COMMERCIAL MUSIC TERMINOLOGY

Arrangements	Original or published arrangements of songs created for musical theatre productions are not accepted in CM categories in NATS Student Auditions but may be entered in the Musical Theatre Categories.
Commercial Music	Commercial music includes all genres of vocal music performed by recording artists, not included in the classical and musical theatre NATS Student Auditions categories. Commercial music includes bluegrass, blues, contemporary Christian, country, folk, gospel, jazz, pop, rap, rock, rhythm and blues (R&B), soul, and all ethnic music, *etc.*
Cover Song	A cover song is a selection performed by someone other than the composer or original recording artist. Performing a cover does not imply an imitation of the original recording artist.
Diva Microphone	A smaller microphone attached to the singer's head.
Microphone Technique	When using a microphone, the singer needs to make intentional choices of the microphone's placement (handheld, on a stationary stand, diva microphone, off-camera), which influences interpretation. When choosing to use a handheld microphone, the singer will make intentional choices in the distance of the microphone from their mouth to create stylized effects.
Rhythmic Groove	An organic embodiment of the beat that goes beyond specific notation or time signature, often referred to as the feel of a song.
Vocal Stylisms*	Commercial music's genre-specific elements of vocal interpretation. Vocal stylisms are often not notated in the music. • Appropriate onsets vary among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, *etc.* • Appropriate releases vary among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, *etc.* • Appropriate nuances/embellishments including riffs/runs, licks, flip, pop-appoggiatura, yodel/register shifts, bends/scoops, *etc.* Visit NSA resources online at www.nats.org to hear specific examples.
Memorization	All selections must be performed from memory.
Comments Only	Any registered student may elect to sing for comments only and participate in the preliminary audition. The judges will not score auditions entered for comments only.
Off-Camera	Not visible on video, placed beyond the edge of the camera's frame.
Full Song	An entire song, no internal cuts. Intros and outros may be abbreviated to accommodate audition's time limits.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

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

CWR Commercial Music Categories (not yet advancing)

Microphone Requirements for all Commercial Music Categories: In video auditions, the use of a microphone off-camera or on-camera (on a stationary stand, diva microphone, and/or handheld microphone) is an artistic choice influencing interpretation. In live auditions, all singers will be required to use the amplification equipment provided.

Accompaniment Requirements for all Commercial Music categories: Singers may perform with any or any combination of the following accompaniment options:
- A pre-recorded instrumental track without backing vocals
- A live collaborative pianist
- Students can accompany themselves on an acoustic instrument

Musical Theatre songs may not be used, unless they existed as commercially-released singles prior to use in a musical.

	CATEGORY	LENGTH OF STUDY	AGE LIMIT	TIME LIMIT	REPERTOIRE
CM 1	Children's Commercial Music (non-advancing)	No limit	11 and younger Below 6th grade	8 minutes	Two or three contrasting age-appropriate selections from commercial music repertoire.
CM 2	Youth Commercial (non-advancing)	No limit	11-14 6th-8th grades	8 minutes	Two or three contrasting age-appropriate selections from commercial music repertoire.
CM 3	High School Commercial Music (non-advancing)	No limit	14-19	8 minutes	Two contrasting full songs: one ballad and one uptempo.
CM 11	Adult Commercial Music (non-advancing)	No limit	18+	12 minutes	.Three contrasting full songs.