THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING

2026-2027 NATIONAL STUDENT AUDITIONS

NSA DIVISION REGULATIONS
NSA DIVISION RUBRICS
NSA SAMPLE COMMENTS

Clearer expectations.
Better resources.
Stronger auditions.

The National Student Auditions are evolving to better serve today's singers, teachers, adjudicators, and auditions teams while preserving the educational excellence and integrity that define the program. Discover a clearer, more consistent, and more accessible NSA experience through refreshed regulations, practical resources, and the OneAudition initiative.

National Student Auditions
National Association of Teachers of Singing

NSA REGULATIONS - ALL CATEGORIES

NSA 2026-2027 SEASON

AGE LIMIT	A singer's age category is determined by their age on September 1, the first day of the NSA audition cycle, and remains the same throughout that cycle. An audition cycle begins in September and finishes in July. • Students may not enter a category if they exceed its maximum age limit. • Students enrolled in or holding a music degree who are older than the age limit for their level of study may enter that category for comments only or enter an eligible Non-Traditional Student category (non-advancing) according to requirements. • Students whose age qualifies them for a higher category than their current level of study may choose to enter the higher age-appropriate category competitively. • NSA categories have no minimum age requirements except the Avocational Adults Category, Non-Traditional Adults Category, and the Hall Johnson Spirituals Competition.
ARRANGEMENTS	An arrangement is an adaptation of an existing song or composition. It may include a new accompaniment, changes to melody, rhythm, harmony, or form, or even a different musical style. Arrangements that omit verses of repertoire regardless of publication are not permitted. In the Hall Johnson Spirituals Competition and American Spirituals categories, settings of anonymous spirituals must credit the arranger. Arrangements obtained from unofficial sources, such as MuseScore, are not allowed.
AUDITIONING MEMBER TEACHERS	Eligible NATS member-teachers may compete in NSA auditions through their current teacher but may not self-enter. Those entering singers must also be available to adjudicate one category at the auditions.
CATEGORY	Categories are defined by voice type, age range, and length of study. • All Voices: Children 1, Youth 2, and Spiritual Categories • Treble Voices: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices in Categories: 3, 5, 7, 9, 11, 13 • TBB Voices: Tenor, Baritone, Bass Voices in Categories: 4, 6, 8, 10, 12, 14
CATEGORY NUMBERS	Children & Youth: 1 & 2 - All Voices. Unchanged voices sing in treble categories. For the remaining categories, odd numbered categories are for treble voices: • High School (HS) - 3 & 4 • Lower Post-HS: one–two years Post-HS - 5 & 6 • Upper Post-HS: three-five years Post-HS not in a grad program - 7 & 8 • Advanced: four+ years Post-HS and/or in graduate program - 9-10 • Avocational Adults: 11 & 12 • Non-Traditional Adults: 13 & 14

NSA REGULATIONS - ALL CATEGORIES, cont.

COMMENTS ONLY	Any singer may elect to enter a category auditioning for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
LENGTH OF STUDY	Children, Youth, and High School categories are based on grade level, not years of study. Post-high school categories are based on a combination of age and the total years of voice study with any teacher, including private study, group lessons, college, university, or conservatory instruction. Any reasonable portion of a year will count as a year of study. • Lower Post-HS: Age 22 or younger; 1st–2nd year of post-high school voice study • Upper Post-HS: Age 25 or younger; 3rd–5th year of post-high school voice study and not enrolled in a graduate voice program • Advanced: Age 30 or younger; 4th year or higher of post-high school voice study after completing a bachelor's degree.
OFFENSIVE LANGUAGE IN REPERTOIRE	NATS encourages teachers and singers to select NSA repertoire that reflects its commitment to a welcoming and respectful community for participants and audiences of all ages and backgrounds. Teachers should carefully consider lyric content. To respect copyright, lyrics may not be altered unless a published clean version exists or permission has been obtained from the copyright holder.
REPERTOIRE CHANGES	Once the qualifying NSA event has concluded, there is no room for any alteration of the repertoire. Those singers who move on to the NSA YouTube rounds from the region auditions must put forward the very pieces that were submitted, vetted and approved by the chair of the region audition. Any deviation from performing the approved repertoire following the region level, even in part, will render a singer Ineligible to Advance to the next step of the NSA rounds.
REPERTOIRE LIMITATIONS	At the NATS Student Auditions, singers are adjudicated on their individual artistry, vocal technique, musicianship, and interpretation through the performance of solo repertoire. Accordingly, repertoire originally written for duets, trios, quartets, or larger ensembles in a production is not permitted. A limited exception is made for published solo editions approved by the copyright holder–authorized arrangements that preserve the complete original solo line while omitting only incidental chorus or ensemble passages. In these cases, the musical and dramatic integrity of the work remains unchanged, and the selection continues to function as a genuine solo performance.

National Student Auditions
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NSA COMMERICAL MUSIC (CM) REGULATIONS

NSA 2026-2027 SEASON

ACCOMPANIMENT OPTIONS	Singers may perform each audition song with any of the following accompaniment options: • a prerecorded instrumental backing track, which may include backing vocals but may NOT include lead vocals (neither human nor synthesized) • one live, non-amplified acoustic collaborative instrumentalist • or for a limited number of songs (see CM Categories' Repertoire Requirements), the singer may accompany themselves on a non-amplified acoustic instrument Only one acoustic accompanying instrument is allowed in CM auditions without the use of additional amplification including a piano sample on an electric keyboard. Live rhythmic instruments such as shakers or tambourines count as an accompanying instrument.
AGE APPROPRIATE	Selections should be appropriate in technical difficulty, musical style, language, subject matter, and performance demands, allowing the singer to perform with musical accuracy, comprehension, and efficient vocal production. Teachers should carefully consider emotional content, staging, choreography, gestures, and physical interactions. Repertoire involving mature romantic relationships, sexuality, abuse, violence, addiction, suicide, or other adult themes is generally not appropriate for Children and Youth categories. Selections should reflect emotions, experiences, and performance expectations that the singer can communicate authentically and age-appropriately.
AUTHENTIC PERFORMANCE	A CM singer performs as themselves, not a character. A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation is expected in CM.
COMMERICAL MUSIC	Each CM audition may include one or more commercial music style(s). Commercial music includes all genres of vocal music performed by recording artists, not performed to meet the performance standards in NSA's classical and musical theatre rubrics. Commercial music includes bluegrass, blues, contemporary Christian, country, folk, gospel, jazz, pop, rap, rock, rhythm and blues (R&B), soul, and all ethnic music, etc.
CONTRASTING SELECTIONS	Contrasting selections will vary in tempo, text, dramatic content, composer, character portrayed, vocal colors, and style of music. Two or more songs by the same composer is a violation of this regulation and renders the singing Ineligible to Advance. Substantial variety among selections should result in a higher preliminary audition score.
COVER VS. ORIGINAL SONG	A cover is a song performed by a singer other than the composer or original recording artist. Performing a cover does not imply an imitation or impersonation of the original recording artist. Both covers and a limited number of original songs are permitted in certain CM Categories outlined in the repertoire requirements.
DOUBLE DIPPING	Singers entering NSA categories (Classical, Commercial Music, Musical Theatre, and/or Spirituals) may NOT use the same selection in more than one category.

NSA COMMERICAL MUSIC (CM) REGULATIONS, cont.

FULL SONG	An entire song. No internal cuts of lead vocals; intros and outros may be abbreviated to accommodate audition's time limits; instrumental breaks as well as repeat and fade tags may be cut, abbreviated, or kept to accommodate the audition's time limits.
MEMORIZATION	All selections must be performed from memory, including any self-accompaniments played.
MICROPHONE TECHNIQUE	All CM auditions must use only ONE microphone to amplify the vocals. No additional microphones may be used for any purpose. The singer's microphone may be placed on a stationary stand, handheld, or any combination of both. No headset or diva microphones are allowed. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the singer's microphone must be on-camera and must audibly amplify the vocals through an external speaker. The use of a microphone requires artistic choices, which influence vocal interpretation. Intentionally varying the distance of the microphone from the singer's mouth creates stylized vocal effects and is one of the standards adjudicated in NSA's CM categories.
REPERTOIRE LIMITATIONS	Eligible repertoire must have originated in the commercial music industry. Songs originally written and released by commercial recording artists are eligible, even if they were later incorporated into a stage, film, or television musical. Songs originally written for a stage musical, film musical, television musical, opera, or other dramatic work are NOT eligible. If there is any doubt, please check your references under publisher information: ASCAP/BMI databases, Wikipedia, MusicBrainz. At the NATS Student Auditions, singers are adjudicated on their individual artistry, vocal technique, musicianship, and interpretation through **the performance of solo repertoire.** Accordingly, repertoire originally written for duets, trios, quartets, or larger ensembles in a production is not permitted.
RHYTHMIC GROOVE	The rhythmic groove of a CM song is reflected in the singer's body in an organic response to the rhythm of the music. An organic embodiment of the beat goes beyond specific notation or time signature; this distinct rhythmic feel/groove of a song is an essential element in CM performances.
VOCAL STYLISMS	In Commercial Music's genre-specific elements of vocal interpretation, vocal stylisms are often not notated in the music. All sounds are acceptable when used appropriately in a CM genre. As appropriate to the selected CM style, vocal stylisms may include vocal: • ALL SOUNDS ARE ACCEPTABLE IN CM: creaky, gaspy, etc. • ONSETS varying among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, etc. • RELEASES varying among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, • NUANCES & FLOURISHES varying among riffs/runs, licks, flips, pitch slides, pop-appoggiatura, yodel/register shifts, pitch bends/scoops, etc. • (Edrie Means Weekly coined the term Vocal Stylisms in her teaching of Commercial Music and Musical Theatre.)

National Student Auditions
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NSA CHILDREN & YOUTH RUBRIC

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

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
VOCAL EASE & COMFORT • Vocal freedom in singing • Lack of strain in singing • Accessing a vocal range appropriate for the age/ physical maturity of the singer • Demonstrating an emerging awareness of healthy vocal coordination	The singer demonstrates emerging vocal freedom with occasional tension or inconsistent tone. Range and vocal choices are generally appropriate for their age and stage of development.	The singer performs with increasing vocal freedom, healthy tone, and age-appropriate range. Breath and vocal coordination are becoming more consistent.	The singer performs with natural vocal ease, consistent healthy production, and confident use of an age-appropriate range without unnecessary tension.
PITCH & RHYTHM • General pitch matching • Tempo awareness • Rhythmic consistency • Timing vocal entrances • Ability to continue with recovery skills • Musicianship skills are developing	The singer demonstrates basic pitch and rhythmic accuracy with occasional errors but is able to recover and continue.	The singer performs with generally accurate pitch, steady rhythm, and growing musical independence.	The singer performs with consistently accurate pitch, rhythmic security, musical confidence, and stylistic awareness appropriate to the repertoire..
TEXT COMMUNICATION • Clarity and understanding of lyrics is present at a level appropriate to the student's age NOTE: Missing teeth, retainers, teeth-straightening trays, braces, etc.—will all alter some pronunciations/ articulations.	The singer communicates the text with emerging clarity and understanding appropriate for their age. Diction supports basic communication.	The singer clearly communicates the text with growing expressive intent and understandable diction.	The singer communicates the text with confidence, clarity, and genuine connection while remaining age appropriate.
EXPRESSIVE ENGAGEMENT • Willingness to communicate and connect to the song's music and lyrics/ text in age-appropriate expression.	The singer shows a willingness to communicate the character or mood of the song with emerging expressive choices.	The singer makes thoughtful expressive choices that support the text and demonstrates increasing confidence in performance.	The singer presents an engaging, sincere performance that communicates the story naturally and authentically for their age.

NSA CHILDREN & YOUTH RUBRIC, cont.

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

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
PERFORMANCE READINESS • Secure memorization • Independence in performance • Ability to complete selections with continuity • Foundational performance skills	The singer is generally prepared, demonstrates memorization, and completes the performance with occasional lapses in confidence or independence.	The singer performs from memory with growing confidence, independence, and stage awareness.	The singer performs with confidence, secure memorization, poise, and independence throughout the performance.
STYLE OF MUSIC • Age-appropriate levels of differences in the audition's performance as appropriate to the category— whether CL, MT, or CM music. NOTE: See genre-specific rubric as needed for further details	The singer demonstrates emerging awareness of the stylistic expectations of the selected genre.	The singer performs with increasing understanding of the style, character, and performance practices appropriate to the genre.	The singer demonstrates a confident, age-appropriate understanding of the musical style and performs with stylistic consistency.

National Student Auditions

NSA 2026-2027 SEASON

NSA COMMERCIAL MUSIC AUDITIONS RUBRIC

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

- **Singers may choose to sing all their selections in one CM style or vary their selections in multiple CM styles.**
- **Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.**

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
ARTISTIC INTERPRETATION • 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.	The singer needs an increased understanding of the stylistic elements of each selection. The interpretation lacks authenticity and is not unique to the singer.	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.	The singer is mastering the ability to communicate the stylistic elements of each selection. The interpretation is authentic and unique to the singer.
LYRIC COMMUNICATION • 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.	Articulation is incompatible with the style of the song. The singer is beginning to engage the lyrics to embody the essence of each style.	Articulation is often compatible with the style of each song. The singer is often engaging the lyrics to embody the essence of each style.	Articulation is compatible with the style of each song. The singer is consistently engaging the lyrics to embody the essence of each style.
VOCAL STYLE • The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. • 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 CM Terminology)	Vocal interpretations lack the vocal stylisms characteristic of each genre. The singer is beginning to develop a facility with vocal stylisms.	Vocal interpretations include some vocal stylisms characteristic of each selection's style. The singer is developing a facility with artistic vocal stylisms.	Vocal interpretations include vocal stylisms characteristic of each genre. The singer has proficient facility with artistically effective vocal stylisms.
MUSICIANSHIP • Performance is in tune. • Rhythmic groove enhances the performance. • Memorization is secure and accurate..	The singer needs an increased understanding of the stylistic elements of each selection. The interpretation lacks authenticity and is not unique to the singer.	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.	The singer is mastering the ability to communicate the stylistic elements of each selection. The interpretation is authentic and unique to the singer.

NSA COMMERCIAL MUSIC AUDITIONS RUBRIC, cont.

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

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
VOCAL PRODUCTION • Each commercial style requires a variety of authentic vocal colors and sounds culturally viable for the chosen style of music performed. • 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 borne of raw emotion. • All CM styles are reliant on amplification. The microphone is used dynamically to facilitate vocal stylisms as well as projection/production.	Articulation is incompatible with the style of the song. The singer is beginning to engage the lyrics to embody the essence of each style.	Articulation is often compatible with the style of each song. The singer is often engaging the lyrics to embody the essence of each style.	Articulation is compatible with the style of each song. The singer is consistently engaging the lyrics to embody the essence of each style..
BREATH MANAGEMENT • The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. • 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 CM Terminology)	Vocal interpretations lack the vocal stylisms characteristic of each genre. The singer is beginning to develop a facility with vocal stylisms.	Vocal interpretations include some vocal stylisms characteristic of each selection's style. The singer is developing a facility with artistic vocal stylisms.	Vocal interpretations include vocal stylisms characteristic of each genre. The singer has proficient facility with artistically effective vocal stylisms.
ENSEMBLE • The singer and pianist coordinate their efforts toward the same artistic goals in the performance.	The singer and pianist seem unsynchronized. The artistic goals of the performance were unclear.	The singer and pianist are often coordinated in their efforts toward the same artistic goals in the performance.	The singer and pianist are consistently coordinated in their efforts toward the same artistic goals in the entire performance.

NSA COMMERCIAL MUSIC SAMPLE COMMENTS

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

NSA 2026-2027 SEASON

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
ARTISTIC INTERPRETATION • 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.	• You have a sincere performance, but the style could be more clearly defined. • Continue exploring how the text and groove influence your interpretation. • The performance would benefit from stronger stylistic choices unique to this genre.	• You communicate the style effectively in many moments. • Consider making even more individual artistic choices that reflect your identity as an artist. • The performance shows growing authenticity and connection to the style.	• Your interpretation feels authentic, personal, and stylistically informed. • You communicate the emotional and musical intent with confidence and individuality. • Excellent connection between your artistic choices and the genre's performance practice.
LYRIC COMMUNICATION • 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.	• Some words are difficult to understand. • Continue working toward clearer communication of the text • The story and message could be more apparent to the listener.	• Most lyrics are clear and expressive. • Consider highlighting key words and phrases to deepen communication. • The text is engaging, though some moments could carry greater intention.	• Excellent clarity and communication of the text. • Your diction supports both the style and emotional impact of the song. • The lyrics feel conversational, personal, meaningful, and fully embodied.
VOCAL STYLE • The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. • 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 CM Terminology)	• Continue developing stylistic tools appropriate to this genre. • Experiment with vocal colors and expressive devices that support the text. • The style would benefit from greater consistency throughout the performance.	• You demonstrate a growing command of stylistic vocal choices. • The use of stylistic elements enhances the performance in many moments. • Continue refining stylistic consistency across your range and dynamics.	• Your vocal stylisms are artistically effective and genre appropriate. • The stylistic choices feel natural, expressive, and fully integrated. • Excellent command of stylistically appropriate vocal colors. • Your stylistic choices enhance the performance without feeling imitated or exaggerated.

NSA COMMERCIAL MUSIC SAMPLE COMMENTS, cont.

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
VOCAL PRODUCTION • Each commercial style requires a variety of authentic vocal colors and sounds culturally viable for the chosen style of music performed. • 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 borne of raw emotion. • All CM styles are reliant on amplification. The microphone is used dynamically to facilitate vocal stylisms as well as projection/production.	• Continue exploring vocal colors that better match the style of the song. • Some passages would benefit from greater consistency in tone production. • The vocal demands of the selection occasionally interfere with stylistic communication.	• You are developing strong stylistic vocal colors. • The tone generally supports the genre and emotional intent of the piece. • Continue refining consistency across registers and dynamic levels.	• Your vocal tone is stylistically appropriate, flexible, and expressive. • You demonstrate excellent command of the vocal style and demands of the repertoire. • The vocal colors enhance both the style and emotional impact of the performance.
BREATH MANAGEMENT • The song's artistic interpretation includes expressive vocal stylisms characteristic of the selected style. • 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 CM Terminology)	• Greater breath efficiency would support phrasing and vocal stability. • Some phrases lose energy before completion. • Continue developing breath management that serves the style of the song..	• Breath management supports most musical and stylistic demands. • Consider maintaining breath energy through longer phrases. • Increased consistency will further enhance vocal freedom and expression.	• Excellent breath management throughout the performance. • Breath energy supports both stylistic expression and vocal stability. • Your breathing contributes naturally to phrasing, groove, and communication.
ENSEMBLE • The singer and pianist coordinate their efforts toward the same artistic goals in the performance.	• Continue listening actively to the accompaniment or track. • Greater coordination with the track or collaborative musician will strengthen the performance. • More attention to ensemble details will support your artistic goals.	• You work well with the accompaniment or track in most moments. • Consider responding more actively to musical details from the accompaniment. • The collaboration supports the performance effectively.	• Excellent collaboration with the accompaniment or track. • You demonstrate strong awareness of ensemble balance, timing, and communication. • The partnership with the accompaniment enhances the overall artistic impact.

National Student Auditions Best Practices for Thoughtful and Educational Adjudication

As adjudicators, we have the privilege of making a singers audition experience educational, encouraging, and fair. The first goal of the adjudicator it to provide meaningful feedback that helps singers and teachers continue their artistic journey. The second goal is assigning a score that matches the material written in the comments.

Effective adjudication reflects the values of NATS: fairness, consistency, respect, and a genuine commitment to teaching. Adjudicators should evaluate singers impartially, provide comments that are clear and constructive, score performances in alignment with the appropriate NATS rubric, and understand the procedures for the category they are adjudicating.

Before You Begin

Take a moment to ensure you are prepared to serve the singers in your room.

- Am I familiar with the appropriate rubric and scoring standards?
- Am I prepared to evaluate singers according to the level of this category rather than against my personal preferences?
- Do I know the stylistic expectations and vocabulary for this repertoire?
- Do I understand how this category is evaluated?
- Have I completed any required training or viewed any required videos?

The Spirit of Great Adjudication

- Appreciative by acknowledging the courage it takes to perform.
- Empathetic by remembering that every singer is on a unique artistic journey.
- Encouraging by recognizing strengths while offering opportunities for growth. Educational by helping singers understand not only what to improve, but how to improve it.
- Engaging by writing in a conversational, accessible style.
- Informative by providing accurate and meaningful observations.
- Insightful by identifying the underlying causes of challenges.
- Inspiring by offering ideas that motivate continued study.
- Outstanding adjudicators strive to be:
- Perceptive by listening carefully before reaching conclusions.
- Sensitive by choosing language that builds confidence rather than diminishes it.

Writing Comments That Matter

The most valuable comments are those a singer wants to read more than once.

Whenever possible:

- Begin with something the singer did well.
- Focus on the most meaningful aspects of the performance rather than trying to mention everything.
- Offer practical suggestions using encouraging language such as consider, explore, continue to, aim for, or imagine.

Remember that every comment should be:

- Clear enough that both singer and teacher understand your intent.
- Honest without being harsh.
- Kind without avoiding constructive feedback.
- Specific enough that the singer knows what to practice.

Take one final look at your comments and ask:

- Are they complete, legible, and easy to understand?
- Do my written observations support the score I assigned?
- Have I balanced affirmation with constructive guidance?
- Will these comments help the singer and teacher move forward?

Our scores and comments should always tell the same story. High scores should reflect strong performance with thoughtful refinement, while lower scores should include clear guidance that points toward future growth. Every singer deserves feedback that is fair, consistent, and rooted in respect.

Our Shared Commitment

At its best, NATS adjudication is an extension of teaching. Every audition is an opportunity to encourage artistic growth, celebrate progress, and help singers leave the room more confident and better equipped for their next performance. When our comments are thoughtful, our scoring is consistent, and our language reflects empathy and professionalism, we uphold the educational mission of the National Student Auditions and honor the trust that singers place in us.