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National Association of Teachers of Singing

2024 – 2025

CATEGORIES OF ENTRY

a category for every age and every genre

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NATS National Student Audition Categories of Entry in NSA Regions, Districts, and Chapters

The National Student Auditions begin at the region-level and progress to national preliminary, semifinal, and final auditions. If meeting the level of study and age requirements, student-singers may enter multiple genre categories. Region auditions should offer all yellow-highlighted categories contained in the “Categories of Entry” section of this document on page 8. Student-singers may only advance to the National Student Auditions by placing 1st-5th in a region’s NSA. Students placing in Chapter or District auditions will not be automatically advanced to the National levels of Student Auditions.

Terminology applying to ALL NSA Categories

CATEGORY	Categories are defined by voice type. Children 1, Youth 2 & Spiritual Categories include All Voices Treble Voices: Soprano, Mezzo-Soprano, Contralto, Countertenor Voices 3, 5, 7, 9, 11, 13 TBB Voices: Tenor, Baritone, Bass Voices 4, 6, 8, 10, 12, 14
CATEGORY NUMBERS	Categories numbers also reflect the student’s level of study. Children & Youth 1 & 2, High School (HS) 3 & 4, Lower: one–two years post-HS 5 & 6, Upper: three–five years post-HS 7 & 8, Advanced: post-undergraduate 9 & 10, Avocational Adults 11 & 12, Nontraditional Adults 13 & 14
LENGTH OF STUDY	Length of voice study determines the selection of an appropriate Category of Entry. Total voice study with a voice teacher (NATS Member or Non-NATS Member) either in an independent studio or collegiate/conservatory program or with any number of total voice teachers is a determining factor in NSA’s post-high school categories only. Length of voice study is counted in years, not in semesters. POST- HIGH SCHOOL STUDY Lower: students 22 or younger, in their 1 st or 2 nd year of post-high school voice study Upper: students 25 or younger, in their 3 rd , 4 th , or 5 th year of post-high school voice study and not enrolled in a graduate voice program Advanced: post-baccalaureate students aged 30 years or younger in their 4 th or higher year of post-High School voice study Counting years of study begins with the first day of post-high school study—meaning the first year of voice study is in progress. For example, a student in their fifth undergraduate semester of voice study is in their third year of study. Any reasonable portion of a year will be counted as one year—even if the singer stops taking weekly lessons during a portion of that year, excepting if the singer is ill and unable or forbidden to sing during that time for medical reasons.
AGE LIMIT	Age limits are determined by the age of the entered student on September 1 st , the first day of each NSA audition cycle. Singers above the maximum age of a category may not compete in that category. When a singer is above the age limits for their level of study, that student may enter their level of study category for comments only OR enter any available Non-Traditional student category, which does not advance to national levels of NSA. A student will not change their category(s) of entry during an audition cycle even if a birthday during the audition cycle causes them to age out of their category entered earlier in the audition cycle/academic year.
REPERTOIRE	High school-aged categories and younger in Chapter and District auditions may require two or three selections as best serves the needs and tradition of the Chapter or District. Regional and National Auditions will require three selections in all High School Categories.
AUDITIONING MEMBER-TEACHERS	NATS teacher-members who meet the requirements of a student audition category in terms of their age and years of study—may enter student auditions through the NATS member with whom they are currently studying, but they may not enter themselves in NSA. If they enter their students in the audition, they must be available to adjudicate a category in addition to auditioning in the event.
OFFENSIVE LANGUAGE IN AUDITIONS	The National Association of Teachers of Singing requests that NATS members guide their students in selecting NSA audition repertoire that embraces our mission to be a welcoming and supportive community of members and students who celebrate the unique identities, varied backgrounds, and experiences of all individuals. NATS asks teachers to remain mindful of lyric/text content that respects the wide range of ages and identities of those participating in our NSA as well as those present in our audiences at NATS events. To honor the music’s copyright owners, no lyric substitutions of offensive lyrics are allowed unless a clean version is published or legal permission for a change is obtained.

Classical CL Audition Terminology

Aria	An aria is a solo from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled “concert aria.” Oxford Online definitions will be used for the purposes of NATS student auditions. For example, Purcell’s selections from the semi-operas and masques are considered songs.
24/26/28 Italian Art Songs and Arias	The repertoire found in the 24/26/28 Italian Art Songs and Arias collections may be counted as an aria or an art song in the high school and lower classical categories. For the singers in the upper and advanced categories, these pieces may ONLY count as an art song, regardless of origin. Any repertoire found outside of these collections will be considered only as the composer intended as an art song OR aria.
Memorization	All repertoire must be performed from memory with the exception of Oratorio, Mass, Requiem, and Cantata Arias. Singers may hold music scores for these types of arias as is traditional performance practice.
Original Languages	All selections should be sung in original language or in translation, if warranted by common performance practice.
Transposition	Published transpositions are permitted. 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. Performances not fulfilling these requirements may result in lower scores from adjudicators.
Art Song in English	English must be the original language set by the composer.
Repertoire/Categories	The word “classical” in this context refers to art songs and arias from the classical genre, not limited to the Classical period of Mozart and Haydn. No musical theatre, pop, soul, jazz, rhythm and blues, <i>etc.</i> may be entered in the Classical Category. Published arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre. Students in classical categories may present one selection of this type to fulfill the English art song requirement.
Judicious Cuts	Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed as well as internal cuts of opera arias are allowed as is common performance practice. Cuts of verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Comments Only	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.
Double-Dipping	Singers entering more than one NSA category (Classical, Commercial Music, Musical Theatre, and/or Spirituals) are allowed to enter the same selection in more than one category provided the repertoire requirements of each category are met. Teachers and students are reminded that the standards in each genre category are different. A successful audition in one category will not necessarily produce success in a second category—unless the interpretation is altered to address the different standards of performance. Standards of Performance are defined in each NSA adjudication rubric. In exception, the Spiritual Categories and CL Categories are adjudicated by the same rubric of classical performance standards. If a singer advances in NATS Auditions (chapter, district, regional, or national auditions) in more than one category, they may not sing the same selection in multiple final auditions. Please see the NSA FAQ for additional information.

Musical Theatre MT Audition Terminology

Musical Theatre Selections	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.
Musical Theatre Styles	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.
Contrasting Selections	Contrasting musical theatre selections will vary in tempo, dramatic content, composer, era of originating production, character portrayed, vocal colors, and style of music.
Transpositions	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.
Judicious Cuts	As found in common professional performance practice: <ul style="list-style-type: none"> • Judicious cuts in piano introductions, piano interludes, piano music after the vocal solo is completed, and dance breaks in musical theatre selections are allowed. • In the case of numerous verses, some verses may be cut.
Original Languages	Selections must be sung in the original language or in translation as warranted by common professional performance practice.
Memorization	All selections must be performed from memory.
Comments Only	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.
Double-Dipping	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 NSA FAQ for additional information.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation.

COMMERCIAL MUSIC CM AUDITION TERMINOLOGY

Accompaniment Options	Singers may perform each audition song with any of the following accompaniment options: a pre-recorded instrumental track without backing vocals, one live collaborative acoustic instrumentalist, or for a limited number of songs (<i>see CM Categories of Entry Repertoire Requirements</i>) the singer may accompany themselves on an acoustic instrument. Keyboards are a singular exception to the acoustic instrument requirements and are accepted accompanying instruments.
Arrangements	Original or published arrangements of musical theatre selections are accepted in NSA's CM categories, but ONLY when performed in a distinct commercial music style differing from the style performed in the musical. This includes songs included in the scores of jukebox musicals or any musical including pre-existing songs in the musical's score.
Commercial 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 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, <i>etc.</i>
Cover or Original Song	A cover is a song performed by a singer other than the composer or original recording artist. Performing a cover does <u>not</u> imply an imitation or impersonation of the original recording artist. A limited number of original songs composed by the student-singer are accepted as stated in the CM Categories of Entry Repertoire Requirements.
Microphone Technique	All CM auditions must be performed with a microphone amplifying the vocals. In live auditions, all singers are required to use the amplification equipment provided. In video auditions, the singer's microphone must be on-camera placed on a stationary stand, handheld, or any combination of both. In video auditions, the microphone must amplify the vocals—whether via a direct feed into the camera or through an external amp or 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. Microphone technique is one of the elements adjudicated in NSA's CM categories.
Rhythmic Groove	An organic embodiment of the beat that goes beyond specific notation or time signature, often referred to as the rhythmic feel of a song. The rhythmic groove of a CM song is often reflected in the singer's body as it responds in time with the music.
Vocal Stylisms*	In Commercial Music's genre-specific elements of vocal interpretation, vocal stylisms are often not notated in the music. As appropriate to the selected CM style, vocal stylisms may include vocal: <ul style="list-style-type: none"> • ONSETS varying among fry, slide, yodel, growl, breathy, cry, creak, flip, scream, <i>etc.</i> • RELEASES varying among abrupt glottal stops, breathy, fall-off, fall-up, shadow vowels, fry, creaky, gaspy, <i>etc.</i> • NUANCES & FLOURISHES varying among riffs/runs, licks, flips, pitch slides, pop-appoggiatura, yodel/register shifts, pitch bends/scoops, <i>etc.</i> Visit the NSA Resource Center on NATS.org for CM resources.
Memorization	All selections must be performed from memory, including any self-accompaniments played.
Comments Only	Any student-singer may elect to enter auditioning for comments only and participate in the preliminary audition. The judges will not score auditions entered for comments only.
Copyright Compliant Scores	CM audition accompaniments may be played from memory, by ear, from copyright-compliant purchased lead sheets or scores, which may legally be altered with notations to create a personalized arrangement, or a purchased transposition of a song. Also compliant are a photocopy, scan, or hand-notated copy of a score in the public domain or a copy with written legal permission of the copyright holder. Original scores used for original songs.
Full Song	An entire song. No internal cuts of 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.
Authentic Performance	A genuine tone unique to each singer for the purpose of sincere communication with no elements of vocal impersonation. A CM singer performs as themselves, not a character.

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

Biennial NSA Auditions

American Negro Spiritual NSA Categories

Nationally, the American Negro Spiritual Category is offered in NATS summer workshop years and the Hall Johnson Spirituals Competition is offered in NATS conference years (national finals in odd-numbered years). The 3 American Negro Spiritual Categories are offered in each region's NSA with singers placing 1st – 5th advancing to the national preliminaries. Chapters are also encouraged to add these categories to chapter auditions. Where applicable, chapter auditions may serve as qualify students to advance to their region's auditions. These spirituals may appropriately be performed by all races of singers sincerely performing in a classical style.

American Negro Spiritual Audition Terminology

Spirituals	Arrangements in classical style of the North American Negro Spirituals by composers similar in style to the spirituals of Hall Johnson, R. Nathaniel Dett, Florence Price, Moses Hogan, Edward Boatner, Undine Smith Moore, James Weldon and J. Rosamond Johnson, Margaret Bonds and others. The classical style excludes Gospel, Blues and Jazz music. See below for a link to more information available online.
Memorization	All audition selections must be performed from memory.
Diction	Because of the idiomatic nature of the spiritual, diction restrictions will be relaxed. Standard English pronunciations may be observed, e.g., “de” or “duh” may be replaced with “the.” For more advanced students, the scholarly study of diction in spirituals is equivalent to studying the lyric diction of other languages.
Transposition	Copyright-compliant, purchased transpositions are allowed.
Spirituals in English	English must be the original language of the selection.
Classical Style	The word “classical” in this context refers to singing spirituals in the classical style with only mild deviations and interpolation to what is written in the music and without musical theatre, pop, gospel, contemporary Christian, soul, jazz, rhythm and blues expressions or vocal technique. See the NSA Spiritual Adjudicator Training Video for the differences between Spirituals and Gospel Songs and more details on performing Spirituals in NSA.
Judicious Cuts	Piano introductions, piano interludes, piano music after the vocal solo is completed, and internal cuts of spiritual selections are allowed as in common performance practice. Cuts of a verse or verses of selections are not allowed. In the case of strophic pieces, all verses should remain that are traditionally included.
Comments Only	Any registered student may elect to sing for comments only and participate exclusively in a preliminary audition. Adjudicators will not score auditions entered for comments only.

[Additional information](#) about the Biennial American Negro Spiritual NSA Categories

Spirituals not found in the [Approved Spirituals Repertoire](#) online

may be vetted and approved by contacting one of the following NATS members:

Alexis Davis-Hazell adavishazell@ua.edu
Barbara Hill-Moore bhmoore@mail.smu.edu
Everett McCorvey everett.mccorvey@uky.edu
Marcia Porter MPorter@admin.fsu.edu

Hall Johnson Spirituals Competition

Due to the generosity of the Hall Johnson Estate, a \$2000 award will be given in each national conference year (national finals in even-numbered years) to the best performance of a Hall Johnson Spiritual at NATS biennial conferences from 2016–2036. Additional national 2nd and 3rd places prizes are awarded by NATS in this competition. All interested performers will apply for this category as part of their region's NSA with student-singers placing 1st–5th in the region advancing to national preliminaries, as with all other NSA categories. Chapters are encouraged to add this competition to their auditions. Whenever applicable, Chapter Auditions may serve to qualify student-singers to advance to their region's NSA.

Biennial Hall Johnson Spirituals Competition

(National rounds in this category will be held in even-numbered years)

[Additional information](#) about the Biennial Hall Johnson Spirituals Competition

All approved Hall Johnson Spirituals eligible to be entered in this competition are listed below and available in the following publications

- The Carl Fischer "Hall Johnson Collection" (CF)
- The Hal Leonard Digital Series, "Hall Johnson Concert Spirituals" (HL)
- The G. Schirmer "30 Spirituals" arranged by Hall Johnson (GS)

ONLY REPERTOIRE SELECTED FROM THE FOLLOWING LIST MAY BE ENTERED IN THIS COMPETITION

Other selections in the collections listed above are not eligible repertoire in this category.

Ain't Got Time to Die - HL
City Called Heaven - HL
Crucifixion - CF
Ev'ry Time I Feel de Spirit - HL, GS
Fix Me, Jesus - HL
Give Me Jesus - CF
His Name So Sweet - CF
Honor! Honor! - CF
I Been in de Storm So Long - HL
I Got to Lie Down - CF
I'm Gon'ter Tell God All o' my Troubles - CF
Le's Have a Union - HL
My God is So High - HL
My Good Lord Done Been Here - CF
Oh, Glory! - CF
Po' Mo'ner Got a Home at Las' - HL, GS
Ride On, King Jesus! - CF, GS
Roll Jerd'n, Roll - HL
Take My Mother Home - CF
Wade in de Water - HL
Witness - CF

All selections listed above are annotated and analyzed in *The Concert Spirituals of Hall Johnson: An Annotated Guide to Interpretation and Performance* by Eugene Thamon Simpson.

Hall Johnson scholar Eugene Simpson's respected and researched opinion states that the current repertoire listed above constitutes the spiritual arrangements that are verified as composed by Hall Johnson. These spirituals may appropriately be performed by all races of singers sincerely performing in a classical style. See the [NSA Spiritual Adjudicator Training Video](#) for more information on performing spirituals in NSA.

NATS National Student Auditions Categories of Entry



National Association of Teachers of Singing

Treble Voices — Soprano, Mezzo–Soprano, Contralto, and Countertenor Voices

TBB Voices — Tenor, Baritone, and Bass Voices

MT — Musical Theatre

CL — Classical Art Songs & Arias

CM — Commercial Music

AS — American Negro Spirituals

HJ — Hall Johnson

HS — High School

- **Categories ADVANCING to National Auditions in the 2024-25 NSA Cycle**

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- **Subdivided Categories ADVANCING to National Auditions by combining into a single category in the NSA National Preliminary YouTube Auditions**

AN EXAMPLE: *CL 1A and CL 1B combine into one category, CL 1, in the national levels of NSA. If a region subdivides an NSA category, up to 10 students (those placing 1st through 5th in each subdivision) may advance from the region to the combined category in National Auditions.*

AN EXCEPTION: *Some highly populated and/or disparate subdivisions do advance as individual national categories without combining. These national level subdivisions function as independent categories. For example: **CL 3A** and **CL3B** are independent national categories and do not combine to become CL 3 in the National Auditions. See page 9 for subcategories advancing to National Auditions.*

- **Categories that MUST be subdivided in NSA regions to advance independently to the NSA National Preliminary YouTube Auditions.**

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- **Categories that alternate biennially and ADVANCE to National NSA Rounds in alternating years**

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- **Categories NOT advancing to National Auditions in the 2024-25 NSA Cycle**

CHILDREN & YOUTH CATEGORIES *(any length of study)*

This is an ONLINE audition and a separate Event from the Chapter NSA Audition

See the separate EVENT Registration in AuditionWare

Number	Category	Maximum Age / Grade Limit		Time	Repertoire Requirements
CATEGORIES 1 & 2 — CHILDREN & YOUTH					
MT 1	Children Musical Theatre—All Voices	11	below 6 th 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 or musical theatre song literature.
MT 2	Youth Musical Theatre—All Voices	14	6 th – 8 th grade	6 minutes	
CL 1	Children Classical—All Voices	11	below 6 th grade	6 minutes	TWO contrasting age-appropriate selections from classical repertoire.
CL 2	Youth Classical—All Voices	14	6 th – 8 th grade	6 minutes	
CM 1	Children Commercial Music—All Voices	11	below 6 th grade	6 minutes	TWO contrasting age-appropriate selections performed in a Commercial Music style(s).
CM 2	Youth Commercial Music—All Voices	14	6 th – 8 th grade	6 minutes	

HIGH SCHOOL CATEGORIES

≥ The American Negro Spiritual Category (AS3) is offered in this year's NSA audition cycle, which culminates at the 2025 NATS National Summer Workshop.

Number	Category	Length of Study	Maximum Age/Grade Limit	Time	Repertoire Requirements	
AS 3	HS American Negro Spiritual—All Voices	No limit – all HS	19	8 minutes	THREE classical arrangements of American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on NATS.org	
Categories 3 & 4 — High School						
MT 3A	Lower HS Musical Theatre—Treble Voices	No limit – all HS	16	9 th & 10 th grades	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 an operetta or musical theatre song literature.
MT 4A	Lower HS Musical Theatre—TBB Voices	No limit – all HS	16	9 th & 10 th grades		
MT 3B	Upper HS Musical Theatre—Treble Voices	No limit – all HS	19	11 th & 12 th grades	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 an operetta or musical theatre song literature.
MT 4B	Upper HS Musical Theatre—TBB Voices	No limit – all HS	19	11 th & 12 th grades		
CL 3A	Lower HS Classical—Treble Voices	No limit – all HS	16	9 th & 10 th grades	8 minutes	THREE contrasting selections from classical repertoire: One art song sung in English; English must be the original language. One art song in a language other than English. One additional art song or aria.* (May hold score for aria from oratorio).
CL 4A	Lower HS Classical—TBB Voices	No limit – all HS	16	9 th & 10 th grades		
CL 3B	Upper HS Classical—Treble Voices	No limit – all HS	19	11 th & 12 th grades	8 minutes	THREE contrasting selections from classical repertoire: One art song sung in English; English must be the original language. One art song in a language other than English. One additional art song or aria.* (May hold score for aria from oratorio).
CL 4B	Upper HS Classical—TBB Voices	No limit – all HS	19	11 th & 12 th grades		
CM 3A	Lower HS Commercial Music—Treble Voices	No limit – all HS	16	9 th & 10 th grades	8 minutes	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
CM 4A	Lower HS Commercial Music—TBB Voices	No limit – all HS	16	9 th & 10 th grades		
CM 3B	Upper HS Commercial Music—Treble Voices	No limit – all HS	19	11 th & 12 th grades	8 minutes	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
CM 4B	Upper HS Commercial Music—TBB Voice	No limit – all HS	19	11 th & 12 th grades		

LOWER POST HIGH SCHOOL CATEGORIES

This category includes any student meeting the Length of Study classification, (column 3) whether enrolled in a college program or not.

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 5 & 6 — LOWER POST HIGH SCHOOL					
MT 5A	1 st yr. Musical Theatre—Treble Voices	1 yr. post HS	20	10 minutes	THREE contrasting musical theatre selections: from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 5B	2 nd yr. Musical Theatre—Treble Voices	2 yrs. post HS	22	10 minutes	
MT 6	Lower Musical Theatre—TBB Voices	1–2 yrs. Post HS	22	10 minutes	
CL 5A	1 st yr. Classical—Treble Voices	1 yr. post HS	20	10 minutes	THREE contrasting selections from classical repertoire: One art song sung in English; English must be the original language. One art song in a language other than English. One additional art song or aria . *
CL 5B	2 nd yr. Classical—Treble Voices	2 yrs. post HS	22	10 minutes	
CL 6A	1 st yr. Classical—TBB Voices	1 yr. post HS	20	10 minutes	
CL 6B	2 nd yr. Classical—TBB Voices	2 yrs. post HS	22	10 minutes	
CM 5	Lower Commercial Music—Treble Voices	1–2 yrs. Post HS	22	10 minutes	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
CM 6	Lower Commercial Music—TBB Voices	1–2 yrs. Post HS	22	10 minutes	
AS 7	Intermediate American Negro Spiritual—All Voices	1–3 yrs. post HS	23	10 minutes	THREE classical arrangements of American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on NATS.org

**Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.*

≥ The American Negro Spiritual Category is offered in this year’s NSA audition cycle, which culminates at the 2025 NATS National Summer Workshop.

UPPER POST HIGH SCHOOL CATEGORIES

This category includes any student meeting the Length of Study classification, (column 3) whether enrolled in a college program or not.

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 7 & 8 — UPPER POST HIGH SCHOOL					
MT 7A	3 rd yr. Musical Theatre—Treble Voices	3 yrs. post HS	23	12 minutes	FOUR contrasting musical theatre selections: from musicals including film musicals, revues, operettas, musical theatre song cycles, or musical theatre song literature. Only <u>one</u> selection may be chosen from an operetta <u>or</u> musical theatre song literature.
MT 7B	4 th & 5 th yr. Musical Theatre—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
MT 8	Upper Musical Theatre—TBB Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
CL 7A	3 rd yr. Classical—Treble Voices	3 yrs. post HS	23	12 minutes	FOUR contrasting selections from classical repertoire: One art song sung in English; English must be the original language. One art song in a language other than English. One aria.* One additional selection from classical repertoire. At least 3 languages must be represented.
CL 7B	4 th & 5 th yr. Classical—Treble Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
CL 8A	3 rd yr. Classical—TBB Voices	3 yrs. post HS	23	12 minutes	FOUR contrasting full songs performed in a CM style(s): Up to 2 songs may be original songs, instead of covers. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
CL 8B	4 th & 5 th yr. Classical—TBB Voices	4–5 yrs. post HS not in a grad prog	25	12 minutes	
CM 7	Upper Commercial Music—Treble Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
CM 8	Upper Commercial Music—TBB Voices	3–5 yrs. post HS not in a grad prog	25	12 minutes	
AS 7	Intermediate American Negro Spiritual—All Voices	1–3 yrs. post HS	23	10 minutes	

**Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.*

≥ The American Negro Spiritual Category is offered in this year’s NSA audition cycle, which culminates at the 2025 NATS National Summer Workshop.

ADVANCED CATEGORIES

This category includes any student meeting the Length of Study classification, (column 3) whether having completed a college program or not.

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 9 & 10 — ADVANCED					
CL 9	Advanced Classical—Treble Voices	4+ yrs. post HS	30	15 minutes	FIVE contrasting selections from classical repertoire: One art song in English.* One art song in a language other than English. One opera aria. One oratorio/cantata aria.* One additional selection from the classical repertoire. At least three languages must be represented.
CL10	Advanced Classical—TBB Voices	4+ yrs. post HS	30	15 minutes	
CM 9	Advanced Commercial Music—Treble Voices	4+ yrs. post HS	30	15 minutes	FIVE contrasting full songs performed in a CM style(s): Up to 3 songs may be original songs, instead of covers. Up to 2 songs may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
CM 10	Advanced Commercial Music—TBB Voices	4+ yrs. post HS	30	15 minutes	
AS 9 ≥	Advanced American Negro Spiritual—All Voices	4+ yrs. post HS	30	12 minutes	FOUR classical arrangements of American Negro Spirituals contrasting by composer, tempo, and text. See approved spirituals repertoire on NATS.org

** Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.*

≥ The American Negro Spiritual Category is offered in this year's NSA audition cycle, which culminates at the 2025 NATS National Summer Workshop.

ADULT AVOCATIONAL CATEGORIES

This category is for students neither pursuing nor holding a degree in music and not working as a professional musician.

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 11 & 12 — ADULT AVOCATIONAL					
MT 11	Adult Musical Theatre—Treble Voices	No Limit	none	10–12 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 or musical theatre song literature.
MT 12	Adult Musical Theatre—TBB Voices	No Limit	none	10–12 minutes	
CL 11	Adult Classical—Treble Voices	No Limit	none	10–12 minutes	THREE contrasting selections from classical repertoire: One art song sung in English; English must be the original language. One art song in a language other than English. One additional art song or <i>aria</i> .*
CL 12	Adult Classical—TBB Voices	No Limit	none	10–12 minutes	
CM 11	Adult Commercial Music—Treble Voices	No Limit	none	10–12 minutes	THREE contrasting full songs performed in a CM style(s): At least 1 ballad and 1 up tempo. Only 1 song may be an original song, instead of a cover. Only 1 song may be self-accompanied on an acoustic instrument, instead of performing with an instrumental track or one live collaborative acoustic instrumentalist.
CM 12	Adult Commercial Music—TBB Voices	No Limit	none	10–12 minutes	

**Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.*

NON-TRADITIONAL STUDENT CATEGORIES

This category is for students pursuing or holding degrees in music and whose age or length of study falls outside the limits of other categories.

Number	Category	Length of Study	Age Limit	Time	Repertoire Requirements
CATEGORIES 13 & 14 — NON-TRADITIONAL STUDENTS					
CL 13	Adult Classical—Treble Voices	No Limit	none	10–12 minutes	THREE contrasting selections from classical repertoire: One art song sung in English; English must be the original language. One art song in a language other than English. One additional art song or <i>aria</i> .*
CL 14	Adult Classical—TBB Voices	No Limit	none	10–12 minutes	

**Singers may hold the music score for oratorio/cantata aria, in exception to the memorization requirement.*