



classical student auditions

2023 SUBMISSION

DEADLINE: March 25th, 2023 by 8 pm

FESTIVAL DAY: April 1st, 2023

MAINE NATS STUDENT AUDITIONS

CLASSICAL FESTIVAL 2023

IMPORTANT INFORMATION FOR STUDENTS & TEACHERS

- 2023 Student Registration Form – Due March 25th, 2023 at 8 PM
- 2023 NATS Festival – April 1st, Bates College (2 Andrews Rd, Lewiston ME)
 - Alexander Technique Workshop by Katie Beckvold for Teacher and Judges
 - Rebecca Folsom Masterclass for Students (selected at random from entrants)
- 2023 Student Payment Link – \$30.00
- 2023 Sponsor Payment Link – \$20.00

Website: mainenats.com

<https://www.facebook.com/mainenats>

Who can register?

Students of NATS Members from the Maine Chapter. Registration is not complete until payment is received. Please note: Sponsors must have their payment in by the time their students register.

Student Registration

Teacher Registration

Divisions

Div. I: Grades 7 and 8

Div. II: Grades 9 and 10

Div. III: Grades 11 and 12

Div. IV: Ages 18 – 20 (post high school)

Div. V: Ages 21 – 22

Div. VI: Ages 23 – 32

Avocational Ages 33 and above (non-professional)

Who can register?

Singers in Divisions I–VI who take 1st Prize in their division will advance to the next highest division the following season. For example, if a singer places 1st in Division II and is in 9th Grade, they will advance to Division III the following year. Subsequently, if a singer places 1st in their second year (10); they will simply advance to the next Division year (11). In the Avocational Division, 1st prize can only be awarded once to a singer. Once a singer has placed first in Divisions VI and Avocational, they are invited to audition for comments only.

Awards

	Div. I	Div. II	Div. III	Div. IV	Div. V	Div. VI	Avoc.
1st	\$50	\$60	\$60	\$200	\$200	\$200	\$60
2nd	\$40	\$45	\$45	\$150	\$150	\$150	\$45
3rd	\$30	\$30	\$30	\$100	\$100	\$100	\$30

Special Awards

Lillian J. Nordica Award - \$1000 Prize- The Nordica Scholarship is awarded to a singer who is studying in Maine and aspires to a career in classical singing. Eligible singers are in Divisions IV, V and VI. Previous winners cannot apply again. To apply, fill out the Nordica Award section of the google form when you register.

Ellen Chickering Award: \$250 Prize - Awarded to the singer in any Division who demonstrates the most outstanding ability in their performance, including vocal technique and dramatic interpretation, who is studying voice in Maine. Singers of every vocal fach (voice type) will be considered for this award. Made possible by the generous support of Opera Maine.

Linda Freeman Award: \$100 Prize - Awarded to the participant of Divisions I - VI who gives the best performance of an Art Song or Aria originally written in the selected language of the year. 2023: Best English Art Song or Aria.

Best Underrepresented Composer Award: \$50 prize- Awarded to the participant of all Divisions who gives the best performance of an art song, oratorio piece or aria written by an underrepresented composer (e.g. A composer who is female, BIPOC, LGBTQIA+). Please see the following resource (<https://www.composerdiversity.com>) for suggestions, or email the board if you have any questions as to whether the piece you have chosen qualifies. **You must indicate if your piece qualifies in your google registration form and repertoire sheet.**

Repertoire Requirements

Division I

Time: 8 minutes of music; 10 minutes total

A minimum of 3 pieces, one of which must have English as its original language. All selections may be in English, but a foreign language song may also be included. No Musical Theatre selections.

Division II

Time: 10 minutes of music; 12 minutes total

A minimum of 3 pieces, one of which must have English as its original language. Other selections may include foreign language songs. No Musical Theatre selections.

Division III

Time: 10 minutes of music; 12 minutes total

A minimum of 3 pieces, one of which must have English as its original language. Other selections may include foreign language songs. No Musical Theatre selections.

Division IV

Time: 10 minutes of music; 12 minutes total

A minimum of 3 pieces, one of which must have English as its original language. One selection must be in a foreign language. No Musical Theatre selections.

Division V

Time: 11 minutes of music; 13 minutes total

A minimum of 3 pieces, one of which must have English as its original language. Additional selections must be in two different foreign languages. No Musical Theatre selections.

Division VI

Time: 11 minutes of music; 13 minutes total

A minimum of 3 pieces, one of which must have English as its original language. Other selections must include two additional languages. One selection must be taken from an opera or oratorio, one must be an art song. No Musical Theatre selections.

Avocational

Time: 10 minutes of music; 12 minutes total

A minimum of 3 pieces. Repertoire to be selected at the discretion of the teacher. No Musical Theatre selections.

Finals Round

If selected for finals round, students will select only one of their pieces to perform.

Returning students must provide an entirely new repertory for each year's competition.

What will judges be evaluating?



NATS Audition Rubric – Classical Categories

As adjudicators hear singers they should compare the singer's performance against the general standard for the category they are adjudicating.

STANDARD	Developing 70-79	Advancing 80-89	Accomplished 90-100
Tone: Resonance and timbre are appropriate to the style, with balanced <i>chiaroscuro</i> throughout range. Onset and offset are clean, clear and balanced allowing for vibrancy. Tuning is accurate throughout range. Dynamic flexibility is present; singer has the ability to make subtle changes appropriate to style and character.	Resonance is incomplete, <i>chiaroscuro</i> not evident in vocal range. Onsets are often delayed and with extra noise or air much of the time. Offsets have extra air or extraneous noise much of the time. Tuning is often problematic. The flexibility and warmth of the voice is not fully evident in the performance.	Resonance is developing, <i>chiaroscuro</i> through some of the range. Onsets are immediate most of the time but occasionally either tighten the tone or allow excess breath in the sound. Offsets have occasional extra air or extraneous noise. Tuning is mostly accurate. The flexibility and warmth of the voice is sometimes evident in the performance.	Resonance is complete, ringing <i>chiaroscuro</i> throughout range. Onsets are immediate and promote clear, complete timbre at all times. Offsets are silent and allow rebound in the breath system. Tuning is always accurate. The flexibility and warmth of the voice is fully evident in the performance.
Breathing/Alignment: Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists a balanced engagement of the tone.	Inhalation is often noisy or insufficient. Exhalation does not provide stability, and the singer tenses or collapses in the body. The singer requires extra breaths to complete phrases. Buoyancy is occasional.	Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing.	Inhalation is silent, easy and sufficient all of the time. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.
Language/Diction: Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer displays thorough understanding and communication of the text.	Languages are often inaccurate in pronunciation and articulation, and lack idiomatic characteristics. The singer often does not communicate the meaning of the text.	Some languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text.	All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.
Musicianship: Pitches and rhythms are accurate. The markings of the composer, editor, or arranger are observed and presented with idiomatic style. Performance is easily sung from memory.	Many pitches and rhythms are inaccurate. Attention to the score is unclear or lacks understanding. The style requires further study. Memorization is incomplete with several errors.	Pitches and rhythms are accurate most of the time. Most of the markings in the music are observed, and much of the style presented is idiomatic. Memorization is natural and complete with some errors.	All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete.
Artistry / Expression: The physical life, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience.	The singer has difficulty making physical, musical and vocal choices, and their individual artistry does not engage the listeners in the entire performance. The performance is expressive and meaningful some of the time.	The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in part of the performance. The performance is personally expressive and meaningful most of the time.	The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time.
Ensemble: COMMENT ONLY The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.	The singer and pianist seem unsynchronized, and the artistic goals of the performance were unclear.	The singer and pianist are coordinated in their efforts toward the same artistic goals in the performance some of the time.	The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance.

ITINERARY FOR THE DAY:

- 7:00 AM: Teacher, Judges, and Board arrives to set up
- 7:30 AM: Networking breakfast served to Teachers, Judges, and Board
- 8:00 AM: Students arrive and register for the day and masterclass
- 8:00 AM: Teacher and Judges enjoy Katie Beckvold's Alexander Technique Workshop
- 9:00 AM – Noon: First Round Audition
- 12:00 – 1:00 PM: Lunch
- 1:00 – 3:00 PM: Rebecca Folsom's Masterclass
- 1:00 – 3:00 PM: Judges's scores tabulated
- **3:00 PM: Finalists announced**
- 3:30 – 5:00 PM: Final Round Performance
- 5:00 – 6:00 PM: Judge's scores tabulated
- 6:00 PM: Prizes Announced

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I agree to the NATS Copyright policies:

Please sign on the google registration form



National Association of Teachers of Singing
Student Auditions Adjudication Form

Add Chapter, District or Region Name Here _____



Singer Name or # _____ Category _____

☐ Check here if singing for comments only

REPERTOIRE

Title	Larger Work	Composer
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

ADJUDICATION

Using the NATS rubric and the criteria below as appropriate to the category of the singer, place an X 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.

	low	high
Tone	-----/-----/-----	
Breathing/ Alignment	-----/-----/-----	
Language / Diction	-----/-----/-----	
Musicianship / Accuracy	-----/-----/-----	
Artistry / Expression	-----/-----/-----	

Ensemble (comment only)	-----/-----/-----	

COMMENTS

Adjudicator _____ Date _____

Print Name _____

Score

Dr. Rebecca Folsom:

Rebecca Folsom, mezzo-soprano, has appeared in performances with the Fort Worth Opera, Utah Festival Opera, the Lyric Opera of Kansas City, the Pacific Music Festival in Sapporo, Japan, the Royal Academy of Music Vocal Institute, and the St. Charles Music Festival in Chicago. Dr. Folsom has performed as soloist with numerous ensembles in works such as Brahms's Alto Rhapsody, Dvorak's Stabat Mater, Mozart's Requiem, and Bernstein's Songfest. Her operatic repertoire runs the gamut from Mozart, Puccini, Menotti, Handel, Verdi, Rossini, and Britten to more contemporary works including the workshop premiere of Thomas Pasatieri's opera Frau Margot. She was the winner of the Naftzger Young Artist Award, the Missouri Federation of Music Clubs and recipient of a full fellowship to the Pacific Music Festival in Sapporo, Japan.

Dr. Folsom maintains a large studio of singers who have appeared at prestigious venues such as The Metropolitan Opera, Chicago Lyric Opera, Merola, Glimmerglass, The Dallas Opera, Opera Theater of St. Louis, Wolftrap, Florida Grand Opera, Santa Fe Opera, Los Angeles Opera, Virginia Opera, Houston Grand Opera and in theaters in Germany, Italy, France, and Israel. Her students have won and been finalists in national competitions, including the Metropolitan Opera National Council Auditions, the Richard and Sara Tucker Awards, the George London Foundation, the Jensen Foundation Awards, Oratorio Society of New York Competition, William Mattheus Sullivan Awards, The Dallas Opera Competition, The McCammon Competition, the Gerda Lissner Foundation, and the Lois Alba Competition. Additionally, students have won and been nominated for Classical Grammy Awards. Dr. Folsom has served as a voice teacher/vocal consultant for young artist programs at Dallas Opera, Ft. Worth Opera, Palm Beach Opera, Israeli Opera, Seagle Music Colony, Flagstaff in Fidenza Italy, Boston Conservatory Opera Intensive in Valencia, Spain, Bel Canto in Tuscany Opera Program, Fairbanks Arts Festival, and the Big Bear Song Festival. In addition, Dr. Folsom has published in The NATS Journal of Singing, the Music Education Journal of China, the Society of American Music Journal, and Opera America. She has appeared in lectures for The College Music Society, the Society of American Music, The Hans de Roo International Conference for Operatic Young Artist Programs, Opera America and in countless master classes across the United States and in Europe. In Summer 2022, Dr. Folsom worked as the music producer for No Choice But Love, the acclaimed debut album of tenor, Eric Ferring. She maintains private studios in New York, Boston, and teaches students virtually who work in European houses. Dr. Folsom is Professor of Voice at The Boston Conservatory at Berklee where she was awarded the Distinguished Faculty Award. Her Doctor of Musical Arts Degree in Vocal Performance is from the University of Missouri-Kansas City where she studied with renowned teacher, Inci Bashar.



Katie Beckvold:

Katie Beckvold is a certified Alexander Technique teacher from Boston Conservatory at Berklee teacher training, Tommy Thompson's Postgraduate Training and a member of Alexander Technique International. She has great wealth of experience teaching lessons in person and online for individuals and in groups since 2017.

Katie has worked with all ages of the music community. As a fellow musician and performer, it is her hope to make this work accessible to as much of the artistic community as possible. She explores this work with her students through play, exploration and discovery at the forefront.

Some of the organizations Katie has worked with include: Boston Singer's Resource, MASS Opera, The Empowered Musician, South Shore Children's Chorus and the University of Illinois.

She is also a private instructor who is currently teaching privately in both Abington and Cambridge, MA.

