maine student auditions packet

2026 SUBMISSIONS

DEADLINE OCTOBER 30th, 2026 @ 9PM

MAINE NATS STUDENT AUDITIONS

IMPORTANT INFORMATION FOR STUDENTS & TEACHERS

- 2026 Student Registration Form - Due October 30th, 2026 at 9 PM
- 2026 NATS Festival - November 14th, Crewe Center for the Arts at the University of Southern Maine (111 Bedford St, Portland, ME 04101)
  - **Combined Classical and Musical Theater festivals**
- 2026 Student Payment - $35.00 per festival ($70 if a student is competing in both genres)
- 2026 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 is due at the time of registration. There will be a link at the end of the form for both students and teachers to make their payment. You will receive a reminder email 24 hours after registration if you have not yet made your payment.**

Facebook: Maine NATS Page
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 may 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- age by day of registration

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: Ages 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

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

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. 2026 Language: Spanish

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.

Special Awards Continued

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 perform during Hogfish's 2026-2027 season, as well as receive full CSA (Community Supported Arts) membership, which includes two tickets to all events during the season as well as invitations to quarterly members only salons.

Those who wish to be considered must write a brief response to the following essay prompt: How is your artistry regenerative - restoring health to 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: $500
CSA Membership: 2 Tickets to ALL Hogfish season events
Singing at a Hogfish Season Event

Repertoire Requirements for Singers in All Divisions

Please note: the performance begins at introduction of your piece and ends after all music has been sung. Both the preliminary and finals performances are subject to being cut off if they exceed the given time limit.

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.
- Repertoire is selected from musicals including filmed, animated, televised, or internet musicals, revues, operettas, theatrical song cycles, televised or streamed musical series, and musical theatre song literature. Only one of the required selections may be an operetta aria or from musical theatre song literature.
- Musical Theatre song literature is defined as songs by a composer of musicals. This may include cut songs from musicals, songs from unfinished musicals, songs from unproduced musicals, songs written specifically for musical theatre artists, or cabaret-styled musical theatre songs not from a musical.
- Top quality healthy and unique vocal sound appropriate for the repertory 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

Repertoire Requirements for Singers in All Divisions Continued

Classical

Division I

Time: Performance must not exceed 8 minutes; 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: Performance must not exceed 10 minutes; 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: Performance must not exceed 10 minutes; 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: Performance must not exceed 10 minutes; 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: Performance must not exceed 11 minutes; 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: Performance must not exceed 11 minutes; 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: Performance must not exceed 10 minutes; 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.

An aria is a solo from an opera, oratorio, mass, cantata, zarzuela, operetta, or works titled "'concert aria". English must be the original language set by the composer to meet the Art Song in English requirement. Published classical arrangements of folk songs, spirituals, and traditional hymn tunes in English are widely accepted as a part of the classical genre; singers in classical categories may present one selection of this type to fulfill the Art Song in English requirement.

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.

Student Repertoire Sheets

Students will need to fill out and bring 6 repertoire sheets to the auditions. (there are three copies per page so you only need to print two pages and simply cut out the three sheets). The first three copies are for preliminaries and the other three copies are for the finals round.
Link to Student Repertoire Sheet

Registration Refund Policy

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

Finalist Information and NATS Showcase

During the finals round, students must select **one** of their preliminary songs to perform. **Junior, Avocational, and Divisions I-III performances must not exceed 3 minutes. Division IV-VI performance must not exceed 5 minutes.** If the student opted to use the festival pianist, they will have the same pianist for the finals performance. First place award winners may be invited to perform once again in the Maine NATS Showcase (Saturday, February 27th, 2026). This concert will take place in the Crewe Arts Center, where a formal award presentation will happen. The Maine NATS Showcase will be performed by first place winners, in addition to the 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.

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

National Student Auditions
National Association of Teachers of Singing

NSA CLASSICAL AUDITIONS RUBRIC

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
TONE • Resonance and timbre are appropriate to the style with balanced chiaroscuro and ring throughout range. • Transitions through passaggi are smooth and efficient. • Onsets and offsets are clean, clear, and balanced allowing for uniform vibrancy and clarity. • Dynamic flexibility is present. • The singer engages the ability to make subtle changes in timbre appropriate to the style and character of the selection.	The singer is beginning to develop vocal resonance and balanced chiaroscuro timbre. Onsets and offsets delay or press the tone and cause extra noise or air. Transitions through passaggi are difficult or uneven. Dynamic flexibility is missing in much of the performance. Vocal colors do not enhance the style and character of the selection.	The singer is advancing in resonance and balanced chiaroscuro through some of the range. Onsets and offsets are mostly immediate, but some pressing or breathiness is present. Passaggi transitions are inconsistent. Dynamic flexibility is evident much of the time. Vocal colors mostly enhance the style and character of the selection.	The singer is mastering resonance. A balanced chiaroscuro tone rings throughout range. Onsets and offsets are immediate and promote clarity. Passaggi transitions are smooth and efficient. Dynamic flexibility is consistently evident in the performance. Vocal colors consistently enhance the style and character of the selection.
BREATH & ALIGNMENT • Inhalation is easy, full, silent, and efficient. • Exhalation provides stability, support, vibrancy, buoyancy, loft, and vocal energy. • The alignment, coordination, and release of the head, neck, larynx, jaw, ribs, back, abdomen, legs, and feet assist a dynamic engagement of the vocal instrument.	The singer is developing appropriate respiration. Inhalation is often noisy or insufficient. During exhalation, the singer tenses or collapses requiring extra breaths to complete phrases. Buoyancy and loft are inconsistent. The lack of coordination and alignment of the body hinders a dynamic engagement of the vocal instrument.	The singer is advancing toward appropriate respiration. Inhalation is mostly easy and sufficient. Exhalation often provides stability, support, and vocal energy with some collapsing and tension. Buoyancy and loft are often present. The coordination and alignment of the body are mostly assisting a dynamic engagement of the vocal instrument.	The singer is mastering respiration. Inhalation is easy and sufficient. Exhalation provides support, balanced stability, and energy. Buoyancy and loft are consistently present. The coordination and alignment of the body consistently assists a dynamic engagement of the vocal instrument.
TEXT & DICTION • Languages are sung with accurate pronunciation and effective articulation with idiomatic inflection beyond basic phonetics. • The singer displays a thorough understanding in communicating the text. • Phrasing and flow respect the nuance of each language.	The singer is developing some language proficiency but is often inaccurate in pronunciation and articulation. Idiomatic characteristics of the language are not present. The meaning of the text is ambiguous and poorly communicated. Phrasing and flow do not respect the nuance of each language.	The singer is advancing in language proficiency with accurate pronunciation and articulation. Idiomatic characteristics of the language are inconsistently present. The singer often communicates the meaning of the text. Phrasing and flow respect the nuance of each language inconsistently.	The singer is mastering languages with accurate pronunciation and effective articulation. Idiomatic inflection beyond basic phonetics is consistently present. The singer understands and communicates the meaning of the text. Phrasing and flow consistently respect the nuance of each language.

NSA CLASSICAL AUDITIONS RUBRIC, cont.

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
MUSICIANSHIP • Pitches and rhythms are accurate. • Tuning is accurate throughout range. • The markings of the composer, editor, or arranger are observed and present in the performance. • Selections are accurately performed from memory.	The singer's musicianship is beginning to develop with many accurate pitches and rhythms. Some errors are present. Tuning is often problematic. The markings in the score are rarely observed or present in the performance. Memorization is incomplete.	The singer's musicianship is advancing with pitch and rhythmic accuracy most of the time. Tuning is mostly accurate and complete with some errors. Many of the markings in the score are observed and present in the performance. Memorization is mostly complete.	The singer's musicianship is refined. All pitches and rhythms are accurate. Tuning is consistently accurate. The markings in thescore are observedand present in the performance. Memorization is accurate.
ARTISTRY • The performance synthesizes vocal and physical communication to embody and express the character and story/poetry. • The performance embodies clear musical intent and embraces the uniqueness of the singer. • The listeners are engaged in a believable and fulfilling aesthetic performance.	The singer's performance does not embody a thorough understanding of the text and music. Physical, musical, and vocal choices are not contributing to effective communication. The performance is self-conscious and insecure.	Physical, musical, and vocal choices coordinate to create believable moments. An authenticity that embraces the uniqueness of the singer is emerging. The singer is inconsistent in engaging the listeners in a fulfilling aesthetic performance.	Physical, musical, and vocal choices allow the singer to communicate effectively. An authentic performance embraces the uniqueness of the singer. The singer consistently engages the listeners in a believable and fulfilling aesthetic performance.
ENSEMBLE (comments only) • The singer and pianist coordinate their efforts toward the same artistic goals in the performance.	The singer and pianist seem unsynchronized. The artistic goals of the performance were unclear.	The singer and pianist are often coordinated in their effortstoward the same artistic goals in the performance.	The singer and pianist are consistently coordinated in their efforts toward the same artistic goals in the entire performance.

National Student Auditions

NSA MUSICAL THEATRE AUDITIONS RUBRIC

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.

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
TONE • The singer shows mastery of the vocal techniques required for the repertoire selected. (See above) • The singer makes subtle or dramatic vocal adjustments appropriate to the style and-character. • The singer produces a wide variety of vocal colors throughout the song in the service of character, story, and style. • Resonance is speech-like; intelligibility is a priority.	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.	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.	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.
BREATH & ALIGNMENT • Inhalation is easy, full, and efficient. • Exhalation provides stability, support, and vocal energy. • Alignment is dynamic and free to express the physical life of the character.	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.	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.	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.
LANGUAGE & DICTION • The lyrics are sung with accurate pronunciation and effective articulation in the style and vernacular appropriate to the character. • The singer embodies a thorough understanding and communication of the lyrics.	The singer needs more accurate pronunciation and more effective articulation in the style and vernacular appropriate to the character. The singer needs to understand and communicate the lyrics more effectively.	The singer is often using accurate pronunciation and effective articulation in the style and vernacular appropriate to the character. The singer often embodies an understanding and communication of the lyrics.	The singer is mastering accurate pronunciation and effective articulation in the style and vernacular appropriate to the character. The singer embodies a thorough understanding and communication of the lyrics.

NSA MUSICAL THEATRE AUDITIONS RUBRIC

Each singer's performance is adjudicated in comparison to the following standards as applied to the category of entry.

STANDARD	DEVELOPING 70-79 POINTS	ADVANCING 80-89 POINTS	MASTERING 90-100 POINTS
MUSICIANSHIP • Pitches and rhythms are accurate. • The markings of the composer are observed and performed in idiomatic style. • Memorization is organic and accurate	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.	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.	All pitches and rhythms are accurate. The markings of the composer are observed and performed in idiomatic style. Memorization is organic and accurate.
ARTISTRY • The performance synthesizes vocal and physical communication to embody a specific character and story. • The listeners are engaged in an honest and believable performance	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.	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.	The singer is mastering the ability to synthesize vocal and physical communication to embody the character and story. The performance is honest and believable.
ENSEMBLE (comments only) • The singer and pianist coordinate their efforts toward the same artistic goals in the performance.	The singer and pianist seem unsynchronized. The artistic goals of the performance were unclear.	The singer and pianist are often coordinated in their efforts toward the same artistic goals in the performance.	The singer and pianist are consistently coordinated in their efforts toward the same artistic goals in the entire performance.