

# Musical Theatre MT Audition Terminology

<b>Musical Theatre Selections</b>	Repertoire is selected from musicals including filmed, animated, televised, or internet musicals, revues, operettas, theatrical song cycles, and musical theatre song literature. Only <i>one</i> of the required selections may be an operetta aria <i>or</i> from musical theatre song literature.
<b>Musical Theatre Styles</b>	The singer is expected to select musical theatre songs from varied styles of music including bluegrass, blues, calypso, country, electro-pop, folk, gospel, jazz, legit, operetta, pop, pop-opera, rap, rhythm and blues (R&B), rock, soul, <i>etc.</i> The selected repertoire will engage the singer's ability to access a variety of vocal colors to communicate character and story ( <i>see musical theatre rubric</i> ). The audition will showcase the full spectrum of each singer's vocal and dramatic abilities.
<b>Contrasting Selections</b>	Contrasting musical theatre selections will vary in tempo, dramatic content, composer, era of originating production, character portrayed, vocal colors, and style of music.
<b>Transpositions</b>	Published transpositions are permitted, but singers are expected to retain the composer's intended style of music and to convey the essence of the character portrayed in the larger work.
<b>Judicious Cuts</b>	As found in common professional performance practice: <ul style="list-style-type: none"> <li>• Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed.</li> <li>• In the case of numerous verses, some verses may be cut.</li> </ul>
<b>Original Languages</b>	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
<b>Memorization</b>	All selections must be performed from memory.
<b>Comments Only</b>	Any student-singer may elect to enter auditioning for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.
<b>Double-Dipping</b>	Singers entering an MT category plus CL and/or CM categories are allowed to enter the same selection in more than one category provided the repertoire requirements of each category are met. Crossover repertoire may be judiciously entered in MT and additional categories. For example, "Lonely House" from <i>Street Scene</i> may be entered as a selection in an MT category and as an aria in a CL category. Similarly, "If I loved you" from <i>Carousel</i> may be entered in both MT and CM categories, but in the CM category, the song must be performed in a specific CM style different from the musical's original style of music. Teachers and students are reminded that the standards in these genre categories are different. A successful audition in one category will not necessarily produce success in a second category—unless the performance is altered to address the different standards of performance. Standards are defined in each NSA adjudication rubric. If a singer advances in NATS Student Auditions (chapter, regional, national rounds) in more than one category, they may not sing the same selection in multiple finals. Please see the <a href="#">NSA FAQ</a> for additional information.
<b>Authentic Performance</b>	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

## CWR Musical Theatre Categories

Note: Any or all categories may be split or combined, in order to facilitate judging assignments and to ensure that the audition is self-sustaining. The target division size is 10-20 singers. If a division is larger than 20 singers, it may be divided further. Categories are determined by student age on September 1, 2024.

CATEGORY		LENGTH OF STUDY	AGE LIMIT	TIME LIMIT	REPERTOIRE
MT 1	Children's Musical Theatre	No limit	11 and younger Below 6 <sup>th</sup> grade	6 minutes	Two contrasting age-appropriate musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 2	Youth Musical Theatre	No limit	11-14 6 <sup>th</sup> -8 <sup>th</sup> grades	6 minutes	Two contrasting age-appropriate musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT3A	Lower High School Musical Theatre Treble Voice	No limit	14-16 9 <sup>th</sup> or 10 <sup>th</sup> Grade	8 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 3B	Upper High School Musical Theatre Treble Voice	No limit	16-19 11 <sup>th</sup> or 12 <sup>th</sup> Grade	8 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT4A	Lower High School Musical Theatre TBB Voice	No limit	14-16 9 <sup>th</sup> or 10 <sup>th</sup> Grade	8 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 4B	Upper High School Musical Theatre TBB Voice	No limit	16-19 11 <sup>th</sup> or 12 <sup>th</sup> Grade	8 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.

CATEGORY		LENGTH OF STUDY	AGE LIMIT	TIME LIMIT	REPERTOIRE
MT 5	Lower (College) Musical Theatre Treble Voice	0-2 years post high school	22	10 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 6	Lower (College) Musical Theatre TBB Voice	0-2 years post high school	22	10 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 7	Upper (College) Musical Theatre Treble Voice	3-5 years post high school, no graduate program	25	12 minutes	Four contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 8	Upper (College) Musical Theatre TBB Voice	3-5 years post high school, no graduate program	25	12 minutes	Four contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 9	Advanced Musical Theatre Treble (Non-advancing)	4+ years post high school	30	15 minutes	Five contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 10	Advanced Musical Theatre TBB (Non-advancing)	4+ years post high school	30	15 minutes	Five contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.



National Association of Teachers of Singing

# Cal-Western Region Student Auditions 2024-25



CATEGORY		LENGTH OF STUDY	AGE LIMIT	TIME LIMIT	REPERTOIRE
MT 11	Adult Avocational Musical Theatre Treble (Non-advancing)	No limit	18+	10 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 12	Adult Avocational Musical Theatre TBB (Non-advancing)	No limit	18+	10 minutes	Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 13	Non-traditional Student Musical Theatre Treble (Non-advancing)	No limit, No graduate voice degree	25+	12 minutes	This category is for students who seek/finish a degree later in life and don't fit in the traditional age ranges. Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 14	Non-traditional Student Musical Theatre TBB (Non-advancing)	No limit, No graduate voice degree	25+	12 minutes	This category is for students who seek/finish a degree later in life and don't fit in the traditional age ranges. Three contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.
MT 15	Advanced Musical Theatre (Non-advancing) Professional track	No limit	31+	15 minutes	Five contrasting musical theatre selections from musicals, including film musicals, revues, operettas, musical theatre song cycles or musical theatre song literature. Only one selection may be chosen from operetta <u>or</u> musical theatre song literature.



# 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.

Hear [audio examples](#) of varied Musical Theatre mixes

STANDARDS	DEVELOPING 70 – 79	ADVANCING 80 – 89	MASTERING 90 – 100
<b>STONE</b> <ul style="list-style-type: none"> <li>The singer shows mastery of the vocal techniques required for the repertoire selected. (See above)</li> <li>The singer makes subtle or dramatic vocal adjustments appropriate to the style and character.</li> <li>The singer produces a wide variety of vocal colors throughout the song in the service of character, story, and style.</li> <li>Resonance is speech-like; intelligibility is a priority.</li> </ul>	<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>
<b>BREATH &amp; ALIGNMENT</b> <ul style="list-style-type: none"> <li>Inhalation is easy, full, and efficient.</li> <li>Exhalation provides stability, support, and vocal energy.</li> <li>Alignment is dynamic and free to express the physical life of the character.</li> </ul>	<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>
<b>LANGUAGE &amp; DICTION</b> <ul style="list-style-type: none"> <li>The lyrics are sung with accurate pronunciation and effective articulation in the style <i>and</i> vernacular appropriate to the character.</li> <li>The singer embodies a thorough understanding and communication of the lyrics.</li> </ul>	<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>
<b>MUSICIANSHIP</b> <ul style="list-style-type: none"> <li>Pitches and rhythms are accurate.</li> <li>The markings of the composer are observed and performed in idiomatic style.</li> <li>Memorization is organic and accurate.</li> </ul>	<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>
<b>ARTISTRY</b> <ul style="list-style-type: none"> <li>The performance synthesizes vocal and physical communication to embody a specific character and story.</li> <li>The listeners are engaged in an honest and believable performance.</li> </ul>	<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>
<b>ENSEMBLE (comments only)</b> The singer and pianist coordinate their efforts toward the same artistic goals in performance.	<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>