ability to communicate the stylistic elements of each selection. The interpretation is authentic and unique to the singer.</p>
<p>ENSEMBLE (comments only) The singer coordinates with the accompaniment effectively to accomplish artistic goals.</p>	<p>The singer needs to coordinate more effectively with the accompaniment to accomplish artistic goals.</p>	<p>The singer is advancing in the ability to coordinate with the accompaniment to accomplish artistic goals.</p>	<p>The singer is mastering effective coordination with the accompaniment to accomplish artistic goals.</p>

*Eddie Means Weekly coined the term vocal stylism in her teaching of Commercial Music and Musical Theatre.

Classical Rubric pt1



National Association of Teachers of Singing

NATS Audition Rubric

CLASSICAL CATEGORIES

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARD	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
TONE <ul style="list-style-type: none"> • Resonance and timbre are appropriate to the style with balanced chiaroscuro and ring throughout range. • Transitions through passaggi are smooth and efficient. • Onsets and offsets are clean, clear, and balanced allowing for uniform vibrancy and clarity. • Dynamic flexibility is present. • The singer engages the ability to make subtle changes in timbre appropriate to the style and character of the selection. 	<p>The singer is beginning to develop vocal resonance and balanced chiaroscuro timbre. Onsets and offsets delay or press the tone and cause extra noise or air. Transitions through passaggi are difficult or uneven. Dynamic flexibility is missing in much of the performance. Vocal colors do not enhance the style and character of the selection.</p>	<p>The singer is advancing in resonance and balanced chiaroscuro through some of the range. Onsets and offsets are mostly immediate, but some pressing or breathiness is present. Passaggi transitions are inconsistent. Dynamic flexibility is evident much of the time. Vocal colors mostly enhance the style and character of the selection.</p>	<p>The singer is mastering resonance. A balanced chiaroscuro tone rings throughout range. Onsets and offsets are immediate and promote clarity. Passaggi transitions are smooth and efficient. Dynamic flexibility is consistently evident in the performance. Vocal colors consistently enhance the style and character of the selection.</p>
BREATH & ALIGNMENT <ul style="list-style-type: none"> • Inhalation is easy, full, silent, and efficient. • Exhalation provides stability, support, vibrancy, buoyancy, loft, and vocal energy. • The alignment, coordination, and release of the head, neck, larynx, jaw, ribs, back, abdomen, legs, and feet assist a dynamic engagement of the vocal instrument. 	<p>The singer is developing appropriate respiration. Inhalation is often noisy or insufficient. During exhalation, the singer tenses or collapses requiring extra breaths to complete phrases. Buoyancy and loft are inconsistent. The lack of coordination and alignment of the body hinders a dynamic engagement of the vocal instrument.</p>	<p>The singer is advancing toward appropriate respiration. Inhalation is mostly easy and sufficient. Exhalation often provides stability, support, and vocal energy with some collapsing and tension. Buoyancy and loft are often present. The coordination and alignment of the body are mostly assisting a dynamic engagement of the vocal instrument.</p>	<p>The singer is mastering respiration. Inhalation is easy and sufficient. Exhalation provides support, balanced stability, and energy. Buoyancy and loft are consistently present. The coordination and alignment of the body consistently assists a dynamic engagement of the vocal instrument.</p>

Classical Rubric pt2

<p>TEXT & DICTION</p> <ul style="list-style-type: none"> • Languages are sung with accurate pronunciation and effective articulation with idiomatic inflection beyond basic phonetics. • The singer displays a thorough understanding in communicating the text. • Phrasing and flow respect the nuance of each language. 	<p>The singer is developing some language proficiency but is often inaccurate in pronunciation and articulation. Idiomatic characteristics of the language are not present. The meaning of the text is ambiguous and poorly communicated. Phrasing and flow do not respect the nuance of each language.</p>	<p>The singer is advancing in language proficiency with accurate pronunciation and articulation. Idiomatic characteristics of the language are inconsistently present. The singer often communicates the meaning of the text. Phrasing and flow respect the nuance of each language inconsistently.</p>	<p>The singer is mastering languages with accurate pronunciation and effective articulation. Idiomatic inflection beyond basic phonetics is consistently present. The singer understands and communicates the meaning of the text. Phrasing and flow consistently respect the nuance of each language.</p>
<p>MUSICIANSHIP</p> <ul style="list-style-type: none"> • Pitches and rhythms are accurate. • Tuning is accurate throughout range. • The markings of the composer, editor, or arranger are observed and present in the performance. • Selections are accurately performed from memory. 	<p>The singer's musicianship is beginning to develop with many accurate pitches and rhythms. Some errors are present. Tuning is often problematic. The markings in the score are rarely observed or present in the performance. Memorization is incomplete.</p>	<p>The singer's musicianship is advancing with pitch and rhythmic accuracy most of the time. Tuning is mostly accurate and complete with some errors. Many of the markings in the score are observed and present in the performance. Memorization is mostly complete.</p>	<p>The singer's musicianship is refined. All pitches and rhythms are accurate. Tuning is consistently accurate. The markings in the score are observed and present in the performance. Memorization is accurate.</p>
<p>ARTISTRY</p> <ul style="list-style-type: none"> • The performance synthesizes vocal and physical communication to embody and express the character and story/poetry. • The performance embodies clear musical intent and embraces the uniqueness of the singer. • The listeners are engaged in a believable and fulfilling aesthetic performance. 	<p>The singer's performance does not embody a thorough understanding of the text and music. Physical, musical, and vocal choices are not contributing to effective communication. The performance is self-conscious and insecure.</p>	<p>Physical, musical, and vocal choices coordinate to create believable moments. An authenticity that embraces the uniqueness of the singer is emerging. The singer is inconsistent in engaging the listeners in a fulfilling aesthetic performance.</p>	<p>Physical, musical, and vocal choices allow the singer to communicate effectively. An authentic performance embraces the uniqueness of the singer. The singer consistently engages the listeners in a believable and fulfilling aesthetic performance.</p>
<p>ENSEMBLE (comments only) The singer and pianist coordinate their efforts toward the same artistic goals in the performance.</p>	<p>The singer and pianist seem unsynchronized. The artistic goals of the performance were unclear.</p>	<p>The singer and pianist are often coordinated in their efforts toward the same artistic goals in the performance.</p>	<p>The singer and pianist are consistently coordinated in their efforts toward the same artistic goals in the entire performance.</p>

NATS San Diego Scoring

90 Cut Off - Top 3 with an average score of 90+ will place 1st, 2nd and 3rd.

Honorable Mention is given to everyone who receives 90+, but does not place.

Encouragement Award will be given if there are not enough 90+ to place.

As judges know of the 90 cut-off, if no one goes to the finals, that is a definite statement by the judges. Please be considerate of this as, overall, we want to encourage our singers as best we can.

Additional Notes

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Comments Only - do not use hash marks or give a score, comments only :-)

Ensemble - may be commented on but should not be considered in final score

Be gracious with technical difficulties, suboptimal accompaniment tracks, bad camera angles, etc.

Remember that many students made recordings without the presence of their teachers this year.

Using AuditionWare

- **If you are a San Diego NATS Member**, log into AuditionWare as you normally would (through your nats.org account).
- **If you are NOT a San Diego NATS Member**, go to www.auditionware.com and follow instructions for “Forgot password” to create an account.
- Contact Jen at jen5@donofriomusic.com if you have trouble :-)