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ASSOCIATION NOTES

Positioning for the Future

his issue of Inter Nos is packed with information on our association and its activities, including profiles on several of our members and their work in independent studios and other settings. For the past 75 years NATS has relied on its engaged members at all levels to propel our organization forward. This year more members than ever before are engaged in a variety of nationally appointed committees and task forces addressing current and future needs of our industry.

NATS is now in its 76th year of existence and embarking on a major strategic planning effort to position NATS for the future and reposition our resources to best serve our ever more diverse constituency. Every member was invited to

participate in a member climate survey in March and the results are helping shape the work of the NATS Advancement Committee and NATS Strategic Planning Task Force as they shape both our strategic plan and our efforts at raising internal and external support to sustain and grow our association well into the future. We are grateful to the NATS Foundation for sharing with NATS, Inc. in the cost of engaging our consultants Strategic Funding Solutions. Between our Board of Directors and these two important groups, over 50 NATS members are directly



Allen Henderson NATS Executive Director

involved in evaluating, prioritizing, and shaping a plan for the future. In early 2020, a draft strategic plan will be vetted among a variety of constituency groups within NATS with a goal of having a final plan in place in late Spring.

NATS is the leading and largest association of voice teachers in the world! Collectively we have some of the leading minds in our diverse field as members, a leading journal that is respected and held up as a model around the world, a system of feedback auditions that provides experiences for well over 15,000 singers each year, a treasure trove of media for professional development, and so much more.

NATS provides greater services than some of our sister associations in the industry whose member dues are much greater. Since the last dues increase, an impressive number of new services and activities have been provided our members and their students: The National Music Theater Competition, expansion of our

continued: Association Notes — Positioning for the Future

auditions to include the National Student Auditions, a new website (which will be scheduled for a refresh in 2020), a national registration system for auditions, additional staff, NATS Live Learning Center, Vocapedia.info, *So You Want to Sing...* book series, and new insurance options and other affinity relationships with a variety of partners.

In order to provide for future challenges and opportunities, the Board of Directors, approved a dues increase beginning with our 2020 dues cycle to \$120 for most membership categories. In addition, they approved a new simplified membership category structure proposed by our Membership Committee which includes eliminating the additional dues charge for international members.

As we move through this planning cycle I hope you will be engaged by offering your feedback on how NATS can better serve you. You were asked to provide feedback with the member climate survey, yet if you did not take advantage of that opportunity or have had further thoughts since then, I strongly encourage you to send them directly to me (allen@nats.org) or president Karen Brunssen (president@nats.org).

NOW is the time for your voice to be heard as we enter this critical phase of identifying and prioritizing future goals and action plans which will be our focus over the next 3-5 years.

We wrap up our celebration of the 75 years of NATS next summer at our 2020 NATS National Conference in Knoxville, Tennessee June 26-30th. We are planning an exciting conference full of many opportunities for us to engage with others in the profession and energize ourselves for the future. I am so glad to announce that Lawrence Brownlee will join us as a featured artist. Some of Larry's earliest performing opportunities were at NATS auditions and we are so glad to have him join us. Much more is to be announced soon! Make plans now to join us.

As always, I welcome your comments and communication at allen@nats.org.

Allen Henderson Executive Director

IN MEMORIAM

FEBRUARY-AUGUST, 2019

Dorothy Barnhouse
Eugene Cline
William Gaeddert
Angela Holder
Patricia Hales
Jerry Hoover
Stephen Totter

We also want to recognize the following who passed in previous years but whom we have only recently learned about:

Louise Allen Thomas Anderson Kerchal Armstrong Beverly Bennett
Leslie T Breidenthal
Patricia Y Brown
Gloria Carrai
Cecile Charette
Carol Christopher
Suanna Davis

Barbara Bailey Dennison Priscilla DeStigter Ruth Dubinbaum Joel Ebersole Carolyn Eells Elfryda Florek

Jane Frazier Gray Rolandi Margaret Grossman Mabeth Gyllstrom George Hansler William Hartwell, III Howard Hatton Helen M. Hosmer Jack Hutcheson

Gloria McMaster Juhn John Magnus

Barbara Mathis Howard Nelson Flora L. Nielsen Ferris Ohl George Papps, Jr. Frances Parker Donald Paschke Ouida Fay Paul

Arthur Peters

Nelly Picker

inter nos

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PLEASE SEND ADDRESS CHANGES TO:

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PUBLICATION DEADLINES:

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

Spring issue Feb. 1
Fall issue Aug. 1

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

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

INDEPENDENT VOICES

From the Independent Teacher Associate Editor Looking Both Ways and Crossing at The Light (Or How I Fell in Love with Traffic Light Man)

One of the unexpected delights of the Summer 2019 Inaugural NATS Transatlantic Vocal Pedagogy Exchange Trip to Germany was the discovery of East Germany's iconic Ampelmann (traffic light man). Ampelmann (also known as the diminutive Ampelmänchen—little traffic light man) was designed in 1961 by traffic psychologist (yes, that's a career) Karl Peglau to have different shapes so that pedestrians with red/green color blindness could safely cross roads.

The plump body of Ampelmann meant more light would shine through for greater visibility. From the first taxi ride

from the East Berlin train station to our hotel I spotted the rotund jaunty little walking man with a hat urging pedestrians to "Go! Go! Go!". I quickly discovered that Ampelmann was everywhere—on T-shirts, backpacks, and water bottles, in Ampelmann souvenir shops, and four-



Cynthia Vaughn Associate Editor for *Inter Nos* Cynthia Vaughn@mac.com

foot-tall green Ampelmännchen on corners and squares. Popular with locals and tourists, the green Ampelmann is clearly favored over the red Ampelmann holding his arms out to halt pedestrians. Green Ampelmann became an apt mascot for our NATS pedagogy tour group, always on the go with our packed itinerary of scholarly events, historic sights, arts, culture, entertainment, and so much delicious food. Only the miles of daily walking kept my figure from becoming even more like Ampelmann! When I would feel myself lagging behind my younger colleagues, I would say "Ampelmann!" and power ahead to catch up! Friends humored me and frequently pointed out, "Hey, Cynthia! There's Ampelmann."

Back home in my studio office in Washington now, I'm wearing my souvenir green Ampelmann earrings to motivate me to prepare for the Fall Semester and student schedule. It's tedious and frustrating, but necessary and I just need to keep going until all of the pieces fall in place. I'm adding new faculty to my multi-teacher studio and also trying out some new Fall classes. Ampelmann reminds me that when I get stalled on a new idea, it is critical to take a moment to look at the pros and cons before stepping out. On the other hand, I can't sit too long with the plan or the light will turn red and the opportunity will be gone.

In this issue of Independent Voices, NATS International Ambassador Laurissa

continued on page 5...

President's Update Report of 2019 NATS Board of Directors Annual Meeting and NATS Transatlantic German Pedagogy Trip

by Karen Brunssen, President

The 2018-2019 NATS Board of Directors met June 21 and 22, 2019 in Jacksonville, Florida. Attendees included Executive Officers, Regional Governors and Governors-Elect, the International Coordinator, President of the NATS Foundation, Editor of the Journal of Singing, the Executive Director, Director of Operations, visits from other staff from the NATS office, and our two consultants from Strategic Funding Solutions. The



Karen Brunssen President

Secretary-Treasurer and analyst of our survey joined meetings virtually. This year there was a record number of attendees.

- 1. Regional Governors shared their reports about everything going on in the Chapters, Districts and Regions. IMPRESSIVE and INSPIRING!
- 2. We approved a new Mentoring Committee. They have already updated the Mentoring webpage with examples of mentoring being used by chapters, districts and regions and at the national level. Make sure to check out the new NNMI (NATS National Mentoring Initiative) that pairs NATS Mentors with NATS Mentees. The first eight-week session begins this fall. Check it out at https://www.nats.org/NATS Mentoring Initiatives.html.
- 3. We updated the Copyright policy.
- 4. For the next two years, the Advocacy Committee encourages all of us to include repertoire by women composers. See their webpage for information and links.
- 5. We approved gender neutral language for the NSA (National Student Auditions) categories effective this fall.
- 6. We learned from 1200 participants in the psychometrics NATS survey. Our analyst was impressed with that number and the hundreds of useful comments you shared. THANK YOU!
- 7. Our Strategic Funding Solutions consultants took us through SOAR (strengths, opportunities, aspirations, results) exercises that yielded valuable feedback. Now the Task Force begins work for our first strategic planning to ensure the sustainable financial future of NATS.
- 8. We faced the reality that we need to increase dues. We also eliminated the \$10 additional fee for international members. Dues will now be the same for full, associate, and affiliate members, no matter where you live.
- 9. We are close to agreeing on an inclusion and diversity statement.

10. A NATS theme for the year is to "Be Kind with Your Voice."

11. The NATS National Board, Chapter Presidents and District Governors will hold on-line "catch-up" meetings throughout the year. The first one already happened August 25th and was a very good meeting.

The NATS Transatlantic German Pedagogy Trip in June was everything we hoped and more. We shared pedagogy with one

another and were warmly welcomed by esteemed colleagues in Gemany; Susan Yarnall Monks (president of EVTA), Marilyn Schmiege (president of the BDG), Prof Dr. med. Dirk Mürbe and Philipp. P. Caffier, MD, PhD, Dept of Audiology and Phoniatrics Charité -Universitätsmedizin Berlin, Roberta Cunningham, Esther Kaiser, Barbara Hoos de Jokisch, Eleanor Forbes, Professor



(from left) A former and current president of NATS, Kathryn Proctor Duax and Karen Brunssen, with Marilyn Schmiege current president of BDG.

Ilse-Christine Otto, Dr. Michael Büttner, Ute Meyer, Berthold Schmid and Ilse-Christine Otto (Hochschule für Musik "Felix Mendelssohn-Bartholdy" Leipzig), Michael Maul, Jeanette Favaro-Reuter, Brigitte Wohlfarth, Dr. Friedman Pabst, Michael

continued on page 5...



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

— continued from page 5

Schütze, Edward Randall, and Dr. Hartmut Zabel in Berlin, Potsdam, Leipzig and Dresden. The presentations and conversations we shared with one another were truly unique. NATS member travelers relished the mix of pedagogy events, concerts, sight-seeing and so many good times.



continued: Independent Voices—Looking Both Ways...

— continued from page 4

Backlin shares her observations and reflections from an enlightening pedagogy trip to South Korea. NATS member Jonathan Pilkington's love of travel led to a major transition in his teaching and career. Michigan independent NATS voice teachers Carol Perry, Jessica Fielder, and Dana Lentini found that when their neighborhood studios collaborate everyone wins. Jocelyn Beausire is a classically trained vocalist who applies her training to an exploration of voice and architecture as an international performance artist. She credits her NATS voice teachers with encouraging her to follow a very non-traditional career path. These teachers and artists all boldy green-lighted ideas and opportunities.

German journalist Daniel Meuren (Der Spiegel) has described the surprising appeal of Ampelmann as "uniting beauty with efficiency, charm with utility, sociability with fulfillment of duties." That sounds like a lot of voice teachers I know. What are you waiting for? The light is green.

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).



Photo credit (Ampelmann): By LucasGM58 - Own work

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.

2020 Membership Renewal Begins Oct.1 at www.NATS.org

Dues season will begin soon, with renewal for 2020 opening on Oct. 1 and continuing through Dec. 31. A \$10 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, 2020, with a \$50 reactivation fee being assessed from Oct. 1-Dec. 31, 2020. 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.

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, 2019, 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 (2019) 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 (2020) year, during the Oct. 1-Dec. 31 renewal period. Reinstatement must be completed at **nats.org**.

LET'S GET ASSOCIATED



NATS MEMBERS - INVITE YOUR COLLEAGUES TO BECOME PART OF THE LARGEST ORGANIZATION OF TEACHERS OF SINGING IN THE WORLD.

Whether working in independent studios, community schools, elementary and secondary schools, or higher education, NATS members represent the diversity of today's music landscape, teaching in all vocal styles.

Learn and grow as a teacher of singing

Professional Development \cdot Networking \cdot Employment Opportunities *Journal of Singing* \cdot National Competitions \cdot Student Auditions



Start your initial year in October and enjoy member benefits through Jan 1, 2021. It's like getting the next three months FREE!

Join at nats.org/ nats-membership



And the Survey Says..... Our recent membership survey confirmed that our membership strongly believes in our mission

NATS Mission: Importance & Effectiveness

Culture is crucial to the member experience. The spoken and unspoken ways in which NATS pursues its mission, vision, and values directly influences the member experience and consequently, member engagement.

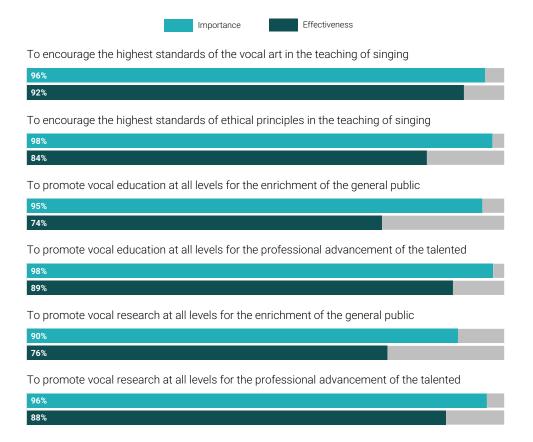
NATS' mission statement was presented in six parts. Respondents were asked to rate the importance of each part of the mission and how effective NATS is at achieving that part of the mission.

Overall, 96% of respondents rated NATS' mission as important and 84% rated NATS as effective at achieving its mission, on average.

NATS Mission is perceived as Important

NATS is **Effective** at achieving its mission

84%



Growing for the Future

As a non-profit association NATS relies on membership dues as a major source of financial support to fulfill its mission. We also have a variety of sources of non-dues revenue which support our work and help us to increase the value of your membership. Since our last dues increase NATS has been on an upward trajectory in providing more resources and programming for all our members than ever before. There have been bumps along the way and we have not been able to fulfill all our dreams for NATS yet but our recent celebration of the 75th anniversary of NATS and our initiation of a strategic planning process and fundraising initiative have focused our Board of Directors on creating a sustainable future for NATS while also increasing member value. Our recent membership survey and the work of the new NATS Advancement Committee have brought forward a wealth of ideas for serving our members better, more effectively, and in new and exciting ways. With a new strategic plan under development our Board has stepped forward in supporting

our need for a dues increase beginning with the 2020 dues year to both address increasing costs due to inflation while also positioning us to address some of the themes emerging from the work of the aforementioned groups. Our increase in dues to \$120 annually also coincides with a reorganization of our membership categories proposed by our membership committee to simplify the membership structure and make it more clear to those seeking to join NATS (see p. 11). Removing unnecessary barriers to membership such as confusion about membership categories helps us more easily convert interested prospects into members. NATS will continue to provide the very best value for you and the value of your membership increases the more engaged you become in your local chapter and in region and national activities that help you support your students. Thank you for your membership in NATS and we look forward to growing together into the future.



EXPANDING HORIZONS FOR AMATEUR SINGERS

Week-long singing intensives for passionate amateur singers, led by expert conductors and music faculty, with performances in world-renowned concert halls. Limited space – focused training for all singers!

OZAWA HALL AT TANGLEWOOD LENOX, MA

MAESTRO JULIAN WACHNER

(Trinity Church Wall Street)
Mozart: Requiem + Bach: Mass in F Major
May 31 - June 7, 2020

BOSTON SYMPHONY HALL BOSTON, MA

MAESTRO GRANT GERSHON

(L.A. Master Chorale)
Orff: Carmina Burana + Poulenc: Gloria
June 21 - 28, 2020

MUZIEKGEBOUW AMSTERDAM, NETHERLANDS

MAESTRO JOE MILLER

(Westminster Choir)
Mendelssohn: Die Erste Walpurgisnacht
Dan Forrest: Requiem For The Living *July 19 - 26, 2020*

PALAU DE LA MÚSICA BARCELONA, SPAIN

MAESTRO SAUL ZAKS

(Misatango Choir Festival) Beethoven: Missa Solemnis Traditional Ladino: Three Sephardic Songs *August 5 - 12, 2020*

BERKSHIRE CHORAL

OPEN REGISTRATION ENDS **NOVEMBER 30, 2019**

www.berkshirechoral.org

INTERNATIONAL

Marvin Keenze, International Coordinator marvinkeenze@gmail.com

As we celebrate our 75th NATS anniversary it is valuable to share memories and information about our activities since 1944. All of this has led us to an important time in the life of our Association. I applied for NATS membership in 1969 when I was a faculty member at the University of Delaware and now 50 years later I am grateful for that moment.

As part of my work as International Coordinator I have written and talked many times about the history of our international professional interest, friendships and goals. It has been an inspiration to observe your enthusiasm and participation in the International Congress of Voice Teachers.

We are looking towards the 10th ICVT Congress that will be held in Vienna from August 4-7, 2021. Our host association is EVTA/AUSTRIA and the chairman is Professor Dr. Martin Vacha who with his Core-Team have been working to prepare for the Congress. The site is the University for Music and

the Performing Arts and the Institute for Singing and Music Theater. I was there last November with Allen Henderson to meet with the dedicated planning group. The theme is "FOR THE SAKE OF MUSIC" and there will be a web site (ICVT2021.com) with registration information and instructions on how to

apply to present a session. NATS members have been active participants since the Strasbourg first Congress in 1987.

You are welcome to contact me at marvinkeenze@gmail.com if you have any questions and I will be pleased to write a personal invitation if it would help you receive support.

We send our appreciation to the ICVT member associations that have hosted past Congresses in Strasbourg, Philadelphia, Auckland, London, Helsinki, Vancouver, Paris, Brisbane, and Stockholm.



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.



SAVE THE DATE AUGUST 4th - 7th 2021 VIENNA / AUSTRIA

www.icvt2021.com

Changes to NATS Membership Categories

Membership categories at NATS are going to be a little different, starting in October. Membership types will still be either Full, Affiliate, Associate, or Student, but you will no longer have to choose between the International and the USA extension.

Why are we doing this? To make things simpler for everyone. We have had members who live in the United States part of the year but the other half teach or perform internationally. When it came time to renew or apply for a membership, which type should they select: the Full USA or the Full International? It was an unnecessary distinction,

especially when a member from the United States or a member from China both meet the same qualifications to become a NATS member.

On the topic of changing membership types, NATS would like to remind our Student and Associate members that it may be time to upgrade to the next level. If you were a student and graduated, upgrade to the Associate Membership. If you joined as an Associate Member a few years ago but now have more students and experience, you are probably ready to be a Full Member. To upgrade your membership, click here.

Learn About the Member Benefits You Can Use Today in Your (Small) Business

October is all about member benefits and we're excited to offer you 3 FREE webinars to learn more about some of the member benefits which are at your fingertips. First up, on Wednesday, October 9th at 2pm EST, we'll walk you through the Office Depot OfficeMax member benefit and how to set up an online profile to shop online using your discount. We'll also walk you through how to shop in stores using the Store Purchasing Card. Your cards never expire and can be used for personal or business purchases for things like ink and toner, paper, even furniture! Register now to join us for the Office Depot webinar on Wednesday, October 9th at 2pm EST!

The second webinar of the series is the Constant Contact member benefit. Join us on Thursday, October 24th at 2pm EST to learn the basics of email marketing, tips and tricks to ensure your email is read, and step-by-step process of creating and sending an email, uploading your contacts, and understanding your reports. Be sure to <u>register now</u> to join us to learn more about this member benefit.

The third webinar that we're offering is on the 1-800Accountant member benefit. For many businesses, January through April represents a hectic time of year due to one unavoidable constant: Tax Season. But you don't have to find yourself digging through past receipts, filling out tax forms and potentially missing valuable deductions. 1-800Accountant brings you tax savings advice and tips you can use today to help you maximize your deductions. Register today to learn more during our webinar on Wednesday, October 30th at 2pm EST!

We look forward to your attendance for each of these three webinars, but in the event that you can't make it to our live webinar, register anyway and we'll be sure to send you a follow up email with a link to view the recording after the live event.

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 are included in the Find-A-Teacher directory. CLICK FOR INSTRUCTIONS

To make updates, log on to your <u>Member Home Page</u> (your email address for NATS correspondence is your Login). Then, cllick the "My Profile" link on the left.

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

2018 Fiscal Year Audit Summary

The 2018 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 Magers & Associates, LLC, 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, 2018 and December 31, 2017

ASSETS		
	December 31	
Current Funds - Unrestricted	2018	2017
Account Receivable	-3,305.00	5,486.00
Cash in Banks	314,420.00	456,583.00
Cash on Hand	0.00	0.00
Investments	217,404.00	404,653.00
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	6,612.00	21,111.00
Other Assets	3,367.00	0.00
Total Current Funds	553,498.00	902,833.00
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	-182,765.00	-172,885.00
FIXED ASSETS – NET	245,717.00	255,596.00
TOTAL ASSETS – UNRESTRICTED	799,215.00	1,158,429.00
LIABILITIES AND FU	ND BALANCE	
Liabilities	2018	2017
Accounts Payable	75,007.00	92,444.00
Deferred Revenue	13,315.00	0.00
Prepayment of Dues	251,067.00	288,094.00
Current Portion of long-term Debt	22,181.00	21,369.00
TOTAL CURRENT LIABILITIES	361,570.00	401,907.00
LONG TERM LIABILITIES		
Notes Payable less Current Portion	70,118.00	92,299.00
NET ASSETS		
Net assets without restrictions	367,527.00	664,223.00
TOTAL LIABILITIES AND NET ASSETS	799,215.00	1,158.429.00

NATS Welcomes New Regional Governors for 2019-2021

The National Association of Teachers of Singing installed officers for the 2019-21 term during the organization's Annual Board of Directors Meeting in Jacksonville, FL, on June 21, 2019.

Congratulations to three newly elected NATS regional governors! Mark Kano (Mid-South Region), Jill Terhaar Lewis (Mid-Atlantic Region), and Mario Martínez (Eastern Region) have each begun a two-year term as of July 1.



We look forward to their continued contributions to the work of NATS in each of these regions.

We extend our sincere gratitude to preceding governors Barbara Ann Peters (Mid-Atlantic), Lori McCann (Eastern), and in memoriam to Angela Holder (Mid-South), honored during the meeting.

Click to view the NATS Board of Directors Web Page.

2019-2020 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 Cal-Western Governor



Mario Martínez **Eastern** Governor



Julie Wieck Intermountain Governor



Mark Kano Mid-South Governor



Kathleen Otterson **North Central** Governor



Marcía Porter Southeastern Governor



Randall Umstead Texoma Governor



Thomas Hueber Central Governor



David Mannell **Great Lakes** Governor



Jill Terhaar Lewis Mid-Atlantic Governor



Julie Krugman **New England** Governor



Marieke Schuurs Northwestern Governor



Shawn Roy Southern Governor



Alisa Belflower **West Central** Governor

NATS National Committee Assignments and Appointments July 2019–June 2020

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 <u>NATS website</u> and in the approved minutes from the 2019 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

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continued: NATS National Committee Assignments and Appointments July 2019-June 2020

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Report of the Nominating Committee, June 21, 2020 as Approved by the NATS Board of Directors

The Nominating Committee, chaired by Linda J. Snyder, along with Lorna MacDonald, Scott McCoy, Lloyd Mims, and Kathleen Otterson are submitting the following names (the slate) for election to the term of office for 2018-2020. The slate was approved by the NATS Board of Directors on June 21, 2019.

The National Bylaws state in ARTICLE X, Section 2. Election:

a. The Association Nominating Committee shall submit a slate of candidates for Association officers to the Board for approval one year prior to the beginning of the terms of the offices up for election. The slate of candidates, the date of distribution of the ballots, and the deadline for the return of ballots for the election shall be published in *Inter Nos* and NATS Online in the fall following the Board's approval of the slate. There shall be a ninety-day interval between the publishing of the slate and the deadline for the return of the ballots.



b. Election of Association officers shall be by poll of the membership. Following the close of nominations, a full roster of duly nominated candidates shall be distributed to all voting members with a non-identifiable return ballot. The ballot will state the deadline for returning the ballot to the Secretary/Treasurer. Three Members appointed by the Secretary/Treasurer will count the ballots. No candidate may serve on the counting committee. A majority of all votes cast is necessary for election and those elected shall take office effective at the end of the national conference, or another time as determined by the Board from time to time.

Each current NATS voting member will receive a ballot from the Executive Office in October 2019 with a deadline of Jan. 5, 2020.

Nominations for National Office (Term of office for 2018-2020)

President Elect: Diana Allan

Secretary/Treasurer: Jason Lester (second term)

Vice President for Auditions: Robert Wells
Vice President for Membership: Torin Chiles
Vice President for Outreach: Kimberly James
Vice President for Workshops: DeMar Austin Neal

Diana Allan

Nomination for President Elect



Diana Allan has been a NATS member for nearly 40 years. On the national level, she is currently serving as Vice President for Auditions (2016-present) for which she oversees NATS' three major competitions. On the regional level, Dr. Allan served as Texoma Region Governor (2006-

09) and Texoma Region Auditions Chair (2001-05). As governor, Dr. Allan was instrumental in working with ExWare to establish the Region's first website and online conference/student auditions registration and money handling. In addition, as Governor, in order to honor her teacher Mr. Herald "Prof" Stark, she sponsored and successfully led the drive to raise monies to fully endow a NATS Foundation Fund in his name. At the chapter level, she has served as South Texas Chapter President (2005-07) and as South Texas Auditions Chair (2000-05).

Read Diana Allan's Complete Bio

Jason Lester

Nomination for Secretary/Treasurer (second term)



Jason Lester is the Dean of the School of Music & Fine Arts at Palm Beach Atlantic University where he serves the Departments of Art, Dance, and Music, as well as the Preparatory Department. Prior to this appointment, Dr. Lester served as the Dean of the School of Fine Arts at Houston Baptist University and the Chair

of the Department of Music where he taught Applied Voice Lessons, Vocal Literature, and Vocal Pedagogy. For seven years, he was the Director of Vocal Studies for Houston Grand Opera's Bauer Family High School Voice Studio. In total, his students have participated in numerous summer programs, been winners or finalists in many competitions, and have been accepted into the most prestigious universities and conservatories. An active member of NATS, he has served as the governor of the Texoma Region, president of the Greater Houston Chapter, and participated in the NATS Intern Program.

Read Jaon Lester's Complete Bio

continued: Report of the Nominating Committee, June 21, 2020 as Approved by the NATS Board of Directors

Robert Wells

Nomination for Vice President for Auditions



Robert Wells has been an active member of the National Association of Teachers of Singing (NATS) since 1995. He served as Governor of the Mid-Atlantic Region (2011-2015) and several years on the Executive Board for the North Carolina Chapter of NATS. He regularly serves as site host for NC NATS Student Auditions as well as the Mid-Atlantic Region's

Conference and Student Auditions. He served as site host for the NATS Summer Workshop and National Student Auditions in 2015 and for the NATS Intern Program in 2016. He continues to serve the National organization as a member of the National Student Auditions Committee. He has adjudicated National Finals (2014, 2015) and the YouTube round of the NSA (2016), and NATS Artist Award Competition at the regional level on several occasions. He also served as a member of the Steering Committee and as Site Host for the Inaugural Symposium of the Pan-American Vocology Association.

Read Robert Wells' Complete Bio

Kimberly James

Nomination for Vice President for Outreach



Kimberly James has been an active NATS member since 2005 when she joined the voice faculty at the University of Montana. During her tenure at UM she served as the Montana Chapter President, the Montana District Governor, and the Intermountain Regional Governor. She established a Student NATS Chapter that presented student-focused workshops, student research,

and facilitated opportunities to work with professionals in the field. She chaired NATSAA and NSA auditions at the regional level and established the NSA as a regional online event. Her goal as the Intermountain Regional Governor was to provide opportunities for members and their students to participate in events electronically (such as National Student Auditions), increase communication between members (through establishing a regional Facebook group and creating a website), and foster participation across boarders (since one of the most active chapters was in Canada).

Torin Chiles

Nomination for Vice President for Membership



I have been a proud and active NATS Member since 1999. My earliest awareness of the Association came when I was a graduate student in 1992, and the relatively newly minted NATS Ontario Chapter hosted the National Convention in Toronto, Ontario. I was completing my graduate work at McGill in Montreal and came to Toronto as one of the many

student volunteers. It was a huge endeavour for such a new chapter and there was the exciting energy of feeling that NATS was a growing international Association. I was one of many enthusiastic students working to help establish the Canadian connection with NATS and working to make the convention a success. I remember being impressed with the professionalism of NATS – here was an organization dedicated to the art AND the science of singing, to professionalism, to collegiality and to professional development. I was hooked.

Read Torin Chiles' Complete Bio

DeMar Austin Neal

Nomination for Vice President for Workshops



DeMar Austin Neal, IV is a critically-acclaimed performer, educator, researcher, arranger, stage director, and conductor currently based in Raleigh, North Carolina. DeMar enjoys a diverse performance career, with regular engagements in opera, operetta, music theater, concert, and choral organizations across the United States and abroad. He has

performed as a soloist with the North Carolina Opera, GLOW Lyric Theatre, the Prizery Theatre, the Raleigh Symphony Orchestra, and the Tiber Sinfonia Festival among others. His favorite roles include Papageno, Junius, Ko-Ko, the Modern Major General, and King Herod. He can also be seen on the 10th Anniversary Season of NBC's America's Got Talent as part of the classical quartet, VOX. DeMar has served on the Executive Board of North Carolina NATS for the past eight years.

Read DeMar Austin Neal's Complete Bio

Read Kimberly James' Complete Bio

NATIONAL ASSOCIATION of TEACHERS of SINGING







th NATIONAL CONFERENCE

JUNE 26-30, 2020

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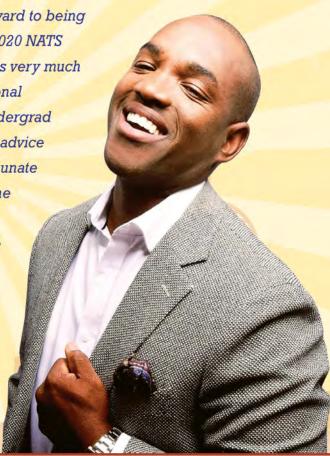
INTERNATIONALLY-ACCLAIMED AMERICAN TENOR

Lawrence Brownlee

"I am so looking forward to being a guest artist at the 2020 NATS conference. NATS was very much a part of my educational experience in my undergrad years. The exposure, advice and awards I was fortunate to receive gave me the confirmation and confidence to pursue a career in music.

I am excited to be part of this ongoing tradition!"

- Lawrence Brownlee





MORE INFORMATION AT NATS.ORG/KNOXVILLE2020



2020 NATIONAL CONFERENCE

Advertise! Exhibit!

56th National Conference Rate Sheets

Join members of National Association of Teachers of Singing, along with voice professionals and enthusiasts from around the world for five days of networking, learning sessions, recitals and so much more!

Program Book Advertising

The Conference Program book is distributed to all attendees and features all-inclusive information of the day's events. All ad placements are 4-color. Page size is 8.5" x 11."

Back Cover	\$1,800
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Full Page	\$500
Half Page (horizontal)	\$400
Quarter Page (vertical)	\$325

Competition/Recital Program Covers

Exclusive banner position on the program covers for the competition and performance events during the conference. Ad placement is 4-color. Size is 7.5" x 2.5."

Featured Artist Cover	\$750
All other covers	\$350
(NATSAA Winner, NMTC Winner, NSA Finals)	

Flyer Inclusion in Attendee Registration Packet

Each registrant will receive a bag with essential items to help them prepare for the week.

Flyer or materials: Standard rate	\$350 per insertion
Flyer or materials: Advertiser/	
Exhibitor rate	\$200 per insertion
Flyer Printing: 4-color, no bleed	. \$200 per 1,000 copies

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Reach attendees by E-mail in advance of their conference arrival and let them know about you. Your sponsored message will be delivered in June 2020.

Attendee E-Blast to conference registrants\$17.	5
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Exhibit Space

More than 1,000 attendees come to learn, gather ideas, and shop. They cite the Exhibit Hall among the conference highlights. Space is 8'x10' and includes two exhibitor badges. Each additional person in your booth must have a badge or be registered for the conference.

Exhibit Booth (One company per booth)	\$575
Additional Exhibitor Badge (Maximum two per booth.).	\$200

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To reserve your space, contact us at (904) 992-9101 or tina@nats.org • nats.org/knoxville2020



2020 NATIONAL CONFERENCE

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56th National Conference Rate Sheets

The NATS 56th National Conference offers exceptional exposure to the largest concentration of singing teachers in the world. Sponsorship opportunities revolve around our most popular conference events and promotional items. Your brand will be promoted front and center before, during, and after our conference.

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Events, Receptions & Hosp variety of special perks)	oitality Sponsorship Opportunities (all in	clude a
Opening Night Reception	Two-hour reception in the exhibition hall for all attendees, students, and exhibitors.	\$7,500
President's Reception	Invitation-only event featuring NATS leaders and invited friends.	\$4,000
Leadership Luncheon	Luncheon with NATS officers, incoming officers, and staff.	\$2,500
Refreshment Break— Saturday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Refreshment Break—Sunday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Refreshment Break—Monday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Intern Program Reunion	All past master teachers and students who participated in NATS Intern Program.	\$900
SNATS Gathering	Student NATS members, leaders and chapter advisors gather for lunch and discussion.	\$900
Journal of Singing Luncheon	Contributors and JOS Editor Dick Sjoerdsma gather for conversation and lunch.	\$850
Branded Resources		
Attendee Bags	Branded bags given to all attendees, student, exhibitors with conference materials.	\$4,000
Mobile Application	Branded mobile app with conference info and real-time news (90% downloaded in 2016!).	\$4,000
Attendee Folders	Document pocket envelope given to attendees; PLUS front position for your flyer.	\$1,500
Conference Notebooks	Add your brand to notebooks given to all attendees.	\$1,500
Selfie Spot Sponsor	Your brand can be added to the "Selfie Spot" that will be displayed all four days.	\$1,500

Many other complimentary perks for each sponsor level are listed on our conference page, NATS.org/knoxville2020.



International Ambassador in South Korea: Observations and Reflections

by Laurissa Backlin, DMA

S outh Korea has a rich musical culture and history. Many of its classical musicians have won prestigious international competitions, and K-pop (Korean pop) groups have become household icons all over the world. Additionally, traditional

Kugak music has roots from well before the 20th century. It is hardly surprising, therefore, that South Korea has several excellent university music departments. Sungkyul University in Anyang is a liberal arts university outside of Seoul. Over the past few years, Sungkyul and Delta State University (Cleveland, MS) have fostered an on-going music exchange program between faculty and students. The most recent trip in May 2019 provided a wonderful opportunity to teach Korean and American students in joint master classes, perform in joint student and faculty recitals, present lecture-recitals, and create deeper

relationships. Within this framework, I served as a NATS International Ambassador by observing voice lessons and interviewing one of the voice faculty, Dr. Rachel Hyunjoo Kwak, using the International Ambassador Checklist (https://www.nats.org/NATS International Ambassadors.html).

Observations of Voice Lessons

During the exchange, I observed two voice instructors, Dr. Rachel Hyunjoo Kwak and Dr. Dong Hyeon Kim. I was struck by how similar the lessons were to those in North America. Similarities include vocal warm-ups and vocalizes, repertoire selection, and duration.

Dr. Kwak, three lessons, junior/senior women

Dr. Kwak taught in Korean, but her physical gestures and singing examples provided clarity as to what she said. Humming on pitches 123454321 began each lesson. Dr. Kwak then mainly utilized the "Italian" [a] [ϵ] [i] [o] [u] vowels in a variety of scalar exercises. She also used [ju:i] and [ja] to release the jaw. During this time, Dr. Kwak played the piano while the student stood.

The remainder of each lesson focused on the students' jury repertoire; juries were within two weeks. Dr. Kwak sat in a

chair while a pianist accompanied the student. The students that I observed were junior and senior women; repertoire included "Lydia" (Fauré), "Thy Hand, Belinda...When I Am Laid in Earth" (Purcell), "The Crucifixion" (Barber),



"Deh vieni, non tardar" (Mozart), "Take, O Take These Lips Away" (Beach), and "Sure on This Shining Night" (Barber). I was surprised to see several English pieces as part of the repertoire, and Dr. Kwak invited me to coach her students on their English diction, which I was happy to do. The students had been well-taught by Dr. Kwak and their English diction professor; consequently, I mainly helped students with words containing stressed ûr [3r] or [3-], such as "earth," unstressed ûr [ər] or [ə-], such as "wonder," and other words containing the letter "r" preceded by a vowel. The students tended to curl the tip of the tongue too far back towards the palate to create the "r" sound, resulting in decreased resonance in the oral cavity. I explained that the tip of the tongue should remain along the bottom teeth for as long as possible, so that the preceding vowel is unencumbered. As a teacher of English diction, I can attest that these same pitfalls are addressed in my classes in Mississippi! Dr. Kwak helped her students with stretching the vowels in all languages. She also spent time on releasing jaw tension; in the case of one student, she took her thumb and gently pulled the chin down to release tension.

Dr. Kim, one lesson, 20-year old freshman male

In Korea, men are required to serve in the military for 21-24 months sometime between the ages of 18-28. This can result



continued: International Ambassador in South Korea

in older freshmen men if they complete the service by age 20. The delay in academic music studies could possibly be advantageous, as it can provide vocal and personal maturity.

Dr. Kim began the lesson by inviting the student to make a cup of coffee, which the student did. I had never participated in or observed this practice before, and I asked if this was typical. Dr. Kim said it was, and it helped the student to relax and approach the lesson with more freedom. Indeed, it did seem to help him, as he said he was nervous to be observed. Dr. Kim taught in Korean, but as with Dr. Kwak, it was not difficult to understand his pedagogy. After a time of coffee and chatting with the student, Dr. Kim used movement exercises to warm up and relax the body, then proceeded to lip trills. Some work on posture was next, followed by a simple vocal exercise on "Ah" (123454321). He asked the student to sing "Ah" with an "inside smile," then with an actual smile. At times, the student initiated the tone with [h], but Dr. Kim said "no [h]." The student was quick to make the change. The remainder of the lesson was spent on "Intorno all'idol mio" (Cesti). The student sang the entire first verse without interruption from Dr. Kim. I appreciated this, because I sometimes critique a student before they have a chance to warm up. Dr. Kim had the student sing the first verse again with his hands in the cheekbone area. This seemed to help give focus to the sound.

Conclusions

Although I observed only a few lessons, there were more similarities than differences. The structure was generally the same, and technique and repertoire were familiar to most North American teachers. One difference was in the overall mood; the lessons in Korea felt more leisurely than my own teaching style, yet progress was still made. It was clear that students respected their teachers, and the teachers enjoyed their work.

Interview with Dr. Kwak

The interview provided a great amount of information. The following are of particular interest:

- · Incoming Freshmen Dr. Kwak shared that many incoming students have had high school voice teachers that "pushed" their students' voices in preparation for college auditions; as a result, the students sing "flashy" or "heavy" opera arias that are often beyond their capabilities. Dr. Kwak spends time undoing this approach, focusing on more appropriate repertoire while teaching them to support the tone with body and breath.
- · Singing with Expression Dr. Kwak wants her students to "feel the music, and not just sing notes on the page." This may be more difficult for her students because they are often taught

by their parents to "not speak up" and to respect their elders.¹ However, Dr. Kwak observes the younger generation becoming more expressive in general; consequently, they sing more freely. She encourages all her students, but especially her seniors, to trust themselves. She requires each student to translate foreign language repertoire into Korean. The translations are then read aloud during lessons. Dr. Kwak and I agreed on the importance of knowing and understanding the text.

· Practicing – Dr. Kwak was confident that her students practiced for at least one hour per day, but she would prefer two hours. We agreed again that two hours of practice throughout the day was preferable, but not typical for many of our voice students! The student we observed in Dr. Kim's lesson said he practiced several hours per day, however, he may be an exception.

Fostering International Exchanges

The exchanges between Delta State and Sungkyul universities have reinforced my belief in the benefits of sharing knowledge with voice teachers both domestic and international. DSU and Sungkyul students and faculty became fast friends during both exchanges. I was pleased to observe our DSU students immerse themselves in university life and culture during our brief visit, while the Sungkyul students and faculty were incredibly welcoming and hospitable.

Through NATS, we also have opportunities to participate in cultural exchanges. Recently, representatives of NATS traveled to Germany to participate in a pedagogy exchange. I am proud to be a member of a professional organization that has already taken literal and figurative steps in a foreign country for the express purpose of learning from some of that country's top voice professionals. I hope to contribute further scholarship from continued conversations with our Korean voice teacher and student colleagues. I also encourage NATS members with the opportunity to connect with private or university voice professors in another country to record their experiences and become an International Ambassador in that country. Visit https://www.nats.org/cgi/page.cgi/International_Ambassador_Registration_Form.html to register.

¹ Dr. Sherri Weiler, professor at American University of Sharjah (United Arab Emirates), presented at the NATS 55th National Conference (June 2018) with similar observations: non-Western cultures typically do not emphasize self-expression.

continued: International Ambassador in South Korea

Laurissa Backlin, soprano, (seated, right) is Assistant Professor of Music at Delta State University where she teaches studio voice and other voice related classes. She received the Doctorate of Musical Arts degree from University of North Texas where she was the recipient of a Master's/Doctoral Fellowship. As soprano soloist, Dr. Backlin has sung in performances of concert works across the United States and Germany. As a professional chorister and soloist, she currently sings with Red Shift in Baton Rouge, LA. Dr. Backlin is on the music faculty at Csehy Summer School of Music in Langhorne, PA, where she teaches applied voice lessons and theory. Dr. Backlin was designated a NATS 2018 Emerging Leader for the Southern Region (MS, AR, LA). She currently serves as the Auditions Chair for the MS NATS Chapter.



16th Annual New Voice Educators Symposium at Indiana University



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

You are cordially invited to attend the 16th Annual New Voice Educators Symposium on Saturday, February 22, 2020 at Indiana University, Bloomington. The symposium, sponsored by Student NATS 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.

The symposium is a free event, but does not include travel expenses. If you are interested in presenting, please submit an abstract of your proposed presentation no later than January 15, 2020. <u>Please include your name and title, e-mail address, institutional affiliation (if applicable), and contact information with your submission.</u> 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:

Mary Martin
Vice President; Chairperson, New Voice Educators Symposium
Student NATS at Indiana University
mm101@iu.edu

We hope to see you in Bloomington in February!



TRANSITIONS: Jonathan Pilkington—A Tenor Travels

ATS member Jonathan Pilkington's life-long love of travel and singing inspired him to start his own business as a travel advisor, Pilkington Travel, LLC, with an emphasis on travel for musicians and music lovers.



After a decade of teaching voice at the college level, tenor Jonathan Pilkington left the safety net of academia for the bliss and uncertainty of world travel and travel planning. As he posted on Facebook:

"Time for the next chapter, which will include more singing, teaching, traveling, and planning travel for others."

Inter Nos: What's your story? Have you always loved to travel? Where have your travels taken you and what are some of your favorite places to visit?

J.P.: I caught the travel bug when my college choir toured Spain and France. Although it wasn't easy to afford to travel while I lived in New York City, I managed a few trips. Where there's a will, there's a way! When my friend and fellow NATS member Matthew Markham was working on his DMA, he was able to "hire" me as his videographer in the Czech Republic, thanks to a university grant.

I was selected for the NATS Intern Program in 2009. That program, along with conversations with Carmen Balthrop, my master teacher, influenced my move back to rural Georgia. With a very low cost of living, it was much easier to travel on school breaks. I realized that any length of trip, domestic or

international, renewed my spirit, made me a better teacher, and ultimately a better human. Because of social media, I quickly became known as the person who travels, and conversations would often begin with people asking about my latest adventures.

Regarding my favorite place to travel, I would broadly say that Europe is my favorite. When I finished my DMA, I planned an adventure, on which I flew to London, took the train to Paris, rented a car there, and drove to the South of France (my absolute favorite!). I visited several places along the Mediterranean, then made my way to Italy, exploring Emilia-Romagna (for food!), and ended up near Venice, where my college choral directer, John Ratledge, was staying to begin his summer conducting & singing program. Funny, I just made the connection of how the trip led by Dr. Ratledge gave me the bug, and this trip ended by visiting him!

Inter Nos: Where are you based now?

J.P.: I live in Atlanta, GA—back in my home state. After I finished my Master's degree at Westminster Choir College, I lived in NYC for 6 years. In 2009, I moved back to Georgia to be closer to my family and to start a college teaching job. I really grew to love Atlanta for the culture, food scene, and the busiest airport in the world, so I moved here in 2016. At that time, I still had the college job, but my happiness was worth the hour commute.



Inter Nos: Did you have a sudden epiphany that you wanted to "run away from home and see the world"? Or has this been a life-long dream?

continued: A Tenor Travels

J.P.: It was probably a life-long dream, and once I was able to

have any amount of disposable income, I made it a priority. I did a search for budgeting apps and came across YNAB (You Need A Budget). Its approach really has changed things for me. As you make money, you give each dollar a job and place money into categories. After my basic needs are covered, I'm able to put money into the "travel"



category. Ultimately, I guess it just makes me more mindful about my spending, which makes more things possible.

Inter Nos: How does your career as a professional singer and voice teacher benefit you as a travel expert?

J.P.: Since I am still new to the travel business, we will find out. However, I feel that this is a pretty unique career combination. As an educator, I feel that part of my job is to educate people on the benefits of a travel advisor, as well as open their eyes to possibilities. As a musician, I believe I have a unique opportunity to organize and lead tours based on my musical knowledge. I'll mention a few fun ideas. One is a "History of Musical Theatre" (I've taught that class) tour in NYC. Instead of just booking a Times Square hotel and seeing a few shows, we could see an opera/operetta, some cabaret, visit Tin Pan Alley, and see some shows on Broadway. Of course, there are endless ideas for European travel related to music! Jim Phillips, NY bodywork



expert, and I just announced "Sing at Sea 2020—Singing and Wellness Cruise" on the Norwegian Encore, a 7-day Bahama cruise with a pre-departure hotel night in NYC (Tentatively May 31-June 7.)

I am excited about Travelex International, my host agency, because they already offer classical music tours, such as a Santa Fe Opera tour and multiple European tours. They are very supportive and have the knowledge and enthusiasm to help me create my own tours.

Inter Nos: Are you still performing and teaching voice?

J.P.: Absolutely. I am obsessed with the human voice and love teaching and performing. Other than just loving travel, I specifically chose this business since the schedule is flexible and can work around my singing and teaching. I am a perpetually early riser, so this gives me something productive, and fun, to do with my morning time! I will actually be teaching a lot in the coming year, although I might have to find a balance of the two in subsequent years. I will be teaching at The Lovett School, a private school in Atlanta where the auditioned choir students are required to take voice lessons. I'll also be teaching at Pebblebrook High School, a renowned performing arts magnet school near Atlanta, as well as United Music Studios in Cumming, GA, owned by NATS member Amy Little. Finally, I will be teaching part-time at Georgia State University-Perimeter College. I am always pursuing recital, oratorio, and master class opportunities, as well!

Inter Nos: In this day and age when anyone can book their own travel on their laptop or iPhone, what kinds of services can you offer?

J.P.: That really is the big question, and I think it is my first task in educating people. To put it simply, a travel advisor is not a booking agent. My job is to advise people how to plan a trip that will make the most of their time and money. I am there for clients to navigate all of the possibilities, to make them aware of new possibilities, and help them with any complications along the way. Also, Travelex International is a member of Virtuoso, a consortium of carefully vetted international travel suppliers and agencies. In addition to flights and hotels, we are partnered with experts worldwide who help us to find the best accommodations, experiences, and restaurants. Also, if a client books airfare through my agency and a flight is canceled, the agency will handle rebooking, likely before other passengers know about it. It's kind of like doing taxes, but so much more fun! Anyone can do their own

continued: A Tenor Travels



taxes, but if you want convenience and peace of mind, you hire a good accountant. If you want convenience and peace of mind for travel, you hire a good travel advisor.

Inter Nos: Do you mostly arrange travel for individuals or for performing groups?

So far, most of my work has been with individuals. I am in the early planning stages of arranging a European tour for my church choir, and I am actively pursuing groups. As with any business, I generally prefer to find smaller businesses with friendly, personalized service, and that is what I will offer to my clients.

Much of my philosophy about life can be summed up in little quotes I have picked up. "Make it work" is one. Another is a spin on "You can't have your cake and eat it too." I like to find out how much cake I can have and still eat some! Hopefully these thoughts will benefit my clients.

Inter Nos: What do you want people to know about the value of seeing other places and cultures?

I believe that the world is changed in small ways. In singing, my intent (other than singing beautifully and communicating

the text) is to change people, even if it just makes part of their day better. Regarding travel, I think Mark Twain said it best: "Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts. Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime." I learn something about the world, and about myself, with every trip I take. Just as every human has a story and something to offer, so does every place.

Jonathan Pilkington, tenor, performs frequently as a recitalist

and oratorio soloist. He is also an experienced professional choral singer and has performed operatic and music theater roles. He holds degrees from Shorter College (B.M.), Westminster Choir College (M.M.), and the University of Georgia (D.MA.), He is a former **Assistant Professor of Music** at Piedmont College, and now teaches at The Lovett School, United Music Studios, Perimeter College-Georgia State University, and Cobb



Center for Excellence in the Performing Arts (Pebblebrook High School, in addition to his own private voice studio. He was selected to participate in the highly selective NATS Intern Program in 2009 and competed further training at the LoVetri Institute for Somatic Voicework™ at Baldwin Wallace University. Dr. Pilkington serves as the NATS District Governor for Georgia. He is a professional travel advisor with Pilkington Travels, LLC. JonathonPilkington.net



A High Tide Raises All Boats: Creating Collaborative Opportunities Between Independent Studios in Your Neighborhood

by Carol Perry, with Dana Lentini and Jessica Fielder

Here Goes Nothing

When I logged onto my very first **NATS** Chat in February 2018, I had no idea what to expect. The evening's subject was Independent Studio Teachers, which intrigued me for two reasons: first, I was pleased to see NATS engaging with my particular demographic, and second, since this was specific to my Michigan district, I wanted to make friends. I had been running Studio Sostegno by myself since 2012. As much as I loved my job, I was lonely. When I attended the NATS Intern Program in 2017, I didn't want those ten days to end. I didn't realize how desperately I was starving for connection, and to suddenly have fellow voice teachers in my life was like a glorious feast. It taught me that teaching in a vacuum—like I had been doing—could have negative side effects for my students. Something needed to change. Little did I know that this Michigan Chat would lead to a rewarding partnership with other independent teachers.

An Independent Advocate

The chat was co-moderated by Jessica Fielder, a NATS chapter board member and experienced independent teacher specializing in Contemporary Commercial Music. Hearing her passion for collaboration among teachers to create opportunities for our students to perform for one another really spoke to me. As any studio owner will tell you, there are no colleagues down the hall or really any opportunity to regularly connect with our peers. We have NATS of course, but without institutional support professional development can be prohibitively expensive for an independent teacher. I am grateful to NATS Michigan for creating this (free!) opportunity for me to connect with other independents from the comfort of my home. It has changed my life and improved the way I think about teaching voice.



Jessica Fielder teaches a young student.

An Expert on Young Voices

Also attending the chat was Dana Lentini, an independent teacher, published author, and expert on teaching the young singer. I was excited to learn that these two accomplished educators were living so close to me. We immediately set up a time for the three of us to talk more. We were bursting with ideas in that first phone call and realized that we each had unique interests. From there the NATS Independent Master Class was born. We planned it for a Sunday afternoon in April, and Dana graciously provided a venue and hired a

collaborative pianist. We took turns working with each other's singers—two from each studio—aged seven to seventeen. Attendance was free, but the singers paid a workshop fee to cover the cost of the venue, the pianist, and our time.



First Impressions: "I Dana Lentini (right) teaches. was scared out of my wits!"

Dana, Jessica, and I were all really nervous before the master class! We were meeting for the very first time and teaching new students in front of one another. That's crazy! What were we thinking? As Jessica puts it, "I was scared out of my wits that I would be judged for my specific pedagogy," and Dana said, "I was so focused on the logistics of the event and making sure that it ran smoothly" that the whole day was a blur. As for me, I was so anxious that I almost talked myself out of going. My inner critic was having a field day: "What if you embarrass yourself? Do you really belong here?" and so on. Somehow, we all managed to shut down our insecurities and work together for a successful class. We survived and had fun doing it! And then we made plans to do it again. And again! Since then, we've taken turns hosting three Independent Master Classes, and we have plans to expand our model. For our most recent event, I invited another local NATS member to send students while she

continued: A High Tide Raises All Boats

observed in the audience. We also want to include other NATS members as clinicians so that we can share and collaborate with more independent teachers in our area. We are creating a custom template* to share with other NATS members, so that other interested independents can use our method to set up their own master classes.

Online Connections, Real-Life Results

The feedback has been overwhelmingly positive, showing us that we're not the only ones feeling lonely and isolated. During this process we were aided by the use of technology and social media. We could plan using Zoom online meetings and share our notes on Google Docs. Creating a Facebook Group for Michigan NATS members and the offshoot for those who primarily teach independently has also been a great way to meet new faces and connect. I'm also active on Instagram (@studiosostegno), and I try to help other voice teachers utilize this resource. We were also inspired to attend the NATS National Conference in Vegas last June as a group. Before, without existing network of colleagues, we felt less confident about attending as independent teachers.

Mutual Benefits



Carol Perry (right) teaches.

"When we collaborate, a student can suddenly hear what we've been saying all along, through the words of another teacher."

As it turns out, teachers aren't the only ones who benefit from collaboration. Over the past year of working together, I have seen my students gain confidence and thrive. I learn so much

watching how they absorb information from someone else, and it gives me new ideas about how to better connect in the studio. When we collaborate, our students can suddenly hear what we've been saying all along, through the words of another teacher. There is such reward in sharing what we know, not only for our students, but also for us as educators. NATS has provided the foundation for this, and now we independents must continue the building process together.

The Scarcity Mindset: It's Not Pie!

When I tell others about this model, I hear things like "Aren't you afraid that these other teachers will undermine you?" or "They could poach your students!" While I hear these comments, I think they come from fear and judgment rather than genuine concern. This embodies the so-called "Scarcity Mindset," where we are worried that if we share, there won't be enough left. This is a common trap for voice teachers, and I first learned of it when I joined The Speakeasy Cooperative, founded by Michelle Markwart Deveaux. Being a member of the Speakeasy taught me that it's not pie! We're not going to run out of students who want to learn, so why limit ourselves? What would happen if we started collaborating instead of competing? In my opinion, an atmosphere of competition creates chaos and insecurity. To serve our students best, we need to be open, vulnerable, and willing to share. We have to put our competitive nature on the shelf and let it gather dust. This is scary, but it's worth it. Working with Jessica and Dana has shown me that a high tide truly raises all boats. I never want to go back to the lonely studio life I had before meeting them in the NATS Chat. When we prioritize collaboration and community, everybody wins.

"Why do independent teachers need a separate space anyway?"

As much as I love and appreciate the NATS environment, I found myself struggling to relate to my academic colleagues. We can all acknowledge that it is a different experience to teach at a university versus running your own business, but that isn't necessarily a negative. It means that we independents need to create our own opportunities where we can share and celebrate our unique experiences. We are creating our version of the camaraderie and collaboration that universities try to foster in their departments. So to answer the question above, we're advocating for what academia considers a given, except customized to our needs. And such a space doesn't take away from anyone else's position in the academic world. Remember, it's not pie.

continued: A High Tide Raises All Boats

Just Because We Teach Alone Doesn't Mean It Has To Be Lonely

As an independent teacher and a NATS member, I've been able to carve out my own niche in college audition preparation, which I love, and collaborate with amazing academic and independent professionals to give my students the best possible opportunities. I've connected with Jessica Fielder and Dana Lentini and other fantastic voice teachers in my state to engage more fully with our students and the ways they learn about voice. And I've learned that the impulse to hide my vulnerabilities as a teacher does not serve my students or me. I am honored to be on this journey and to share the ongoing results with you. As Dana likes to say, teaching voice can be just as isolating for the student as the teacher, and she's absolutely right. We need to find more ways to serve them and empower ourselves in the process. I am so proud that our NATS Chat has yielded such wonderful results. We are building something great together and hope to continue for years to come.

*For more information, or to obtain your own customizable template, please email studiosostegno@gmail.com and put NATS Independent in the subject line.

Carol Perry is a NATS member, NATS Intern Program alumnus, and owner of Studio Sostegno in Grosse Pointe, Michigan, where she specializes in long term audition preparation for the precollege singer. Most recently her student Errol Service won first prize at the National Student Auditions at the NATS summer workshop at St. Olaf College in Minnesota. Follow Carol's studio adventures on Instagram and Facebook @studiosostegno.

Jessica Fielder established The Fielder Studio, teaching voice, piano, songwriting and acting in Farmington Hills, MI in 1993. She will launch the opening of Musical RX:The Fielder Fix, (a last minute musical coaching service), in fall 2019. The alumni from her studio perform on Broadway, Opera, Pop & Rock stages across the world. Many of her students have opened their own



(from left) Jessica Fielder, Dana Lentini, and Carol Perry at NATS Conference 2018

independent music studios, teach K-12 music, as well as work in the music industry as songwriters, sound techs, stage managers and music business management. Jessica is the Secretary of NATS Michigan. She received the NATS Joan Frey Boytim Award for Independent Teachers in 2016.

Dana Lentini's 30-year career as an independent vocal instructor and performer has included teaching posts from universities to elementary schools and performances with regional opera companies and international concert venues. Dana is a 2018 recipient of the NATS Joan Frey Boytim Award, and the founder of Born 2 Sing Kids LLC. She is a noted pedagogue and expert in teaching methodologies for young singers, with articles and podcasts that have been distributed worldwide. Dana loves empowering young singers one lesson at a time.

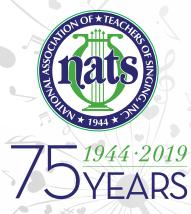


The NATS Foundation is an active partner of NATS, Inc. and is responsible for support for part of the work of the Association. Created in 1976, the Foundation's purpose is to generate assistance to aspiring and talented singers and teachers through the development and management of various endowment funds such as those used to provide some of the prize money for the NATS **Artist Awards Competition for** Singer (NATSAA). The Foundation also co-sponsors the Van Lawrence Fellowship.

The NATS Foundation also utilizes its resources to help finance innovative programs such as the NATS Intern Program, the NATS Emerging Leaders Awards, and the Voice Pedagogy Award.

Please Contribute:

To contribute online, please click the GIVE NOW tab at nats.org.



Joan Frey Boytim Awards for INDEPENDENT TEACHERS

Through the generosity of Joan Frey Boytim, 14 independent teachers will be awarded \$1,000 to help them attend the NATS National Conference

The NATS Foundation has a wonderful opportunity available for independent teachers. Thanks to a significant gift from Joan Frey Boytim, the Foundation will be awarding \$1,000 to one NATS member from each of the 14 NATS regions to attend the 2020 NATS National Conference in Knoxville, TN.

The application is available through the NATS website, with an application deadline of February 1, 2020. Complete details are available with the application. Applicants are required:



Joan Frey Boytim

- To be a NATS member in good standing;
- To have no affiliation with a college or university as an instructor of voice;
- To have never attended a NATS national conference;
- To have a private studio of five or more students per week.

We have sought for some time a way to support independent teachers who comprise a significant proportion of our membership. We can't think of a better way to do this than to partner with Joan Frey Boytim, author of *The Private Voice Studio Handbook* and editor of *The First Book* series of anthologies among many other works.

2018 Recipients of the Joan Frey Boytim Awards

Kelli Barham (Intermountain) Mindy B. Cox (Great Lakes) Kaylene Dahl (Southeastern) Sarah Decker (Eastern) Lindsey Fuson (Mid-South) Dana L. Lentini (Great Lakes) Stacey L Mastrian (Northwestern) Christina M. Matula (Mid-Atlantic)
Kristen McKinley (Texoma)
Sven Edward Olbash (Cal-Western)
Emily Raasch (Intermountain)
Kate Scally (Cal-Western)
Denise Stookesberry (West Central)
Joshua Wendt (North Central)

HOW TO APPLY:

Visit **NATS.org/programs** and click the link for "Joan Frey Boytim Awards for Independent Teachers."



Designed to recognize and support NATS teachers with no more than ten years of teaching experience, this grant will help selected winners attend sessions, network with colleagues, and enjoy all the benefits available at the NATS Conference.

Winners will receive up to...

\$750.00

To pay for expenses for travel, housing, registration, food, and other related costs for attendance at the

56th NATS National Conference KNOXVILLE, TN June 26-30, 2020

Submit your application online at www.nats.org/emerging-leaders-awards



Emerging Leaders Awards

A grant program for young teachers of singing

Application Materials and Procedure – Send the following materials via online application:

- Cover letter explaining your reasons for applying for this award.
- Résumé including a summary of Chapter, District, and Regional NATS activities, including names and contact information for two references, plus two letters of recommendation.

APPLICATION DEADLINE: JANUARY 21, 2020

Completed applications with all required materials must be received in the NATS National Office by the deadline date.

Late entries will not be considered for the award.

Eligibility

- Applicants must be FULL members in good standing, with no more than ten years of full-time teaching, or the part-time equivalent.
 - Applicants should be active in NATS Chapter, District, and Regional activities.
 - For 2020, applicants must be from Central, Eastern, Great Lakes, Intermountain, North Central, Northwestern, or West Central regions. Applicants from Cal-Western, Mid-Atlantic, Mid-South, New England, Southeastern, Southern and Texoma regions will be eligible for the 2022 awards.
 - Prior participants in the NATS Intern Program and winners of the Joan Frey Boytim Awards for Independent Teachers will not be eligible to apply.

If you have application questions, contact:

NATS Executive Office 904-992-9101 (phone) - info@nats.org (email) OR visit us at www.nats.org/emerging-leaders-awards



Space for Sound: Applying Vocal Music Pedagogy to Performance Art Practice

by Jocelyn Beausire

Similar to many children, my first experiences with the voice came in the form of free play, vocalizing and mimicry. My voice was a tool in its purest (and least polished) form, and it had wide applications beyond genre, style, and even the definition of "music." For example, I vividly remember imitating (with the same dedication) my mother's singing voice, the chirping and screaming of the great apes on Animal Planet, and the instruments in the Beatles' "Yellow Submarine," without recognizing any difference between the relative musicality of the sources.

"Jocelyn actively pursues innovative and creative ways to utilize a music degree that honors her unique gifts. She is extremely enterprising, which is a joy to witness. As a result of successful grant proposals, exciting travels have been a part of her musical journey. Jocelyn's article will inspire a cultural shift in guiding singers to incorporate a music degree into something different than the traditional trajectory. Encouraging our singers to find their authentic voice is the ultimate goal."—NATS member, Dr. Kari Ragan

The voice at this stage is untrained and psychologically unrestricted, and this freedom promotes an unfiltered and holistic approach to sound. As time goes on, and if they have an interest in applying it, the child's voice is trained and primed. They are encouraged to focus on the technicalities of producing a particular sound, whether it be choral, music theater, or classical. The process begins with years of private training, evolving into courses and studios at a university or conservatory, and eventually (if interest and skill align) a career as a professional musician. Scientific and psychological research is ripe with specific goals for healthy and "artful" voice development as a child ages, and for many, this path is an ideal way to gradually build technique and strength. However, for others, it proves constrictive. Such a focused path can feel inconducive to a natural exploration of the voice beyond the few genres for which there are given sets of repertoire and established methods of teaching and practice.

After over a decade of training in classical voice, and almost two decades of training choral singing, I graduated from my Bachelor's degree in music realizing the most joy I had through

singing was before I even realized my voice was an instrument. Rationally, I knew I could never again sing with the freedom I had as a child. However, my childlike conception of the voice -- as an innately flexible tool and as an extension of a larger, diverse soundscape -- I could use to reorient my practice. I began an effort to re-explore my voice's expressive potential in a more holistic way, applying the tools I developed through training, but peeling off the constraints of genre and style, and in doing so, forged my own art practice.

Three major tenets of my education – space- and audience-based psychoacoustics, methods of music composition and sound processes, and the connectivity of my body systems to sound production and reception, – have become essential components of my own space, sound and movement-based solo performance art. My work additionally draws interdisciplinarily from my second bachelor's degree in architecture, as well as other fields. Loosening my ties to musical genre, and even the definition of "music," I have found a way to communicate through my voice in a trans-disciplinary, deeply personal way, which has opened doors to far-reaching opportunities.

Space and Psychoacoustics

My approach to voice-based performance art builds on research in the built environment and the interdisciplinary field of spatial psychoacoustics. Increased attention to the context around singing is an integral part of most training. Learning an aria, a singer must understand the emotional content of the libretto -- who is singing, to whom, and for what purpose. On a larger scale, the singer has to consider who their audience is, and on what stage they are singing. Through my development as a young singer, I realized that the audience fed directly into my performance, and their relative empathy and engagement could relationally either bolster or deflate my presence on stage. As a performer in my current context, the same is still true. I focus much of my performance art work around this relationship between the audience (observer) and my performing body (observed), a relationship which is even more power-based because of perceptions of my body as young, vulnerable, and female. Being first introduced to these ideas and dynamics through classical performance, I have enjoyed the liberation of being able to expose and explore them in my independent work.

continued: Space for Sound

This interaction can also be magnified or minimized by the space in which the performance occurs. This variability is influenced not only by the physical, measurable acoustics, but also the connotative environmental context. A person singing alone in their bedroom produces a very different sound quality and performance than a person singing in a concert hall in front of thousands, in a foreign venue where they feel unwelcome, or in a small room in front of four jurors. The relationship between performer, audience, and space are inherently impactful to sound, no matter how much attention the performer pays to







smoothing, polishing, and professionalising. In my work, I focus intently on site and place, and the relationship between these factors and my performing body. I have done many site-specific performances, where the piece is composed specifically with the histories and connotations of a place in mind. For example, a three hour piece I performed in the Atacama Desert in Chile, titled *from:on,of*, focused on my family's history in Chile, and the way the land was currently being exploited through mining and the privatization of resources (fig 1).

Process and Repetition

Stravinsky, in his *Poetics of Music*, wrote "My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles...The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit." These constraints form the basis of Western music composition, and deeply inform the processes I use to compose and perform my art pieces.

The phrase model, chord structures, and the seven-note scale are based on the compartmentalization of sound into distinct pitches, and groups thereof, in vertical and horizontal space and time. On a larger scale, the repetitive form of a da capo aria allows space for emotional (and therefore textural, tonal, color) differentiation. My performances are based on a set of parameters which I put in place at the beginning of the piece, and which, through repetition, become increasingly obvious to the audience. Developing my vulnerability as a performer within predetermined parameters during my formal training as a classical vocalist has allowed me to access this same vulnerability in my current performances. Within my selfimposed limits and processes, my body, voice, and emotions are wholly free, reacting to stimuli naturally and organically. For example, in my piece from 2018, pause, I layered processes -laying down in a single motion over the course of eight minutes, holding an egg in my mouth, and vocal droning with a gradually increasing volume and pitch, microtonally approaching a prerecorded vocal drone a pitch a half-step higher than the live version. Within these constraints, my body and voice are free to react: shaking, cracking, buckling, gasping, and organically emoting (fig 2).

Breath and the Body

Conceiving of freedom as created and exercised within parameters also factors into the way I explore my voice technically. My formal training has given me tools to create sound and understand the limits of my voice on a level I would

Fig 1: Stills of *from, on of,* November 2018 3-hour performance in the Atacama Desert outside Coyo, Chile



continued: Space for Sound



never have explored otherwise. In essence, they have allowed me to explore my limits, or parameters, and understand which of them are unchangeable and which can be developed or pushed against. This understanding has allowed me to heighten my vocal expression within self-imposed parameters during performance, for example, only singing through a certain resonant space (no matter how unorthodox), droning on a single pitch, or only performing the breaths between notes. In other pieces, it has allowed my voice to truly exercise as a "free" element within a construct of parameters dictating other variables in the performance.

"Living in the mountains of Colorado, I sometimes compare my work to that of an alpine guide. My job is to ensure that singers have the skills, equipment and knowledge needed to safely and enjoyably pursue their own dreams. Whether the goal is familiar or fantastic, together we find a path that will bring the student within striking distance of their chosen peak. While I help students appreciate and develop their unique gifts, the final responsibility for realizing their goals, and thus the final achievement, is their own."-NATS member, Dr. Bonnie Draina

My classical training's focus on physiological mechanisms has also enabled me to understand my entire body as interconnected, in service of sound production. Even in performances where I do not vocally produce sound, I maintain focus on the connection of my body and environment through breath. In this way, I have noticed that the visceral, body-based nature of voice makes it more similar to dance than to any other sound-producing instrument. My performance work highlights the connectedness of the voice and body, often linking them within the same process, under the same parameters, for a singular purpose. In doing so, I apply the way I think about my voice to the system of my body as a whole. This widens the avenues through which my work empathetically reaches the

Fig 2: Still of *pause,* February 2018 8-minute performance

audience – presenting them with a visceral visual that relates to an active auditory experience, all reinforcing a singular emotional message.

Applications: Teaching and Practice

I do not see my individual experience with formal music training as an isolated event. I know many singers who grew discontent with a particularly restrictive teacher or system, and who have since left music. Much of this falls on the teacher, and I have been lucky enough to have several who have supported my holistic view of the voice, and who have given me space for exploration, and their methodologies have informed my approach to teaching. Although my focus has been performance art, the essential nature of teaching by this logic is non-prescriptive of genre or style – it is a practice of broadening and letting the student determine their desired outcome.

In my art, I have applied both technical and conceptual frameworks around the voice which I absorbed through my education. As a teacher, it is difficult to prescribe which part of training will end up being influential in the life of the student, and encouraging an open exploration of singing, emotionally, conceptually, and technically, provides a young singer license to set their own goals and draw their own conclusions. In addition, utilizing cross-cultural listening and repertoire (outside the western classical canon), incorporating the child's interdisciplinary interests outside the voice studio, and encouraging listening, free improvisation, and collaboration as parts of training all create space for a young singer to forge a more exploratory, fulfilling relationship with their voice that will support them for years to come.

Jocelyn Beausire is a performance artist, musician and spatial researcher based in Seattle, WA. Her work functions as temporal, musical architecture, constructing and activating an emotional, multi-sensory place to reveal relations between the performer, audience, and environment. Beausire graduated Magna Cum Laude with a double Bachelor of Arts in Architecture and Vocal Performance from the University of Washington in 2017. She has performed and presented her work with Pacific MusicWorks Opera, Base Experimental Arts + Space, On The Boards, as a resident artist at La Wayaka Current residency program in the Chilean Atacama Desert (2018), and as a resident artist with ChaNorth Artist Residency in New York (2019). Beausire is also a recipient of the CBE Robin M. Towne Endowed Scholarship in Acoustic Architecture (2016) and the UW Library Research Award Grand Prize (2017) for her acoustic ecological research. To learn more about her work, visit her website: www.jocelynbeausire.com Jocelyn is grateful to NATS members Dr. Kari Ragan and Dr. Bonnie Draina for their ongoing support of her voice and artistic development.



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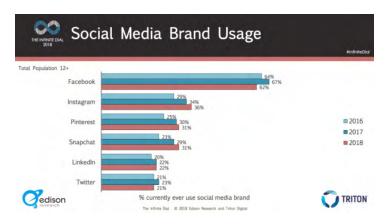




What We're Talking About: Facebook Groups Just Between You, Me and 9,000 People

by Cynthia Vaughn, Associate Editor, "Independent Voices"

There is an interesting and inevitable shift happening in Social Media. Have you noticed that while Facebook groups for voice teachers and voice professionals continue to grow and proliferate, our teen and young adult voice students have mostly abandoned Facebook for Instagram. Marketing experts agree that Instagram attracts younger users because it is more mobile-friendly, has better discovery through unlimited hashtags, and is generally considered a much more positive place than Facebook. #facebookisforoldpeople. (Yes, that's a real Instagram hashtag.)



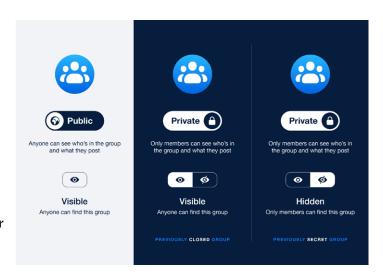
Source: Edison Research

Instagram (which is owned by Facebook) is expected to surpass Facebook in popularity in the next two years. Meanwhile, some amazing conversations and teacher-to-teacher connections are still happening in Facebookland. Younger voice teachers familiar with technology but new to teaching, and experienced voice teachers new to technology are joining existing voice teacher Facebook forums at a fast pace. Others are creating their own groups including the recent FB forum on "Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond".

In any online social media forum it is important to know the size, the rules, the culture, and the privacy settings. In other words, "read the room." Before adding to a conversation or starting your own discussion thread, it's a good idea to observe or "lurk" for a day or two. Always read the description and About section. You may learn who the moderators are and how handson they are. Some forums are well-moderated, while others are more like the Wild Wild West. You probably won't change the

culture of an existing forum, so I recommend leaving (without comment) and finding a group that is a better fit. In any forum, use the search function frequently to find if your topic has already been discussed. It usually has. Consider whether you can add to the previous conversation rather than ask the same question again and again. Most forums have rules about self-promotion and only allow marketing posts on certain days such as "Self-Promotion Saturdays" or "Feature Fridays #FF," or not at all. Blatant self-promotion posts from individuals who do not actively engage in the forum discussion are spam and will be deleted by the moderators or reported by the forum members. Most private forums also have strict rules that discussions (or screenshots) cannot be shared outside the forum. Not everyone, however, follows the honor code, so even in a private group it is prudent to post as if anyone could see your comment.

Facebook updated the Group Privacy Settings in August 2019. Previously, groups were Public, Closed, or Secret. The update simplifies privacy settings to Public or Private. Private groups have an option of being "visible" or "hidden" in searches. According to Facebook management, "With two clear options, this new privacy model is much more intuitive. Public groups allow anyone to see who's in the group and everything that's shared there. With private groups, only members can see who else is in the group and what they've posted."



Source: Facebook

continued: What We're Talking About: Facebook Groups

Here is a sampling of some recent topics in FB voice forums. Search keywords in any forum and you'll find out what has posted recently or in the archives.

Studio Management

- My Music Staff
- Music Teachers Helper/Studio Helper
- Acuity
- Fons
- Good old fashioned Xcel spreadsheets

Best Resources for Recorded Accompaniment Tracks

- **Appcompanist**
- **PianoTrax**
- Hal Leonard ProVocal Series
- karaoke-version.com
- Apps_to transpose prerecorded tracks: Any Tune Pro, <u>www.transposr.com</u>

Voice Science, Pedagogy, and Vocal Health

- **Inertance and Impedence**
- Menopause and HT
- E-cigarettes and vaping
- Muscle tension dysphonia
- SOVT exercises (Are anesthesia masks the new straws?)

The Spring 2020 issue of "What We're Talking About" will be all about Instagram and ways that voice teachers are using and discovering the IG platform to reach students. If you are already hip enough to be using Instagram for your studio, please share your experience. Email me at CynthiaVaughn@mac.com or message cynthiavaughn via Facebook or Instagram.

Here are some voice teacher groups to check out on Facebook:

- NATS CHATS for Voice Teachers (public forum for members and non-members)
- The Studio Challenge (music school owners)
- **Voice Teachers for Young Singers**
- Professional Voice Teachers (PVT) (9,500+ members)
- The New Forum for Professional Voice Teachers (splinter group from PVT)
- The Voice Forum (well-moderated, focus on vocal health)
- Voice Geek Group (voice science and mentoring)
- The Vocal Instrument 101 (basic pedagogy)
- The SpeakEasy Cooperative (co-working mentoring group via subscription)
- Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond (vocal health and aging)

CALL FOR POSTER PAPERS

DEADLINE: Dec. 1, 2019

The National Association of Teachers of Singing invites all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 56th National Conference in Knoxville, TN, (June 26-30, 2020). Topics for poster papers may include:

- Voice Pedagogy
- ➤ The Private Studio
- ► Vocal Repertoire
- ► Commercial Styles
- Voice Science
- ▶ Technology and Teaching
- ➤ Performance Practice
- ► Musicological Studies
- ... or any other topic related to the art and science of singing and teaching singing.



Abstracts should not exceed 500 words in length and should be uploaded in PDF or MS Word format as a file attchment through the submission portal at nats.org. Only electronic submissions will be considered.

To submit a poster paper proposal: Visit nats.org/knoxville2020 and complete the online application. You will be asked to upload your abstract through the online portal. Only online submissions will be accepted.

56[™] NATIONAL CONFERENCE

JUNE 26-30, 2020 · Knoxville

Support NATS and have fun volunteering!

NATS depends on volunteers! Members, students, and friends are asked to assist in all areas of event operation for the 56th National Conference in Knoxville, TN, June 26-30, 2020.

- SNATS members or student volunteers who contribute 15 hours will receive a complimentary student registration (valued at \$125). NATS teachers are encouraged to help their students sign up for this educational opportunity.
- All volunteers will receive a limited edition NATS t-shirt and the satisfaction of knowing you played an important role at the national conference.

Lots of Choices! Volunteer your time in Registration; as a Session Monitor; as a Welcome Ambassador; as Volunteer Support Staff member; or by helping contribute to Marketing/Communications/Social Media.

REGISTER ONLINE: www.nats.org/Volunteer

NATIONAL ASSOCIATION OF TEACHERS OF SINGING 56TH NATIONAL CONFERENCE

JUNE 26-30, 2020 · Knoxville, TN



Sunday, October 13, 2019

Guests: Cynthia Vaughn, Jerry Elsbernd, and Nikki Loney Topic: Discovering Your Niche Market

Sunday, November 10, 2019

Guests: Lynn Helding and Lynn Maxfield Topic: Motor Learning Part II: Focus? Locus? Hocus-pocus? Sponsored by The Voice Foundation

Sunday, December 8, 2019

Guests: Adam Rubin, M.D. and Juliana Codino CCC-SLP Topic: Keeping the Singer Singing Sponsored by The Voice Foundation

Sunday, January 12, 2020

A Conversation With 2019 Tony Award Winner Santino Fontana

Join our live, real-time discussions for voice teachers and singers. Presented by Inside View Press Hosted by Dr. Kari Ragan

Sunday, February 16, 2020

Guest: Joan Melton Topic: Breath Management Strategies Across Performance Genres

Sunday, March 8, 2020

Guest: Aaron Ziegler **Topic: Cannabis and Singers**

Sunday, April 19, 2020

Guests: Joanne Bozeman and Cate Frazier-Neely Topic: Singing Through Change: Serving Women Through Midlife, Menopause, and Beyond

Sunday, May 3, 2020

Guest: Tom Burke Topic: Creating a Safe Space

6 pm PT, 7 pm MT, 8 pm CT, 9 pm ET Sign up here. It's free! nats.org/nats-chat

Introducing Exclusive Deals for NATS members

As a result of our membership survey we have negotiated and added a variety of member benefits available to NATS members.

As a NATS member, you now have access to exclusive discounts on the following services and programs:

- Insurance
- Healthcare
- Office supplies
- · Hotel bookings
- · Car rentals
- Email marketing
- · Auto rebates, and more!

NATS has always provided value for its members yet we are always working to provide additional value for your dedicated membership in NATS.

"One of the most requested added benefits, especially for independent teachers, has been health and liability insurance. We are pleased to partner with MTNA (Music Teachers National Association) to provide NATS members access to

the Trust for Insuring Educators (TIE)," says NATS Executive Director Allen Henderson. In partnering with MTNA, NATS members will interface with TIE as if they were part of the MTNA group for those benefits.

Click to the <u>MEMBER BENEFITS</u> page today to access your benefits.

We hope you enjoy these new and expanded member benefits available to NATS members as we seek to add additional value to your membership. Thank you for your membership in NATS.

Support NATS by Shopping Through Our Affiliate Partners

We've also updated our Affiliate Partnerships so that you AND YOUR FAMILY, FRIENDS, and STUDENTS, can support NATS by shopping online through Amazon Smile and at selected merchants. This section is not password protected so that you can share in and encourage others to become a part of supporting NATS. Click HERE to find out more!

2020 Van L. Lawrence Fellowship

Application Deadline: Nov. 15, 2019

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

- 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 49th Annual Symposium: Care of the Professional Voice

May 27-31, 2020, in Philadelphia

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

NATS for a Lifetime Showcase **Maria Lagios**

was twelve years old when I started hounding my mother I for voice lessons. Mama, whose father denied her piano lessons, was an accomplished mandolinist, the instrument her father chose for her. She was also a formidable rival for any loving Tiger Mom. She posed an immediate caveat to my endless badgering. No singing lessons could replace the piano lessons. Her determined daughter, having discovered at age eight the power of the loudest voice in the church children's choir persisted until Mama relented. My formidable imagination was stoked by all the encouragement from my Greek community telling me I was the next Maria Callas! So it was, this volatile, extremely outgoing child found herself in the studio of the remarkable Priscilla B. Larrabee.

"Mother Larrabee," as we all called her, posted behind her piano the Code of Ethics for NATS members, and channeled every student to respect and understand a high level of discipline. She was well into her 70's when she accepted me in her studio. Her sparkling blue eyes, snow-white hair, and mild yet authoritarian manner initiated my early misconception that all good voice teachers had to be "old"! She became a profound influence in my life—taking me to hear the amazing Callas in concert when I was 15, arranging for me to study in White Plains, New York, at age 16, with her teacher Caroline Beeson Fry, another white haired matriarch of teaching and integrity equally committed and involved in NATS. In the summer of 1958, her studio was full of singers from the Metropolitan Opera woodshedding roles for the next season. It only took six weeks for me to become completely smitten with opera. Both of these fine teachers insisted, as Mama did, that the piano must be continued. By age 17, I had been blessed with an incredible start to a singing career. My training continued at University of Michigan, Northwestern University and later in France.

My teaching experiences are rooted in the scholarship of Richard Miller, Hermanus Baer, Eileen Deneen, Lorraine Nubar and Gerard Souzay, all committed NATS members. A major turning point occurred in my career when Monsieur Souzay invited me to work with him, and to perform Ravel's Scheherazade at the Academie de Musique in Biarritz, France. Our first meeting was a NATS master class in Milwaukee where I performed Hugo Wolf's Auch kleine *Dinge.* His affirmation that the most important part of my singing was a finely controlled pianissimo and a profound understanding of the text became the beacon enlightening me as an artist and teacher. For over 45 years, NATS competitions, master classes, conventions, and publications



Maria Lagios

have permeated my life's work. From the butterflies of performing at NATS events, to the excitement of running regional and state competitions, serving as a mentor, presenting master classes, and for many years serving as a NATS Chicago board member, the

National Association

of Teachers of Singing has been there for me. The sense of community integrated into continuing education created a foundation for my personal and professional growth. My NATS experiences are intense and important memories. Lifelong friendships with colleagues, endless discoveries, laughter, and joys have been shared and cherished. Of course, there have been challenges and frustrations, but the Code of Ethics Mother Larrabee cherished has led me through my career, and allowed me to look back with gratitude on the important service NATS provides to all its members.

My time in the studio is never fatiguing. I love to teach always have and still do! Working with the human voice and young talent, researching new repertoire, or pondering a poem with a student stimulates and enlivens my day and my life. May Sarton's poem *Gestalt at Sixty* describes perfectly my interactions with students and NATS.

Lovers and friends I come to you starved For all you have to give, A good instrument for all you have to tell me, For all I have to tell you. No one comes to this house Who is not changed. I meet no one here who does not change me.

All who are involved with NATS are privileged to enjoy a life's calling to the discovery and beauty of song. I am honored and proud to be part of its amazing legacy.

NATS for a Lifetime Showcase Dr. Diane M. Clark

I am honored to write this article for the "NATS For A Lifetime" series. I first became aware of NATS when I was a freshman music major at Rhodes College in my hometown of Memphis, TN. My voice teacher Neumon Leighton (also my teacher throughout high school) had me participate in the area NATS student auditions. I didn't win anything that year, but I do remember singing Handel's "O Had I Jubal's Lyre," one of the most difficult arias I had studied to date. Entering again in my junior year (1961), I scored higher, singing the challenging Charpentier "Depuis le Jour," which became a lifetime favorite. Also entering the National Federation of Music Clubs auditions, I won my division and became eligible to sing at the regional auditions in Birmingham, AL. My accompanist and I took our first plane ride to get there, and it was an exciting adventure.

Fast-forward a few years to 1968. I had completed my Bachelor of Music degree, worked four years in Alabama as a church educator and director of youth and children's choirs, and earned a Master of Music degree in voice pedagogy from Indiana University. Newly hired as Instructor of Voice at Texas Tech University, I arrived on the scene and was informed by the Voice Division Chair that "We are all members of NATS, and we all send our students to the NATS auditions." Thus I joined NATS that year – 51 years ago!

The NATS auditions were a godsend to this newly minted voice teacher. Fortunately I inherited some excellent students, and my studio made a good showing at the auditions. I eagerly took home all the repertory sheets from the students I adjudicated, since I was desperate to learn new vocal repertory! I taught at Tech for three years before returning to Memphis to get married, but just before I left, I was asked to chair the Texoma Regional Student Auditions! I had to decline, and I congratulated myself on that narrow escape from a huge job. Little did I know what lay ahead.

Back in Memphis, I eventually joined the faculty of my alma mater, Rhodes College, where I taught for thirty-two years. I completed my Doctor of Arts in Music at the University of Mississippi in 1980. As the only voice teacher at Rhodes, I felt the need for collegial support, so I researched information about chartering a NATS chapter. I managed to round up the requisite ten members, and the Memphis Chapter chartered in 1976. I, of course, became the founding chapter president. We held local student auditions the first year, and they have been held annually ever since. Of course, I took my turns at chairing the event. I took students to district and regional auditions throughout my career, and they and I benefitted greatly from



Diane Clark

those experiences. I also served a couple of terms as Tennessee Governor of NATS, which allowed me to work with wonderful colleagues around the state.

Every voice teacher dreams of having a famous, successful student, and I was lucky enough to have one. One of

my Texas Tech students, Mary Jane Johnson of Pampa, TX, had a world-class career singing in many of the great opera houses, including La Scala, Paris, and the Met. A NATS member, she has been Artist Professor at Amarillo College since 2000, and is Co-founder and Artistic Director of Taos Opera Institute (in its twelfth season), as well as General/Artistic Director of the Amarillo Opera.

Another of my highly successful students is Carole Blankenship, my former colleague at Rhodes College, who is currently President-Elect of NATS. Carole is a fine teacher, as well as a world-traveled lecturer and performer.

Of course, I am equally proud of my many other students who are singing and teaching all around the country. I have been blessed to learn from them all.

In retirement, I am still a student. I am adjunct voice faculty at Northwestern Michigan College in Traverse City, and I teach a few adult singers in my home studio. I sing in two choirs, and my latest venture is jazz piano studies and learning to be a jazz singer.

My greatest NATS honor is to have been invited to contribute, with my co-author Bill Biffle, a book for the fabulous new So You Want to Sing Series. Our title is *So You Want to Sing Barbershop*, published in 2017.

I am fortunate to have been taught and mentored by many wonderful teachers: Neumon Leighton, Martha Lipton, Zinka Milanov, Wiley Tatum, Dr. Larry Frazier, Cynthia Linton, Jack Eric Williams, Mary Saunders Barton, Robert Edwin, Jeannette LoVetri, and my special mentor, Dr. H. Wesley Balk of the Minnesota Opera, who forever changed my understanding of the vocal art. I am grateful to these guides, and I hope to continue to pay it forward by sharing my knowledge with others as long as I am able.

National Student Auditions - 2019

The final round of the 2019 National Student Auditions was held on June 28 at St. Olaf College during the NATS 2019 Summer Workshop. Winners were selected in 14 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. Nearly 180 of the top young vocalists from across North America participated in the semifinal round. Interlochen Center for the Arts offered scholarships to each of the NSA High School category winners. 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 - Anna Bakun	Northwestern	Erin G. McCarthy
2nd - Amanda Fawell	New England	Eva Kendrick
3rd - Kateri Condon	Eastern	Brenda Dawe

Category 2 - High School Music Theater Men

1st - Errol Service	Great Lakes	Carol Perry
2nd - Lee Pinkston	Mid-South	Caryn Marlowe
3rd - Koby Springsteen	Northwestern	Kate Egan

Category 3 - High School Women

1st - Lauren Senden	North Central	Stephanie R. Thorpe
2nd - Claire O'Shaughnessy	Great Lakes	Stephanie Henkle
3rd - Rachel Lyon	Central	Catherine E. Lyon

Category 4 - High School Men

1st - Luke Mott	Mid-Atlantic	Elizabeth Daniels
2nd - Benjamin Hueber	Central	Thomas Hueber
3rd - Ian Witry	North Central	Jerome A. Elsbernd

Category 5 - Lower College Music Theater Women

1st - Emmy Smith	Texoma	Donna Hinds Sawyers
2nd - Victoria Hill	Southeastern	Reverie Mott Berger
3rd - Olivia Myers	Southern	Liest Dromi

Category 6 - Lower College Music Theater Men

1st - (tie) Connor Cochran	Central	Steven Tharp
1st - (tie) Corey Knighton	Mid-Atlantic	David Clark
1st - (tie) Griffin Lewis	Mid-Atlantic	Deirdre W. Francis

Category 7 - Lower College/Independent Studio Women

1st - Karen Wemhoener	Mid-South	Lorraine DiSimone
2nd - Sophie Blea	Central Region	Carolyn Hart
3rd - Lindsay Nichols	Great Lakes	Rhea Olivacce

Category 8 - Lower College/Independent Studio Men

1st - Jonathan Walker	Texoma	Jennifer E. Glidden
2nd - Tyler Carnes	Mid-South	Chad Sloan
3rd - Ryan Wortmann	West Central	Jamie Reimer

PHOTOS OF THE 2019 NSA WINNERS CAN BE VIEWED ONLINE AT <u>WWW.NATS.ORG</u>.

PLACE - WINNER REGION TEACHER

Category 9 - Upper College Music Theater Women

1st - Lauren Carr	Central	Jennifer Susan Mather
2nd - Logan Cosper	Mid-Atlantic	Craig Allen
3rd - Emily Redden	Mid-South	Angelique Clay

Category 10 - Upper College Music Theater Men

1st - Jairus McClanahan	Mid-Atlantic	Jennifer Luiken
2nd - Samuel Wilson	West Central	Reginald L. Pittman
3rd - Lucero Padilla	West Central	Bryan Pinkall

Category 11 - Upper College/Independent Studio Women

1st - Crystal Muro	Central	Ingrid Kammin
2nd - Kelly Riordan	Central Region	Ingrid Kammin
3rd - Rachel Ballitch	Great Lakes	Jason A. Hiester

Category 12 - Upper College/Independent Studio Men

1st - Joel Terning	Southeastern	Richard G. Kosowski
2nd - Shayne Piles	Central	Chris A. Thompson
3rd - Jeffrey Todd	Mid-Atlantic	John W. Wright

Category 13 - Advanced College/Independent Studio Women

1st - Solveig Neseth	Texoma	Catherine McDaniel
2nd - Rhiannon Vaughn	Mid-Atlantic	Jennifer Cabot
3rd - Kathleen Johnson	West Central	Kate Butler

Category 14 - Advanced College/Independent Studio Men

1st - (tie) Brandon Padgett	West Central	Andrew Garland
1st - (tie) Michael Richardson	Mid-Atlantic	Kevin McMillan
3rd - Brandon Williams	Mid-Atlantic	Tom Brunson
HM - Adrian Rosales	Northwestern	Nancy Olson Chatalas

2020 National Student Auditions

SEMIFINAL AND FINAL ROUNDS

June 26-30, 2020, in Knoxville, Tennessee as part of the NATS 56th National Conference

Rules, regulations, and repertoire info at www.nats.org.



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 are headed for Knoxville!

The excitement of NATS Student Auditions continues with a national round of competition and prizes at the NATS 56th National Conference in Knoxville, TN.

REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Event.

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

NATIONAL ONLINE SCREENING

April 10, 2020 - Deadline for online digital submissions.

Top 14 singers from each category advance to the live

National Semifinal Round in Knoxville.

SEMIFINAL AND FINAL ROUNDS

As part of the NATS 56th National Conference

June 26-30, 2020, in Knoxville, Tennessee

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		
High School Music Theater Treble Voice	14-19	no limit		
High School Music Theater TBB Voice	14-19	no limit		
High School Classical Treble Voice	14-19	no limit		
High School Classical TBB Voice	14-19	no limit		
Lower Music Theater Treble Voice	22	0-2 post high school		
Lower Music Theater TBB Voice	22	0-2 post high school		
Lower Classical Tieble Voice	22	0-2 post high school		
Lower Classical TBB Voice	22	0-2 post high school		
Upper Music Theater Treble Voice	25	3-5 post high school		
Upper Music Theater TBB Voice	25	3-5 post high school		
Upper Classical Tieble Voice	25	3-5 post HS; all undergraduate		
Upper Classical TBB Voice	25	3-5 post HS; all undergraduate		
Advanced Classical Treble Voice	22-30	4+ post high school		
Advanced Classical TBB Voice	22-30	4+ post high school		
Hall Johnson Spiritual Category	17-23	no limit; undergrad men/women		
	Category* High School Music Theater Tieble Voice High School Music Theater TBB Voice High School Classical Tieble Voice High School Classical TBB Voice Lower Music Theater Tieble Voice Lower Music Theater Tieble Voice Lower Classical Tieble Voice Upper Music Theater Tieble Voice Upper Music Theater Tieble Voice Upper Music Theater Tieble Voice Upper Classical Tieble Voice Upper Classical Tieble Voice Advanced Classical Tieble Voice Advanced Classical Tieble Voice	Category* High School Music Theater Treble Voice High School Music Theater TBB Voice High School Classical Treble Voice High School Classical TBB Voice High School Classical TBB Voice High School Classical TBB Voice Lower Music Theater TBB Voice Lower Music Theater TBB Voice Lower Classical Tieble Voice Lower Classical Tieble Voice Lower Classical TBB Voice Upper Music Theater TBB Voice Upper Music Theater TBB Voice Upper Music Theater TBB Voice Upper Classical Tieble Voice 25 Upper Classical Tieble Voice 25 Advanced Classical Tieble Voice 22-30 Advanced Classical TBB Voice		

Treble Voice: Soprano, Mezzo-soprano, Contratto, Countertenor, TBB Voice: Tenor, Baritone, Bass

See complete rules, regulations, and repertoire information at WWW.nats.org



2026 **Composition Award**

1st Place

\$2,000 plus the composer's expenses to the NATS 56th National Conference in Knoxville, Tennessee, June 26-30, 2020, where the premiere performance of the winning composition will be given. The work will also be performed on a future concert presented by Cincinnati Song Initiative.

2nd Place

\$1,000

Cash prizes generously sponsored by composer Lori Laitman

ADVANCING QUALITY VOCAL LITERATURE BY PROMOTING NEW WORKS FOR SINGERS

REQUIREMENTS - The work must be-

- (1) a song cycle or extended song between 13 and 25 minutes in length. Genres other than the classical "art song" are discouraged.
- (2) composed for single voice and single acoustic instrument (for the first time, solo instruments other than piano as the collaborative instrument will be accepted).
- (3) English (or English translation), either in the public domain* or for which the composer has secured appropriate permission.
- (4) composed within the past 2 years (after January 1, 2018).

ENTRY FEE - S30 for professionals; \$15 for full-time students each entry (payable in U.S. funds to NATS).

ENTRY DEADLINE - Applications open now and will close December 1, 2019.

ELIGIBILITY - Open to anyone meeting prescribed requirements.

PROCEDURE - All applications must be submitted electronically via www.nats.org. Please read the complete details posted on the NATS website. The following are required materials for entry:

- (1) A PDF copy of the song score(s). Copies must be legible and should include composition title; poet's (or poets') name(s); public domain status or information regarding permission; length and date of composition. THE COMPOSER'S NAME MUST NOT APPEAR ANYWHERE ON THE SCORE.
- (2) Digital audio file(s) of the composition(s).
- (3) Recordings must be of the highest quality possible (performance or working).
- (4) The title of the composition should be the only labeling on the recording(s).

APPLY ONLINE NOW AT NATS.ORG

View past performances of Art Song Composition Award winners online at ArtSong.nats.org.

For more information about the National Association of Teachers of Singing. Inc., visit NATS online at ArtSong-nats.org

ENTRIES MUST BE RECEIVED BY:

DECEMBER 1, 2019

NATS reserves a non-exclusive right to sporsor performances of the winning work for two years without additional remuneration to the composet. For U.S. publications, a summary of works in the public domain is available on NATS.org.

Gifts Made to the NATS 75th Anniversary Fund

Thank You, Donors!

We are honored to recognize and thank those who have celebrated the NATS 75th Anniversary with a gift/pledge. Your support represents the emergence of a new culture within our organization — a culture of philanthropy. Your contributions of time, talent, and treasure signify the commitment, enthusiasm and loyalty that make NATS a wonderful organization that provides professional education, training and opportunities for professional networking for both teachers and students. Gifts will also enable NATS to focus on developing new strategies and strengthening important programs in the years ahead to respond to needs and interests expressed in the recent member survey. Your support — and your engagement — is greatly appreciated!

Investor - \$2,500 and above

Joan Frey Boytim,* Joan Frey Boytim Award

Karen Brunssen, In Memory of Angela Easterday Holder

Kathryn Proctor Duax

Laura Fike, Strategic Funding Solutions

Elaine and Tod Fitzpatrick

Allen C. Henderson, In Memory of Angela Easterday Holder

Josh and Julie Krugman

Lori Laitman, NATS Art Song

Linda June Snyder, In Honor of My Music Teachers and My Family

Patron - \$1,500-\$2,499

Barbara Ann Peters, In Memory of David Blair McClosky

Anne Petrie

Scott Piper, In Honor of Dr. and Mrs. Aiello

Leader - \$1,000-\$1,499

Carole and Jeff Blankenship,* In Memory of Angela Easterday Holder

Nancy Bos

Leslie Holmes, In Memory of Jean Westerman Gregg

Dr. Richard Sjoerdma

Advocate - \$500-\$999

Victoria Holland

Dr. Kristine Hurst-Wajszczuk, In Memory of Lindsey Christiansen

Oklahoma Chapter

Kathleen Otterson, In Memory of Professor Ilona Kombrink, In Honor of Kathryn Proctor Duax

Shelley Outlaw, Strategic Funding Solutions

Dr. Kari Ragan

Frank Ragsdale

Tennessee State Chapter, In Memory of Angela Easterday Holder

Randall Umstead,* James McKinney Fund, In Honor of Barbara Honn

Julie Wieck*

Partner - \$250-\$499

Amy Jarman,* In Memory of Angela Easterday Holder

Aaron Johnson

Byron Jones

Carla Lefevre, In Honor of Barbara Peters

David Mannell, In Memory of Leon and Jo Ann Mannell

Deborah Saverance

Norman Spivey

Marjorie Stephens, In Memory of Angela Easterday Holder

Marjorie Stephens, Irma Cooper Award Fund

Mary Henderson Stucky

Friend - \$100-\$249

Diana Allan

Patricia C. Applegate, In Memory of Roy E. Delp

Kelleen Barham

Laura Barton-Holding, In Memory of Lorie Griswold

Joanne and Ken Bozeman, In Memory of Richard Miller

Laura Chipe

Dr. Andrea Dismukes, In Memory of Angela Easterday Holder

^{*} Denotes an additional unrestricted donation given in support of the 75th Anniversary Fund

continued: Gifts Made to the NATS 75th Anniversary Fund

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Alison Feldt,* Barbara Doscher Fund

John Hacker

Shan Han, Bill Hayes Fund

Shan Han, Edward Baird-Bruce Lunkley Award Fund

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Cathy Herdeman

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Dana Lentini

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Easterday Holder

Peggy McNulty

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Join us in celebrating an extraordinary community of individuals who sing to live and live to singl 2019 marks the 75th anniversary of the founding of the National Association of Teachers of Singing (NATS) whose 7,200 voice teachers and specialists make up the largest professional association of teachers of singing in the world.

For 75 years, NATS has offered us a community that edifies our professional lives, providing valuable networking, life-long learning, and outlets to contribute expertise that improves the impact of our teaching, leadership, musicianship, and research at the Chapter, District, Region, and National level.

Honor our 75-year history as an association and celebrate our future by making a generous unrestricted gift TODAY to our inaugural NATS Annual Fund, shared with the NATS Foundation.

New gifts will be matched thanks to a generous \$20,000 matching gift from NATS Past-President Kathryn Proctor Duax. We welcome your gift at a level that is feasible for you.









Thank you for your support!

Visit us at www.NATS.org/75thAnniversaryFund for more information and to make your gift now OR call us directly at 904-992-9101.

Artists, Teachers, Advocates, Leaders Joseph and Violette Meyers

Dr. Joseph Meyers and Mrs. Violette Meyers, Emeritus members of NATS, were among the first responses to the NATS 75th Anniversary Fund appeal. Their gift of \$150 qualified for a match of \$150 from the Kathryn Duax Challenge. When they responded to the appeal, Joe also informed the NATS office that they had included NATS in their estate plan, making them members of the Legacy Society.



Now ages 88 and 91, Joe and Violette Meyers truly exemplify why NATS membership is so valuable for those who sing to live and live to sing.

They taught voice for 22 years at the Fort Wayne campus of Indiana University until their retirement in 1995. Since 1983 they have presented concerts and master classes throughout the North American Midwest as well as at the **NATS Summer** Workshop in Vancouver,

Canada (French, German, and Italian Workshops).

Joe is a graduate of the Vienna Academy and holds the Doctor of Musical Arts Degree from the University of Missouri at Kansas City. He has sung at the Vienna Kammeroper and at opera houses in Bonn, Salzburg, Duesseldorf, and Berne, as well as in concert and oratorio in Vienna, Linz, Graz, Innsbruck, Milan, Florence, Trieste, Turin, and Palermo.

Violette is a graduate of the Geneva Conservatory and of the Vienna Academy. She was a prize winner in the Geneva International Singing Competition and has performed in concert and on the radio in cities such as Geneva, Lausanne, Berne, Brussels, Liege, Paris, Vienna, and Linz. She has sung under the baton of Zubin Mehta in Vienna, Rome, and Milan. In 1996 she was engaged to be the French coach for Cecilia Bartoli's first French CD (Chant d'Amour) for the Decca-London Recording Company in London.

"We met in Vienna," says Joe. "It was almost as if it was meant to be." This widely-traveled team taught on five continents in cities including Buenos Aires, Argentina; Vienna, Austria; Brasilia, Rio de Janeiro, and Salvador de Bahia, Brazil; Santiago and Valparaiso, Chile; Beijing, Shanghai, Chengdu, and Hangzhou, China; San Jose, Costa Rica; Alexandria, Egypt; Bali, Indonesia; Siena, Italy; Osaka, Kobe, and Takaoka, Japan; Guadalajara, Mexico; San Juan, Puerto Rico; Singapore; Taipei, Taiwan; Bangkok, Thailand; and London, Birmingham, and Bristol, United Kingdom.

Joe and Violette credit NATS with many of their opportunities to travel and to teach master classes. "We met so many NATS members with whom we networked through the years, and here we are," he said. Since their arrival in Tampa in 1998 they have taught voice privately in their home and presented master classes at the Tampa Bay Performing Arts Center as well as in area universities and colleges. They have also offered choral clinics for church and high school choirs in the Tampa Bay area, emphasizing improvement in vocal technique.

Now ages 88 and 91, Joe and Violette truly exemplify the artistry, advocacy, teaching and leadership that makes NATS so valuable for those who sing to live and live to sing!

Joe Meyers says a gift to the NATS 75th Anniversary Fund was an instinctive response: "Of course we made a gift. We were pleased to be asked for this important support!" In discussing their wish to inform NATS of their planned gift, he added "We made this commitment in our will long ago. We thought it was time to let NATS know about it." Informing NATS of planned gifts in your estate plan is critical to NATS' plans for the future. And it is a gift to NATS to allow us to say "thanks" to you during your lifetime. A confidential, non-binding, estate information form is on the NATS website.

"Talk about drama! Never before have I witnessed such rapid and vivid improvements as when I observed Joseph and Violette Meyers' master class. Starting with singers who had at first seemed to swallow their voices and who had appeared to be uncomfortable hitting notes outside a certain range, the Meyers gently suggested simple, effective strategies that transformed their performances. In their light-hearted, humane and highly-skilled ways, the Meyers guided even some accomplished singers toward performances that were more musically and theatrically compelling. All this within approximately fifteen minutes per student. Now THAT'S super-charged!"

Joanne Milani, Tampa Tribune Theater and Visual Arts Critic, Tampa Bay Magazine Correspondent

Review: 2019 NATS Intern Program

by Linda J. Snyder, Program Director and NATS Immediate Past-President

Intern Program ended June 13 with a flourish of pedagogy activity, our volunteer voice students' recital, and a farewell celebratory dinner. This year's program was held at Boston's New England Conservatory and provided yet another incredible experience with NATS members mentoring one another, sharing ideas, exploring, collaborating, and spreading empathy and dedication to the art and science of teaching and singing.

As program director, my deep appreciation goes to our outstanding faculty who gave so generously of their time,



Linda Snyder (second from left) during an informal roundtable discussion

talent and energy: Lynn Helding, Dan Johnson-Wilmot, JJ Penna, Mary Stucky, Kevin Wilson, along with Tana Field, our literature liaison. Our fifteen interns soaked up every ounce of their mentors' experience in classes, lessons and presentations. Enhancing the program were guest presentations by independent studio teacher Dana Lynn Varga, a lecture recital of voice with lute/guitar (Mary Stucky with Rod Stucky), the staff of Mass General Hospital's Voice Center (with tour), and Ian Howell's introduction to NEC's impressive Voice Pedagogy Lab. It was "Christmas in June" when Tana Field introduced and distributed to the interns numerous complimentary copies of scores and books from publishers, including copies of the *So You Want to Sing Series* and Carole Fitzpatrick's *AriaReady*.

As always, twenty-four volunteer voice students were essential to the program, and our appreciation goes to the support of their Boston area primary teachers, who were acknowledged in the printed program of the final recital. Allen Henderson joined us for two days and had an informal

2020 NATS INTERN PROGRAM

When: May 20-30, 2020 Where: University Dayton

Master Teachers: Ollie Watts davis, Lorna MacDonald,

Dean Southern, Cynthia Vaughn

Collaborative Piano Master Teacher: Margo Garrett

Director: Linda J. Snyder

On-Site Coordinator: Minnita Daniel-Cox **Vocal Literature Liaison:** Tana Field

2019 Voice Interns: Marquese Carter, Jean Bernard Cerin, Bryan DeSilva, Andrew Garland, Kerry A. Ginger, Suna Gunther, Errik M. Hood, Seth Keeton, David Kirkwood, Rhea Olivaccé, Christopher Reames, Melissa Treinkman

2019 Collaborative Piano Interns: Allan Armstrong, J. Bradley Baker, and Michaell Womack

NATS 2020 INTERN PROGRAM ENTRY DEADLINE IS DECEMBER 15 APPLY ONLINE AT NATS.ORG

meeting over pizza with the interns. Ian Howell and Kayla Gautereaux (VP of Boston NATS Chapter) were our most gracious and expert hosts, giving countless hours to the success of our program. Additionally, NEC's location provided many opportunities to our group to explore international restaurants, museums, concerts, and historical areas, as well



as Boston's annual Early Music Festival.

The joy of mentoring one another, of life-long learning, of new colleagues for a lifetime — this is the NATS Intern Program, and our NATS community at its best!



2020 NATS Intern Program

May 20–30, 2020 University of Dayton, Dayton, Ohio

Linda J. Snyder, Director of the NATS Intern Program Minnita Daniel-Cox, Local Host - Tana Field, Literature Lieison

The NATS Interes Program is an exciting and is associate venture that excite to pair experienced and recognized master teachers with talented early corner members of NATS. We invite both independent and coademic voice teachers and collaborative piasiets to apply. Each voice intern teaches become to two students and performs in master observe under the supervision of a master teacher. Collaborative piaso interes occampany leasure, master alcases, and other sessions as appropriate, and associated students under the supervision of the collaborative piano master teacher.



ACHCE

Ollie Watts Davie (University of Illinois at Urbana-Champaign) Larsa MocDonald (University of Taranta) Dean Southern (Cleveland Institute of Music) Cyethia Youghn (Independent Studia, WK) COLLABORATIVE PIANO Margo Garrett (Juilliard School, natine)

REQUIREMENTS

A voice applicant must be a full or Associate member of NATS is good standing with no more than five years of full-time teaching at the part-time equivalent. Working as a graduate teaching assistant does not assure 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 preferance is given to those who are), but membership is required if assepted into the program. Applicants should be at the beginning of their consers with no more than approximately five years of full-time collaborative work/leaching/locaching or the part-time equivalent.

APPLICATION PROCESS

Complete the application form online at 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 <u>must</u> apply online at www.nats.org

Deadline: Dec. 15, 2019



Testimonials from recent interns:

"It was, indeed, career-shaping, and I will never forget the things I learned and the people who have now become part of my vocal family."

"The most valuable part was absolutely working with my master teacher.... He went above and beyond for us pianists."

"This program was exactly what my mentors told me it would be and more: the single most formative experience of my early teaching career.... And more than anything, I am so thankful for the lasting relationships I forged with the other interns."

Summer "Diction" Workshop wraps up at beautiful St. Olaf College 2019

by Kristine Hurst-Wajszczuk, NATS Vice President for Workshops

The latest NATS Summer Workshop and National Student Auditions (NSA) wrapped up in Northfield, Minnesota. Our local coordinator, Alison Feldt, welcomed us to beautiful St. Olaf College with a team of volunteers ready to assist registration and housing needs for both the workshop and the NSA. Alison, Diane Reich, and other volunteers were indispensable as we juggled the needs of several hundred workshop attendees, young singers, and their families... as well as a few campus tours that took place in our midst.



Kristine Hurst-Wajszczuk (left) and Alison Feldt

We began with two engaging sessions on Russian diction and literature with Anton Belov, who interspersed his lively presentations with anecdotes about the composers. Many commented that they'd wished their music history courses had been as entertaining. His repertoire compilations and diction books were available, and during each break his stack of books grew smaller. Collaborative pianist Amanda Johnston introduced French diction, and as a near-native speaker (French is required of all Canadian citizens), she brought a great deal of authority to the subject. Her master class applying the concepts to repertoire concluded the session. The day concluded with Anna Hersey's introduction to vocal repertoire of Sweden, Norway, and Denmark, into



Anton Belov

which she weaved a master class. Her book on Scandinavian diction was available for purchase, and sold out almost immediately.

Our second day began several registrants meeting with their counterparts for the Mentored Teaching Experience, followed by a presentation of the Royal Conservatory of Music Certificate Program, which generously sponsored the workshop. Though many of their materials did not arrive in time to be distributed to attendees, much interest was generated for the program. While workshop participants were with the RCM representative, I was offering a Mindfulness for Peak Performance workshop for the NSA singers. It was terrific to see a few parents and workshop attendees there, as well.

The afternoon workshop sessions began with Cheri Montgomery's presentation on teaching diction in the university setting. Her suggestions regarding not only how to structure courses but also how to assess student work were welcomed.



Anna Hersey

Amanda Johnston returned to address German/English diction, not coincidentally just before rushing to the airport to teach in Germany for the month. Her wry sense of humor and comfort with the language made her master class as delightful as her lecture. Her book on comparative German/English diction sold out as well. The NSA finals took place in the evening, with the students of several attendees winning top awards.

Our last day began with Anna Hersey's thorough, comparative lecture on Scandinavian languages. Many participants requested the PowerPoint slides for future reference, and they were sent following the workshop. Anton Belov returned for a final lecture and master class on

continued: Summer "Diction" Workshop Review

Russian diction, much to everyone's delight. Cheri Montgomery wrapped up the day with ideas for incorporating diction into the private studio, along with a re-imagined vowel chart.

Throughout the workshop, NATS Executive Director Allen Henderson and NATS President Karen Brunssen were present, offering assistance when needed and getting to know the people who attended. Mark Bilyeu accompanied the singers in the master classes. Paul Witkowski documented the event with photo and video, and serves as our web guru as well. Blake, Connie, and Tripper from EGAMI video recorded all of the sessions with their usual expertise and ease, and recordings of the sessions will be available for those who were unable to attend. It takes many hands to make this workshop happen,



and I'm grateful to each and every one of them for their help as well as their kindness. The NATS staff in the national office, though not present, are both kind and helpful: I simply couldn't do it without Debbie, Tina, Margie, Heather, and Amandia. My deepest thanks to them.







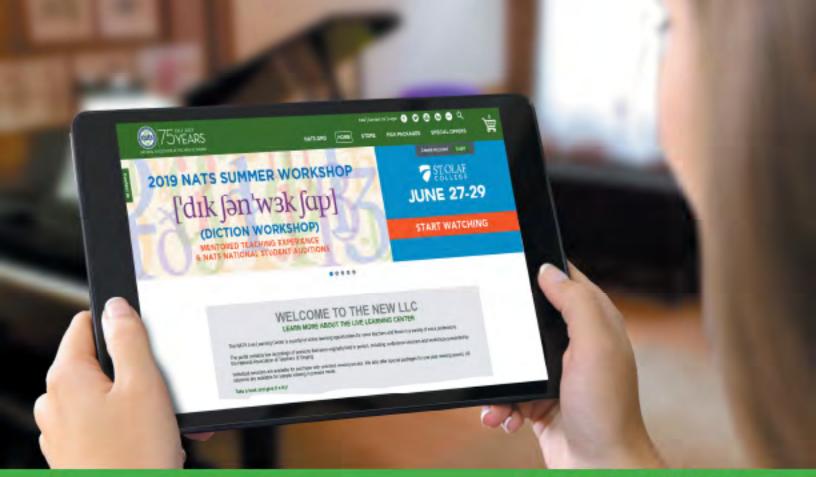
(above) Cheri Montgomery; (left) Amanda Johnston

VIEW PHOTOS ON FACEBOOK:

2019 Summer Workshop

2019 National Student Auditions: Album 1 Album 2 Album 3





Studio photo courtesy of VOIX-DE-VIVRE



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2019 Summer Workshop St. Claf College



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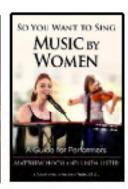


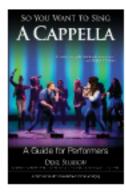




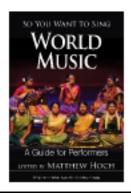








So You Want to Sing is a series of invaluable books devoted to providing a complete survey of what it means to sing within a particular style. Each contribution functions as a touchstone work for not only professional singers but also students and teachers of singing, and all books in the series feature online supplemental material on www.nats.org. The books also feature contributed chapters on voice science by Scott McCoy, voice health by Wendy LeBorgne, and when appropriate audio technology by Matthew Edwards.



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