



**75**  
YEARS  
1944-2019

**NATIONAL ASSOCIATION OF TEACHERS OF SINGING**

# inter nos

*"Between Us"*

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VOL. 51, NO. 2 • FALL 2018

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## ASSOCIATION NOTES

### Ethics and You

In a previous employment setting, our faculty was informed late one fall semester that over the winter break we would be getting new studio doors with windows in them. It was surprising as the building was relatively new and had the "latest" in sound isolating doors. It seems that there had been a complaint against one of the faculty and part of the resolution resulted in the university undertaking this costly project. I was never personally concerned about this change to my studio and in fact came to find it as an important protection for me as a teacher who spent a majority of his time in a studio setting. Later, as an administrator managing a major facility renovation, I required of the architect that all studio and practice room doors have windows. A few questions were asked about this but most everyone was satisfied with my answer that this window sends an important message that we foster an open, transparent, and comfortable environment for teachers and students.



**Allen Henderson**  
NATS Executive Director

In my Spring 2018 column I alluded to the work of the NATS Ethics Committee in reviewing and updating the Association's Ethics Policy. I am pleased to report that their recommendations were unanimously approved at our annual board meeting in June and are now posted on our website at <https://www.nats.org/code-of-ethics.html>. During the upcoming membership renewal period, as with each cycle, each member will reaffirm their support of the policy as principles that guide our professional relationships with one another, our students/clients, and the profession at-large. In preparation for placing your check in that box when you renew your NATS membership this fall I hope you will take some time in advance, perhaps now while you are reading this issue, to familiarize yourself with the revised policy and all of the information on the expanded ethics page on our website. We added specific

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## continued: Association Notes— Ethics and You

guidance for you regarding the mediation of ethical issues, submission of formal ethics complaints, and a clear process we follow in addressing and resolving possible violations.

With continuing reports of additional ethical lapses by a growing number of individuals in the performing arts, including the voice teaching profession, we **MUST** remain vigilant in our efforts to hold ourselves to the highest ethical standards in creating and maintaining respectful environments for all. Inherent in our profession is a rather unique power dynamic that, left unchecked, is open to abuse and imbalance. Not only is our most common teaching construct potentially fraught with complications, our conversations about text, character, interpretation, and the use of our bodies in singing can also be complex. Careful thought, conversation, and a healthy professional trust between all parties, must not devolve and open the door to inappropriate actions by either or both parties.

While we have recently seen a much needed emphasis on exposing past transgressions, we must do all we can to prevent such behavior from ever happening. This is the focus of NATS' efforts with this policy and our educational efforts surrounding it. NATS will always have as a goal to do all we can to prevent such behavior from happening at all. We must individually and corporately pledge to speak up, seek support, or ask for help when witnessing, experiencing, or suspecting any form of harassment. Silence may enable abusive situations.

Our best opportunity to be a positive influence is to be prepared to handle a variety of scenarios that we may encounter.

- If you work at an institution, know what anti-harassment and zero tolerance policies are in place as well as the reporting mechanisms available.

- If you work in a group setting with other colleagues in a voice department or multi teacher independent studio, have conversations with your colleagues on how you collectively agree to combat bias and minimize stereotypes.
- If you have a window of any kind in your studio door and you have covered it, remove the covering now!
- If you are an independent teacher, become informed about some of the policies in place at institutions in your area. While your setting may be different, understanding these policies and why they are in place can help you formulate a solid perspective on what type of welcoming, comfortable, and inclusive environment you want to create for those who enter your studio.

At the Opera America Conference this past June in St. Louis, there was a session on Confronting Sexual Harassment, Abuse and Assault led by Adrienne Davis. A recording of the session can be found at: <https://www.youtube.com/watch?v=NW6uoe-gx4A>. I think it provides an excellent overview of the major issues we all face in the performing arts relative to this topic and will be instructive as you seek to be an advocate in your local area.

The NATS Code of Ethics is an aspirational statement. It provides a framework for our professional pursuits within the profession. While I have focused this column more heavily on the issues of the day and their relation to our Code, the Code is more expansive and sets forth an expectation that we will be transparent and professional in our interactions with one another as colleagues and our students. More conversation and communication will be forthcoming on various aspects of the Code as we work to create a more informed membership.

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

---

## Job Opportunities at NATS

### **NATS Competitions and Auditions Coordinator**

NATS is offering an opportunity to a dedicated member on a part-time basis and at a distance to serve as Competitions and Auditions Coordinator. This is a great opportunity to contribute to the future development of NATS competitions and auditions.

### **NATS Membership Services Coordinator**

The Membership Services Coordinator is responsible for the strategic direction and management of NATS membership recruitment and retention efforts ensuring members are served efficiently.

### **Do you have a job opportunity to announce?**

The fall academic season brings a new cycle of music faculty openings as well as opportunities for independent studio teachers. Start the process to attract the best candidates by advertising on the [NATS Job Center](#).

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## PUBLISHER

Allen Henderson  
Executive Director  
[allen@nats.org](mailto:allen@nats.org)

## MANAGING EDITOR

Deborah Guess  
Director of Operations  
[deborah@nats.org](mailto:deborah@nats.org)

## DESIGNER

Paul Witkowski  
Marketing and Communications Manager  
[paul@nats.org](mailto:paul@nats.org)

## INDEPENDENT TEACHER ASSOCIATE EDITOR

Cynthia Vaughn  
[cynthiavaughn@mac.com](mailto:cynthiavaughn@mac.com)

*inter nos* is the official newsletter of the National Association of Teachers of Singing. It is published two times per year (spring and fall) for all NATS members.

## PLEASE SEND ADDRESS CHANGES TO: NATS

Phone: 904.992.9101  
Fax: 904.262.2587  
Email: [info@nats.org](mailto:info@nats.org)  
Visit us online at: [www.nats.org](http://www.nats.org)

## 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.

# INDEPENDENT VOICES

## From the Independent Teacher Associate Editor The Joy of Not Doing it All

Happy New Year! No, I haven't got the wrong calendar page. Ask any teacher and they will tell you that September is really the start of a new year. As we say goodbye to a summer that hopefully included some rest and recreation, we reboot our studios and reimagine our goals.

Author Toni Sorensen writes, "Autumn is the time of year when Mother Nature says, 'Look how easy, how healthy, and how beautiful letting go can be.'" In addition to some actual closet cleaning, I like to take this time to toss out a few old habits, ideas, and activities that no longer "fit". Even as my studio space has expanded over the summer to finally include our own recital/classroom space (see "What We're Talking About" p. 21), I have asked for more help and collaboration than ever before. A one-woman band may be a novelty and impressive feat for a city busker, but eventually the constant clanging and banging just gets annoying!

I hired a local artist to create a mural for my studio, bartered with a local theatre company to trade rehearsal space for a season program ad, contracted a handyman to fix those things that I was never actually going to "get around to", and passed on some performance opportunities and music directing to younger colleagues. This year I will complete service on two community boards and various committees and it will be time for someone else to step up with their time and fresh ideas. I will then bide and hold space for whatever will come next.

In this issue of NATS *Inter Nos Independent Voices*, Ohio independent studio owner

[Christin Coffee Rondeau](#) shares a story that many of our readers will relate to. She emerged from a "quiet season" and learned some profoundly important things about risk, readiness, and the kind of person and teacher she wanted to be.

Utah voice teacher [Brian Manternach](#) discovered the joy of kayaking in the great outdoors, and realized some strategies for teaching in the great indoors in "Eyes on the Horizon."

NATS Vice President for Membership [Nancy Bos](#) has some great ideas for ways to get the most out of your NATS membership. Here's a hint: it starts with volunteering.



Cynthia Vaughn  
Associate Editor  
for *Inter Nos*  
[CynthiaVaughn@mac.com](mailto:CynthiaVaughn@mac.com)

A one-woman band may be a novelty and impressive feat for a city busker, but eventually the constant clanging and banging just gets annoying!

*continued on page 7...*

# President's Update

## Report of 2018 NATS Board of Directors Annual Meeting

by Karen Brunssen, President and Linda J. Snyder, Immediate Past President

The 2017-2018 NATS Board of Directors met June 19 and 20 at the Tropicana in Las Vegas, prior to the 2018 55th NATS National Conference. Attendees included the eight Executive Officers, 14 Regional Governors, International Coordinator, Editor of the Journal of Singing, our Executive Director, Director of Operations, and visits by others from the NATS office. This year there was a record number of attendees as we also welcomed incoming Secretary/Treasurer Jason Lester and seven incoming Regional Governors.

The NATS Board of Directors meets together annually at the conference site in even years, and in Jacksonville, FL, where our national office is located, during odd years. The agenda for these meetings follows a long-held order, and is run by the President according



**Karen Brunssen**  
President



**Linda J. Snyder**  
Past President

the Board's review and approval of the official minutes. Thus, this is our unofficial report to the membership. President Snyder presided at this 2018 meeting of the Board.

During the Secretary/Treasurer's report, the board discussed the 75th Anniversary (2019) and the opportunity to hold a capital campaign as part of our 75th Anniversary Celebration, which we started celebrating at the 2018 national conference, and will continue through the 2020 national conference. Prior to the Board meeting the Budget Committee contacted experts about such an undertaking. One of those talked with the board about opportunities, the need for strategic planning, and what is involved. After significant discussion the board unanimously voted to move forward with the concept, request multiple proposals from companies who work on capital campaigns, with the hope that the NATS Foundation Board might partner with NATS, Inc. toward a significant capital campaign. We are delighted to report that their board subsequently confirmed its support and partnership.

The Executive Director reported on the dismissal of a legal case in NATS' favor and the recovery of a majority of the expenses for this case from our insurance company.

The Ethics Committee, chaired by Jennifer Trost, worked



The NATS Board of Directors convened for its Annual Meeting preceding the NATS 55<sup>th</sup> National Conference in Las Vegas.

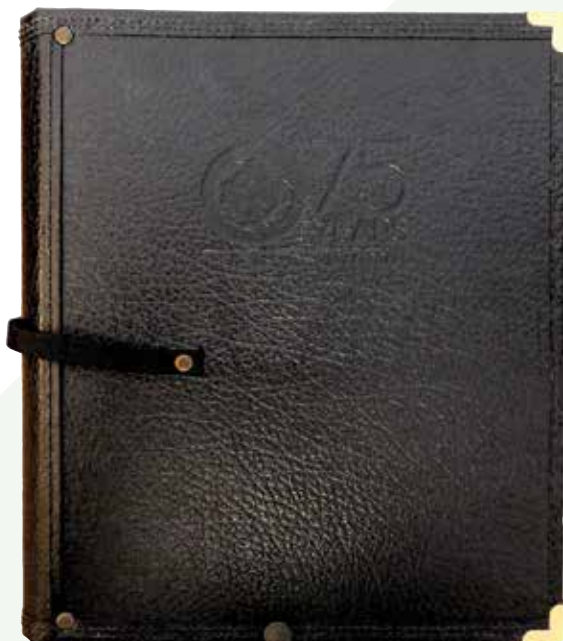
to Roberts Rules of Order. The designated parliamentarian helps maintain the integrity of our important time together. The vibrancy and importance of every person on the board is evident in their reports and perspectives with discussions from early in the morning and throughout the day. This is where the course of our future as an organization is checked and charted. The president appoints a Reading Committee of three board members who assist in reviewing the minutes prior to

together with a small advisory group, the Executive Committee, and the NATS legal counsel on updating the NATS Code of Ethics Policy. The NATS Board discussed the impressive updates that better reflect current times and issues. With a few minor changes the revised policy was unanimously approved. [Click here](#) to view it.

The first year of on-line audition registration through the NATS website indicates that NATS held approximately 15,000

*continued on page 7...*

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## continued: President's Update Report of 2018 NATS Board of Directors Annual Meeting

— continued from page 5

auditions (far above previous estimates!). Our membership has increased, thanks in great part to the Membership Committee's multiple endeavors over the past two years. With the assistance of the NATS Office, the President reported that members are approximately 1/3 independent studio teachers, 1/3 academic institution teachers, and 1/3 other related professions (including choral directors, performers, therapists, collaborative pianists). 70% of the membership identify as female, with members identifying as male increasing in recent years. Regarding ethnic background, members identify as 82% white, with approximately 11% identifying as Asian, African American, Hispanic, and other. (Note: 5% undisclosed.) The Board of Directors, the national membership committee, and the national office regularly monitor this data. Our goal is to continue to strive for greater diversity and inclusion in all our association's programming and membership.

Two new committees were put forward and approved by the board. The newly approved International Advisory Committee started as a "group" last fall to review our current international initiatives and what NATS should do moving forward. Their survey of the membership revealed strong interest in pursuing international initiatives. To that end the group has planned the 75th NATS Transatlantic German Pedagogy Trip for June 2019, and the International Ambassador program. A new Advocacy Committee, chaired by Loraine Sims, was approved by the board. It will work in the best interests of NATS for advocacy of music/singing in education,

diversity and inclusion in NATS activities as well as in the larger musical/singing community, and for arts advocacy in government, business and communities. All committees are listed in a separate report in this *Inter Nos* (see pp. 13-14).

The NATS History has been updated on the NATS website. Our appreciation goes to Martha Randall (past NATS historian), Kathryn Proctor Duax (current NATS Historian), and the national office. The Mid-South Region will host the 2020 NATS National Conference in Knoxville, TN. Angela Holder is the Program Chair. The Board also approved the reactivation of the Montreal Chapter.

"Parking Lot" is our standard open forum for topics raised throughout the meeting, not related to the published agenda. Following completion of the agenda, fruitful discussion included current issues related to programs, membership, and auditions.

Our thanks to those who completed their terms of service on the Board of Directors : VP of Membership Dan Johnson-Wilmot, Secretary/Treasurer Lloyd Mims, Past President Norman Spivey, and Regional Governors Carol Chapman (Central), Brian Horne (Great Lakes), Cindy Dewey (Cal-Western), Richard Weidlich (New England), Craig Maddox (Southeastern), and Reginald Pittman (West Central). On behalf of NATS, we deeply appreciate their time, leadership and high standard of committed service to this Association.

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## continued: Independent Voices— The Joy of Not Doing it All

— continued from page 4

"**What We're Talking About**" explores timely topics in the online voice teacher forums. Where do independent voice teachers find space for their student recitals? You'll be surprised at some of the creative performance venues!

Remember that this is your newsletter—*Inter Nos*—a professional trade publication for voice teachers to share ideas "between ourselves." What would you like us to explore? Please send your articles or topics for consideration to [CynthiaVaughn@mac.com](mailto:CynthiaVaughn@mac.com).

"Autumn colors remind us we are all one dancing in the wind."  
—Lorin Morgan-Richards

*Cynthia Vaughn teaches voice at Magnolia Music Studio in Richland, Washington, the studio she originally founded in Fort Collins, Colorado in 2008. She was formerly on the voice faculties of Colorado State University and Cedarville University. Cynthia Vaughn and Meribeth Dayme, PhD, are co-authors of a leading college voice class textbook/anthology, The Singing Book (W. W. Norton, 3rd Edition 2014). Cynthia wrote the "Currents" column for Inter Nos and was a featured writer and editor for Classical Singer.*

### Call for Submissions

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 to [CynthiaVaughn@mac.com](mailto:CynthiaVaughn@mac.com).

## 2019 Membership Renewal Begins Oct.1 at [www.NATS.org](http://www.NATS.org)

Dues season will begin soon, with renewal for 2019 opening on Oct. 1 and continuing through Dec. 31. A \$20 late fee will apply beginning Feb. 1, with any member not yet renewed by March 1 being deactivated from the NATS membership list. A \$20 reactivation fee will apply from March 1-Sept. 30, 2019, with a \$50 reactivation fee being assessed from Oct. 1-Dec. 31, 2019.

The renewal process:

- Log in to the [NATS website](#) with your e-mail address and password.
- Visit the [Member Home](#) area at the top of the website
- Click on the red renew button that will allow you to process your renewal instantly, even if paying by check!



**Renewing online is simple and easy, and it allows members to check their profile to ensure that all personal information is correct. Need assistance?** Call us at 904.992.9101, Monday–Friday 8 am–4 pm Eastern Time.

### ARE YOU A LAPSED MEMBER WHO NEEDS TO REACTIVATE?

Any member who failed to renew by March 1, 2018, is considered lapsed and requires reactivation. Lapsed members are eligible to reactivate their membership and do not need to complete a new membership application. On or before Sept. 30, a \$20 reactivation fee is required, in addition to full dues for the current (2018) year in order to be reinstated (March 1-Sept. 30). After Sept. 30, a \$50 reactivation fee is assessed, in addition to dues for the coming (2019) year, during the Oct. 1-Dec. 31 renewal period. Reinstatement must be completed at [nats.org](http://nats.org).

# LET'S GET ASSOCIATED



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### International Advisory Committee

Karen Brunssen, NATS President, Chair  
Allen Henderson, NATS Executive Director  
Marvin Keenze, International ICVT  
Coordinator

Linda Snyder, Ex-officio  
Carole Blankenship  
Dean Southern  
Jonathan Retzlaff

Lori McCann  
Scott Swope  
Ryu-Kyung Kim

## Represent NATS as an International Ambassador

In the spirit of international learning and active exchange in voice pedagogy

We invite you to be an active participant in NATS International Ambassadorship. Through your travels and interactions with singers, voice teachers, coaches, and other voice professionals, you may register to be a NATS International Ambassador.

An impressive amount of international activity is carried out by NATS members through voice teaching, master classes, and performing, as well as summer program involvement and university affiliations. Through their activity, Ambassadors agree to represent NATS as they share what NATS does and to learn

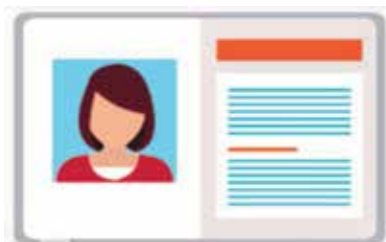
what voice experts are doing to encourage high standards and ethical principles in teaching and promoting singing. NATS Ambassadors file a report for the NATS International Advisory Committee (IAC) detailing where they went, who they met, and what they learned. The report is retained in IAC files, and appropriate information is added to RESOURCES on the NATS International webpage. Ambassadors may register each time they travel and report back after each trip.

[Click here](#) to register as a NATS International Ambassador.

**NATS Pedagogy Trip to GERMANY**  
**JUNE 7-18, 2019**  
 INFORMATION AT [NATS.ORG](http://NATS.ORG) **75 YEARS** 1944-2019

[See pp. 35-36](#) for details.

## Have you moved, changed your contact information, or your email?



**Members:** The fall membership renewal period is a good time to update your information on NATS.org. Keeping your contact information up-to-date ensures

that you won't miss any of our member benefits or upcoming events.

Check out our user guide for listing and updating your online profiles and to make sure you're included in the Find-A-Teacher directory. [CLICK FOR INSTRUCTIONS](#)

To make updates, log on to your [Member Home Page](#) (your email address for NATS correspondence is your Login). Then, click the "My Profile" link on the left.

You can also call the NATS National Office at 904-992-9101 for assistance.

## 2017 Fiscal Year Audit Summary

The 2017 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.

### COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2017 and December 31, 2016

#### ASSETS

CURRENT FUNDS - Unrestricted	2017	2016
Account Receivable	5,486.00	18,318.34
Cash in Banks	456,582.54	356,245.86
Cash on Hand	0.00	0.00
Investments	404,652.89	363,570.22
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	16,610.00	35,044.27
Prepaid Loan Costs	4,501.52	4,501.52
<b>Total Current Funds</b>	<b>902,832.95</b>	<b>792,680.21</b>

#### FIXED ASSETS

Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	357,767.00	357,767.00
Equipment	70,714.00	70,714.00
Less: Accumulated Depreciation	-172,885.00	-163,462.00
<b>FIXED ASSETS – NET</b>	<b>255,596.00</b>	<b>265,019.00</b>
<b>TOTAL ASSETS – UNRESTRICTED</b>	<b>1,158,428.95</b>	<b>1,057,699.21</b>

#### LIABILITIES AND FUND BALANCE

LIABILITIES	2017	2016
Accounts Payable	92,444.26	42,663.07
Mortgage Payable - Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	113,667.53	134,211.14
Deferred Revenue	322,652.89	281,570.22
Prepayment of Dues	288,094.00	252,261.00
Unremitted Payable Tax	0.00	0.00
<b>TOTAL LIABILITIES</b>	<b>816,858.68</b>	<b>710,705.43</b>
<b>NET ASSETS - UNRESTRICTED</b>	<b>341,570.27</b>	<b>346,993.78</b>

### IN MEMORIAM

February–August 2018

Mark A. Baker	Leslie McEwen
Barbara Clark	Charles Nelson
Greg Cross	Leona Roberts
Martha West	Ruth Stewart
Glissmeyer	

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## NATS Installs 2018-2020 National Officers

The National Association of Teachers of Singing installed officers for the 2018-20 term during the organization's biennial business meeting at the 55th National Conference in Las Vegas, June 26, 2018.

Newly elected officers include President-elect Carole Blankenship, Vice President for Membership Nancy Bos, and Secretary-Treasurer Jason Lester. We also congratulate Karen Brunssen, who was installed as president.



Kathleen Otterson (North Central) was elected to serve a second term as regional governor.

We give a round of applause to Linda Snyder, who concluded her term as president. We also offer our sincere thanks to outgoing officers Daniel Johnson-Wilmot (VP of Membership) and Lloyd Mims (Secretary-Treasurer), as well as outgoing regional governors Nancy Bos (Northwestern), Carol Chapman

Newly installed regional governors include Alisa Belflower (West Central), Ruth Ellis (Cal-Western), Thomas Hueber (Central), Julie Krugman (New England), David Mannell (Great Lakes), Marcía Porter (Southeastern), and Marieke Schuurs (Northwestern).

(Central), Cindy Dewey (Cal-Western), Brian Horne (Great Lakes), Craig Maddox (Southeastern), Reginald Pittman (West Central), and Richard Weidlich (New England).

Click to view the [NATS Board of Directors](#) Web Page.

## 2018-2020 NATS Board of Directors



**Karen Brunssen**  
President



**Carole Blankenship**  
President-elect



**Linda Snyder**  
Past President



**Jason Lester**  
Secretary/  
Treasurer



**Alison Feldt**  
VP - Outreach



**Diana Allan**  
VP - Auditions



**Kristine Hurst-  
Wajszczuk**  
VP - Workshops



**Nancy Bos**  
VP - Membership



**Ruth Ellis**  
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**Lori McCann**  
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**Marieke Schuurs**  
Northwestern  
Governor



**Shawn Roy**  
Southern  
Governor



**Alisa Belflower**  
West Central  
Governor

# NATS National Committee Assignments and Appointments July 2018–June 2019

On behalf of the NATS Board of Directors, I wish to thank the following NATS members who have so generously agreed to serve on our national committees. All have been appointed or reappointed, and approved by the NATS Board. Each standing committee is described in our Association Bylaws, and a more detailed list of objectives for all committees is noted on the [NATS website](#) and in the approved minutes from the 2018 Board Meeting.

-- Karen Brunssen, *President*

## STANDING COMMITTEES

### EXECUTIVE COMMITTEE

Karen Brunssen, President  
Carole Blankenship, President-elect  
Alison Feldt, Vice President for Outreach  
Nancy Bos, Vice President for Membership  
Diana Allan, Vice President for Auditions  
Kristine Hurst-Wajszczuk, Vice President for Workshops  
Jason Lester, Secretary/Treasurer  
Allen Henderson, Executive Director (ex-officio)

### NOMINATING COMMITTEE

Linda J. Snyder, Past President, Chair  
Lorna MacDonald  
Lloyd Mims  
Scott McCoy  
Kathleen Otterson

### MEMBERSHIP COMMITTEE

Nancy Bos, VP Membership, Chair  
Carole Blankenship, President-elect  
Alexis B. Davis (AZ)  
Ayumi Nakamae (NC)  
Christine Keene (AK)  
Tanya Kruse Ruck (WI)  
Ellie Seligmann (CO)  
Patricia Weis (WI)

### INVESTMENT ADVISORY COMMITTEE

Robert Edwin, Chair  
Robert Dundas  
Jason Lester, Secretary/Treasurer (ex-officio)  
Allen Henderson, Executive Director

### JOURNAL OF SINGING EDITORIAL BOARD

Kenneth Bozeman, Chair  
Richard Sjoerdsma, Editor  
Andrew Adams  
Stephen Austin  
Debra Greschner  
Lynn Holding  
Judith Nicosia  
John Nix  
Sherri Weiler

### ETHICS COMMITTEE

Jennifer Trost, Chair  
Sarah Holman  
Karen Brunssen, President  
Linda J. Snyder, Past President



# NATS National Committee Assignments and Appointments July 2018–June 2019

## OTHER COMMITTEES and APPOINTMENTS

### AUDITIONS AND COMPETITIONS COMMITTEE

Diana Allan, VP Auditions, Chair and NATSAA Liaison  
Frank Ragsdale, National Music Theater Competition Liaison  
Dan Johnson-Wilmot, National Student Auditions Liaison  
Allen Henderson, Executive Director

### VOICE SCIENCE ADVISORY COMMITTEE

David Meyer, Chair  
James Doing  
Lynn Holding  
Ian Howell (*Vocapedia* monitor)  
Aaron Johnson  
Wendy LeBorgne (*Health and Wellness*)  
Scott McCoy  
Deirdre D. Michael  
John Nix  
David Okerlund  
Robert Sataloff  
Leda Scarce  
Ron Scherer

### Emeritus members:

Ingo Titze  
Thomas Cleveland  
Steve Austin

### ADVOCACY COMMITTEE

Lorraine Sims, Chair  
Gregory Brookes  
Jill Terhaar Lewis  
Isai Jess Muñoz  
Stephen Ng  
Marcia Porter  
Linda Snyder  
Darryl Taylor

### INTERNATIONAL ADVISORY COMMITTEE

Karen Brunssen, NATS President, Chair  
Allen Henderson, NATS Executive Director  
Marvin Keenze, International ICVT Coordinator  
Linda Snyder, Ex-officio  
Carole Blankenship, NATS President-elect  
Dean Southern  
Jonathan Retzlaff  
Lori McCann  
Scott Swope  
Ryu-Kyung Kim



### ARCHIVIST and HISTORIAN

Kathryn Proctor Duax

### NATS ART SONG COMPOSITION AWARD COMMITTEE

Carol Mikkelsen, Chair  
Lori Laitman, Advisor

### INTERN PROGRAM COMMITTEE

Linda J. Snyder, Past President, Director of Intern Program, Chair  
Brian Horne, NATS Foundation President  
Karen Brunssen, President

### 2020 CONFERENCE PLANNING COMMITTEE

Angela Holder, Program Chair  
Karen Brunssen, President  
Linda Snyder, Past President  
Carole Blankenship, President-elect  
Allen Henderson, Executive Director

### 2020 CONFERENCE PRESENTATION REVIEW COMMITTEE

Angela Holder, Program Chair  
Karen Brunssen, President  
Carole Blankenship, President-elect  
Richard Sjoerdsma, Editor, *Journal of Singing*  
Allen Henderson, Executive Director

## TRANSITIONS: Re-evaluating Risk and Readiness

by Christin Coffee Rondeau

When are you ready—really ready—to begin your life's work? To take the step that you don't think you're ready to take right now because you think you don't have enough degrees, certifications, or experience?

When I graduated college, I did not feel like a real singer. I felt inept, stupid, scared. In my 21-year-old mind, I thought that a Master's degree was the fix to all those insecurities. At the time, most of the singers and teachers I respected had a minimum of a Master's, so I figured that was the way for me to feel like a respected singer too. My value would be irrefutable! I would finally have proof that I was a "real" musician.

A few years later, I found myself in southwest Ohio, standing on the steps of a music building, having just learned that I passed my orals (praise be, and thank you to my wonderful panel and advisors!). I took a deep breath, stopped shaking for the first time in a week, and thought, "I have a Master's now. This is it. I did it. I know the things. I have the letters....Christin Coffee Rondeau, MM. And I don't feel any different. Why am I not different?"

This torrent of self-doubt was followed by, "Well, obviously, this isn't enough training. I need a DMA or a PhD. Another degree—a bigger degree—will validate that I know what I'm doing, that I'm a decent singer, that I'm worthy of being a musician, that I can take myself seriously."

But a doctorate wasn't in the cards. My husband is active duty Air Force, and his next assignment was a fairly remote one, moving us to our third state (and second desert) in just four years of marriage. There wasn't a DMA program in sight. (Or, as we would often joke, "In the desert, there's a great doctoral program behind every tree.") I couldn't see it at the time, but this turned out to be a very good thing—a life-shaping thing, in fact. In that quiet season in yet another desert, I had very little to do other than read and ponder. I took a break from singing. I met some incredible mentors and role models. (Turns out, you can find them outside the singing world! Who knew?!) I made some meaningful friendships. I had some beautiful babies. And I learned some profoundly important things about life, family, and the kind of person I wanted to be.

I didn't get a DMA during those four years in the desert. I still don't have those letters and that piece of paper that

I thought would imbue value, knowledge, and worth. And yet, those years were some of the most transformative and empowering of my life. The most important thing I learned during that quiet desert season? No one and nothing but you can determine when you've "made it." When you're worthy of being taken seriously. When you know enough. When you're ready. Degrees can't do it. Teachers can't do it. Directors can't do it. It's entirely your choice.

"In that quiet season in yet another desert,  
I had very little to do other than  
read and ponder."

We often put off risks, opportunities, or even the choice to see ourselves as capable people with phrases like,

"Well, I just don't have enough training yet."

"When I get that next certification, I'll be ready to start my business."

"I need to do at least two more young artist programs before I even begin to think of myself as a serious musician."

"I'm not a professional...this is just a hobby for me...I don't really know what I'm doing."

"No one will pay that much for my services. I don't even have a [insert qualification here]."

"I'm only [25/35/45/etc.]. Who would take me seriously?!"

"I can't apply to teach there! I only have a [insert degree here]!"

My amazing teachers, coaches, professors, and mentors (not to mention friends and family!) have always been as honest and encouraging as they could possibly be. If I choose to see myself as less than, unprepared, ignorant, silly, unqualified—that is entirely on me. Why do we task other people, degrees, roles, certifications, titles, and academic positions with the enormous, deeply personal responsibility of making us take ourselves and our callings seriously? Only we can cultivate a sense of worth and readiness in ourselves. Only we can decide if what we have to offer is valid and whether or not we're ready to offer it.

## continued: Re-evaluating Risk and Readiness

"No one and nothing but you can determine when you've "made it." When you're worthy of being taken seriously. When you know enough. When you're ready. Degrees can't do it. Teachers can't do it. Directors can't do it. It's entirely your choice."

So, I wonder—the things we feel unqualified to do—do we feel that way because we truly need to gain more information and clarity on how to move forward? If so, that's great. Get that information, gain that clarity. But, if you're like me, there's a good chance you're delaying because you don't trust yourself or think you're worthy. What if we're waiting on external validation when the work that actually needs to happen is all in our heads and hearts?

Maybe you're more ready than you think you are.  
Maybe it's time to just risk that first step.



*Christin Coffee Rondeau is a soprano, voice teacher, and co-founder of Sand Dollar Music in Dayton, Ohio. She is passionate about serving and empowering singers and independent voice teachers to do the work and art they love. Read more of her writing or get in touch by visiting [www.sanddollarmusic.com](http://www.sanddollarmusic.com).*

## 15<sup>th</sup> Annual NewVoice Educators Symposium at Indiana University



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

**Y**ou are cordially invited to attend the [15<sup>th</sup> Annual NewVoice Educators Symposium](#) on Friday and Saturday, February 15th and 16th, 2019, at Indiana University, Bloomington. The symposium, sponsored by Student N.A.T.S. at Indiana University, is designed to provide new and future voice teachers an opportunity to present an academic paper related to singing or teaching voice, 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.

*We are pleased to welcome Dean Southern of the Cleveland Institute of Music as the keynote speaker. Dr. Southern will offer a presentation centered around African American singers.*

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 **December 15, 2018**. Please include your name and title, email address, institutional affiliation (if applicable), and contact information with your submission. You will be sent an electronic confirmation of receipt of your abstract, and a notification once presentations have been selected. Please send abstracts, questions, and any other correspondence electronically to:

Whitney Hamblin  
Vice President; Chairperson, New Voice Educators Symposium  
Student N.A.T.S. at Indiana University  
[whlchamb@iu.edu](mailto:whlchamb@iu.edu)

**We hope to see you in Bloomington in February!**



## Eyes on the Horizon

by Brian Manternach

Since winters in the mountain west can be long, I try to take every opportunity possible to get out in the warm air and sunshine once summer arrives. With numerous lakes and reservoirs nearby, I have recently taken up kayaking as a way to clear my mind while enjoying nature and the outdoors.

Inescapably, when I'm out on the water, I find aquatic-themed song snippets pop into my head—everything from "The River" by Garth Brooks to "Come Sail Away" by Styx to Schubert's "Auf dem Wasser zu singen." On one particular summer day, however, instead of the usual water music I found myself mentally singing "Breathe" from Lin-Manuel Miranda's Tony Award-winning musical *In the Heights*. Naturally, when I got to the line "...with my eyes on the horizon," I lifted my focus up from the water to gaze further into the distance toward the shore.

I gradually came to recognize certain parallels between kayaking across a lake and the work of building skills and artistry in the voice studio.

First, get into a rhythm. Steady progress in a kayak occurs when each stroke of the paddle is smooth and efficient. Establishing a regular rhythm, devoid of erratic motions, will consistently propel the boat forward. But if I get distracted and lose my focus, my paddling gets sloppy, and I stop making progress.

Look up frequently to see what is in the not-too-distant future. Once I have set a routine and a rhythm, I have to remind myself to look up and see what's ahead. Maybe there is a log or an outcropping of rocks coming up that I'll need to maneuver around. If I catch these obstacles when they are still a ways

off, I can make subtle adjustments to get around them. If I don't look up often enough, I sometimes have to take quick evasive action to dodge an obstacle that I otherwise could have avoided.

Every so often, look toward the shoreline to make sure you're headed in the right overall direction. It doesn't take much to get off track. When my head is down and all I'm focusing on is the water immediately in front of me, I don't always notice if I

start heading somewhere other than my intended target. Again, the sooner I catch this change, the easier it is to make slight adjustments to get pointed in the right direction again.

Periodically, look back and appreciate how far you've come. A few times I've been paddling hard for what felt like a long time only to look up and find the shoreline seems just as far away as it was when I started out. It was only when I looked back over my shoulder to where I launched the kayak that I realized just how much distance I had actually covered. I had been too focused on the far-off destination to realize that I was, in fact, making significant progress.



Photo by Brian Manternach

"When my head is down and all I'm focusing on is the water immediately in front of me, I don't always notice if I start heading somewhere other than my intended target."

## continued: Eyes on the Horizon

Enjoy the ride. Even though kayaking is recreation, it can be a lot of work. Inevitably, it is more enjoyable some days than others. Regardless, every time I get out on the water I'm struck by how lucky I am to be there, in nature, doing something I love.

I hope to bring a similar vision back to the voice studio, helping my students get into a rhythm, look to the not-too-distant future, appreciate their progress, check in occasionally on their long-term goals, and simply revel in the enjoyment of singing. While there will always be troubled waters to navigate through, I trust this approach will lead to smoother sailing.



*Brian Manternach, D.M., is an Associate Editor of Journal of Singing, a columnist for Classical Singer, and serves as Utah District NATS Governor. A recipient of the NATS Voice Pedagogy Award, he has given workshops and presentations for numerous national and international organizations. An active singer, he teaches in-person and online lessons from his private studio in Salt Lake City, where he is also on the voice faculty of the University*

*of Utah's Department of Theatre. [www.brianmanternach.com](http://www.brianmanternach.com)*



# 75 <sup>1944-2019</sup> YEARS



An anniversary season is an exciting time to celebrate our legacy and imagine what lies ahead.

As we kick off the NATS **75<sup>th</sup> Anniversary** during our Gala Celebration Banquet, we invite you to share in the excitement. Your engagement in our strategic plans for the future is essential in helping the National Association of Teachers of Singing grow for the next 75 years!

You will soon be hearing more about the joint fundraising plans of NATS, Inc. and the NATS Foundation in celebration of this important anniversary and in securing the future of our association.

How can you help us grow for the next 75 years?

- Consider an annual gift over the next three years as we lead up to the conclusion of our anniversary celebration in 2020
- Consider a significant gift endowing a prize or program or lead a joint fundraising effort
- Consider a planned gift to NATS
- Have you already planned an estate gift to NATS? If so, please contact Allen Henderson

The next 75 years will certainly present challenges but the 75th Anniversary Campaign will provide the support to sustain and grow the influence of the National Association of Teachers of Singing as the largest professional association of voice teachers in the world.

### How to Access the NATS 75<sup>th</sup> Anniversary Logo

Over the next two years, we encourage all NATS regions, districts, and chapters to make use of the "NATS 75 Years" logo in celebration of our anniversary. The logo is accessible to region governors, district governors, and chapter presidents through their member home page. Multiple versions of the logo are available to download and share. For additional assistance, please send an email to [paul@nats.org](mailto:paul@nats.org).

## Getting the Most Out of Your NATS Membership

by Nancy Bos, Vice President for Membership

What is the role that NATS plays in your life? Could it do more? We are all equal and important parts of the NATS family, but do we all get the same benefit? We have all invested the income from a few hours of work to pay annual dues, and filled out the application forms at the beginning of our membership. For some that is the extent of their commitment to NATS. For others that is the tiny tip of the iceberg of what they give to and receive from NATS. But no matter where we fall on that spectrum, the benefits and opportunities of membership are all available to all of us. Those benefits are so numerous it is hard for anyone to be aware of them all!

So where do we begin — how do we chart the benefits of membership and how can we best utilize them? Perhaps we each need a curator to help uncover the potential ways to benefit, and an advisor to help us balance our time while taking advantage of them. But at this point, it is up to each of us to research and discover how we can most profit from our investment. And what level of time and money investment gives us the most return for our professional and personal lives.

So how to begin? By being clear about where we are in our personal careers and what we hope to get out of NATS membership.

In the Fall 2017 *Inter Nos* I wrote an article called *Transitions: Learning to Fly*. In that article I looked at the different stages of a voice teacher's career and what tools they might need to acquire. At that time I didn't know I would be the next Vice President for Membership for NATS. I didn't know that I would have the rare opportunity to learn about all of the benefits of membership and be considering ways to communicate them to you. Before reading further, before taking in this information treasure trove, I encourage you to consider if you are in a heavy knowledge acquisition phase, a networking and career building phase, or if you are in a time when you are most driven to give back to our field.

After we each assess our current needs, the next step is to find ways to fulfill those needs. Needs might include:

- Enhancing Your Network
- Broadening or Deepening Your Knowledge
- Improving Your Resume and Career
- Finding your Passion and the New Friends Who Share It

- Giving Back to the Community
- Strengthening the Field
- Staying Inspired

The benefits you seek and pursue should line up with your needs. Many of the benefits available from the national level can be found easily on the footer banner at NATS.org. They are things like:

- National Workshops
- National Conferences
- NATS Chats
- Live Learning Center videos
- Vocapedia
- *Journal of Singing*
- NATS Job Center
- Find-a-Teacher Directory
- Hall Johnson Spirituals Competition
- NATS Artist Awards (NATSAA)
- National Music Theater Competition (NMTC)
- Art Song Composition Award
- NATS Intern Program
- Emerging Leaders Award
- Joan Frey Boytim Award for Independent Teachers
- Development opportunities for Collaborative Pianists
- Intermezzo e-newsletter
- Van L. Lawrence Fellowship
- International Travel Tours
- NATS Wellness Blog
- Voice Pedagogy Award
- Student NATS Chapters

Most of these benefits have been developed and are maintained by volunteer NATS members, people just like the rest of us. And there is room for even more great sharing within this

## continued: Getting the Most Out of Your NATS Membership

organization. If you have a great program idea you'd like to see implemented on the national level, reach out to a Board Member or our Executive Director with your proposal.

One thing many of our benefits have in common is that they've started at the grass-roots level, through programs developed and vetted in the chapters by hard working local volunteers. NATS has 14 Regions, 57 Districts, and 84 Chapters, all maintained by volunteer leaders solely for the benefit of members and their students. Many chapters offer scholarships, programming, social gatherings, mentorships, leadership opportunities, and more.

Perhaps one of the biggest benefits I've received from NATS is the opportunity to volunteer. Volunteering increases self-confidence, self-worth, and happiness. As a volunteer we do good for others and the community. We receive accomplishment, pride, identity, and knowledge. We find that we are helping our field and other people. And none of this is possible without investment from hundreds of NATS members.

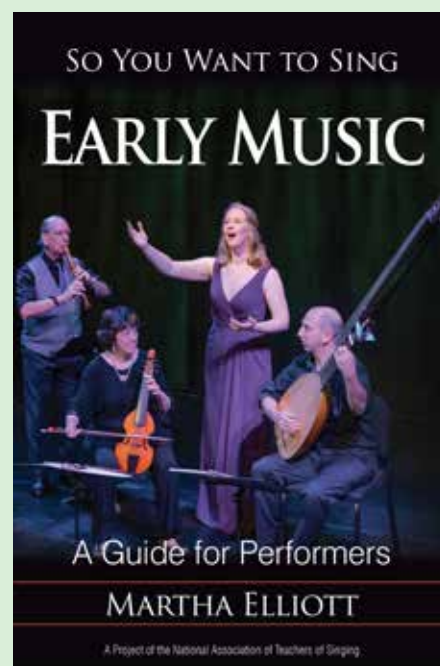
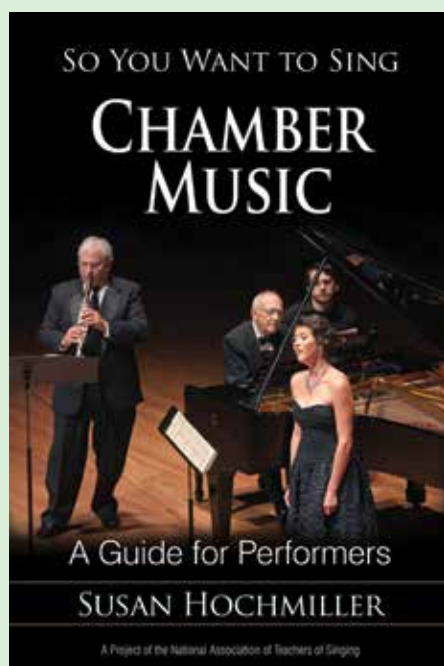
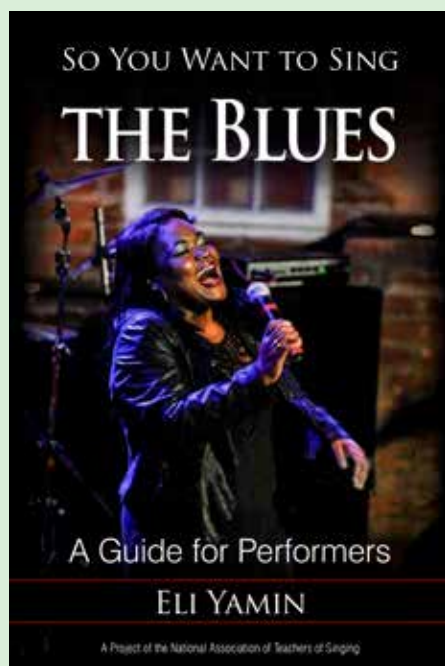
Making the most of your membership in NATS requires budgeting your time and money wisely, as well as dedication and involvement, but your involvement will help you stay on top of what is happening in our field and serve to fulfill that thing you hope to get out of your NATS membership.



*Nancy Bos is an independent teacher in the Puget Sound Region of Washington State. On her website, she offers the Singing 101 Vocal Exercises for free as well as links to her Every Sing podcast and her blog. Nancy is the author of Singing 101: Beginning Voice Lessons and The Teen Girl's Singing Guide. She is the NATS Vice President for Membership and previously served as NATS Northwestern Regional Governor. [www.nancybos.net](http://www.nancybos.net)*

## New So You Want to Sing Books

NATS is pleased to announce the latest volumes in our So You Want to Sing book series: *SYWTS the Blues*, *SYWTS Chamber Music*, and *SYWTS Early Music*. Books are available for pre-order. **Save 30%** when you order any of the books in the series. Use discount code: **7A30AUTHF** at [Rowman & Littlefield](http://Rowman & Littlefield) or call 800-462-6420.



For a complete list of books in the series log on to <https://rowman.com/Action/SERIES/RL/SCPWTS>

## What We're Talking About: Student Performance Venues

by Cynthia Vaughn, Associate Editor, "Independent Voices"

One of the biggest challenges for most independent voice studios is the lack of a dedicated performing space for student concerts. When I had my first home studio, my solution was simply not to hold student recitals. After all, I rationalized, my students already had plenty of performing opportunities at school, church, community theater, and NATS Student Auditions. Right? And it takes a lot of time, money, and organization to coordinate a student recital, and who has time to bake cookies for the reception? Over the years, I have realized the importance and value of planning regular student recitals:

- 1) The busiest singers are often the ones most eager and prepared to sing on a student recital.
- 2) The least confident singers may have few other opportunities to experience singing in a safe, non-competitive environment. If they aren't ready to sing a solo, they may be comfortable singing a group song or duet.
- 3) Students get to hear other students and learn from each other.
- 4) Family and friends get to hear the progress students have made and see the value in the investment of voice lessons. This is especially important for parents of teen students, because most high school students admittedly avoid singing when their parents are at home!
- 5) And finally, the teacher gets to see how much progress her students have made and how they react under pressure. I have witnessed a few recital melt downs, but some of my students have surprised me by singing their very best when they have a captive audience.

Once I made the decision to offer student recitals, I needed to find spaces larger than my living room. In recent online forums, voice teachers shared their ideas for recital venues. The most common recital venues are local churches, which may offer recital space for a rental fee, donation, or no charge. However, many teachers like Shannon Coates prefer spaces that aren't church sanctuaries. "I'm always looking for alternatives!" The pros are that churches usually have good acoustics and a decent piano. The cons are that some students won't perform in churches for personal or religious reasons, and some repertoire (particularly music theater

and pop songs) isn't particularly appropriate in a house of worship. Laurel Shepherd prefers "a church sanctuary that is not too churchy. And I do pay for room rental."

Quite a few teachers hold their recitals in senior centers, where the recital doubles as entertainment for residents. Roberta De Fiore always holds student recitals at an elder care facility. "I teach them that if you have a talent, it is important to use it to give back."

Sofya Palma rents a school auditorium. "There is a nice one around with raised stage, new sound system and about 300 seats." Some colleges may allow alumni to use campus spaces. Kayla Bailey was able to book a beautiful recital hall at a discount, "including insurance, venue setup, and a tuned piano!"

Other suggestions include art galleries, black box theaters, private homes, and coffee shops. Katharine Randall brings a keyboard and sound equipment to coffee shop "gigs" that tend to be popular music (50s, 60s, 70s, etc) or Disney. "Many of my students accompany themselves on guitar, keyboard, ukulele, etc. Some of them prefer tracks. I wanted the students to feel like it was a "public" performance for strangers as well as family and friends. We have had a few people who stayed to listen and then wanted to find out if they could get our on mailing list to watch other performances or find out where else the students would be performing! I was not expecting that."

Patti Haak Barrow's biggest challenge is finding (and affording) a space large enough for seat 80+ audience members plus a reception area "and a tuned piano!" Other teachers choose to do smaller, more intimate recitals at their homes. Karen Merstik-Michaels is initiating "The Living Room Sessions", and Ellen Claire Wheat writes, "If I had a nice backyard, I would consider doing a recital back there."

Wherever you hold your student recital, expect to pay a fee for the venue. While some teachers have secured free spaces, most independent voice teachers pay anywhere from \$50-\$500 for recital venue rental. Anne Van Etten believes that "paying for a quality venue for students to perform is a necessary business expense." And don't forget to make sure that a tuned piano is part of the agreement. Some venues will charge extra to tune a piano before a concert!

## continued: What We're Talking About: Student Performance Venues

For my own student recitals, I have typically used churches or a room at the local library. This summer, I expanded my studio to add a 900 square foot space that is a dedicated recital and workshop space. It has been a long time coming, but it gives me and my studio faculty our own 50-seat recital venue with a baby grand piano, and I have made it available to other local music teachers to rent at a deep discount for their student recitals. "The Listening Room" opened in June and we hosted four voice, piano, and violin student recitals that month for community NATS/MTNA member teachers!

If you are considering student recitals, start by asking your colleagues, local churches, schools, libraries, and senior centers. Explore out of the ordinary possibilities such as an art gallery, a planetarium, a coffee shop, a "salon recital" in a hair salon. I'd like to know what other creative spaces you have discovered. Post online at NATS Chat for Voice Teachers or other online forums, or send me a message at CynthiaVaughn@mac.com.

Oh, and about those post-recital reception cookies? I still don't bake them. Parents volunteer to bring cookies or I buy them from the bakery!

### NATS Intern Program

**2019 application deadline: December 15, 2018**

See [pp 41-42](#) for information.

If you are interested in contributing to the support of the NATS Intern Program, donations can be made through the [NATS Foundation](#) (NATS INTERN PROGRAM: Barbara Doscher Fund or James McKinney Fund).

If your school or facility would be interested in coordinating/hosting a future NATS Summer Intern Program, please contact [pastpresident@nats.org](mailto:pastpresident@nats.org) for details and facility requirements.



*chat*

*Presented by Inside View Press*

*Hosted by Dr. Kari Ragan*

Mark your calendar for our  
2018-2019 sessions:

**Sunday, October 7**

"The Evolving Singing Voice: Changes Across the Lifespan"  
with Karen Brunssen

*Co-sponsored by The Voice Foundation*

**Sunday, November 11**

"Finding & Keeping Them: Studio Marketing & Student Retention"  
with Cynthia Vaughn, Kelli Barham, & Christin Coffee Rondeau

**Sunday, December 9**

"Bel Canto Can Belto—Cross-Training for the 21st Century Singer"  
with Mary Saunders Barton

**Sunday, January 13**

"Getting the Twang of it: Physiologic, Acoustic, and Perceptual  
Characteristics" with Chadley Ballantyne and Kerrie Obert

**Sunday, February 10**

"Mindful Voice: How Cognitive Science Informs Voice Teaching"  
with Lynn Holding and Lynn Maxfield

**Sunday, March 10**

"The Special Psychoacoustics of the Singing Voice"  
with Ian Howell

**Sunday, April 14**

"The more things change, the more they stay the same:  
some thoughts on the current state of pedagogic practice"  
with Scott McCoy

**Sunday, May 5**

"A conversation with Stephanie Blythe and Christine Brewer"  
*Co-sponsored by The Voice Foundation*

**NEW TIME! 6 pm PT, 7 pm MT, 8 pm CT, 9 pm ET**  
**Sign up here. It's free! [nats.org/nats-chat](https://nats.org/nats-chat)**

## NATS wraps up a successful 55th National Conference in Las Vegas

The NATS 55th National Conference came to a close in June with more than 900 attendees, yet the memories of our wonderful time together at the Tropicana Las Vegas are fresh in our minds. To share that joy with the broader music community, NATS has posted stories, photos, and videos for your enjoyment on [NATS.org](http://NATS.org), [Facebook @OfficialNATS](https://www.facebook.com/OfficialNATS) and [Instagram @OfficialNATS](https://www.instagram.com/OfficialNATS). NATS members and friends are coming away with many valuable experiences from the Conference and are looking forward to a grand gathering in Knoxville in 2020.



Thank you, NATS Conference Volunteers (from left) Melanie Galloway, Linda Lister, Adonis Abuyen and Cho Hee Hwang.

Marvin Keenze (left) pictured with wife Kay and NATS Executive Director Allen Henderson after receiving the NATS Lifetime Achievement Award.

## NATS honors Marvin Keenze with Lifetime Achievement Award

In recognition for his many dedicated years to the Association, NATS honored Marvin Keenze with the Lifetime Achievement Award during the 55th National Conference in Las Vegas. As NATS embarks on new international initiatives in celebration of its 75th anniversary, it is fitting for Keenze to be recognized for his founding efforts to draw NATS into an international realm. Since 1990 he has been International Coordinator for NATS and Chairman of the International Congress of Voice Teachers (ICVT) and has encouraged the formation of member associations and continuing education opportunities for singing teachers, singers, choral conductors and voice specialists.



## 55th National Conference sessions now on the NATS Live Learning Center



For those who were not able to attend the NATS 55th National Conference, video packages and individual session recordings are now available for purchase. The [NATS Live Learning Center](#) has been upgraded with new features including a faster load time, sleek look, and effortless navigation. And it's entirely mobile friendly on all devices. Try it out and preview all of the sessions from this year's conference. [See page 27](#) for more details.

Watch "A Conversation with Christine Brewer (left) and Stephanie Blythe" on the NATS Live Learning Center

## A successful NATS Conference, thanks to our sponsors, exhibitors, and advertisers

With more than 900 attendees and the largest number of sessions and concerts ever offered at a NATS national event, the support of our sponsors, exhibitors, and advertisers is what made the 55th National Conference possible. NATS depends on our sponsors, advertisers, and exhibitors to help support the important work at our conferences. Without their participation, NATS could not present the excellent program of master classes, performances, and student competitions, in addition to the College Showcase, Exhibitor Showcases and other learning opportunities available.

Click the links below for listings of companies, organizations, schools, and universities that partnered with NATS toward a successful 55th National Conference.

[CONFERENCE SPONSORS](#) (Also listed on [page 30](#))

[PROGRAM BOOK ADVERTISERS](#)

[EXHIBITORS](#)

[COLLEGE SHOWCASE](#)



### Legacy of Korean Art Song wins Poster Paper Session at NATS National Conference

The winners of the poster paper competition at the NATS 55th National Conference are Moon-Sook Park (University of Arkansas) and You-Seong Kim (North Park University), for their poster "The Legacy of Korean Art Song Since 1920." Along with a summary of Korean art song history, representative Korean art song composers were presented with a focus on their musical styles as related to their subject matter. As a practical guide for singers, information about Korean lyric diction was introduced in a summary drawn from the authors' recently-published book, "Korean Art Songs: An Anthology and Guide for Performance and Study." Special thanks to John Nix, poster paper coordinator, and Nic Perna, who will be taking over the sessions in Knoxville. We also thank Cynthia Vaughn, Brian Manternach, and Matthew Schloneger for serving as judges.

At the Poster Paper Sessions during the 55th NATS National conference, 40 applicants were selected to present their research, representing a total of 31 presentations.







# Photos from the 55th National Conference

The NATS 55th National Conference took place on June 22-26, 2018 at the Tropicana Las Vegas. We are pleased to share photo highlights, including guest artists Stephanie Blythe and Christine Brewer with collaborative pianist Craig Terry, Broadway star Alton Fitzgerald White, voice scientist Johan Sundberg, and singer and motivational speaker Mandy Harvey. The National Student Auditions attracted hundreds of talented young performers to audition for



# continued: 55th National Conference Photos

prizes in 15 categories. Highlights also included the Opening Ceremony and first-ever Community Sing, a concert by our 2016 NATSAA and NMTC winners, Rachel Schutz and Missy Wise, as well as performances of works by our 2017 and 2018 Art Song Composition Award first place winners Matt Boehler and Benjamin CS Boyle. Mark your calendar for the 56th National Conference, June 26-30, 2020, in Knoxville, Tennessee.





Studio photo courtesy of VOIX-DE-VIVRE

## Missed the 2018 Conference?

Now you can watch sessions online!

When you log in to the Live Learning Center, you'll experience a fabulous new platform. Our partners at Multiview have worked vigorously to update the site with new features including a faster load time, sleek look, and effortless navigation. Additionally, this website is entirely mobile friendly on all devices.



### 55TH NATS NATIONAL CONFERENCE

#### Pick 10 Package

Gain access to 10 sessions of your choice for a full calendar year.

\$79 for NATS Members *\*discount applied at checkout*

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### REMINDER TO OUR 2018 CONFERENCE ATTENDEES

All full conference registrants have received an email providing FREE access to all of the session videos until March 1, 2019.

Email [multiviewmediasupport@multiview.com](mailto:multiviewmediasupport@multiview.com) for assistance.

Visit the URL below to access the NATS Live Learning Center  
[nats.sclivelearningcenter.com](http://nats.sclivelearningcenter.com)

# Mentoring Over Coffee During National Conference Opens New Possibilities

by Ian Howell

During the NATS 55th National Conference, an informal mentoring program matched NATS members with one another for one on one, hour long meetings. These exchanges highlighted the untapped expertise and generosity of our membership.

The trial program was organized by NATS member Ian Howell (New England Conservatory).

“All the mentors needed was a social context to share what they knew.

All the mentees needed was a social context to ask for help,” said Howell.

The informal mentoring program at the 2018 NATS National Conference was based on a similar program run at the Society for Music Perception and Cognition conference in 2017. Overall the response was strong; about 75 NATS members signed up to be mentors, and 64 to be mentees. 95% of mentees were able to match with either their first or second choice. 85% of mentees were matched with two mentors from their preferred list.

Responses to a follow-up survey suggest that NATS should continue to offer this program at future conferences, and several regional NATS chapter are already planning similar programs. Anyone interested in running their own version may feel free to reach out to Ian (email: [Ian.Howell@necmusic.edu](mailto:Ian.Howell@necmusic.edu)) for the questionnaire templates.

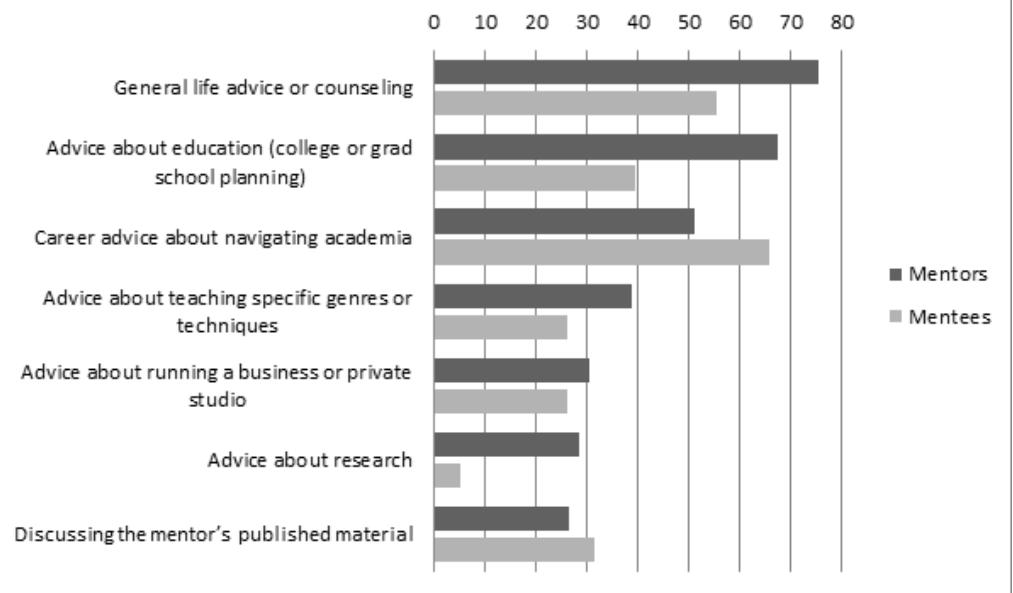
## Program Summary

About two weeks prior to the 2018 conference, a sign-up email was sent to everyone registered for the conference. This included presenters, exhibitors, students, and regular attendees. Those who signed up as mentors were asked a few questions about their positions and area(s) of expertise. Those who signed up as mentees were contacted a week later, given a list of available mentors (with the short bit of info describing each mentor’s expertise), and asked to rank mentors in order of preference. Mentees and mentors were then matched in order of mentee response and preference. Two rounds of matching were run and each mentee was assigned two mentors.

## What Mentors and Mentees Got Out of It

According to the mentors and mentees, the most frequent topics of discussion were (see chart):

### Topics Discussed as a Percentage of Meetings



“Generally speaking, the feedback was very positive. From informal discussions at the conference, I know of at least a few tangible outcomes, including one junior faculty member securing outside reviewers for her tenure portfolio, and another current doctoral student securing outside readers for his dissertation proposal,” said Howell. “It was a palpable part of the conference. Everywhere I looked I saw people paired off and having conversations.” One favorite response reflects Howell’s goal with this program: “This was awesome. I gained so much from the opportunity to actually sit down and chat. Had I simply introduced myself, I might not have had the same kind of conversation without feeling pushy or over eager.”

## Additional Responses - Benefits of Program According to Participants

“It was so amazing, I was really really inspired to follow my dreams. Talking with someone who has done so much of what I want to do makes me realize that it really isn’t impossible and I know I’m going to do it.”

“Both my mentors were incredibly encouraging, and helped me to clarify what I wanted out of the academic market.”

## continued: Mentoring Over Coffee During National Conference

"After meeting with my mentor, I was so inspired! I decided to make some life changes and use what I love to do and also make money in the process. It didn't just feel like a one-time thing either. It gave me the chance to connect with someone that I can call on in the future."

"This was a really helpful and important part of the conference for me. I am about to start a new full-time university position which will have different requirements than my last position. So it was wonderful to be able to pose some of the questions I had about different techniques, approaches and career-building endeavors to knowledgeable and friendly mentors. I certainly gained some of the information that I felt I needed from other conference events, but having the one-on-one time to ask specific questions and get specific advice was invaluable."

"It is a joy to give back and be a source and support to younger colleagues and students."

"Both of my mentoring sessions were extremely informational. I certainly feel more aware of and prepared for the college application process. Also, I was provided with useful strategies that I can implement immediately to reduce anxiety when performing and in daily life. Thank you to both my mentors for sharing their time and knowledge with me!!"

"My mentor offered to look at my singing and teaching clips. The moment he said he would love to do so because (a great voice ped person) did the same to him, I almost had tears in my eyes. It feels so good to be in a lineage of good educators of voice."

"Mentoring is a great way to meet new teachers, explore the benefits of teaching together and learn from each other!"

"Thank you for creating this opportunity! It was an excellent way to meet colleagues from other institutions and NATS regions. My mentors were open to discussing pedagogy and research ideas, the challenges and joys of a career in academia, and involvement in the NATS organization. I left each meeting completely inspired, and with plans to reconnect with each mentor for future collaboration before the 2020 conference. Thank you for creating this fantastic program!"

"Having mentors available to sit down with and discuss everything from voice science to career advice to "I have this one student..." technique exercises was an invaluable experience. An additional and unexpected "perk" was being introduced to many more incredible teachers and voice scientists and having

the opportunity to establish connections with them! Having mentors and mentees from both Canada and the US helped to create a bond through our shared passions and start discussions about the industries - both teaching and performing - and the similarities and differences between the two countries. This experience was priceless and I am grateful to have had the opportunity to meet so many of NATS' top teachers and voice scientists and to get to pick their brains a bit!"

"It was a true joy to meet with other like-minded teachers of singing, discussing ways to help each other grow in knowledge and experience while deepening our understanding of this, our beloved field in the arts."

"I enjoyed the opportunity to share information and welcome a new member to the conference. In my time as a young teacher, I relied on piano teachers as my mentors. Because there was no one to guide me in my small voice world. I believe mentoring can change the face of independent voice teaching. Our field is exciting and challenging and who better to experience that with than skilled teachers to guide you through the rough patches. Well done NATS!"

"I think this is an excellent opportunity not only to share expertise and experience with younger faculty/teachers, but also gives both parties a chance to get to know a new colleague we probably would never have met in this way. As a mentor, I benefited as much from the experience of connecting and sharing, as I hope the mentees did!"



*Praised by the New York Daily News for his "rich voice, capable of great dramatic force," countertenor Ian Howell has sung with Florentine Opera, New York City Opera, and Opera London, and with most major North American baroque orchestras. Howell has recorded for the American Bach Soloists, Warner Classics, Rhino, and Gothic labels. He can also be heard with the all-male chamber choir Chanticleer on multiple albums. He has presented his research into the psychoacoustics of the singing voice at PAVA (2015, 2016), NATS (2016), Harvard's ArtTechPsyche III (2017), and the Society for Music Perception and Cognition (2017). Howell joined the voice faculty at the New England Conservatory of Music in 2014.*



# CONFERENCE SPONSORS

We thank the following companies and organizations that served as official Sponsors of the 55th NATS National Conference.

## CONFERENCE GRAND SPONSORS

### Hal Leonard Corporation

**Hal Leonard** is the world's largest educational music publisher, with the #1 methods for learning guitar (the Hal Leonard Guitar Method), piano (the Faber Piano Method), and school music instruments (Essential Elements for Band and Strings), plus publications for learning virtually every instrument imaginable. Hal Leonard is also the leading publisher of songbooks; Real Books and fake books; sheet music; band, orchestra and choral arrangements for schools; music reference publications; children's music products; educational magazines; and more.



### MUSICFOLDER.com

In our 25th year, with over half a million music folders used by singers in 40 countries, we're helping you celebrate NATS milestones with thanks for your support. As president of **MUSICFOLDER.com** I'm privileged to manage a fantastic staff that helps build and distribute the best choral music folders in the world. You're going to see them at the conference, and I encourage you to view all versions online, whether for a single, name-personalized gift folder . . . or to keep you, your school, church or community choir organized . . . and in top form. — *Ian Bullen*



## GOLD-LEVEL SPONSORS

### Appcompanionist

**Appcompanionist** is the revolutionary new app that gives singers and voice teachers full control over thousands of piano accompaniments recorded by top pianists from around the world. Users can easily transpose, adjust tempo, add fermati, and blend in the melody with every title. With a growing library of over 3,500 accompaniments from the major vocal genres and the ability to request any new recordings free of charge, Appcompanionist aims to be the essential tool for every singer and voice teacher. Subscribe today for unlimited access! [www.appcompanionist.com](http://www.appcompanionist.com)



### NATS Foundation

The **NATS Foundation** is an active partner of NATS Inc. and is responsible for part of the work of the Association. Created in 1976, the Foundation's purpose is to generate assistance to aspiring and talented singers through the development and management of various endowment funds used to provide some of the prize money for the NATS Artist Awards Competition for Singers (NATSAA) and the National Music Theater Competition (NMTC). The Foundation also helps to finance the NATS Intern Program, the NATS Emerging Leaders Award, and the Voice Pedagogy Award.



### VoiceLessons.com

**VoiceLessons.com** is an online real-time platform that delivers the most effective, highest quality singing lessons available on the Web. The Patented Vocaloop™ Technology was developed by Mike Elson, a USC graduate with dual degrees in vocal performance (BM) and computer science (BS). Using remote network keyboard instrument technology and full-duplex audio, its dynamic vocal exercise player provides accompaniment just like in a face to face lessons but without the audio lag. To start your vocal journey, visit our website at [VoiceLessons.com](http://VoiceLessons.com).



## MOBILE APP SPONSOR

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## CONFERENCE SPONSORS

### American Academy of Teachers of Singing

The **American Academy of Teachers of Singing** is a select group of nationally recognized teachers of singing and voice experts. Members include those who are faculty at prestigious colleges, universities and conservatories, as well as teachers in independent studios. The Academy offers professional advice and guidance to those interested in singing, the teaching of singing, the business of singing, and the science of singing.



### NATS Cal-Western Region

### Northwestern University Bienen School of Music

**Northwestern University Bienen School of Music** ranks as one of the nation's leading music institutions. For more than a century the school has offered a unique education, combining conservatory-level musical training with the academic rigor of a top-tier research institution. Boasting accomplished faculty and students and offering a pioneering array of dual-degree and double-major opportunities, the school stands as a core component of Northwestern's distinctive combination of outstanding achievement in scholarship and the arts.



### Royal Caribbean Productions

**Royal Caribbean Productions** creates, produces, and manages the largest premium entertainment operation at sea! From full Broadway musicals, to Las Vegas style production shows, and even ice and aqua spectaculars; no single production company provides more exciting opportunities to both entertainer and audience member. Our core team is always seeking the best talent from around the world as we constantly strive to create inspiring shows, events, and spectaculars onboard Royal Caribbean International and Azamara Club Cruises.



# 2019 Van L. Lawrence Fellowship

Application Deadline: Nov. 15, 2018

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:

1. A member of the National Association of Teachers of Singing who is actively engaged in teaching.
2. 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.

## Members of NATS wishing to apply for the fellowship should write an electronic letter of intent to

**The Voice Foundation including: (combined into one PDF document) E-mail: [office@voicefoundation.org](mailto:office@voicefoundation.org)**

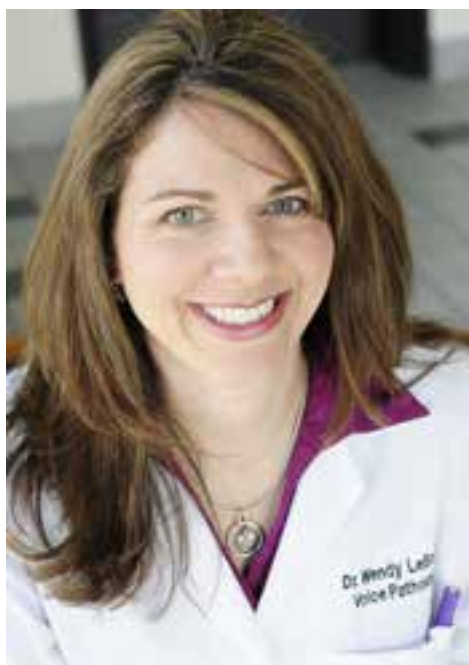
- a. Current application of scientific knowledge in the studio
- b. The area of intended study and/or research project and the study plan and methods
- c. How the Fellowship and research project will benefit your teaching
- d. NATS Chapter to which you belong
- e. A detailed curriculum vita.

The fellowship will be awarded at the 48<sup>th</sup> Annual Symposium: Care of the Professional Voice in Philadelphia (2019 date to be announced)

For more information, contact The Voice Foundation at 215-735-7999 or email [office@voicefoundation.org](mailto:office@voicefoundation.org). Visit [www.nats.org](http://www.nats.org) and click on the programs tab to find complete application instructions.

## A Voice for Wellness Vocal health & wellness for your best voice

### The Wellness Blog on NATS.org With Dr. Wendy LeBorgne, NATS Vocal Wellness Coordinator



Keeping voices healthy through injury prevention strategies, education, and outreach is both my passion and my profession. It is my mission through these monthly posts and podcasts to keep you informed of current scientific research in wellness and vocal health, working to bridge the gap between art and science.

If there are topics that you would like to suggest as we plan our upcoming Vocal Wellness video sessions, please reach out and send me an email ([contact@drwendy.me](mailto:contact@drwendy.me)). ~ Dr. Wendy LeBorgne

**[CLICK HERE TO VISIT THE NATS WELLNESS BLOG](#)**



# National Student Auditions - 2018



The final round of the 2018 National Student Auditions was held on June 24 at the Tropicana Las Vegas during the NATS 55th National Conference. Winners were selected in 15 categories, along with second- and third-place finishers, resulting in more than \$35,000 in prizes being awarded this year to students of NATS teachers. The NSA semifinal round was held on June 22, at the UNLV College of Music, which served as National Conference host and NSA Competition sponsor. Nearly 200 of the top young vocalists from the United States and Canada participated in the semifinals. The NSA finalists are listed below, by category and placement, including their region and their teacher:

PLACE - WINNER	REGION	TEACHER
----------------	--------	---------

### Category 1 – High School Music Theater Women

1st - Abigail Pauley	Mid-Atlantic	Amanda Pauley
2nd - (tie) Emma Broyles	Northwestern	Jenna Hensley
2nd - (tie) Katherine Roeder	New England	Noel Smith
HM - Phoebe Jacobs	Northwestern	Megan Sand

### Category 2 – High School Music Theater Men

1st - Tshaan Arora	Texoma	Michelle Haché
2nd - Parker Waters	Mid-Atlantic	Nancy MacArthur Smith
3rd - Nick DiPuma	Southeastern	Rebecca Salter

### Category 3 – High School Women

1st - Madeleine Keane	North Central	Diane Lane
2nd - Julia Holoman	Mid-Atlantic	Kimberley Bentley
3rd - Ava Kuntz	Cal-Western	Kathleen Martin

### Category 4 – High School Men

1st - Parker Waters	Mid-Atlantic	Nancy MacArthur Smith
2nd - David Bone	Central	Jacqueline Giltner
3rd - Nathan Janzen	North Central	Daniel Johnson-Wilmot

### Category 5 – Lower College Music Theater Women

1st - Sydney Byte	Texoma	Robin Cotton-Cobb
2nd - Craig Smith	Mid-Atlantic	Tommy Watson
3rd - Noah Lindquist	West Central	Reginald Pittman

### Category 6 – Lower College Music Theater Men

1st - Jacqueline Savageau	New England	Julie Krugman
2nd - Matthew Carter	West Central	Alisa Belflower
3rd - Ben Boutell	Mid-South	Elizabeth Packard Arnold

### Category 7 – Lower College/Independent Studio Women

1st - Lucy Evans	Central	Karen Brunssen
2nd - Emma Robertson	Southeastern	Elizabeth Johnson Knight
3rd - Bonnie Blackwell	Mid-Atlantic	Glenn Siebert

### Category 8 – Lower College/Independent Studio Men

1st - Shayne Piles	Central	Chris Thompson
2nd - Ben Strong	Eastern	Joseph Banouch
3rd - Tyrese Byrd	Mid-Atlantic	Grant Knox

**PHOTOS OF THE 2018 NSA WINNERS CAN BE VIEWED ONLINE AT [WWW.NATS.ORG](http://WWW.NATS.ORG).**

PLACE - WINNER	REGION	TEACHER
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### Category 9 – Upper College Music Theater Women

1st - (tie) Desiree Borges	Mid-Atlantic	John Wright
1st - (tie) Kourtney Ellis	Southeastern	Tyrone Hayes
3rd - Hannah Bach	Texoma	Jeffrey Picon

### Category 10 – Upper College Music Theater Men

1st - Jalen Smith	Southeastern	Toni Anderson
2nd - (tie) Corbin Eakes	West Central	Bryan Pinkall
2nd - (tie) Jairus McClanahan	Mid-Atlantic	Jennifer Luiken
HM - Luke Holt	Mid-Atlantic	Catherine Froneberger Siarris

### Category 11 – Upper College/Independent Studio Women

1st - Susannah Stewart	Mid-Atlantic	Jeanne Fischer
2nd - Aiyana Williams	Central	Carol Chapman
3rd - Savannah Hirst	Southeastern	Sahoko Sato Timpone

### Category 12 – Upper College/Independent Studio Men

1st - Luke Merrick	Southern	Liesl Dromi
2nd - John Mburu	Mid-South	Tony Deaton
3rd - Bergsvein W. Toverud	Mid-Atlantic	Grant Knox
HM - Yvette Rodriguez	Mid-Atlantic	Dorothy Maddison

### Category 13 – Graduate/Advanced Women

1st - Crystal Golden	Mid-Atlantic	Patricia Miller
2nd - Clarisse Colao	Cal-Western	Aubrey Adams-McMillan
3rd - Kaileigh Riess	Central	Pamela Hinchman

### Category 14 – Graduate/Advanced Men

1st - Zaikuan Song	Great Lakes	Richard Dudley Fracker
2nd - Austin Sanders	North Central	Daniel Johnson-Wilmot
3rd - Gerald Nicholas	Texoma	Guy Wilson, Jr.

### Hall Johnson Spiritual

1st - Tres McMichael	Mid-Atlantic	Polly Cornelius
2nd - Jalen Smith	Southeastern	Toni Anderson
3rd - Kayla Linquist	Northwestern	Erin Guinupr

## 2019 National Student Auditions

### SEMIFINAL AND FINAL ROUNDS

June 27–28, 2019, at St. Olaf College in Northfield, Minnesota  
as part of the NATS Summer Workshop

Rules, regulations, and repertoire info at [www.nats.org](http://www.nats.org).



NATIONAL ASSOCIATION OF  
TEACHERS OF SINGING

# NATIONAL Student Auditions

**TOTAL PRIZES:**  
**MORE THAN**  
**\$35,000**

FIRST PLACE, SECOND PLACE and THIRD PLACE prizes will be awarded in each category, totaling more than \$35,000 in all divisions!



# NATS Student Auditions go to The North Star State

The excitement of NATS Student Auditions continues with a national round of competition and prizes at the NATS 2019 Summer Workshop in Minnesota at St. Olaf College.

## REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Event.

Five singers from each regional category with a national category equivalent will advance to National Online Screening.

## NATIONAL ONLINE SCREENING

**April 12, 2019** - Deadline for online digital submissions.

Top 14 singers from each category advance to the National Semifinal Round at St. Olaf College.

## SEMIFINAL AND FINAL ROUNDS

**June 27–28, 2019**, as part of the NATS Summer Workshop at St. Olaf College in Northfield, Minnesota

Top three singers from each category advance to final round. 1st, 2nd and 3rd place winners receive prize money.

## ELIGIBILITY

All singers ages 14–30 as of your regional audition date.

### Audition Categories

Category	Age Limit	Years of Study
1. High School Music Theater Women	14-19	no limit
2. High School Music Theater Men	14-19	no limit
3. High School Women	14-19	no limit
4. High School Men	14-19	no limit
5. Lower College Music Theater Women	22	0-2 post high school
6. Lower College Music Theater Men	22	0-2 post high school
7. Lower College/Independent Studio Women	22	0-2 post high school
8. Lower College/Independent Studio Men	22	0-2 post high school
9. Upper College Music Theater Women	25	3-5 post high school
10. Upper College Music Theater Men	25	3-5 post high school
11. Upper College/Independent Studio Women	25	3-5 post HS; all undergraduate
12. Upper College/Independent Studio Men	25	3-5 post HS; all undergraduate
13. Advanced College/Independent Studio Women	22-30	4+ post high school
14. Advanced College/Independent Studio Men	22-30	4+ post high school

See complete rules, regulations, and repertoire information at  
**[www.nats.org](http://www.nats.org)**



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# The LIGHTER SIDE

## 2019 NATS WINTER WORKSHOP



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With

AUDITIONING  
IN EUROPE:  
MUSIC THEATER  
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**Michael  
Pinkerton**

Former chair, voice/opera  
Music and Arts University  
of the City of Vienna

ZARZUELA:  
SPANISH OPERETTA  
AND SONG



**Janelle  
DeStefano**

Santa Monica College

AUDITIONING AND  
STUDYING  
IN EUROPE



**Carolyn  
Hague**

Music and Arts University  
of the City of Vienna

GERMAN  
OPERETTA



**Helen  
Tintes**

Ave Maria University

TRAINING  
CROSSOVER  
SINGERS



**Frank  
Ragsdale**

Frost School of Music,  
University of Miami

PHYSICAL  
CHALLENGES OF  
THE CROSSOVER  
PERFORMER



**Jennie  
Morton**

The Colburn School

**JAN.  
3-5  
- 2019 -  
\$225**

EARLY REGISTRATION FEE

Step aside from the *seria* and join NATS for "The Lighter Side" in South Florida this January. The **2019 NATS Winter Workshop** will offer clinics on operetta, zarzuela, and music theater. Sessions will also address crossover work: how to audition (both here and in Europe), how to teach both classical and music theater styles, and how teachers trained classically can serve music theater singers.

We'll also work on physical challenges that performers face, such as singing for those who are trained for dance, or vice-versa.

Brush up your *buffa* and enjoy an intensive three-day workshop in the warm climate and dynamic surroundings of Palm Beach Atlantic University.

**REGISTER NOW AT NATS.ORG**

EARLY  
REGISTRATION  
DEADLINE:

**NOV. 1, 2018**

Kristine Hurst-Wajszczuk, Vice President for Workshops  
Lloyd Mims, Local Coordinator  
For more information visit [www.NATS.org](http://www.NATS.org)



# NATS 75th Anniversary Transatlantic Pedagogy Trip to Germany

June 7-18, 2019

by Karen Brunssen

Mark your calendars for the NATS Transatlantic Pedagogy Trip to Germany this coming June! This will be a totally unique cultural and educational experience. The purpose is to visit the sites of Leipzig, Dresden, Potsdam and Berlin through the lens and perspective of voice pedagogy in Germany.

Scott Swope, a NATS member who sang and taught in Germany for over 30 years, was very involved with the German voice teacher association, BDG (Bundesverband Deutscher Gesangspädagogen). Through Scott we contacted the BDG about our idea for a pedagogy trip. Their enthusiastic and helpful response has resulted in the trip you are invited to be part of. We hope this will encourage international learning and active exchange in voice pedagogy with our German colleagues.

We will start in Berlin with a one-day mini-conference partnered with the BDG. Various pedagogy events, tourist, and cultural activities are planned in each of the cities we will visit, such as attending a concert/opera in Berlin and enjoying the first weekend of Bach Fest 2019 in Leipzig.

Through the "[Call for Presentations](#)" participants may do a "Ted Talk" type presentation during "Pedagogy Moments" throughout our trip. Presenters will receive a letter of invitation for use in securing institutional travel funds.

The price of the trip is for the Ground Tour. Airfare is not included, as we know people will travel from many different locations and want the flexibility to extend their trip either before or after the tour.

Space is limited, so we urge you to register soon. The registration and deposit due date is **January 15, 2019**.

Go to [nats.org/75thGermany](http://nats.org/75thGermany) to see the planned Pedagogy Events, overall itinerary, cost, due dates, and registration links for the trip and the call for presentations.

Your hosts will be Karen Brunssen, Scott Swope, and Allen Henderson.



Planning for the NATS Pedagogy Trip to Germany is underway in Europe! Pictured from right are Scott Swope (NATS IAG member), Susan Yarnall Monks (president of EVTA), Eleanor Forbes (BDG), Marilyn Schmiede (president of BDG the German Voice Association), Bettina Kerth (BDG), and Karen Brunssen. They gathered to plan the Mini-Conference to be called "A Kaleidoscope of Vocal Pedagogy."

## Call for Presentations

### NATS Transatlantic Pedagogy Trip to Germany

NATS members are welcome to submit one short presentation for the NATS Transatlantic Pedagogy Trip to Germany. Joint presentations are welcome. All proposals for presentations that fulfill the requirements will be honored on a first-come, first served basis as registration limits allow and IF the proposal is properly submitted, the \$800 deposit is paid, and trip registration is received by TGAC. A letter of invitation will be provided for use if needed to request institutional funds for the trip.

[CLICK HERE](#) TO SUBMIT. **Deadline for Submission: December 15, 2018**

Celebrate the 75th  
Anniversary of NATS on a  
NATS Transatlantic Pedagogy Trip to  
**GERMANY**  
**JUNE 7-18, 2019**

Activities begin in Berlin the morning of June 8, 2019



1944 · 2019  
**75 YEARS**



**YOUR HOSTS: KAREN BRUNSEN, ALLEN HENDERSON, AND SCOTT SWOPE**



Travel with fellow NATS members and friends on a truly unique cultural and educational journey to expand horizons; share pedagogical perspectives with each other; hear from German pedagogues and scientists; and visit the sites in **Leipzig, Dresden, Potsdam and Berlin**, attend the incredible first weekend concerts of **Bach Fest Leipzig 2019**; see an opera or concert in Berlin; free time to explore on your own.



**GROUND TOUR:**  
**\$2934** per person (35-39 travelers)  
**\$2836** per person (40+ travelers)  
Single Supplement **\$548** (11 nights)

Prices are for check payments (add 3.5% credit card payment fee)

For complete details and info,  
log on to

**nats.org/75thGermany**

Register and join us on this  
special journey. Space is limited.

Price includes:

- Accommodation (11 nights / double occupancy / breakfast & city tax included)
- Group meals (lunch or dinner depending on program including 1 drink per person & tip)
- Bach Fest Leipzig concert tickets
- Voice Pedagogy Mini-Conference, Panels, Workshops, in Berlin / Leipzig / Dresden / Potsdam (covering a variety of singing styles)
- Berlin opera or concert ticket
- Local guided tours by bus & on foot in Berlin Leipzig / Dresden/ Sanssouci Potsdam
- Excursion and museum admission fees (if applicable)

*AIRFARE NOT INCLUDED: THE TRAVEL AGENT OFFERS ASSISTANCE WITH INDIVIDUAL BOOKINGS FOR AIRFARE, INDIVIDUAL PLANS BEFORE OR AFTER THIS ITINERARY, AND WITH TRAVEL INSURANCE.*

*TOUR PROGRAM AND PRICES ARE SUBJECT TO CHANGE.*

In the spirit of international learning and active exchange in voice pedagogy.

IN COOPERATION WITH:  
**BDG** Bundesverband Deutscher Gesangspädagogen

TRAVEL AGENT:  
**The German American Connection**

**REGISTRATION: SIGN-UP AND \$800 DEPOSIT PAYMENT DUE JANUARY 15, 2019 | COMPLETE PAYMENT DUE APRIL 15, 2019**

# Results of the NATS Education Commission Survey

## May 2017

The following comments are from members of the NATS Education Commission.  
You may access the entire survey at the end of their remarks.

### Introduction by Dr. Kathryn Proctor Duax

The NATS Education Commission, appointed by the NATS Board of Directors in 2013, agreed to conduct a formal written survey to determine the depth of interest and involvement of the NATS membership in all phases of music education of children in kindergarten through grade twelve. The survey was relevant and revealing with several unexpected results. First, the commission was impressed to learn of the vast amount of volunteer work being invested in local communities across Canada and the United States. Second, the Commission suggests that music education curricula needs to be reevaluated and expanded in terms of different styles and techniques, per suggestions of the Commission. These goals will be further expanded in the next two years by NATS President Karen Brunnsen who has appointed an Advocacy Committee to promote music/singing in education, diversity and inclusion in NATS activities, and in the larger musical/singing community, and arts advocacy in government, businesses, and communities.

It is my great pleasure to continue working with the people in the National Association of Teachers of Singing who value the gift of the voice and continue to study and enjoy its educational and artistic qualities. Lastly, my thanks to the NATS office staff and members of the Education Commission.

### Comments by Dr. Minnita Daniel-Cox

It was William Joseph Chaminade that said "For new times, new methods". As we evaluated the results of this survey, one thing became clear: this is a call to action.

Nearly half of respondents feel unprepared to teach children's voices. More research is needed, but this could be easily be attributed to current trends in voice performance education. With a great majority of NATS members holding voice performance degrees, we have an underrepresentation of music education degree recipients, persons likely to have more experience working with K-12 singers. Additionally, more than half of NATS members have never taught music in K-12 schools with a large majority teaching at the college level. Members fortunate enough to have experienced a pedagogy course reported an adult focus with "classical" and operatic repertoire highlighted. The data indicates a disconnect or gap between vocal music happening at the K-12 and collegiate levels.

I am proud to be a part of a forward thinking organization that not only identifies challenges, but also implements solutions. How can NATS help support members in bridging this gap? Initiatives that support and encourage the participation of K-12 teachers in NATS could be explored as greater diversity in NATS membership will allow for an expansion of our collective knowledge. NATS conferences at the state, regional, and national level could also offer faculty development opportunities that address the needs of the young/developing singer as well as tools to help adapt current vocal pedagogy courses. Collaborations between NATS chapters and local teachers as well as other music education organizations could also be beneficial.

There is no goal that 7,000+ singers working together cannot achieve. And our goal is clear; to reconnect with our K-12 schools and recognize the incredible value of K-12 music education. Sing On!

Relevant questions:

Q1. Demographics

Q5. Have you taught private lessons at the college or university level?

Number of Responses, Response Ratio:

Yes 638, 74.1%

No 187, 21.7%

No Response 35, 4.0% Total 860, 100%

Q8. Have you taught private voice lessons on-site in a public or private K-12 setting?

Number of Responses, Response Ratio:

Yes 383, 44.5%

No 428, 49.7%

No Response, 49, 5.6%

Total 860, 100%

Q12. Have you taught private voice lessons on-site in a public or private K-12 setting?

Number of Responses, Response Ratio:

Yes 383, 44.5%

No 428, 49.7%

No Response 49, 5.6%

Total 860, 100%

## continued: Results of the NATS Education Commission Survey

Q14. Did your education prepare you well to work with children's voices?

Number of Responses, Response Ratio:

Yes 356, 41.3%

No 428, 49.7%

No Response 76, 8.8%

Total 860, 100%

Q15. The overwhelming majority of responses to this question talked about the focus on adult pedagogy and classical or operatic repertoire in university programs. Working with teens and young children was rarely included in the respondents' university pedagogy programs, if indeed vocal pedagogy was even offered.

### Comments by Laurie Lashbrook

Question 3. If you have taught K-12 schools, what classes did you teach?

Question 4. How many years have you taught?

Questions 5 and 6. If you have taught private lessons at the college or university level, how many years did you teach?

Question 7. What other classes have you taught at the college or university level?

After reviewing the findings of the May 2017 Education Commission Membership Survey, I have come to the conclusion that the music education profession has become a "fountain of youth!" This is found in both areas of K-12 music education and University and College teaching. Our K – 12 music educators are in the early years of their career. Of the 299 viable responses, 183 (61%) of the K-12 teachers have 1 – 5 years of teaching experience. 61% of K – 12 teachers have 1 – 5 years teaching experience. The second largest group was the 6 – 10 years teaching experience with 13% (40). (Questions 4 and 5).

Of the 621 viable responders, who teach voice at the College and University level, the largest group (124 responses -19.9%) had 1 – 5 years of teaching experience. It is important to note a close second (113 responses – 18.2 %) was 6 – 10 years' experience. (Question 6)

As a teacher of more than 20 years' experience, I am extremely excited for the opportunities, new ideas, and new perspectives and hopes the "youth" bring to music education be it K – 12 or collegiate level.

I found Questions 3 and 7 to be of interest not in the expected answers of "other classes" taught but in the unexpected answers. I was very delighted to see the addition of "less traditional" course offerings taught by our teachers of singing at the Collegiate level. For example, Music Business, Music Technology,

CCM Classes, and Arts in Health Care. I believe the NATS organization has been a leader in offering workshops, meetings, and conferences on these "less traditional" subjects. But as the budgets become tighter in education and the arts, faculty at all levels, be it K – 12 or collegiate levels will be asked to teach more "other" courses. The officers of NATS, from the chapter level to the national board, might consider addressing these "other" courses as topics in programming to prepare our members for the demands of an ever-changing teaching profession.

### Comments by Anne Petrie

NATS members recognize the importance of the K-12 years in laying a strong foundation for singing. Even among those not actively teaching at that level, more than 40% of respondents rated themselves somewhat or very interested in K-12 music, with just over 17% somewhat or completely uninterested (question #11). Additionally, almost two-thirds of respondents (65.7%) consider ages 10 to 15 as the optimum window for beginning individual voice study, with only 13.9% recommending waiting until age 16 or above (question #12). However, nearly half the respondents (49.7%) felt their formal training did not prepare them well to work with children's voices (question #14).

This disconnect between the perceived importance of singing education at the K-12 level and voice teachers' lack of confidence in developing young voices is a call to action for university voice pedagogy instructors. It is essential that they gain knowledge of the special characteristics of the child and adolescent voice. They must not simply "teach as they were taught"; if they didn't gain this knowledge in their own university study, they need to engage in continuing education to create a more complete course for their students. Well-informed guidance on the workings of children's voices is essential for music education majors, but performance majors should receive it as well, as many of them will mentor younger students in settings such as private studios or places of worship.

Tremendous opportunity exists for NATS members and K-12 vocal music teachers to learn from each other. NATS members who understand the anatomy and physiology of the singing voice, and K-12 teachers who understand the physical and psychological capacity of younger students, can form a powerful team. NATS members should offer K-12 teachers in their community any support within their expertise, but allow the K-12 teachers to identify the areas of need.

### Comments by Dr. Jill Terhaar Lewis

Considering the research available about the benefits of early exposure to and experience of the arts and the high percentage of respondents aware of this topic, the lack of attention given in

# 2019 Art Song Composition Award



## 1<sup>st</sup> Place

**\$2,000** plus the composer's expenses to the NATS 56<sup>th</sup> National Conference in Knoxville, Tennessee, June 26-30, 2020, where the premiere performance of the winning composition will be given.

## 2<sup>nd</sup> Place

**\$1,000**

**Cash prizes generously sponsored by composer Lori Laitman**

### ADVANCING QUALITY VOCAL LITERATURE THROUGH THE COOPERATION OF SINGER AND COMPOSER

#### **REQUIREMENTS** - The work must be:

- (1) a song cycle or group of songs not to exceed 25 minutes in length
- (2) for single voice and piano
- (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary)
- (4) composed within the last two years (after Jan. 1, 2017).

**ENTRY FEE** - \$30 for professionals; \$15 for full-time students each entry (payable in U.S. funds to NATS).

**ELIGIBILITY** - Anyone meeting prescribed requirements.

**PROCEDURE** - Applications may be submitted via [www.nats.org](http://www.nats.org) beginning in August 2018. Application should include:

- (1) A PDF copy of the vocal-piano score(s). Copies must be neat, legible and clearly edited and should include: [a] composition title; [b] poet's name; [c] person or agency granting text setting permission; and [d] length and date of composition. THE COMPOSER'S NAME SHOULD NOT APPEAR ANYWHERE ON THE SCORE.

- (2) A digital audio file of composition(s). Recordings may be performance or working quality, but must be with voice and piano.

For more information about the National Association of Teachers of Singing, Inc., visit NATS online at [ArtSong.nats.org](http://ArtSong.nats.org)

### APPLY ONLINE AT NATS.ORG

View past performances of Art Song Composition Award winners online at [ArtSong.nats.org](http://ArtSong.nats.org).

**ENTRIES MUST BE RECEIVED BY:  
DECEMBER 1, 2018**

## continued: Results of the NATS Education Commission Survey

our current system of education to preparing voice educators to work with children is surprising. While 73.9% of respondents reported working with middle or high school children, 49.7% felt unprepared to work with children's voices. This is a definitive hole in education. Respondents reported seeking education from non-university programs, consulting mentors, and trial and error and the like. More attention to this topic is needed. Connecting K-12 teachers with college and university professors is also an area of interest and may be a way to help bridge this gap. It is reported that 51.1% of college/university professors have been contacted by K-12 teachers requesting assistance and 54.5% of respondents have reached out to K-12 teachers to offer assistance. The South Carolina Chapter of NATS is currently pursuing a way to connect university, private and K-12 teachers through small-scale workshops held in areas that are more remote than our usual venues for larger SCNATS events. These workshops and clinics could be a way to help university teachers to offer continuing education for other teachers and students that address these gaps and more while reaching an underserved population. Furthermore, a directory is planned that will help to connect our members for specific clinics to be offered at school, churches and more. SCNATS members can list proposed topics for classes and workshop that they have ready and available so other members can contact them directly to set up an event.

### Comments by Craig Tompkins

That the arts in the education systems of North America are seriously under attack and under funded in spite of the great benefits they bring to young learners is an all too well known fact. What can we, as NATS members, do about this? 41.2% of respondents knew the arts administrators for their school districts, school boards and/or communities yet only 25.6% felt that they could advocate on their behalf while 74.4% either gave no response or felt that they were unable to support the administrators. It is incumbent on us to reach out and speak up in support of music and the arts as often as possible. Although 65% of respondents reported knowing the choral/music teachers in their area and many of our members provided a wide variety of services to enhance the class room environment, advocating for the arts was not one of those services!

I am heartened by President Brunssen's formation of the NATS Advocacy Committee: The Advocacy Committee shall work in the best interests of NATS for advocacy of: music/singing in education, diversity and inclusion in NATS activities and in the larger musical/singing community, and arts advocacy in government, businesses, and communities. Let's all support this worthwhile initiative in whatever way we can. There are several new schools being built here in Vancouver BC to replace those

that are not seismically sound. I am writing to the Ministry of Education to request the inclusion of adequate rehearsal and performing spaces in these new schools. What can YOU do?

### Comments by Dr. Donald Hodges

As an outsider (i.e., not a voice teacher, not a member of NATS, but a music education professor married to a NATS member), my sense of the survey results overall can be encapsulated in three main points:

1. There is broad diversity in respondents' experiences with K-12. A little more than a third of respondents have had K-12 teaching experience (37.4% from Q2) and many have had experiences in private voice teaching, assisting with choirs and musicals, and so on. However, many others have not had K-12 teaching experiences (59.8% Q2), and even a few who are not particularly interested in engaging with music education in their communities (Not at all = 9.6% & somewhat = 7.6% Q11). In addition, small percentages of respondents have music education degrees (UG = 28.2%, MM = 7.7%, and PhD = 7% Q1). Taken together, this suggests that university training for voice majors should include opportunities to learn about music education programs in the schools and interact with music education faculty and students on a more regular basis. There are long-standing schisms in almost every university music program—instrumental/vocal, music ed./performance/theory-musicology, sometimes even between voice and opera/chorus. Any movement toward breaking down these 'silos' should be to the advantage of all.

2. Many of the comments from Q1 can be repeated with respect to community music outside K-12 settings. NATS members have a wealth of experience and expertise to offer community and church choirs, music theatre groups, music programs in nursing homes and retirement communities, and so on.

3. Many respondents indicated a lack of training in working with younger students (49.7% in Q14). Commentary in Q15 indicated a primary focus on classical/operatic training in technique, repertoire, and pedagogy. Of course, this should be the primary focus for university voice majors. However, movement toward a broader curriculum—including informal experiences (i.e., not classes for credit) with vocal pedagogy and training to include children, seniors, and non-classical styles—would be a significant benefit to future NATS members and to their communities.

I applaud NATS for taking a leadership role in promoting voice teachers' involvement in schools and the community. You have much to offer and students and communities will be greatly enriched by your efforts.

[Click here to access the entire survey.](#)



# Review: 2018 NATS Intern Program

By Alta Marie Boover, Class of 2018 NATS Intern

It was amazing to spend the week with a group of “seekers.” Though the master teachers in this year’s session (Margaret Cusack, Matt Edwards, Brian Gill, Jan Prokop, and Arlene Shrut) taught with conviction, they were also each marked by the same curiosity and persistent pursuit of discovery. The openness with which they interacted with us and with one another was inspiring. It struck me much the same as in improv comedy with the reciprocity concept of “Yes!, and...” There are things that we know, there are scientific truths that govern what we do, and there are boundless questions which arise and which we must pursue through scientific research and through the process of making art.



*2018 Intern Alta Boover (3rd left) with Cathy Compton (Intern), Brian Gill (Master Teacher) and André Chiang (Intern)*

We spent the week expanding and contextualizing our knowledge base with the added bonus of direct application in the role of student and of teacher. Few of us ever took a “break” during the day, but rather continued the discussion which flowed right back into interaction and application. When you gather this many seekers in one space, there is the danger that it will turn into a bunch of smart people sitting in a room talking about things we love. Of course there were discussions, but we are fortunate that the NATS internship model effectively integrates direct application of skills. We spent each morning teaching students from the CU Boulder community. The volunteer student singers we worked with were outstanding! Their willingness to work, and to let us learn with and through them, was essential. We were all so grateful to them. What a luxury it was to have this gift of time. We were able to focus on the craft of

## 2018 NATS INTERN PROGRAM

**When:** June 4-14, 2018

**Where:** University of Colorado-Boulder

**Master Teachers:** Margaret Cusack, Matt Edwards, Brian Gill, and Jan Prokop

**Collaborative Piano Master Teacher:** Arlene Shrut

**Director:** Norman Spivey

**On-Site Coordinator:** Matthew Chellis

**Vocal Literature Liaison:** Tana Field

**2018 Voice Interns:** Alta Boover, André Chiang, Keith Colclough, Catherine Compton, Mitchell Hutchings, Emily Jaworski, Mark Kano, Matthew Valverde, Victoria Vargas, Todd Wedge, Autumn West, and Angela Yoon

**2018 Collaborative Piano Interns:** Mark Bilyeu, Wendy Blackwood, and Hye-Seon Choi

**NATS 2019 INTERN PROGRAM  
ENTRY DEADLINE IS DECEMBER 15  
APPLY ONLINE AT [NATS.ORG](http://NATS.ORG)**

pedagogy, on technique as it relates to voice function, and on practical application without a result-based deadline such as a performance or jury.

In addition to traditional master classes with each of the master teachers, we reveled in presentations including “Guiding Principles for Voice Training” (Gill), “Align your Body; Free your Voice” (Prokop), “Discussion of Vocal Registration” (Cusack), “Teaching Musical Theatre and Pop/Rock Styles” (Edwards), and “Coaching: The Sister Art” and “What’s in Your Portfolio? Artistic Planning for Collaborative Pianists” (Shrut). I would be remiss if I didn’t mention that in addition to the very fulfilling work that was done, copious amounts of fun were also had!

When NATS announced this year’s class of interns, I received a flurry of messages from colleagues and friends who had participated in years past recounting their intern experiences and how that time transformed them. I am now one of those who will point to these 10 short days as among the most potent and generative of my early career.

Many thanks go to Norman Spivey and to the on-site coordinator Matthew Chellis, to the Vocal Literature Liaison Tana Field and to all of the many publishers who were so generous with their time and resources.



# ANNOUNCING THE 2019 NATS Intern Program

June 3–13, 2019

New England Conservatory of Music, Boston, MA

Linda J. Snyder, Director of the NATS Intern Program  
Ian Howell, Local Coordinator • Tana Field, Vocal Literature Liaison

**The NATS Intern Program** is an exciting and innovative venture that seeks to pair experienced and recognized master teachers with talented early career members of NATS. Each voice intern teaches lessons to two students and performs in master classes under the supervision of a master teacher. Collaborative piano interns accompany lessons, master classes, and other sessions as appropriate, and coach students under the supervision of the collaborative piano master teacher.

## FACULTY: MASTER TEACHERS

### VOICE

Lynn Holding, University of Southern California  
Mary Henderson-Stucky, University of Cincinnati  
Dan Johnson-Wilmot, Viterbo University  
Kevin Wilson, Boston Conservatory at Berklee

### COLLABORATIVE PIANO

J.J. Penna, Westminster Choir College of Rider University/The Juilliard School

## REQUIREMENTS

A voice applicant must be a Full or Associate 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. A collaborative piano applicant does not have to be a NATS member (although preference is given to those who are), but membership is required if accepted into the program. Applicants should be at the beginning of their careers with no more than approximately five years of full-time collaborative work/teaching/coaching or the part-time equivalent.

## APPLICATION PROCESS

Complete the application form online at [NATS.org](http://NATS.org), which will include (1) the upload of a resume and headshot. (2) Two letters of reference (solicited and collected electronically during the application process). (3) A brief statement addressing the applicant's teaching philosophy/philosophy of collaborative work with singers, and motivation for participating in the program. (4) Web links to performance recordings, and (5) web links to video recordings of a sample lesson or coaching.



Applicants must apply online  
at [www.nats.org](http://www.nats.org)

**Deadline: Dec. 15, 2018**



Master teacher Mary Saunders Barton (third from left) with 2017 interns Michelle Markwart Deveaux, Katherine Jolly and Tara Nixon

"The perfect storm of teamwork, vulnerability, and high expectations has encouraged us all to blossom. Coupled with the extensive vocal literature resources... I know we will all leave energized to continue this important work!"  
— Tara Nixon, 2017 NATS Intern

"The new collaborative piano program is equally beneficial to the teaching interns as we continue to learn and address skills that help our students become more artistic collaborators, while the collaborative piano interns gain field experience accompanying lessons and masterclasses."  
— Bridget Moriarty, 2017 NATS Intern

# *Rise to the Challenge!*

As many of you know, NATS will celebrate 75 years in 2019. The national officers will have much more to say about this in the coming months, but the Foundation would like to ask your help in reaching our goal for this milestone.

We have added important new programs in recent years to support independent teachers, collaborative piano, and musical theater. We would like to do more, and with your help, we will be able to.

We would like to cross the \$1,000,000 mark by the end of this 2-year celebration, culminating at the 2020 conference in Knoxville. If you help us do that, there's no telling what we could do! Add an intern program just for musical theater? Why not? Pay all travel and housing costs for competitors on their way to the NATS Artist Award and National Music Theater Competition finals? Of course!

## *- Individual members -*

Please consider a gift to the Foundation of \$75 in 2018, 2019, and 2020.

## *- Regions -*

Please consider a gift of \$250 in 2018, 2019, and 2020.

Our mission is to support good singing and good voice teaching. We do that in ways from supporting Student NATS chapters, to the Intern Program, to the Joan Boytim Awards for Independent Teachers, and in many other ways.

# *Won't you help us?*



75 <sup>1944-2019</sup> YEARS

Gratefully, Brian Horne  
President, NATS Foundation





# 55th NATS CONVENTION

Las Vegas, NV



## CD and DVD ORDER FORM

The following sessions are available on CD and DVD from the EGAMI A/V sales table.

Individual CDs are \$15.00. DVDs are \$21.00 each. Some sessions are multi-CD and DVD sets and are priced accordingly. Check the form for those prices.

Friday, June 22 (PRE-CON SESSIONS)	CD	DVD	CD	DVD
CD DVD				
___ 1. Potentials of Modern Technology in Voice Teaching <i>Sundberg, Gill, La</i> (Three CDs - \$36.00) (Two DVDs - \$38.00)	___	___ 14. BREAKOUT SESSION 6 Workshop on Teaching the Aging Voice - <i>Howe</i>	___	___ 27. BREAKOUT SESSION 16 Essentials of Acoustic Voice Pedagogy - <i>Bozeman</i>
___ 2. Breath Bootcamp with Deborah Birnbaum (Three CDs - \$36.00) (Two DVDs - \$38.00)	___	___ 15. PLENARY 2 Making MUSIC with the Voice- <i>Sundberg</i> (Two CDs - \$23.00)	___	___ 28. BREAKOUT SESSION 17 Be Informed and Protect Your Hearing: Important Results on Prevalence of Hearing Loss and Hearing Exposure Studies for Teachers of Singing - <i>McBroom, Halstead</i>
___ 3. Harnessing Music's Superpowers to Heal, Change and Unite - <i>Guinup, Nix, Shultz</i> (Three CDs - \$36.00) (Two DVDs - \$38.00)	___	___ 16. PLENARY 3 A Conversation with Stephanie Blythe and Christine Brewer (Two CDs - \$23.00)	___	___ 29. BREAKOUT SESSION 18 Performing the Great American Songbook with Singers - <i>Terry</i>
___ 5. Teaching Outside the Gender Binary: Working with Transgender and Non-Binary Singers - <i>Sims, Jackson Hearn, Kremer, Inselman</i> (Three CDs - \$36.00) (Two DVDs - \$38.00)	___	___ 17. BREAKOUT SESSION 7 Training the Whole Voice: In Pursuit of a New Paradigm - <i>Kruse Ruck</i>	___	___ 30. PLENARY SESSION 4 Master Class with Alton Fitzgerald White (Two CDs - \$23.00)
___ 6. OPENING CEREMONY Community Sing (Two CDs - \$23.00)	___	___ 18. BREAKOUT SESSION 8 The World in Which We Live: Diversity and Inclusion in the Voice Studio - <i>Porter, Daniel-Cox, Floyd, Lee, Piper, Sato Timpone</i>	___	___ 31. PLENARY SESSION 5 Las Vegas Behind the Scenes - <i>Lipps, Carpenter, Collins, Hosmer, Oberlacker, Peddle</i>
___ 7. PLENARY 1 Master Class with Christine Brewer and Stephanie Blythe (Two CDs - \$23.00)	___	___ 19. BREAKOUT SESSION 9 The Brain, Music, and Optimal Performance - <i>Leigh-Post</i>	___	___ 32. RECITAL Art Song Composition Award Winners 2017 Winning Composition 2018 Winning Composition
___ 8. 2017 and 2018 NATS Artist Awards (NATSAA) and National Music Theater Competition Winners (Two CDs - \$23.00)	___	___ 20. BREAKOUT SESSION 10 Celebrating Leonard Bernstein's 100th with Jamie Bernstein	___	___ 34. BREAKOUT SESSION 20 Mindfulness for Performers - <i>Hurst-Wajszczuk</i>
	___	___ 21. BREAKOUT SESSION 11 Making a Living as a Voice Expert: Side Hustles to Diversify Your Income Stream - <i>Bos</i>	___	___ 35. BREAKOUT SESSION 21 Teaching Transgender Singers (A Panel of Four Experts) - <i>Inselman, Jackson Hearn, Kremer, Sims</i>
<b>Saturday, June 23</b>	___	___ 23.. GUEST CONCERT Alton Fitzgerald White (Two CDs - \$23.00)	___	___ 36. BREAKOUT SESSION 22 Revealing the Neural Basis of Music Skill Learning Using MR-Safe Instrumentation - A Multidisciplinary Collaboration - <i>Brookes, Davis, Cash, Li</i>
___ 9. BREAKOUT SESSION 1 "Working Less for More in the Musical Theatre Studio: Connecting Expectations from the Industry with Practical Solutions for Young Singers" - <i>Roll, Goffi-Fynn</i>				___ 37. BREAKOUT SESSION 23 Beyond Belt: Vocal Timbre Variety in Contemporary Commercial Music - <i>Paradise</i>
___ 10. BREAKOUT SESSION 2 Mariachi in Your Studio? - <i>Neel, Fogelquist</i>		<b>Sunday, June 24</b>		___ 38. BREAKOUT SESSION 24 Narrative of a Slave Woman - <i>Lain, Robards</i>
___ 11. BREAKOUT SESSION 3 From The Black Church To The Opera Stage: Transforming Students from the Gospel Belt to The Classical Sound - <i>Hicks</i>		___ 24. BREAKOUT SESSION 13 Make it Groove! Understanding Contemporary Commercial Music Styles - <i>Gauvin</i>		
___ 13. BREAKOUT SESSION 5 Quantifying Repertoire Tessitura Through Real-Time Measures - <i>Matthew Schloneger</i>		___ 25. BREAKOUT SESSION 14 Reconnecting the Dots: Acknowledging the History of Blackface Minstrelsy and its Persisting Legacy in American Popular Voice Culture and Performance Practice - <i>Davis-Hazell</i>		
		___ 26. BREAKOUT SESSION 15 Advancing the Culture of Mentoring in our Profession - <i>Randall, Goffi-Fynn, Simonson, Spivey</i>		

**OVER**

CD	DVD	CD	DVD	CD	DVD
<i>Monday, June 25</i>					
___	___	___	___	___	___
	39. BREAKOUT SESSION 25 The Art Songs and Folk Arrangements of Jacqueline B. Hairston - <i>Davis, Leventhal</i>		45. PLenary SESSION 7 Mandy Harvey (Two CDs - \$23.00)		51. BREAKOUT SESSION 35 Canções e modinhas: A lecture recital of Brazilian Art Song Repertoire - <i>Porter, Kompass</i>
___	40. BREAKOUT SESSION 26 Cross-Training in the Voice Studio: A Balancing Act - <i>Spivey, Saunders-Barton</i>	___	46. PLenary SESSION 8 Craig Terry Master Class (Two CDs - \$23.00)	___	52. BREAKOUT SESSION 36 Mini-Recital Session #2
___	41. BREAKOUT SESSION 27 Meditation: Improving Mental Focus and Mental Health - <i>Debruyn</i>	___	47. BREAKOUT SESSION 31 Everything Changes: A Musical Theatre Cabaret - <i>Garrett, Briggs</i>	___	53. BANQUET Lifetime Achievement Award
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