



## ASSOCIATION NOTES

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### HOLD ON!

**R**oller coasters, like those enjoyed this summer at the theme parks surrounding our national conference site in Orlando, are full of twists and turns. Anticipation, fear, exhilaration, sudden changes in direction and squeals of delight are all things many of us feel or utter when riding these amazing contraptions. We express many of the same feelings when preparing for a National Conference and annual Board Meeting. Now that these events are past for this year, we enjoy a great deal of satisfaction that events so long in planning end successfully. They also serve as opportunities for the leadership of NATS to gather together and evaluate, discuss, and plan. In this issue of *Inter Nos* you will find several pages devoted to activities related to our National Conference in Orlando.

When our Board of Directors meets each summer we have two days full of reports, discussion, training, and evaluation. The outcome of this year's meeting is yielding more exciting opportunities for our membership and their students.

**National Student Auditions:** After several years of work by a committee the Board has approved the establishment of NATIONAL Student Auditions. The first Finals of the NATS National Student Auditions will take place at the 2014 National Conference in Boston. The top three singers from each region in each category will be eligible to advance to the national level auditions. Final revisions to the guidelines are being prepared and will be disseminated in the near future.

**The Carnegie Hall Royal Conservatory Achievement Program (TAP):** After a successful launch in Orlando this summer our partnership with TAP is shifting into high gear. I encourage you to get involved and involve your students in this program. NATS members have been integral to the development of materials for this program's revision for the American audience. Information sessions should be coming to your area, maybe even your chapter, in the near future.

**A NEW [www.nats.org](http://www.nats.org):** The Board approved funding for the next generation of the NATS website. This project will be an important tool for our membership and our profession. We will be asking you to voice your opinions about our current site and what you view as necessary for our new website.

# inter nos

VOLUME 45, NO. 2

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### PUBLICATION DEADLINES:

All material for publication must be submitted to the NATS Executive Office by the following deadlines:

Spring issue ..... Feb. 1

Fall issue ..... Aug. 1

**Mission:** *The National Association of Teachers of Singing, Incorporated, is a nonprofit organization dedicated to encouraging the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promoting vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented.*

The National Association of Teachers of Singing, Inc. is a member of the National Music Council.



## From the Independent Teacher Associate Editor

Isolation is a problem for many independent voice teachers. Every day we see our students, our families, and our friends. But we rarely get the chance for meaningful and enlightening dialog with other singing experts, or thought-provoking conversations that help us grow as teachers. In fact, alleviating isolation probably plays a part in why many of us belong to NATS. It also plays a role in the exploding popularity of the [NATS chats](#), [LinkedIn voice discussion groups](#), and the [NATS Facebook pages](#).

Conferences fill that gap, too, but on a much more grand scale. Conferences are a chance to become completely immersed in our passion, a time of intense focus and renewal, and an opportunity like no other to see the world and to hone the craft—not just for the individual but for the entire profession.

Our biennial NATS conference has just passed, but there are many other opportunities to get together before NATS meets again in 2014. [Chapter and regional events](#) and the [Winter Workshops](#) are all NATS sponsored gatherings. The [Voice Foundation](#) meets in Philadelphia each June and also has a handful of [local chapters](#) meeting around the world. [The National Center for Voice and Speech](#) provides classes and workshops for continuing education, as does the [New York Singing Teachers' Association](#). There are other sister organizations, such as the [Federation of Music Clubs](#), [MTNA](#), and [NAfME](#) to name a few. And, [The International Congress of Voice Teachers](#) is meeting in July of 2013 in Australia.

I had the pleasure of attending the 2005 ICVT in Vancouver, Canada and found it to be different enough from NATS conferences to be thoroughly worth it. It was as if the NATS Conference is our family reunion, and the ICVT is the extended family with all of the second cousins you've never met. Lectures were surprisingly different with perspectives from voice teachers, performers, and voice scientists I had not heard before. And the multi-cultural aspect made the social side and professional networking fascinating. Organizers of ICVT 2013 are planning entertainment collaborations with the Queensland Music Festival, the Queensland Symphony Orchestra, and Opera Queensland. It will be a unique opportunity to see beautiful Australia, enjoy intellectual stimulation and companionship with international voice teachers, and take advantage of a business write-off for studio taxes.

Consider attending one of these many events, and continue supporting the community we are growing here at Inter Nos by sending in your articles, comments, and requests for articles. It is a pleasure to have this venue to frequently collaborate.



My Best Wishes for Your Success,  
Nancy Bos  
Independent Teacher  
Associate Editor for *Inter Nos*  
[nancy@studiobos.com](mailto:nancy@studiobos.com)

## 2012 Art Song Composition Award Winners

(1st Place Winner)

Melissa Dunphy

*Tesla's Pigeon*

### NATIONAL SEMIFINALISTS

(2nd Place Winner)

Stacy Garrop

*The Book of American Poetry, Vol. 3*

(Honorable Mention)

Stephen Bachicha

*New Mexico Fragments*

(Honorable Mention)

Nancy Rexford

*Seven Songs from Prayers from the Ark*

(Honorable Mention)

Rafael Fusco

*Unsolicited Advice: Four Rules of Your Pal Ward*

(Honorable Mention)

Rebecca Windham

*The Mirror Poems*

Judith Cloud

*I Spill My Soul*

Dominick DiOrio

*Five Blake Lyrics*

Douglas Ovens

*Three Love Songs*

James Riggs

*Battle of the Sexes*

Paul Phillips

*Battle-Pieces*

Nicholas Carlozzi

*Songs for a Stranger*

Scott Baeseman

*The Touches of Sweet Harmony*

— continued from page 1

## HOLD ON!

**National Music Theater Competition:** The FIRST truly national music theater competition is now history and was a huge success. A highly talented group of semi-finalists travelled to Orlando and the six finalists presented outstanding performances for the judges and audience. The Board evaluated the inaugural effort and agreed to continue the competition in 2014 leading up to our National Conference in Boston. While it will take time to develop funding to equal the prizes offered for NATSAA, the Board agreed this should be a long-term goal.

**2013 Budget:** Board members discussed the growth of NATS and our need to continue to increase revenue from as many sources as possible in order to accomplish ambitious plans we have set for the future. After much discussion regarding revenue versus expenses a budget was passed that kept membership dues at their current levels for 2013. Careful budgeting and monitoring by our officers and staff have allowed us to maintain dues at their current level for EIGHT years in a row!!

**SNATS:** Student NATS chapters are on the rise and considerable discussion was devoted to ways to increase student involvement in NATS and methods to transition student members into associate or full membership once they graduate. Look for increased communication on this important initiative.

**New Leadership:** Elsewhere in this issue you will find an article introducing our newly installed officers. In recent years I have had the privilege of working with some of the most selfless individuals who are truly devoted to the work of NATS and have invested countless hours in service to our profession and organization. I am especially grateful to Don Simonson, Lloyd Mims, Jeffry Price, Nancy Walker, and Mary Day who completed their Executive Office terms in

July. They each brought considerable talents to our work at NATS. Their hard work, wise advice, and creativity have allowed NATS to continue to flourish.

Many of the above initiatives are akin to boarding a separate roller coaster. Each one has its own unique construct and path to completion. As we board there are others who join us on the ride. In most of these cases various staff members, officers, and committee members are riding along. There will be many twists and turns along the way, hills to climb, and sometimes the emails will fly by so fast we can't seem to catch our breath and simply try to hang on. Unlike a traditional roller coaster, however, our work on these and other initiatives does not return us to the same place we started but leads us to a new place of growth for our organization and profession.

As most of us embark on a new season of lessons and performances what type of roller coaster ride will your year be? Will the ride return you to the place you started as a singer and teacher? I hope not. Jump on the ride that takes you on a journey of exploration, evaluation, and expansion of your teaching methods and your performing ability. Take advantage of the wealth of expertise and resources NATS provides you as a member. Strap yourself in, conquer the fear of the new and unknown, and most of all, HOLD ON! It will be a wild ride.

As always, I welcome your comments at [allen@nats.org](mailto:allen@nats.org).



**Allen Henderson,**  
NATS Executive Director

## NATS Welcomes 2012-2014 Elected Board Officers

We are pleased to announce the 2012-2014 Elected Officers NATS:

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For more information on the 2012-2014 elected officers, visit:  
<http://www.nats.org/home/38-general/459-nats-welcomes-2012-2014-elected-board-officers.html>

## 2011 FISCAL YEAR AUDIT SUMMARY

The 2011 audit of the National Association of Teachers of Singing has been completed and published copies of the report were furnished to members of the Board of Directors by the independent auditing firm of Lucas, Herndon, Hyers, & Pennywitt, Certified Public Accountants, Jacksonville, Florida. The entire unqualified report and opinion letter of the auditor is available for members to review in the Executive Office of NATS in Jacksonville, Florida, as well as from members of the Board of Directors. The following summary of the details of the audit are extracted and summarized below. The auditor's report, and the notes that accompanied the report are an integral part of the audit statements.

### COMPARITIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2011 and December 31, 2010

#### ASSETS

December 31

Current funds – Unrestricted	2011	2010
Cash in Banks	\$ 458,433.74	\$ 288,014.70
Certificates of Deposit	\$ 50,098.66	\$ 163,267.69
Publication Inventory	\$ 15,000.00	\$ 15,000.00
Prepaid Expense	\$ 17,942.16	\$ 1,720.00
Prepaid Loan Costs	\$ 4,718.32	\$ 5,032.32
<b>TOTAL CURRENT FUNDS</b>	<b>\$ 553,491.73</b>	<b>\$ 473,034.71</b>

#### Fixed Assets

Unit 401 & 402 9957 Moorings Drive, Jacksonville, FL	\$ 351,479.00	\$ 351,479.00
Equipment	\$ 70,714.00	\$ 70,714.00
Less: Accumulated Depreciation	\$ (109,963.00)	\$ (98,067.00)
<b>FIXED ASSETS – NET</b>	<b>\$ 312,230.00</b>	<b>\$ 324,126.00</b>
<b>TOTAL ASSETS – UNRESTRICTED</b>	<b>\$ 865,721.73</b>	<b>\$ 797,160.71</b>

#### LIABILITIES AND FUND BALANCE

##### Liabilities

Accounts Payable	\$ 3,589.76	\$ 5,825.76
Mortgage Payable – Units 401 & 402, 9957 Moorings Dr.	\$ 212,062.62	\$ 219,806.84
Prepayment of Dues	\$ 150,819.00	\$ 177,334.30
Unremitted Payable Tax	\$ 3,479.21	\$ 0
<b>TOTAL LIABILITIES</b>	<b>\$ 369,950.59</b>	<b>\$ 402,996.90</b>
<b>NET ASSETS – UNRESTRICTED</b>	<b>\$ 495,771.14</b>	<b>\$ 394,193.81</b>



## Nathan and Julie Gunn Entertain and Educate at NATS 52nd National Conference

by Elizabeth Zettler



*The Gunns with attendee Ben Edquist*  
Nathan and Julie Gunn.

In addition to all of the informative sessions and exhibits that the 52nd NATS National Conference offered to attendees, they were given the opportunity to attend several evenings of recitals and competitions. One of these evenings was a night with Guest Artists,

The second half of the recital was a mixture of both comedy and melancholy with songs by Samuel Barber, Charles Ives, and William Bolcom. After the last piece, the audience applauded for more and was not disappointed, receiving not one, but three encores from the Gunns.

The next afternoon four lucky singers were given a chance to sing for both Nathan and Julie Gunn in a master class open to all conference attendees. The pair was not only interesting to listen to, but also gave some useful insight into the pieces performed. It was a treat to have a glimpse into the collaboration of the Gunns as they coached the singers through everything from Handel to Music Theater. Both were gracious and put the singers at ease, which is so important, as anyone that has sung in a master class knows.

Allen Henderson, NATS Executive Director remarked, "NATS was thrilled to have Nathan and Julie Gunn in recital at our National Conference in Orlando. Their recital was warmly received and their master class the next day exhibited their unique collaboration in bringing out the best in singers."

Keep a look out in future *Journal of Singing* issues for a more in depth interview with the Gunns by Leslie Holmes.

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## Florence Henderson Honored with Lifetime Achievement Award at NATS 52nd National Conference

The iconic performer Florence Henderson has a new award to add to her list of accolades—She is the first ever recipient of the National Association of Teachers of Singing Lifetime Achievement Award. Ms. Henderson was presented with this award on July 2, 2012 during the NATS 52nd National Conference in Orlando, Florida. The award honors her career and legacy as an accomplished singer and performer.

While most remember her as Carol Brady in *The Brady Bunch*, Florence Henderson's career spans the entertainment industry including a long and successful career on Broadway. She played the role of Laurey in the last national tour of the original production of *Oklahoma!* Her Broadway debut in a starring role was as the title character in *Fannie* in November of 1954. Other Broadway and theater credits include the role of Maria in the national tour of *The Sound of Music* and the role of Nellie in the first revival of *South Pacific* at Lincoln Center. In 1966, she was the very first woman to guest host *The Johnny Carson Show*.

Henderson was a performer on many variety shows including *The Bell Telephone Hour*, *The US Steel Hour*, and *The Dean Martin Show*. She hosted *Country Kitchen* on the Nashville Network for nine years, has been a spokesperson for many products, and was a contestant on *Dancing with the Stars* in 2010.

"This is a very exciting evening for us," said Allen Henderson, Executive Director of the NATS, as he presented Ms. Henderson with her Lifetime Achievement Award, "Our honoree, Florence Henderson, has shaped the history of Broadway, theater, television, and the entire entertainment industry."

Florence Henderson's gracious, funny, and thoughtful acceptance speech recounted her career and paid homage to the commitment and dedication of voice teachers.

"I've been so blessed with my voice teachers," said Henderson, "and I'm sure that's why I'm singing pretty darn well at the age of 78!"

In her memoir, *Life Is Not a Stage: From Broadway Baby to a Lovely Lady and Beyond*, published in 2011, Henderson writes of the impact of her very first voice teacher. In her acceptance speech, she spoke of many voice teachers who have had a positive and lasting impact on her career.



*Florence Henderson accepts her award*

## Music Supplements in Ivy League College Admissions

### by Katie Becker

*But the girl could sing. A Wesleyan music professor had reviewed the tape she had sent along with her application and rated it a 9 – the highest score possible.*

*“The academic stuff seems marginally OK,” he said. “The question is, does a high rating in music, which takes a lot of time to develop, offset an obviously thin academic record?”*

*Yes, answered Ralph, who had been the second reader of the girl’s application. He assured the committee that for this applicant, singing “isn’t just a hobby.”*

—Excerpt from “The Gatekeepers” by Jacques Steinberg, a book chronicling the selective admissions process at Wesleyan University.

I will be a high school senior in the fall and I am beginning the process of applying to college. At most of the highly selective colleges I’m applying to, admissions officers receive thousands of applications with as few as 1 in 20 qualified applicants receiving an offer of admission. So, in addition to considering grades, SAT and ACT test scores, and other standard components of the application, admissions officers look for any other characteristics or factors to set applicants apart. One of these is having a special talent in the arts. Colleges are not only looking for academic superstars, they are looking for artists and musicians for art programs, music ensembles, and drama productions. These colleges look for talent and dedication to the arts; some of which cannot be appropriately conveyed in the limited space on an application. Thus, many schools offer the opportunity for applicants to submit an “arts supplement” with additional information about their talent, hoping that this information will help them make a decision about the applicant.

Though I am not applying to music programs or conservatories, I want to convey to colleges the full extent of my devotion to the study of voice and my proficiency in that area. I hope that colleges will use the supplements that I will submit to better understand what I have to offer. Also, at the schools that offer merit-based financial aid, I hope that my submissions will help me qualify for scholarships.

My list is down to 11 schools: Yale, Harvard, Princeton, Stanford, Cornell,

Duke, Northwestern, Pomona, Tufts, University of Virginia, and University of Southern California. When I began researching the requirements for arts submissions I saw that each school has very different requirements. Some schools want to see resumes and letters of recommendation; others didn’t. Some schools want to hear pieces in a variety of languages and styles; others provided no guidance for what to submit. Even the medium of submission varies from school to school. Some schools prefer CDs and DVDs; others consider only web-based submissions. Some have special deadlines for arts submissions; others don’t. Some schools devote entire sections of their webpage to the submission of supplementary materials; other schools provide little to no information.

*But the girl could sing. A Wesleyan music professor had reviewed the tape she had sent along with her application and rated it a 9 – the highest score possible.*

*“The academic stuff seems marginally OK,” he said. “The question is, does a high rating in music, which takes a lot of time to develop, offset an obviously thin academic record?”*

*Yes, answered Ralph, who had been the second reader of the girl’s application. He assured the committee that for this applicant, singing “isn’t just a hobby.”*

I’m glad that schools offer a way for applicants with unique talents to set themselves apart from the rest of the application pool. I think that the opportunity to submit supplementary materials allows students to present themselves as unique people with unique gifts, instead of merely as a collection of statistics and numbers. I am excited to have the opportunity to showcase a talent that I am very passionate about. That said, I do wish that schools would make their guidelines for submitting materials more clear and accessible. At one of my schools, I received conflicting information from their website, their admissions presentation, and a reply from an email to the admissions office, leaving me unsure of how to proceed. In addition, I wish that more schools would use the Common Application Arts Supplement, instead of their own supplements, as I believe

that would allow applicants to focus more of their time on submitting high quality materials, instead of trying to figure out exactly what each college requests.

My advice to other students would be to research which materials each school will consider early in the process and know the types of repertoire and media to submit in order to begin making recordings. Colleges require us to do our research and meet their expectations. Putting it off with the idea that a supplement isn’t all that important could make it impossible to meet the requirements.

*Katie Becker is a senior at International High School in Bellevue, Washington and has been taking weekly voice lessons from Nancy Bos for seven years.*

## Bartering for Voice Lessons

by Nancy Bos

One of the most pleasant days of my life was the day I received a personal yoga session in my voice studio while my house was being cleaned from top to bottom. I know it sounds like I'm a pampered, spoiled brat, but I had worked to earn every minute of that wonderful day – I had bartered with my students for those services. And there's more bartering in my past; the framed, professional photos on the wall outside my studio? Bartering with the photographer. The view from my daughter's bedroom? Bartering with a student for the removal of overgrown shrubs. And there's my drawer full of Mary Kay cleansers, lotions, age-defying creams, and make-up; all bartering. Now, if only I could find a massage therapist to take lessons!

But is all of this bartering legal? Am I getting away with something the IRS wouldn't like?

According to [HowStuffWorks.com](http://HowStuffWorks.com) author Jane McGrath, bartering is alive and well.

Bartering networks that specialize in helping barterers find each other have popped up. For a fee, a bartering network helps you find someone who is interested in what you have to offer or someone who has what you want.

Some even give the option of trade credits to be redeemed at a later time. [Swap.com](http://Swap.com) already has one singing coach in Ohio, and [U-Exchange.com](http://U-Exchange.com)

has several listings under "singing," including at least one for Skype lessons!

But just because lots of people are doing it doesn't mean everything is peachy from a tax standpoint. The [IRS website](http://IRS website) is clear:

Barter dollars or trade dollars are identical to real dollars for tax reporting. If you conduct any direct barter - barter for another's products or services - you will have to report the fair market value of the products or services you received on your tax return. If a business makes payments of bartered services to another business (except a corporation) of \$600 or more in the course of the year, these payments are reported on Form 1099-MISC.

However, if a business makes payments of bartered services to an individual, the individual does not need to report them but the business does. The IRS website does a good job of explaining it, but in the case of my examples above, both my Mary Kay products and my trimmed hedge were for personal use, not business use, so I do not need to file a 1099-MISC. However, I still had taxable transactions in both of those cases, and the income still needs to be reported.

I will keep bartering, but from now on I will keep careful records for my business income taxes.

## Ninth Annual *New Voice Educators* Symposium at Indiana University



Greetings from the Indiana University Jacobs School of Music in Bloomington, Indiana!

You are cordially invited to attend the Ninth Annual New Voice Educators Symposium from February 22-23, 2013 (Friday-Saturday) at Indiana

University, Bloomington. The symposium, sponsored by Student N.A.T.S. at Indiana University, is designed to provide for new and future voice teachers an opportunity to present an academic paper related to singing, to learn, and to network in a collaborative, professional and friendly environment. Attendance at the symposium is open to teachers, students, and singers of all levels, but invitations to present are limited to those with five years or less of full-time, collegiate teaching experience.

The symposium is a free event but does not include travel expenses. If you are interested in presenting, please submit an abstract of your proposed presentation no later than January 21, 2013. Please include your name, email address, professional information and contact information with your submission. You will be sent an electronic confirmation of receipt of your abstract, and notification once presentations have been selected. Please send abstracts, questions, and any other correspondence electronically to:

**Jessica Usherwood**  
Vice President; Chairperson,  
New Voice Educators Symposium  
Student N.A.T.S. at Indiana University

[jusherwo@indiana.edu](mailto:jusherwo@indiana.edu)

We hope to see you in Bloomington in February!



# NATS 52nd National Conference





# NATS 52nd National Conference



*Refreshments and Networking*



*NATS Likes to Eat Well*



*Great Exhibits*



*Packed House for General Session*



*NMTC Finalists*



*Time to Browse*



*Sea World Characters Welcome Us*



*Jane Eaglen*

## Voice Lessons for Blues Singers

### by Michele D'Amour McDanel

Can a blues singer benefit from working with a voice teacher even if the teacher doesn't sing blues? Based on my own experience, I believe that a blues singer can gain a great deal from voice lessons. Here are a few of those benefits:

#### Building the Foundation

A blues singer's background may not have provided a foundation of good technique. Proper breathing is essential for a blues singer who may be required to sing long phrases with a single breath. From there, the next step is ensuring proper technique for belting so as not to damage vocal cords. Learning warm-up techniques is also important, particularly those that are specific to preparing the voice for belting. Also, a voice teacher can identify the singer's range as well as the ideal keys for that range. If the blues singer hasn't studied music previously, some basic music theory will help them to communicate better with their band. All of these are potentially very helpful tools for the blues singer's tool kit.

#### Technique

As John Lee Hooker once said, "The blues tells a story. Every line of the blues has a meaning." So, a blues singer needs to possess a variety of tools to help their vocals convey those meanings and emotions. First and foremost, female blues singers in particular will likely want to know how to belt (and as previously mentioned, how to do so without damaging their vocal cords). Of course, belting an entire song wouldn't be as emotionally impactful, so working on dynamics, modified belt, slides, gospel techniques for "whispering" a high note, and of course, the blues "growl," are all techniques worth developing. A younger singer (under 40) will most likely not have developed vocally yet for a true blues growl, but a voice teacher can provide other techniques that will sound similar without inducing damage.

#### Performance Tips

A blues singer has the challenging and rewarding task of conveying the story of a song; however, the lyrics may be repetitive, particularly in a twelve-bar blues. Performance is how the singer captures and retains the interest of the audience despite that repetitiveness. A voice teacher can help a blues singer work on envisioning what person or situation each song is about as well as assisting them in finding ways to enliven specific songs, such as standards, that are heard often or with which the singer might be struggling.

Song selection is critical to any performance, and a voice teacher can help a singer decide things like:

- Song Choice
  - Where to place them in a set list to make for a good listener experience – varying tempo, key, mood, etc.
  - Where to place them in the set list for the singer's voice – songs using the lower register earlier to help the voice warm up, then higher register songs once the voice has warmed up; and finally, adding some easier songs to provide a break.
- What keys to sing the songs in, which may vary by setting; for instance, I might sing a song in A minor in a quiet, intimate setting, and in C minor if I have the right venue to really belt it out.
- Ways to freshen up a standard and make it unique
  - consider tempo and rhythmic changes
  - adding a monologue
  - speaking some lyrics instead of singing them

A blues singer might be wary of taking voice lessons for fear of losing some of the rawness and emotion of the songs. To be clear, I'm not talking about operatic or classical training here. My argument is simply that doing the kind of targeted work I've described can help the singer do a better job of reaching their audience, as well as help them take care of their voice so they can enjoy a long career. If you're a voice teacher looking to add blues singers to your student roster, consider advertising in the local blues society's newsletter and/or attending blues jams to meet people and get a feel for the material.

The blues either speak to someone, or they don't. But for those of us who have a passion for singing blues, a little training can go a long way.

*Michele D'Amour McDanel began her singing career in the church choir and today sings blues with her band, Michele D'Amour and the Love Dealers. Folks in the NW are welcome to look Michele up by going to their band facebook page.*

### In Memoriam

February 2012–July 2012

*Kenneth W. Burk  
Betty Jeanne Chipman  
Larry J. Day  
Linda Krupa*

*Lorene Michalopoulos  
W. David Weber  
William Wilcox*



# A Look at the First National Music Theater Competition

In late 2011 NATS announced the first National Music Theater Competition (NMTC) and on June 30, 2012, Jacob Keith Watson, the first winner was announced at the 52nd National Conference in Orlando, FL. The NMTC aims to seek out and award the best emerging talent in music theater.

Open to singers age 20-28, the NMTC offered more than \$10,000 in cash and prizes to the top three contestants. Sponsors including Hal Leonard Corporation, Stage Door Access, Stage Stars, and ArtsApp all contributed to prize packages for first, second, and third place winner.

In the preliminary rounds, applicants had the option of auditioning in Chicago, New York City, Los Angeles, or online. Contestants who advanced from the preliminary rounds competed in the semifinals in Orlando, FL prior to the start of the 52nd National Conference. The finalists took the stage again that same week to compete in the final round.



**Jacob Keith Watson**, the first prize winner, is a native of Wynne, Arkansas and a graduate of Ouachita Baptist University, where he studied with John Secrest. In recent years, Jacob has performed roles in numerous mediums and genres. Some of his favorite roles include Frederic in *Pirates of Penzance*, Iago (U/S) in *Othello*, Feste in *Twelfth Night*, Corin in *As You Like It*, Horton the Elephant in *Seussical the Musical*, Albert in *Bye Bye Birdie*, Rodolfo in *La Boheme*, and Don Ottavio in *Don Giovanni*. In 2012, Jacob won second place in the international Lotte Lenya Competition and was regional finalist in the Metropolitan Opera National Council Auditions. Upcoming engagements include the roles of Conte Almaviva (cover) in *Il Barbiere di Siviglia*, Beppe in *Pagliacci*, and Duke (cover) in *Rigoletto*. In February of 2013, Jacob will be a featured music theater soloist at the Kurt Weill Festival in Dessau, Germany.



**Billy Marshall, Jr.**, the second prize winner, was born and raised in Denver CO. Billy studied music theater at the University of Northern Colorado. After graduating Billy moved to NYC in 2009. Billy currently studies voice with Michael Ruckles in NYC. Credits include (off-Broadway) *Theater for the New City*; *The Perfect Trio* - Dan, Dog

*Mouth* - Wilmer (Regional) Arundel Barn ME; *Millie* - Jimmy, *Babes in Hollywood* - Mickey Rooney (TV/Film) *Kenny Connected* - Kenny, *Gossip Girl* - Featured U5. Billy would like to thank Michael for his guidance and support, to Debbie and his family for their love and belief in his talents. Also a giant thank you to NATS for this wonderful opportunity and their dedication to the vocal instrument.



**Linedy Genao**, the third prize winner, is originally from Brooklyn, NY. She began singing at age 4 in her local church and her love of musical theater began to grow when she entered Hamden High School. There she received many academic and musical awards. She has been in many of the productions of the Hamden Mainstage Ensemble

including Smitty in *How to Succeed...*, The Witch in *Into the Woods*, Lola in *Damn Yankees*, Irene Molloy in *Hello Dolly!*, and Esther in *To Gillian on her 37th Birthday*. Linedy also played Jessie in the Hamden Arts Council's workshop production of *When Push comes to Shove* by Rachel Bloom and Michael Maricondi and Anita in the Whitney Players production of *West Side Story*. Linedy studies voice at the Sellati Studio under the tutelage of Robin Sellati and is entering her senior year at the University of Connecticut studying business administration. She hopes that her talent and education will lead her to the right path and maybe one day to the Broadway stage. With the support of her family and friends, she knows that anything is possible.

"The final round performances of all six finalists were outstanding and the audience reaction was enthusiastic" said Allen Henderson, Executive Director of NATS. "The first National Music Theater Competition was a rousing success with Jacob Watson giving a well-rounded performance that earned him first place honors. We look forward to the continued development of this competition as THE premier singing competition for music theater performers."



## The Independent Voice Teacher as Entrepreneur

by Cynthia Vaughn

"It was just one year ago that I realized that what I was doing was entrepreneurship. Just two weeks ago, I learned how to spell it."  
— King Sidharth

Thirty years ago I became a small business owner when I accepted my first private voice students. Four years ago I became an entrepreneur. While "business owner" and "entrepreneur" are often used as synonyms, they are different in more ways than difficulty of spelling. Entrepreneur (from the French *entreprendre*) literally means "to undertake; to pledge or commit oneself, to set about, to begin." In modern usage, an entrepreneur is "a person who organizes and manages any enterprise, especially a business, usually with considerable initiative and risk." [Dictionary.com](#). So, without risk, initiative, a deliberate agreement with yourself, and a commitment to change or begin, you merely have a business.

For years, that was just fine with me. I taught private singing lessons at my home while I finished graduate school, pursued my singing and academic career, and later, while I raised my children. I enjoyed teaching voice lessons and had a steady stream of talented teens and casual adult students. With good instincts and acquired skills, I got better with time and trial and error. There was little risk involved – it wasn't brain surgery or tightrope walking. I took modest initiative to explore new repertoire, read books, attended conferences, and connected with other teachers. Gradually, though, I started to think like an entrepreneur, who according to business guru [Peter F. Drucker](#), "always searches for change, responds to it, and exploits it as an opportunity." In 2008, in the worst US economic downturn in decades, I sought change, made a pledge to myself, took the initiative, accepted the risk, and set out to create a unique teaching studio and music venue [www.MagnoliaMusicStudio.com](#) in my community. I had become an unexpected entrepreneur.

Successful entrepreneurship springs from a variety of motivations and follows any number of business models. [Economists](#) may categorize entrepreneurship as serial, social, collaborative, or lifestyle:

- 1) SERIAL ENTREPRENEURS continually create new ideas, products and businesses. Steve Jobs and Donald Trump are good examples in the business world. You can find singer serial entrepreneurs on YouTube, blogs, and [apps](#).
- 2) SOCIAL ENTREPRENEURS (or humanitarian entrepreneurs) are concerned with helping people and making a difference by solving a serious problem or filling a need. They are motivated more by emotion than by profit. Immediately, I think of baritone [Simon Estes](#) and the South African Youth Chorale and Artists for HIV/AIDS prevention.

3) COLLABORATIVE ENTREPRENEURS share the risk and rewards with like-minded partners. An example is the [Washington Vocal Consortium](#). This category includes music teachers who partner with dance/acting instructors and visual artists.

4) LIFESTYLE ENTREPRENEURS want to make a living doing something that they love, which will allow them a greater balance of work and personal or family activities. "A lifestyle entrepreneur intentionally chooses a sustainable and viable living working in a field where they have a particular interest, passion, talent, knowledge or high degree of expertise." – Vivek Wadhwa

I suspect that a great many NATS independent studio teachers are lifestyle entrepreneurs: Chicago-based tenor [Klaus Georg](#) (NATS 2012 Intern) left a lucrative IT job to follow his passion for singing and teaching singing. "I think it's important to establish a niche for yourself so that you can be the best at whatever it is you're good at. Then word of mouth will build. For example, I think I've got a reputation around here as a guy who can help young men who haven't figured out if they're baritones or tenors yet how to access a full top that isn't falsetto based. Now I get people of all ages and levels with that problem and they seek me out." Another 2012 NATS Intern, [Shauna Fallihee](#) from the San Francisco Bay Area, isn't hopping on the CCM/American Idol bandwagon. There are plenty of teachers who teach contemporary styles, but "I teach classical repertoire to all of my students, including children and teens. They enjoy it and recognize its value... Being a private teacher doesn't mean altering your teaching style or idea of appropriate repertoire." Shauna has a full studio and insists that it's not nearly as difficult to get students as some might think. "It just requires ingenuity and drive." On the other hand, 2011 NATS Intern [Katy Peterson](#) could easily teach classical technique and repertoire, but she has a passion for singer-songwriters and loves working with pop and rock singers and guitar players of all ages and abilities in Fort Lauderdale, Florida. As a lifestyle entrepreneur Katy also chooses to live near sunny beaches in a tropical climate. "I hate cold weather!" NATS member and author [Elizabeth Blades Skinner](#) gave up full-time university teaching and city life to live in a tiny mountain town in Colorado where she currently teaches a dozen students and has rediscovered her own joy for teaching and singing. NATS member and vocalist [Kate Emerich](#) is taking time off from her teaching and voice therapy work to sail around the world, combining her passions for travel, sailing, and exploring music and cultures of different countries. NATS 2011 Intern Jared Schwartz traded a budding opera career for pop recording and concerts, a full studio of contemporary artists, and several humanitarian causes. Looking to the next entrepreneurial innovation,

*continued...*

Klaus Georg considers Skype lessons. "My dream is to have a large Skype studio, drop everything else, and move someplace cheap and close to family while keeping my big city Skype lesson rates. I wonder if this is possible." These are just a few examples. What's your story? (Email [CynthiaVaughn@mac.com](mailto:CynthiaVaughn@mac.com))

The key elements of entrepreneurship are discovering your passion, recognizing change, making decisions, accepting risks, and expecting a successful outcome. Is it time for a change? If so, consider this quote

by author/speaker Bo Bennett:

"If you are going to ask yourself life-changing questions, be sure to do something with the answers."

*Cynthia Vaughn founded Magnolia Music Studio [www.MagnoliaMusicStudio.com](http://www.MagnoliaMusicStudio.com) in Fort Collins, CO in 2008. She has been a NATS member since 1986 and NATS Intern Vocal Literature Coordinator 2005-2012*

## Meet the 42nd NATS Artist Awards Winner



*Andrew Garland (right) receives First prize*

The 42nd NATS Artist Awards Competition completed on Friday, June 29, 2012 when the finals were held in conjunction with the 52<sup>nd</sup> National Conference. Six singers advanced from the semifinal round to compete in the final

competition. Andrew Garland and Laura Choi Stuart were awarded first and second prize, respectively.

**Andrew Garland**, the first prize winner, has been saluted by The New York Times for having a "distinctively American presence." Baritone Andrew Garland is known for his engaging performances, and particularly for his interpretations on the recital stage. His performance in a recent New York recital, where he debuted several works by living American composers, was praised for his "grace, fervor and intelligence" (Seen And Heard International) and for his "lean, fine-grained, vibrant baritone." (Opera News Online)

On the concert stage Garland has sung Figaro in *Il Barbiere di Siviglia* with the National Philharmonic, *Carmina Burana* with the Dayton Philharmonic and the Delaware Symphony, Handel's *Messiah* with the Tucson Symphony, University of Michigan's University Musical Society and the Virginia Symphony Orchestra, selections from *Kiss Me Kate* with the Atlanta Symphony, Mozart's *C Minor Mass* with the Washington Master Chorale at the Kennedy Center, Brahms' *Requiem* with the University of Massachusetts, the World Premiere of Jonathan Sheffer's *Red Couch Floating on Lake Erie* with Red {an orchestra}, Handel's *Samson* with the Dartmouth Handel Society, and Meyerbeer's *Les Hugenots* with the Bard Festival.

Throughout his professional career Garland has focused on offering lively and inventive recital programs comprised of music by living American

composers. This project has taken him to stages across the United States, including New York City, Washington DC, Seattle, Cincinnati, Madison, and Santa Monica, among others. His dedication and commitment to highlighting classical songs in recital has brought him great critical acclaim, including: "Garland's instrument is flexible, supple, light of timbre, and agreeable, the singing never less than polished. But his trump card is communication: he sang with a clarity to render printed texts mostly superfluous, and the range of expression, from sharply honed comedy to solemn introspection, from dramatic outburst to tender lyricism was limitless yet free of self-consciousness, of artifice. The fine art of poetry in music has found a rare ambassador." (Opera Now)

**Laura Choi Stuart**, second prize winner, is hailed as "a lyric soprano of ravishing quality" by the Boston Globe. Laura Choi Stuart appears regularly as a soloist and ensemble member with the Washington Bach Consort and the Washington Master Chorale. On the opera stage, she has appeared in mainstage roles with Boston Lyric Opera, Opera Boston, Annapolis Opera, Lake George Opera, the In Series, and Opera North as Musetta, Adina, Gilda, Pamina, and Frasquita. Equally comfortable in recital and concert settings, she was one of the 2009 Art Song Discovery Series winners for the Vocal Arts Society and 2nd prize winner at both the 2010 and 2012 National Association of Teachers of Singing Artist Awards. She received her training at The Santa Fe Opera Apprentice Program for Singers, Opera North, and Berkshire Opera, as well as The New England Conservatory and Dartmouth College. Laura is a student of Elizabeth Daniels and lives in Silver Spring with her husband.

"Once again, the talent in NATSAA was outstanding," said Allen Henderson, Executive Director of NATS, "Andrew Garland is establishing himself as a fine artist and also a strong supporter of new works for voice. We look forward to supporting him through this competition and his New York recital and it will be special to feature him in his hometown in two years at our next national conference in Boston."

## Membership Dues Renewal Schedule

**Membership Dues Renewal for 2013 Begins October 1, 2012**

**Deadline to Submit Membership Dues Renewal January 31, 2013**

**Late Fee of \$10 Applied to Membership Dues Renewal February 1, 2013**

## Is the National Conference Worth It? YES!!

by Marieke Schwartz

"That sounds amazing, but there's no way I can afford it." That was my first thought when I heard about the NATS National Conference. However, as I got more connected in my local chapter, the desire to attend kept growing until I decided to get creative. I am a young, independent voice teacher just starting out; a tenure-track professor dubbed me a "baby teacher" and it is quite true! I have been teaching on the side for a couple of years, but started to focus on it as a career recently. This year's NATS National Conference was my first, and while it was a challenge to get there financially, it was worth all my fundraising efforts!

One of the most obvious benefits in attending the National Conference was getting equipped as a teacher, and also getting equipped as a professional singer. There is a diverse selection of workshops and presentations at the NATS National Conference, so a teacher can find what fits what is needed most at the time. Panel presentations on U.S. and European Agency Systems and Oratorio Auditions gave me information that was more relevant to my singing career than to my studio at this moment; whereas presentations on Vibrato/Non-Vibrato Singing and The Cognitive Revolution gave me insights which I am already using with my students. There were choices between presentations that were more practical in nature ("Assess Before You Assign"), or more scientific ("Ultra High-Speed Laryngeal Endoscopy"). In addition, some of the most valuable information I received came from fellow teachers in the course of conversations. The Publisher Showcases were great because we got to hear new music and got free music for our studios – I came away with over \$220 in free resources alone! Definitely save up some extra money for the exhibits where vendors have great discounts.

Networking during the conference was invaluable for people who were willing to put themselves out there a little bit. I was able to connect with fellow independent teachers and learn from their successes and perspectives, as well as develop relationships with teachers who have already helped me out with their advice and expertise post-conference. I was so honored to meet and talk with Dr. Carol Kimball and Dr. Scott McCoy, two people I greatly admire that I wouldn't have crossed paths with otherwise.

The greatest benefit I received was to be validated as a voice teacher. Being surrounded by so many fellow teachers was so empowering. To experience so much encouragement gave me new energy and drive in my studio and singing career. The opportunity to see master singers and teachers, such as Jane Eaglen and Nathan and Julie Gunn, was an incredible experience and increased my passion for the art of singing. The Lifetime Achievement Award was given to Florence Henderson at the Gala;

however, I truly feel that the attendees were given the real gift. We heard the effervescent and incredibly hilarious Ms. Henderson speak about how voice teachers have made an impact in her life and her extensive career, even to this day.

Going to a conference can be a financial undertaking for an independent teacher due to the cost of registration, airfare, hotel, food, transportation to and from the airport or hotel, and exhibit spending money; but, there are ways to help cut costs. There are grants through national and local chapters, personal fundraising efforts, and benefit performances. I received a grant through my local chapter and also raised funds through Indiegogo (online crowd-funding website) and through two recitals. Or, in lieu of fundraising, attendees can set aside one lesson fee per week to save for conferences. Other ways to save money include bringing food or snacks (if there is a store close to the hotel), sharing a hotel room, and looking for airline deals. Also, taking advantage of any personal and professional connections may be good – I got a discounted rate through a hotel employee related to one of my students!

It was an incredible experience that I will never forget, so I encourage every independent voice teacher to attend a national conference or workshop to experience it for themselves! See you in Boston in 2014!

**Marieke Schwartz** is a Soprano and independent voice teacher in the Los Angeles area. Visit Marieke online at [www.mariekeschwartz.com](http://www.mariekeschwartz.com)

### 2013 VAN L. LAWRENCE FELLOWSHIP

The Van L. Lawrence fellowship was created to honor Van L. Lawrence, M.D. for his outstanding contribution to voice, and particularly to recognize the importance of the interdisciplinary education he fostered among laryngologists and singing teachers. It is awarded jointly by the Voice Foundation and the National Association of Teachers of Singing Foundation.

Candidates for the Van L. Lawrence fellowship shall be members of the National Association of Teachers of Singing who are actively engaged in teaching. The Fellowship shall be awarded to candidates who have demonstrated excellence in their professions as singing teachers, and who have shown interest in and knowledge of voice science.

Applications should be mailed to **The Voice Foundation, 1721 Pine Street, Philadelphia, PA 19103**. Applications should be postmarked by **November 15, 2012**.

The 42<sup>nd</sup> Annual Symposium: Care of the Professional Voice will be held on May 29 – June 2, 2013, in Philadelphia, Pennsylvania. If you have any questions, please contact THE VOICE FOUNDATION OFFICE at 215.735.7999 (phone) or [office@voicefoundation.org](mailto:office@voicefoundation.org). Visit [www.nats.org](http://www.nats.org) and click on the competitions tab to find complete application instructions.





Join us for the first time in Australia where the world's leading singing teachers, researchers and performers will be gathered for the 8th International Congress of Voice Teachers from 10-14 July 2013.

Don't miss this unique opportunity to visit Brisbane in the Sunshine State of Queensland for five days of music, song, discussion and learning. Be inspired by the best in the business and further develop your knowledge from a truly international line-up, covering all aspects of learning and teaching singing, vocal performance and research.

Also included in the ICVT program will be performances presented by the Queensland Music Festival and Opera Queensland, giving you the opportunity to experience exciting Australian and International singing talent.

*We are delighted to announce our special guests*

INAUGURAL RICHARD MILLER LECTURE

**Professor Ingo Titze**

A look back at the evolution of voice teaching and research since the first ICVT in Strasbourg

KEYNOTE SPEAKERS, DISTINGUISHED PERFORMERS AND PEDAGOGUES INCLUDING:

Eminent Swedish Baritone, **Håkan Hagegård**

British Music Theatre Maestro, **Mark Meylan**

Renowned Swedish CCM performer and researcher, **Dr Daniel Zangger Borch**

*Register your interest*

The Australian National Association of Teachers of Singing (ANATS) warmly invites you to ICVT 2013 and promises a wonderful event in a spectacular location. If you love singing, visit [www.icvt2013.com.au](http://www.icvt2013.com.au) to register your interest and start planning your trip today!

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# INTERNATIONAL NOTES

**Marvin Keenze, International Coordinator and  
NATS Advisor to the ICVT**  
[mkeenze@comcast.net](mailto:mkeenze@comcast.net)

During the opening ceremony of the Orlando conference, three members of the Australian National Association of Teachers of Singing (ANATS) invited us to Brisbane, Queensland, July 10-14, 2013, for the International Congress of Voice Teachers 8th conference. Rowena Cowley (Sydney Conservatorium), Adele Nisbet and Irene Bartlett (Queensland Conservatorium) were available at a table in the exhibits room to answer questions and provide information about this exciting event. We were pleased with the enthusiastic response and interest. The call for papers and presentations ended on July 30th and I have heard that a large number of proposals have been offered. As in past years, it will be an impressive program that will include panel discussions, lectures, concerts, pedagogy information, international repertoire classes and an opportunity to enjoy the cultural and scenic treasures of Queensland and Australia.

A typical Brisbane July "winter" weather forecast has highs in the 70's and lows in the 50's. The venue, the Queensland Conservatorium of Griffith University, is located in the middle of the South Bank Park and Arts Center on the Brisbane River near downtown. It is surrounded by hotels, restaurants and museums and a marvelous place for us to meet.

Everyone who attends these conferences is really a presenter as you share your ideas and professional activities. Every host country has brought its own unique cultural heritage to the conferences. This is Australia's turn to shine as they welcome us to a week of professional growth and friendship. If a letter of invitation will help any of you in securing travel funds, I will be delighted to do that.

There are ways to break up the trip if you think that non-stop flights are too long. An idea is to spend a couple of days in Hawaii or if you are flying from the east coast take a break in Los Angeles. I have made the trip perhaps 12 times and always have done it non-stop, arriving in Brisbane in the early morning. I encourage you to include New Zealand in your southern hemisphere adventure.

The web site is [www.icvt2013.com](http://www.icvt2013.com)

## Call for Articles

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Submissions should be sent by email and will be reviewed by the Independent Teacher Associate Editor. Independent Teacher Article Submissions should be sent to Nancy Bos, Independent Teacher Associate Editor [nancy@studiobos.com](mailto:nancy@studiobos.com).

AMMCA: ASOCIACION MEXICANA DE MAESTROS DE CANTO will have its fourth national congress in Puebla, Mexico from January 19-21. There is a Facebook page and you can also write to Cecilia Montemayor at [cecilia@ecapmonterrey.com](mailto:cecilia@ecapmonterrey.com).

EVTA: EUROPEAN VOICE TEACHERS ASSOCIATION has a new president. She is Professor Outi Kahkonen who lives in Helsinki and teaches at the Sibelius Academy. For information about EVTA activities you can visit <http://www.evta-online.org/>.

## CALL FOR PRESENTATIONS

NATS members and friends are invited to submit proposals for special sessions to be presented at the **53<sup>rd</sup> NATS National Conference:**



Boston Marriott Copley Place  
Boston, Massachusetts  
July 5 – July 9, 2014

Proposals related to the following topics are particularly encouraged:

American Song / American Song Composers  
Private Studio / Teaching Technology  
Opera / Voice Repertoire / The Ear & Hearing  
Traditional and Commercial Voice Pedagogy  
Choral and Solo Voice Techniques  
Contemporary Commercial Singing / Voice Science

**All proposals must be submitted electronically to [info@nats.org](mailto:info@nats.org)**

Proposal guidelines and format are posted at:  
[www.nats.org/programs/national-conference.html](http://www.nats.org/programs/national-conference.html)

Proposals that do not follow these guidelines will not be considered.

**Deadline: June 1, 2013**

## The Transitioning Male Voice Student

by Mary Kay McGarvey

After growing up in South Dakota with no brothers, my first male voice student going through his voice change was an enlightening experience! I hadn't thought too much about the male voice or puberty in general as I was more interested in swimming, horseback riding, playing the piano, and school percussion than singing.

The male voice transition presents some confusion in teaching methodology. Some teachers have been told that boys should not sing until after the change, thus many voices are left until age 14/15 to begin vocal training: historically this was often the precedent. If a good chorus/choir is available and the child has other musical training, such as piano or violin, this is a possible option. However, currently voice study is often begun as early as the child shows vocal promise and interest.

When training my first young male student through his voice change, I often had him vocalize from the middle down. Even though his range was changing from week-to-week, he kept singing throughout and varying his repertoire/key each week. He had half-hour lessons and sang in his school chorus. I have found this to still be my most effective technique for the changing male voice.

However, professional adult male singers I have spoken to have led me to believe there is no one formula for the voice transition. For some who really enjoyed singing in their higher voice, it was problematic. Some baritone/bass singers found it very easy or quick, even changing all in a day! It seems that the average age for vocal change for this group is between 12 and 14 with one baritone changing at 11. Most all sang through the change, the exception being if they were predominantly a pianist/percussionist until age 12 or 13, at which time they began voice training.

For others, the voice dropped very late, into their mid-20's. One tenor I

spoke with wanted to be a bass (around age 16-17) but sang as a counter-tenor/baritone. Later, in his mid- 20's, his voice became a lyric tenor. Another example is a tenor who performed his bar mitzvah unchanged, and sang as a baritone up to approximately G4 in high school. He didn't have formal vocal training until college and ultimately, in his 30's, his voice settled to tenor.

Three baritones commented that their voice change was rather traumatic. One had always sung high and not "allowed" his voice to settle. At one point his parents took him to an ENT who gave him vocal exercises. He felt it would have been much easier to maneuver the change if he had received vocal training throughout and currently sings counter-tenor as well as baritone. Another had been a soloist as a boy soprano. He'd had voice training from age 10, sang through his change as a bari-tenor, and had top notes. But as he couldn't sustain them, he worked on getting the vowels pure, especially (i). The third baritone similarly said he was "heart-broken" to be unable to sing in the same octave as Mary Martin and Julie Andrews anymore, but at least his voice changed over the summer! He went from lead soprano to lead baritone in the school/church choruses.

The important issue while transitioning is to have the student sing what he is comfortable singing, only gently exploring the range with vocalises, especially sliding on "i". Short sessions on breath use, complemented with likable, healthy repertoire will keep them singing!

*Dr. Mary Kay L. McGarvey, Soprano, is an Adjunct Assistant Professor of Voice, Voice Coordinator, LECPSM, at Queens College. She also teaches Classical Voice/Voice Technique at Brooklyn-Queens Conservatory of Music in Park Slope; Mary Kay is a member of NATS, NOA, PWSA, AEA, AGMA and NAFME.*

## Create A Personalized NATS 52nd National Conference Archive

The 52nd National Conference may have come and gone, but the memories can last forever. Whether you attended the conference, or not, you can order photos, CDs, or DVDs on all of the great conference sessions, events, and happenings. Conference photos and CD's and DVD's of the sessions are now available!

Order Conference CDs and DVDs through NATS official recording company, EGAMI AV Recording. You can download the order by clicking on the logo on the right or going to [http://www.nats.org/images/stories/NATS\\_2012\\_FINAL.pdf](http://www.nats.org/images/stories/NATS_2012_FINAL.pdf)

Conference photos are available for purchase through our official conference photographer, Christie's Photographic Studios ([www.christiesphotographic.com](http://www.christiesphotographic.com)) by clicking on their logo below. Photos are only available for a limited time, so please order soon.





# Changed for the Better: A 2012 NATS Intern's Experience

## by Dr. Chuck Chandler

Many times I've heard the phrase, "The NATS Internship is one of the very best things NATS does." As an active NATS member, and a part of the 2012 NATS Internship, I heartily agree. The connections interns make



with master teachers and each other is invaluable. The growth that results from the ten day event is immense and impactful, and reaches a large number of singers. Consider that each of twelve interns is directly influenced by the

internship. In turn, students of NATS Interns will also reap benefits. Then consider that NATS does this each year adding some multiple of twelve to the influence yearly. The wide-reaching effects of the NATS Internship cause big waves that flow through significant numbers of singers and make this program worth far more than its cost and well worth the effort.

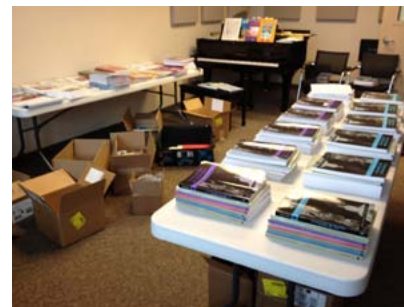


Accomplishing its purpose in a robust and life-changing manner, the NATS Internship pairs twelve voice teachers, with less than five years of full-time or ten years of part-time experience, with four master teachers. The resulting exchange of ideas and information has, as its primary goal, the improvement of the interns' studio teaching. Colorado State University in Fort Collins, CO generously hosted the 2012 Internship, with on-site host Tiffany Blake. In spite of the wild fires, which at times poured smoke into town, the logistics and facilities could not have been better. The program was administered by Scott McCoy, and included master teachers George Shirley, Lisa Popeil, Donald Simonson, and Julia Faulkner, as well as Cynthia Vaughn as the publishers' liaison.

The rigorous daily schedule began with observed teaching in "families" (a term affectionately used to label trios of interns and a master teacher). Each intern taught two students either from CSU or the Fort Collins area while being observed by the family. We had talented students that included high school, undergraduate, and graduate students, as well as some who had recently finished their masters degrees in voice. A post-lesson discussion that reflected on the events of the lesson was directed by the master teacher. Though master teachers all had different approaches to giving feedback, it was positive and constructive as well as highly individualized for each intern. The affirmation and constructive

comments given to the interns bolstered their teaching arsenal and confidence.

Afternoon sessions were presented by the master teachers and other distinguished guest lecturers on various pedagogical and applied topics. As a young teacher, soaking up the pearls of wisdom from these master teachers was one of my favorite parts of the program. Choosing repertoire, fact-based pedagogy, and career advice on both singing and teaching were just a few of the topics filling out the afternoon sessions. Evenings included a mix of master classes and literature sessions and were sometimes followed by casual shop talk over appetizers at a local restaurant. A cheese plate or two and bonding over the business of making something beautiful from nothing was a great way to unwind and continue learning from each other. Master classes were served up family style with each master teacher presenting a master class on which their interns performed. Observing and performing in these was yet another way we were stretched as artists and teachers. Literature sessions featured memorable performances by all the interns and some "read-throughs" of easier repertoire by all.



Though this year's interns are forging a variety of career paths, we share a thirst for knowledge, growth, and learning, and a passion for singing and teaching. Many of us are in academia, and some teach solely in independent studios. We represent the U.S., Canada, and China, and formed strong professional bonds which will undoubtedly lead to future opportunities. The 2012 Interns are an amazing group of singers, voice teachers, and people. To each of the eleven others, I offer my admiration and respect. I wish each of you all the very best, and look forward to keeping in touch. To the publishers who donated thousands of dollars of music to the program for the interns, we say thank you. To Scott, Cynthia, Tiffany, and the master teachers we say thank you. Thank you for pushing us and molding us to become the best versions of ourselves. To my master teacher, Donald Simonson, I say a personal word of thanks for your invaluable investment and support. Thanks also to the NATS Foundation for making this gem of a program possible.

The Internship is open to teachers of all styles and studio types, so if you meet the requirements, I encourage you to apply. It will change your life. We, the 2012 NATS Interns, have been changed for the better.

*Dr. Chuck Chandler is Assistant Professor of Voice at Reinhardt University in Waleska, GA, is in the clinical fellowship of his Singing Voice Specialist training, and was a 2012 NATS Intern. He earned his BM from Florida State University and his MM and DMA from the University of Kentucky.*

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# Announcing the 2013 NATS Intern Program

June 12 – 20, 2013

Vanderbilt University, Nashville

**Donald Simonson**, *Director of the NATS Intern Program*

**Jonathan Retzlaff**, *On-Site Coordinator*

## MASTER TEACHERS:

**Kenneth Bozeman**, *Lawrence University Conservatory of Music*

**Karen Brunssen**, *Northwestern University*

**Allen Henderson**, *Georgia Southern University*

**Edrie Means Weekly**, *Shenandoah University Conservatory of Music/Independent Studio*

The NATS Intern Program is an exciting and innovative venture that seeks to pair experienced and recognized master teachers of voice with talented young members of NATS. Within a format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of these promising young teachers. Each intern will teach four lessons to two students (preferably one male and one female) and perform in a master class under the supervision of a master teacher. In addition, the master teachers, our vocal literature liaison, Cynthia Vaughn, and special guests will present special lectures and demonstrations. Interns chosen will be

responsible for their travel expenses, though they may request financial assistance from their NATS chapters or regions as well as from their institutions of employment. NATS, Inc. and the NATS Foundation provide tuition, housing, and meals. The master teachers will include collegiate and independent studio teachers who specialize in “classical” singing, in Contemporary Commercial Music styles, and with experience in the needs of the private studio. Interns will be assigned to work with the master teacher in the area of the Interns’ area of specialization. **Independent studio teachers are strongly urged to apply.**

## Twelve NATS teachers will be chosen to participate in the 2013 NATS Intern Program.

Requirements are as follows:

- An applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a master’s degree or higher is preferable but not required.
- **The application must include the following:** **1)** completed application form (available in electronic version at <http://intern.nats.org>; **2)** résumé; **3)** two recommendation letters from NATS members in good standing, specifically addressing the applicant’s teaching; **4)** a brief essay (3-5 paragraphs) addressing the applicant’s teaching philosophy and motivation for participating in the program; **5)** a web link to a recording of the applicant singing in at least three languages, including English. At least one selection must be with piano accompaniment. Video recordings are strongly preferred; audio recordings are acceptable; **6)** a web link to a video recording, no more than fifteen minutes in duration, of a sample lesson taught by the applicant. This video may be an edited excerpt from a longer lesson. All recordings must be posted to a website, such as YouTube, that is accessible to the selection committee (if a video is password protected, be sure to include the appropriate login credentials to view the post). Independent studio teachers should include at least one nonclassical song, and all applicants are invited to do so if this literature is in their performing and/or teaching repertoire. **NO CD, DVD, or cassette recordings will be accepted.** All completed application materials must be sent electronically to [info@nats.org](mailto:info@nats.org) and must be received in the NATS Executive Office on or before **December 15, 2012.**
- **All completed application materials must be received in the NATS Executive Office on or before December 15, 2012.**
- **Complete details can be found at <http://intern.nats.org>.**



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**Kathleen Arcchi,**  
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How employing personality inventory tools can help us to become “power teachers” of capable, confident performers.

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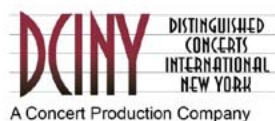


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