



maine student auditions packet

2025 SUBMISSIONS

DEADLINE OCTOBER 23rd, 2025 @ 9PM

MAINE NATS STUDENT AUDITIONS

IMPORTANT INFORMATION FOR STUDENTS & TEACHERS

- 2025 Student Registration Form – Due October 23rd, 2025 at 9 PM
- 2025 NATS Festival – November 8th, Crewe Center for the Arts at the University of Southern Maine (111 Bedford St, Portland, ME 04101)
 - **Combined Classical and Musical Theater festivals**
- 2025 Student Payment – \$35.00 per festival
- 2025 Sponsor Payment – \$20.00, PLUS \$5 for each student (Example: Teacher sends 3 students – Total \$35 (\$20 flat fee plus \$15 for 3 students @ \$5 each)
 - Payment can be completed at [our website](https://mainenats.com) under the "Pay Fee" tab
mainenats.com

Facebook: [NATS Maine Chapter](#)

Website: mainenats.com

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. Teachers sending students MUST attend the festival as an adjudicator. If you are unable to attend the festival, it is required that you send a qualified alternative in your stead.

[Student Registration](#)

[Teacher Sponsorship](#)

Festival pianist option

A staff pianist will be available upon request. The student must submit their repertoire as a single pdf per song, titled as "Student Name, Division, Composer, Title of Piece", during their registration application. You will not have an opportunity to collaborate with this pianist beforehand, similar to many other auditions. As in the previous years, students are welcome to bring their own pianists to the festival. Students are not allowed to have a pianist who is also their primary voice teacher.

Masterclasses

Throughout the day, 30-minute masterclasses will be offered. These will be led by Maine NATS teachers. Teachers who are interested in running a masterclass can find a sign-up option in their registration link. Students are welcome to sign-up for masterclasses and workshops on the day of the festival. Additionally, a sign-up sheet will be sent out as we get close to the festival.

Divisions

Musical Theater

Junior: Grades 5 and 6

Div. I: Grades 7 and 8

Div. II: Grades 9 and 10

Div. III: Grades 11 and 12

Div. IV: Ages 18 - 19 (post high school)

Div. V: Ages 20 - 22

Div. VI: Ages 23 - 32

Avocational Ages 33 and above (non-professional)

Classical

Div. I: Grades 7 and 8

Div. II: Grades 9 and 10

Div. III: Grades 11 and 12

Div. IV: Grades 18 - 20 (post high school)

Div. V: Ages 21 - 22

Div. VI: Ages 23 - 32

Avocational: Ages 33 and above (non-professional)

PLEASE READ:

Singers in Divisions I-VI who take 1st Prize in their division will be required to compete in the next oldest division the following season. For example, if a singer places first in Division II but is only in 9th Grade, they must compete in Division III the following year. After winning First Prize in Avocational, singers are welcome to enter the festival again for comments only.

Awards

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

Special Awards

The Hogfish Scholarship Award: Awarded to the singer in either the Musical Theater or Classical Divisions II-VI who demonstrates embodied, truthful singing-acting.

In addition to the scholarship funds, the recipient will be invited to participate in part of Hogfish's Summer 2026 Festival — through performance or engagement with their regenerative arts community.

Those who wish to be considered must write a brief response to the following essay prompt:
How do you experience your artistry as regenerative – remembering connections between yourself, your community, and the planet?

"Paying attention is a form of reciprocity with the living world, receiving the gifts with open eyes and open heart."
— Robin Wall Kimmerer

Amount: \$1500

Special Awards

Musical Theater

Gloria Bonnin Award: Awarded to the singer in Junior, Division 1 and Division 2 that demonstrates the most genuine artistry and expression in their performance.

Amount: \$50

Best Underperformed Composer Award: Awarded to the participant of all Divisions who gives the best performance of a song (Musical Theater Festival) or art song, oratorio piece or aria (Classical Festival) written by an underperformed composer (e.g. A composer who is female-identifying, BIPOC, LGBTQIA+). Standard repertoire does not qualify for this award. Please email info@mainenats.com if you have any questions as to whether the piece you have chosen qualifies.

Amount: \$50

Classical

Lillian J. Nordica Award: Awarded to a singer who is studying in Maine and aspires to a career in classical singing.

Amount: \$1000

Ellen Chickering Award: Awarded to the singer in all Divisions 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.

Amount: \$250

Linda Freeman Award: 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.
2025 Language: French

Amount: \$100

Best Underperformed Composer Award: Awarded to the participant of all Divisions who gives the best performance of a song (Musical Theater Festival) or art song, oratorio piece or aria (Classical Festival) written by an underperformed composer (e.g. A composer who is female-identifying, BIPOC, LGBTQIA+). Standard repertoire does not qualify. Please email info@mainenats.com if you have any questions as to whether the piece you have chosen qualifies.

Amount: \$50

Note: Students auditioning for both Classical and Musical Theater competitions will be eligible for both sets of awards.

Repertoire Requirements for Singers in All Divisions

Musical Theater

- Singers will perform two songs which will include two contrasting styles: i.e. Up-Tempo / Ballad, with one being written before 1985. Singers have the option to select both songs pre-1985, but they must be contrasting in styles.
 - All selections must be from stage or movie musicals, (including animated movie musicals), Gilbert & Sullivan or other operettas. Novelty songs are not permitted (i.e. "Taylor the Latte Boy" or "The Girl in 14G")
 - Top quality healthy and unique vocal sound appropriate for the repertoire is encouraged. Content needs to be appropriate for an audience that includes children and families.
 - Performance must not exceed 10 minutes; 12 minutes total in room for adjudication
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Classical

Division I

Time: 8 minutes of music; 10 minutes total in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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

Repertoire Requirements for Singers in All Divisions

Musical Theater

- Singers will perform two songs which will include two contrasting styles: i.e. Up-Tempo / Ballad, with one being written before 1985. Singers have the option to select both songs pre-1985, but they must be contrasting in styles.
 - All selections must be from stage or movie musicals, (including animated movie musicals), Gilbert & Sullivan or other operettas. Novelty songs are not permitted (i.e. "Taylor the Latte Boy" or "The Girl in 14G")
 - Top quality healthy and unique vocal sound appropriate for the repertoire is encouraged. Content needs to be appropriate for an audience that includes children and families.
 - Performance must not exceed 10 minutes; 12 minutes total in room for adjudication
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Classical

Division I

Time: 8 minutes of music; 10 minutes total in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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 in room for adjudication

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

COPYRIGHT LAWS:

It is a violation of copyright laws to use photocopies of copyrighted music on the day of the competition unless special arrangement has been secured from the publisher or composer.

For both Musical Theater and Classical, returning students must provide an entirely new repertory for each year's competition.

Registration Refund Policy

If unable to attend the festival, students and/or teachers will **not** receive a refund for their registration.

Finalist Information and Winners' Concert

During the finals round, students must select **one** of their preliminary songs to perform. If the student opted to use the festival pianist, they will have the same pianist for the finals performance. First place award winners will be invited to perform once again in the Maine NATS Winners' Concert (Saturday, February 28th, 2026). This concert will take place in the Crewe Arts Center, where a formal award presentation will happen. The Maine NATS Winners' Concert will be performed by all first place winners, in addition to the Nordica winner and all other special prize recipients. This will be open to the public: Two comps will be provided to all performers, general admission tickets are \$15, and children 10 and under can attend for free. If a first place award winner cannot perform, the second place award winner will be asked to perform in the concert in their place.

Itinerary of the Day

**subject to change*

- 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 masterclasses
- 9:00 AM – 12:30 PM: First Round Auditions and teacher masterclasses*
- 12:30 PM – 1:30 PM: Lunch and Judges scores tabulated
- 1:30 PM: Finalists announced
- 2–3:30 PM: Final Round Performance
- 3:30–3:45 Judge's scores tabulated
- 3:45 PM: Prizes Announced

*Various masterclasses/workshops will be available throughout the day



NATS Audition Rubric

Music Theater Categories

STANDARD

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

Tone: Singer shows mastery of the vocal technique required for the repertoire chosen (mix, belt, and/or legit), and has the ability to make subtle changes appropriate to the style and character. Changes in registration balance are relatively smooth and even. (Refer to the FAQ for additional explanation.)

Mix: All sounds in music theater are some form of mixed registration. The resonance is "speech-like" and intelligibility is a priority.

Choosing a head-dominant or chest-dominant mix depends on character, style, and story. Most contemporary music theater songs take advantage of a variable registration/resonance, crossing the spectrum from light to heavy

Belt: An acoustic strategy, belt is sometimes referred to as the "calling voice." It is a bright chest-dominant mix accessible on open vowels, and occurs between F4 and D5. Above D5, it becomes the "high belt" chest dominant resonance popular in contemporary styles. A belt is frequently used to express moments of soaring emotion. It can be vibrant or retain a straight tone.

Legit: This sound is often described as "lyrical" and "lofty." It shares a resonance similar to classical singing, but retains a more speech-like articulation.

For audio examples of each style, refer to: <https://www.nats.org/nsaresources.html#audio-examples>

	Developing 70-79	Advancing 80-89	Accomplished 90-100
Tone (above)	The singer shows little mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit), and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven much of the time.	The singer shows mastery of the vocal technique required for some of their chosen selections (belt, mix, and/or legit), and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even some of the time.	The singer shows mastery of the vocal technique required for all of their chosen selections (belt, mix, and/or legit), and makes appropriate choices in keeping with the style and character. Changes in registration are smooth and even.
Breathing/Alignment: Inhalation is easy, full and efficient. Exhalation provides stability, support, and vocal energy. The alignment assists a balanced engagement of the tone and is appropriate for the character.	Inhalation is often 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 or may not be appropriate for the character.	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 or somewhat appropriate for the character.	Inhalation is easy and sufficient all of the time. Exhalation provides stability, support, and vocal energy. Alignment is buoyant and appropriate for the character.
Language/Diction: The text is sung with accurate pronunciation and effective articulation in the style or vernacular appropriate to the character. The singer displays thorough understanding and communication of the lyric.	The text is pronounced inaccurately or with articulation inappropriate to the character. The singer communicates little of the meaning of the lyric.	The text is pronounced well and articulated easily as appropriate to the character some of the time. The singer communicates the meaning of the lyric some of the time.	The text is pronounced well and articulated easily as appropriate to the character all of the time. The singer fully communicates the meaning of the lyric.
Musicianship: Pitches and rhythms are accurate. The markings of the composer 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.	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, engage the listeners in a fulfilling aesthetic experience, and are genuine and integral to the character and the situation.	The physical life, musical and vocal choices made by the singer often do not communicate the intentions of the character, and do not engage the listeners in the entire performance; gestures are missing or resemble mannerisms and are unrelated to the character and situation.	The physical life, musical and vocal choices made by the singer communicate the intentions of the character some of the time, and engage the listeners in part of the performance; gestures are sometimes genuine and integral to the character and situation.	The physical life, musical and vocal choices made by the singer clearly communicate the intentions of the character, and engage the listeners in the entire performance; gestures are genuine and integral to the character and situation.
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 are 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.



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 chiaroscuro 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, chiaroscuro 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, chiaroscuro 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 chiaroscuro 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.