



ASSOCIATION NOTES

The LONG VIEW

Let's face it, many of us are in the habit of thinking of our professional lives in terms of short segments – the semester, the term, the fall lesson cycle, the spring lesson cycle, the academic year, the private studio year, the teacher/student contract period, the summer session. No matter our teaching situation, we tend to take the short view. Even most of our younger students are with us four years or less before moving on to the next stage of their careers or education. Some of us have the distinct joy of having a longer student/teacher relationship with students who start at a younger age or who study or coach with us over extended periods as adults. With these students we have the opportunity to take a longer view relative to their vocal development and their individual motivations for studying voice.

Your association, NATS, in order to maintain its relevance and fulfill its mission, must have a long term view of our profession in addition to the attention it pays to the short term issues, program cycles, and other important aspects of our work. What does this mean for our profession and for our individual members? We have a board, staff, and committees who are constantly scanning the horizon, building partnerships and channels of communication within and outside the profession, and forecasting major changes in our field. They are focused on garnering the fiscal and human resources to address the needs of our members and their students/clients. Here are some examples of recent successes which are the result of taking the long term view:



Allen Henderson
NATS Executive Director

1. NATS realized a number of years ago that there was a lack of print resources available to teachers and motivated performers relative to mastering the performance and teaching of the diverse styles represented in our profession. Solution: we partnered with Rowman and Littlefield to create the *So You Want to Sing...* book series which even outpaced our initial projections of 8-10 titles and will be completed this summer with the TWENTIETH volume. New expert voices in many of these styles have emerged from among our membership and they have shared their expertise and joined the ranks of published authors.

2. NATS identified the communication breakdown between voice teachers and choral conductors as a critical issue. Solution: We developed and fostered closer ties between NATS, the American Choral Directors Association (ACDA), and the National Collegiate

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

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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 On Mentoring and Making a Difference

As NATS celebrates its 75th anniversary as the world's largest professional organization for teachers of singing, there is a strong movement to encourage mentoring among our members. One of NATS initiatives is to create individual experiences for all members to be the very best they can be in their work with singers. The Mentoring Initiatives Committee, chaired by Jeanne Goffi-Fynn, offers ongoing opportunities that allow any of us to discuss our personal situations relative to a wide variety of needs: independent studios, academic studios, vocal styles, repertoire, vocal health, collaboration between pianists and singers, composing for the voice, learning about new music, business practices, and working with singers of all ages, to name a few. Though we may work independently and somewhat isolated in our studios, we are not alone. There has never been a better time to connect with other like-minded voice teachers across the country with the availability of current technology. "NATS members have questions, hopes and intentions and NATS is imbedded with 7,000 members who now have clearly defined opportunities to reach out and get the help they are looking for," says NATS President Karen Brunssen. Last Fall, thirty experienced NATS members were invited to be the first pilot program mentors as part of the new NATS National Mentoring Collaborative (NNMC). More opportunities to mentor will be available in the future, however the goal now is to make NATS members aware of the opportunity to be a mentee. Brunssen encourages all NATS members to apply to be a mentee "to get fresh ideas for your business and studio. Get one-on-one input that relates directly to YOUR circumstances."

Unlike the long-time NATS Intern Program which is strictly limited to 12 voice teachers and four collaborative pianists annually with fewer than five years full time professional teaching experience, the NATS National Mentoring Collaborative is an "extern" program for any independent or academic NATS teacher, regardless of years or scope of teaching. NATS mentees are selected by application and may request a particular NATS mentor or will be matched by the committee to a mentor with the skill set to meet the needs of the mentee. I had the privilege to mentor two NATS mentees in the pilot program. One mentee had recently relocated to a new



Cynthia Vaughn
Associate Editor
for *Inter Nos*
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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.



continued: Association Notes - The Long View

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Choral Organization (NCCO) resulting in a series of articles and presentations at regional and national meetings of both organizations which addressed the perceived and real conflicts which occur, fostering better communication among all. Further conversation has led to further connection with the International Federation for Choral Music (IFCM) and Choral Canada.

3. For many years NATS Student Auditions ended at the region level with no opportunity for singers to advance and compare their level of performance at a national level. Solution: a committee was formed which studied, developed and implemented the NATS National Student Auditions (NSA) model. An added side benefit is that for the first time NATS has comprehensive data on how many students sing in various levels of NATS audition events in any year and data on what they perform (see the article by Paul Patinka in this issue).

4. The adjustments required to implement the NSA structure also addressed another long term need of developing a consistent method of adjudicating student auditions and creating a best practices model that can be replicated and adapted for broader use. Solution: The rubrics developed have been refined, additional rubrics for CCM styles have been added, and additional training resources are provided to help train adjudicators. As a result of this successful implementation, music departments, and other organizations have asked permission to use the rubrics for their end of term juries and other events. Teachers use them in their studios as they prepare singers for chapter and region auditions. Recently our work in this area has been noticed by our choral colleagues and we are working with several national and international choral organizations to reimagine and reform the choral adjudication experience in which so many of our students participate.

5. With the growth of podcasting in our industry, NATS explored its positioning within that media sphere and determined that the best use of our resources and influence was to create a network of quality podcasts titled NATSCast, using our leverage to raise the profile of our network podcasts while partnering with them to spread the NATS name among new audiences.

Most of these successes were years in the making and involved developing and cementing long term relationships with individuals and organizations, discussing difficult and sometimes sensitive issues, and developing consensus around the best ways to move forward.

You will be hearing more about the long view soon as we roll out our new NATS Strategic Plan. This plan was developed with the intense participation of over 50 NATS members and led by our consultants with Strategic Funding Solutions, LLC Laura Fike and Shelley Outlaw. It began with an opportunity for every NATS member to respond to our

member climate survey and has resulted in the final version of our plan recently approved by our board of directors. This plan and its associated action items will drive the work of our association over the next several years. It includes some important initiatives you will be hearing about soon.

Our national conference in Knoxville, Tennessee, June 26-30 will also provide a forum for addressing other long view issues which are critical to our success as teachers of voice in all settings in which we teach.

1. Emotional Safety on Stage, In Rehearsal, and in the Studio is a topic we have been discussing for quite some time and are happy to address comprehensively with new resources for all to use at a special pre-conference workshop led by Tonia Sina of Intimacy Directors International. Resources presented in this workshop will form the basis of future efforts of NATS to ensure our members have resources available to them to protect themselves and their students, providing the best environment for growth and development.

2. Two Ethics of a Profession plenary sessions will take place with panels addressing critical issues for the future of our profession surrounding diversity and inclusivity, and workplace safety and professional standards of conduct. Both of these are timely topics and will provide you with relevant and applicable training while also giving you tools to support future initiatives in these areas.

Aside from these timely sessions there is a wealth of opportunity for you and your students to engage in a cornucopia of sessions and activities at the largest gathering of singing voice professionals in the world. Something new at this conference will be an evening we are calling #NATSRocksKNOX where you and your students will be able to submit to perform on one of four stages at live music venues in downtown Knoxville on Sunday evening of the conference. Sponsored by Voicelessons.com, you will soon receive an email with all the details. We have teams curating the evenings at each venue offering the opportunity for NATS members and students to perform a diversity of styles and music while attendees wander from venue to venue to listen. It will be a great display of the wide variety of styles we all teach and perform.

Knoxville just happens to be my hometown and there is so much available to you and your family if you are able to join us. I always remind our members that NATS is a family friendly conference. My children grew up joining me at NATS conferences and have friendships with other NATSkids as a result. Knoxville offers many great outdoor activities for you and your family to enjoy and I encourage you to make this more than just a professional trip. My family hopes to see yours there!

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

Certified 2020 National Election Results



Diana Allan



Torin Chiles



Kimberly James



Robert Wells



DeMar Austin Neal



Jason Lester

Jason Lester, Secretary-Treasurer, National Association of Teachers of Singing, has certified and approved the 2020 National Office Election Results. Newly elected officers will be installed at the business meeting at the conclusion of the 56th National Conference in Knoxville on June 30, 2020. Carole Blankenship was installed as president-elect in 2018 and will be installed as the organization's president.

CANDIDATE	OFFICE	VOTES FOR	VOTES AGAINST	APPROVED
Diana Allan	President-Elect	582	3	Yes
Torin Chiles	Vice President for Membership	576	9	Yes
Kimberly James	Vice President for Outreach	578	7	Yes
Robert Wells	Vice President for Auditions	582	3	Yes
DeMar Austin Neal	Vice President for Workshops	575	10	Yes
Jason Lester (second term)	Secretary-Treasurer	577	8	Yes

Participate in a Master Class at the National Conference

Do you or your students want to participate in a Master Class? The 2020 NATS National Conference will feature several major master class sessions. We welcome self-recommendations or recommendations of students to participate in the sessions. Please note the requirements for each session and complete all required fields in order to complete your recommendation. An audio sample is required in order to be considered.

INSTRUCTIONS:

- 1) Complete the online application. ONLINE APPLICATION IS AVAILABLE [ON THIS PAGE](#).
- 2) All applicants must provide an audio sample of appropriate repertoire, maximum 4 minutes. MP3 is the preferred audio format.
- 3) NATS members volunteering themselves should enter their name in both the NATS Member field and the Applicant field.

Submission Deadline: MAY 1, 2020



President's Update

by Karen Brunssen, NATS President

Uncharted Territory and the Journey to NATS' First Strategic Plan

Look up "uncharted territory" and you will find it is something unexplored, unmapped, unknown, territory not found on nautical charts. As far as we know, there has never been a strategic plan for NATS. In 2018 we began work to position NATS for a bright future by taking a deep look at our organization and increasing efforts to nurture a philanthropic culture within NATS and those who intersect with our purposes. More members than ever welcomed the opportunity to contribute to the 75th Anniversary Fund resulting in a six-fold increase in NATS member contributions. Thank you! We will be ready to share NATS' first Strategic Plan with our members at the 56th NATS National Conference June 26-30, 2020, in Knoxville, Tennessee.



Karen Brunssen
NATS President

An accumulation of thousands of hours of input from our members on the NATS National Board, the NATS Foundation Board, the Advancement Committee, Committee Chairs, the Strategic Planning Task Force and all the members who participated in the climate survey was the essential ingredient in developing all facets of the Strategic Plan. Thank you! Our two consultants from Strategic Funding Solutions offered constant valuable guidance in fundraising and developing the Strategic Plan.

The NATS Strategic Plan reflects the organization we have become with approximately 40% of our members in academic institutions, 40% as independent teachers, and 20% from other areas including professional singers, arts administrators, choral directors, collaborative pianists, voice researchers, medical professionals, speech language pathologists, students, and K-12 voice instructors, and often a combination of areas. The NATS Strategic Plan will serve as a living document that will guide us, require accountability for the integrity of what we do, and reflect our vision, mission, values, and our new diversity and inclusion statement.

With the NATS Strategic Plan we begin our journey thanks to evolved principles from the past 75 years and with a plan to move us into the next 75 years. On February 16, the NATS Board of Directors approved the following guiding statements for our work.

OUR VISION

Transforming lives through the power of singing.

OUR MISSION

To advance excellence in singing through teaching, performance, scholarship and research.

OUR VALUES (S.P.A.C.E.)

We will:

- **Support** voice professionals within the studio, classroom, clinic and performance venue
- **Provide** committed leadership to achieve our mission and vision
- **Advance** ethical principles and practices in our profession
- **Celebrate** and recognize the value and efforts of all
- **Encourage** individual skills and creativity

DIVERSITY AND INCLUSION STATEMENT

NATS strives to be a welcoming and supportive community of members and students who celebrate the unique identities, varied backgrounds, and experiences of all individuals. We are dedicated to ensuring that all voices are valued and heard in an inclusive environment with equitable treatment for all. ■

THERE'S STILL TIME TO RENEW FOR 2020!

If you have not already paid your 2020 NATS membership dues, please take care of this so you won't lose your membership privileges. All members who did not pay their dues by March 1 will have their privileges suspended until dues are paid. This means you will not have access to the "member only" section of the NATS website, can't search the *Journal of Singing* database, and won't be able to participate in student auditions or any other NATS activities.

[Renew Online](#) or call the NATS office at 904.992.9101, Monday-Friday 8 a.m. - 4 p.m. Eastern Time.



continued: Independent Voices

On Mentoring and Making a Difference

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city and was rebuilding and rebranding her independent studio. We discussed business strategies, marketing, and student recruitment as well as the personal challenges of starting over. After one of our Zoom video meetings, she wrote, “This is a really helpful topic for me, examining the pros and cons of different business and pricing models. I’m pondering and trying to figure out what will work best for me. Thanks for giving me some time to work on things and bring questions as we go.” We found we had a lot in common— I have started nine voice studios across the country after relocating with my spouse’s job— and I was pleased to submit a letter of recommendation on her behalf for the Joan Boytim Independent Teacher Award. My other mentee was completely different. She is a tenured university professor who is interested in presenting workshops, masterclasses, and sharing her ideas beyond her university students. She wrote, “Dear Cynthia, Thank you so much for our session this evening. I feel energized and inspired from our chat. I’m so grateful for your advice on the pathways for being a clinician and an author, as well as other ideas, it was illuminating and refreshing! I love your message and I so agree that as trained singers and teachers there is still so much to appreciate about voices, no matter where they are on this journey of making sound.”

Goffi-Fynn received this thank you from another satisfied mentee: “I had a great experience with my mentor teacher. She was super helpful and allowed me to view more than just two lessons, which I felt was important for me to fully understand her teaching style and what she was going for with each student. She also took a look at my cover letter and assisted me with career ideas, which is just what I needed. We had a wrap-up call after we completed all the observations but she said her door was always open for further conversations and questions. She’s great!

In addition to the one-one collaboration between mentors and mentees, there was also a group video chat where mentees could bring up various topics and receive comments from several mentors and mentees in the group. “What a fun and informative time!! Many thanks to Jeanne for setting this up!! ONWARD!!!”

“Mentoring is a topic of interest for many of us,” says Goffi-Fynn. “The teaching of voice might be thought of as a hybrid of multiple disciplines including artistry, psycho-motor skills (technique), musicianship, and more generally,

how people learn. Most of us began our careers as singers; then, our careers morphed to include at least some aspects of teaching. We realize now that mentoring is an important part of our career trajectory to both provide additional education to the mentees and to allow for connections and community for mentors.”

Mentoring has been a keystone of Karen Brunssen’s NATS presidency. “I have learned so much from my NATS colleagues and look forward to our members working together to forge excellence within their studios and clinics. There are currently three ways to participate as a mentee. One is a virtual experience NATS National Mentoring Collaborative (NNMC) and live mentoring one-off opportunities at the NATS National Conference or NATS National Workshops.

- NATS National Mentoring Collaborative (NNMC)
- Mentoring Over Coffee
- NATS Mentored Teaching Experience at National Workshops

Is mentoring or being mentored right for you? I encourage potential NATS mentors and mentees to complete this sentence, “I want to be a [mentor/mentee] SO THAT I CAN _____.” “I want to.....so that I can....” is a life coach litmus test shared with me by NATS member Liz Jackson Hearn from her coach Cindy Dove. Mentoring is not for marketing schemes or personal agendas, but to genuinely connect with colleagues to elevate our profession, one studio at a time. Two voices at a time.

Long before I was a mentor, I was a mentee. This issue of NATS Inter Nos is very personal for me, as I mourn the loss of my long-time mentor, friend, and co-author Meribeth (Bunch) Dayme. “How I Met My Mentor” tells the serendipitous story of how a Listserv discussion group in the early days of the internet led to a magazine interview which led to a 20+ year collaboration and deep friendship.

Mentoring is part of a larger topic of making a difference and finding relevance in our lives and our work. Some days it is easy to think that what we do—singing songs—isn’t very important in the grand scheme of things. However, it is more important than ever. Music can change lives. Erin Guinup, founder of The Tacoma Refugee Choir knows this.



continued: Independent Voices —

On Mentoring and Making a Difference

Liz Frazer (Seattle Opera Teaching Artist), director of a Veteran's Choir knows this. Siri Caltvedt, who works with Voices of Hope, a women's prison choir in Minneapolis, knows this. NATS members across the country are leading homeless choirs and working with disadvantaged teens and dementia patients, and singing opera in soup kitchens. Music matters. In this issue, you can read about Erin Guinup's incredible experience with The Tacoma Refugee Choir. Erin believes that "singing together provides us the opportunity to feel and express and find purpose and unity amid a world filled with negativity and divisiveness. Through singing together, we break down barriers." Professors Grant Anduri and Stefanie Kavas Anduri had a life changing experience after Grant traveled to Romania with his college choir. Nothing could have prepared them for singing in a Romanian orphanage and seeing the joy that the music brought to the children. That trip inspired the Anduris to find deeper meaning in their own music and life back in the states. The result was a transformative workshop, "Sing For Your Lives."

As you are inspired to find your own path to making a difference with your music, please share them with me or our NATS members-only Facebook page. If you aren't sure where your music and career are taking you, consider applying to be a mentee for NNMC. We are stronger together.

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. This summer, she will be a master teacher for the 2020 NATS Intern Program. Cynthia Vaughn and Meribeth Dayme, PhD, co-authored a leading college voice class textbook/anthology, The Singing Book (W. W. Norton, 3rd Edition 2014).

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.

NATS MEMBERSHIP SUMMARY

January 1 - December 31, 2019

ACTIVE*	2015	2016	2017	2018	2019	+/-
1st Quarter	6647	6454	6435	6568	6480	-1.3%
2nd Quarter	6801	6582	6584	6694	6573	-1.8%
3rd Quarter	7012	6874	6859	6950	6859	-1.3%
4th Quarter	7191	7070	7175	7188	7077	-1.5%

EMERITUS	2015	2016	2017	2018	2019	+/-
1st Quarter	430	406	432	436	455	4.4%
2nd Quarter	427	404	428	436	416	-4.6%
3rd Quarter	378	403	428	436	412	-5.5%
4th Quarter	387	420	428	444	414	-6.8%

*Included in Active Member totals listed at top of chart

NEW & REACTIVATED	2015	2016	2017	2018	2019	+/-
1st Quarter	313	327	355	308	296	-3.9%
2nd Quarter	465	459	514	438	431	-1.6%
3rd Quarter	731	755	788	696	722	3.7%
4th Quarter	927	957	1114	939	945	0.6%

*Included in Active Member totals listed at top of chart

RESIGNATIONS	2015	2016	2017	2018	2019	+/-
1st Quarter	77	51	59	54	72	33.3%
2nd Quarter	78	51	59	55	73	32.7%
3rd Quarter	79	51	60	55	73	32.7%
4th Quarter	88	56	68	63	82	30.2%

LAPSED	2015	2016	2017	2018	2019	+/-
1st Quarter	875	953	869	826	895	8.4%
2nd Quarter	831	911	838	799	874	9.4%
3rd Quarter	788	843	789	762	823	8.0%
4th Quarter	751	802	710	728	793	8.9%

IN MEMORIAM

September 2019 - February 2020

Linda Venable-Boehk

Meribeth Dayme

Jacqueline Green

Winnifred Ringhoffer

Eudora Shepherd

George Vassos

Carol Dawn Winkelman

Ronald Alvin Worstell

Paolo Zedda

INTERNATIONAL

Marvin Keenze, International Coordinator

Now we look forward to our 10th International Congress of Teachers of Singing and we are being hosted by EVTA/AUSTRIA in Vienna, August 4-7, 2021. The chairman, Professor Dr. Martin Vacha and his committee are working to plan for our gathering and celebration. Many of you have attended Congresses since the first meeting in Strasbourg in 1987 to Stockholm in 2017.

INTER NOS editions to come will offer more details as well as notices on FACEBOOK. The web site is www.icvt2021.com. There will be two national conference delegates from EVTA/AUSTRIA. In attendance at our Knoxville national conference will be Alex Mayr and Patrik Thurner who are members of the Congress Planning Team. They will share a formal invitation to NATS members at the Opening Ceremony and have a table in the exhibits area at the Knoxville Conference this year.

Here is a Call to Papers announcement from Congress Chair, Dr. Martin Vácha:

The Call for Papers is open now: [Click here](#) for the submissions link. You can submit now your ideas for master classes, lectures, reports, artistic presentations, workshops, panel discussions and poster sessions. Please use the general link for ICVT or the special link for the call of papers. I look forward to meeting you personally in the summer of 2021 in Vienna.

You are also welcome to contact me: ICVT Chairman, Marvin Keenze; marvinkeenze@gmail.com

ICVT in Vienna comes closer and closer...

by Martin Vácha

10th International Congress of Voice Teachers (ICVT) in Vienna/Austria

August 4 – 7, 2021 www.icvt2021.com



At EUROVOX 2015 in Riga/Latvia we talked about the possibility of the Austrian chapter of the European Voice Teachers Association EVTA-Austria could host the 10th International Congress of Voice Teachers 2021, the first time. Marvin Keenze, the International Coordinator of NATS, suggested this to us. After that congress our President Prof. Helga Meyer-Wagner and I discussed that plan with our board, and everybody was enthusiastic to work on this very ambitious goal. In a longer workshop we developed our theme "For the Sake of Music" to underline the value of music and singing itself for all of us. Afterwards we developed a basic agreement with our main partner, the University of Music and Performing Arts Vienna (Musik und darstellende Kunst Wien), and our

venue for the plenary sessions, the Wiener Konzerthaus (Vienna Concert Hall).

Our great day took place at ICVT 2017 in Stockholm/Sweden. At the international council meeting our application for 2021 was approved unanimously. At home again, we started immediately to create our core team consisting of ten colleagues representing different working areas (university, conservatory, music school, private studios, research), different styles (classical, musical theatre, CCM) and different target groups (education of professional singers, voice teachers, music teachers, hobby singers): Josipa Bainac, Prof. Maria Bayer, Prof. Rannveig Braga-Postl, Gabriele Klinger-Rösel,



continued: ICVT in Vienna

Prof. Dr. Alexander Mayr, Prof. Helga Meyer-Wagner, Johann Pinter, Barbara Sommerbauer, Patrik Thurner and Prof. Dr. Martin Vácha as Chairman. We also built a peer review group consisting of Prof. Judith Kopecky and Prof. Dr. Elke Nagl.

One of our most important innovations is, that we do not only have a general program, which is open for all relevant issues, but to emphasize six special topics in special so-called clusters. Each of them will take place for a half-day in one room: The Vocal Oeuvre of Exile Composers (Chair: Prof. Dr. Gerold Gruber), Female Composers from the 19th Century (Chair: Prof. Dr. Annegret Huber), Singing with Body and Soul (Chair: Prof. Ruth Gabrielli-Kutrowatz), Fit for Stage – Acting for Singers (Chair: Prof. Helga Meyer-Wagner), Singing with Microphone (Chair: Patrik Thurner) and Voice Maintenance and Health (Chair: Josipa Bainac). These topics are connected to artistic and research emphases of our main partner, the University of Music and Performing Arts Vienna.

The next step was to request our plenary key-speakers in the Mozart Hall of the Wiener Konzerthaus. Fortunately, all of them agreed: Thomas Hampson (Mahler focus), Prof. Anne-Marie Speed (CCM), Prof. Claudia Visca (classical) for

master classes, Prof. Peter Berne, Prof. Ken Bozeman, Prof. Dr. Christian Glanz, Prof. Dr. Christian Herbst and Dr. Scott McCoy for lectures. We also planned our frame program. So, you can be curious about our meet and greet in the famous City Hall in Vienna and a dinner at a typical Viennese “Heurigen”, which is a traditional restaurant of a winemaker.

Our call for papers is already open. So, don't hesitate to apply with your ideas of master classes, lectures, reports, artistic presentations, workshops, panel discussions and poster sessions. Our registration will be open beginning June 2020. We are looking forward to meeting you 2021 for an

interesting, inspiring and unforgettable conference in Vienna, the “world capital of music.”



www.icvt2021.com

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 \$135).** 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/Knoxville2020#volunteer

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
56TH NATIONAL CONFERENCE

JUNE 26-30, 2020 • Knoxville, TN



NATIONAL ASSOCIATION of TEACHERS of SINGING

56th NATIONAL CONFERENCE

**JUNE
26-30,
2020**

JOIN US FOR SOME SOUTHERN HOSPITALITY IN KNOXVILLE, TENNESSEE!

Join us for what is sure to be one of our most exciting National Conferences ever in Knoxville Tennessee, June 26–30, 2020. It promises to have something for everyone—teachers, students, and performers alike. We are pleased to offer a diverse lineup of internationally known performers and speakers, a Community Sing, a GRAND songSLAM, and MORE as we celebrate the diverse styles we teach and perform. Be inspired and re-connect with old friends and new colleagues as we gather to enjoy FIVE PRE-CONFERENCE WORKSHOPS, the College Expo, over FIFTY breakout sessions in addition to our publisher showcases and exhibits, and the final evening's Gala Banquet. Along with the NSA Finals, we celebrate the future of singing with recitals featuring the winners of NATSAA, National Music Theater, and Art Song Composition competitions. Start making your plans to join us today.

★★★ FEATURED GUEST ARTISTS AND SPEAKERS ★★★

ANA MARÍA MARTÍNEZ



Grammy Award® winner **Ana María Martínez** is considered to be one of the foremost sopranos of her time, with an international career that spans the world's most important opera houses and concert halls. Her repertoire

encompasses opera's most intriguing and diverse leading ladies, and she engages her audiences season after season with signature roles, spellbinding debuts, and a myriad of captivating recordings. "Her soprano harks back to the golden age. Her range is even, from a dusky chest-voice through a claret-colored middle and up to radiant top, and is impressive in its quiet moments as it is at full power." (*Opera News*, cover story).

ANDREW HARLEY



English collaborative pianist **Andrew Harley** enjoys an internationally recognized performing and teaching career. Specializing in song literature and instrumental chamber music, he has been heard in live radio and

television broadcasts, on numerous recordings, as well as at venues such as Carnegie Hall, Wigmore Hall, Kennedy Center, and the Supreme Court of the United States. Mr. Harley concertizes across the globe, collaborating with such distinguished recital partners as international opera stars J'Nai Bridges, Denyce Graves, Susanna Phillips, Eric Owens, the legendary American cellist Lynn Harrell, and members of The Cleveland Quartet, The Juilliard Quartet, and Talich Quartet. He serves as Director of Piano Accompanying and Chamber Music at the Eastman School of Music.

MARY COSTA



Mary Costa, internationally acclaimed operatic soprano, was born in Knoxville, Tennessee in 1930. In her early teens, Mary's family relocated to Los Angeles, California, where she completed her high school education and entered

the Los Angeles Conservatory of Music to study with the famed maestro, Gaston Usigli. She appeared regularly on the Edgar Bergen Radio Show. She also sang with Dean Martin and Jerry Lewis in concerts at UCLA and made numerous commercials for Lux Radio Theater. In 1952, Costa was personally chosen by Walt Disney to be the speaking and singing voice of Princess Aurora in the Disney film, *Sleeping Beauty*. The Disney classic was seven years in production, during which period Costa became the female spokesperson, serving alongside William Lundigan and Jack Benny, on CBS's duo, *Climax* and *The Shower of Stars*. She was honored to sing for the John F. Kennedy Memorial Service at the personal request of Jacqueline Kennedy. Costa performed at opera houses around the world including San Francisco, Covent Garden and the Metropolitan Opera.

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(sessions are listed in alphabetical order)

Make plans to attend one of these highly interactive sessions, focused on the most current topics in our profession. Workshops are available for an additional cost of \$55.

Acoustic and Perceptual Voice Pedagogy: From Impulse and Affect to Pedagogy and Performance

Ken Bozeman, Chadley Ballantyne, and Ian Howell



Ken Bozeman



Chadley Ballantyne



Ian Howell

Our understanding of how the human vocal instrument creates sounds continues to improve. As this knowledge advances, the implications for vocal technique and practical application become clearer. Through lecture and demonstration this workshop will offer insight into how the sound of the singing voice is created and perceived, the fundamentals of acoustic registration, and how speech motor control and speech acquisition can be leveraged to create effective teaching strategies. Join our presenters as they unpack the complexities of how we produce and perceive sound, how the sound interacts within the vocal tract, and how our speech motor control system can be developed to assist us in overcoming challenges in all vocal styles.



Emotional Safety on Stage, In Rehearsal, and In the Studio

Tonia Sina



With issues of consent, sexual harassment, and Title IX at the forefront within our profession and associated industries join Tonia Sina, founder of Intimacy Directors International (IDI), as she introduces us to the philosophy of The Pillars which have codified practice of choreographing moments of staged intimacy in order to create safe, repeatable, and effective storytelling. In addition, NATS has worked specifically with IDI to, for the first time, create and introduce protocols for voice teachers/coaches/conductors to use in the studio to create safe space for the one-on-one lesson environment whether in the institutional, independent studio, community, or multi-teacher studio environments. Be part of the first wave of voice professionals introduced to and trained in these protocols.

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Marcelle Gauvin and Matthew Edwards

Training singers who write their own music requires a different mindset in the studio. Story reigns supreme and vocal technique is viewed as a way to unlock the voice so that the story can be told more effectively. Preconceived tonal goals and standard vocal exercises are not enough to take a student to the next level in this context. Instead, the teacher must address the needs of the person they are working with, help them pursue their tonal goals, and free their vocal mechanism so that they can focus on connecting with their audience. This pre-conference workshop will introduce participants to new ways to think outside the box when a singer-songwriter comes into the room and will include brief sample sessions with several singer-songwriters applying the methods and processes outlined in the workshop.



Marcelle Gauvin



Matthew Edwards

Voice and Hearing Health for Singers and Voice Teachers

Lucinda Halstead MD, Deanna McBroom, Chandler Thompson and Randall Dick

Join experts from our collaboration with Athletes in the Arts and the Performing Arts Medical Association to address a variety of topics on voice and hearing health and solidify your approach to addressing these issues in your studio and in your own life. Topics include: Laryngeal Massage/Head-Neck Relaxation, preserving hearing and preventing hearing loss, common vocal injuries across the age spectrum, healthy management of vocal and physical load, and updates on commonly used medications, alternative medications, and therapeutic techniques. This and more will be covered providing you access to some of the most up-to-date information available.



Lucinda Halstead



Deanna McBroom



Chandler Thompson



Randall Dick

When Pedagogy Meets Profession

Michelle Markwart Deveau



Catapult your voice business to the next level by aligning your business practices & structure with your already incomparable teaching. Business Strategist & Coach and Independent Studio Owner Michelle Markwart Deveau will take you through an intensive interactive training designed to cultivate enthusiastic reflection on how essential areas of your voice teaching have a direct connection to the business practices that you employ. You will learn how to leverage those connections for increased joy and revenue. We'll begin to unearth your pedagogy in a new way, find the gold, and ensure this gold can be woven into your systems, policies, student/client communication, and marketing. This workshop is for those who make a living full or part-time in a voice-related business or have an entrepreneurial stake in the voice world. Whether you are a solo or multi-teacher studio owner, teaching artist, or a college/university professor, there is no reason you cannot create clarity and abundance in every part of your enterprise.

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and Exclusive activities—only for NATS Attendees—are in the works. Find out more at **NATS.org**.

VOLUNTEER!

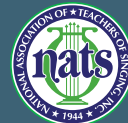
Meet new people and have fun during the conference. Members, students, and friends are invited to assist us in all areas of event operations and national student auditions. Log on to our new volunteer sign-up page.

MASTER CLASS RECOMMENDATIONS

Recommend yourself or your student as a master class participant.

Volunteer or sign up as a master class participant at NATS.org/Knoxville2020.

FEATURED PROGRAM SESSIONS AND HIGHLIGHTS



NATSAA/NMTC WINNERS CONCERT

Our opening afternoon will feature performances by the 2020 NATS Artist Awards winner, Matt Hill and the 2020 National Music Theater Competition winner Lauren Carr.

FIRST EVER GRAND *songSLAM*

We are excited to have Sparks and Wiry Cries at the conference to collaborate with NATS on the first ever Grand *songSLAM*. What is a *songSLAM*? It is a unique event for emerging composer/performer teams to premiere new art song. In the poetry-slam tradition, audience members vote on their favorite performances and cash prizes are awarded.

COMMUNITY SING

Singing together lifts our spirits, builds community and is just plain fun when you have over 1000 singers together! Our first community sing in 2018 was a smashing success and was one of the most requested activities to repeat. This year we are pleased to have NATS member, and founder and director of the Tacoma Refugee Choir, Erin Guinup, as our leader.

PLENARY SESSION



***Notorious RBG in Song* (Collaboration and the Art of the Dramatic Concert)—Patrice Michaels**

Attend a performance of the critically acclaimed dramatic concert *Notorious RBG in Song* saluting the life and work of legal pioneer Ruth Bader Ginsburg in celebration of her 25 years on the Supreme Court. Following the performance Patrice Michaels, NATS member, creator of the work and daughter-in-law of Justice Ginsburg will discuss the collaborative process that birthed this work.

OVER 50 BREAKOUT SESSIONS TO CHOOSE FROM!

- 5 Mini Recitals
- “Children Will Listen”: Teaching the Child Singer in the Private Voice Studio
- Damn the Da Capo! Stylistic Considerations for Performing and Ornamenting Baroque Song
- Defining Evidence-Based Voice Pedagogy (EBVP): A New Framework
- Developing the Undergraduate Collaborator
- From Puccini to P!nk: Helping the Classically Trained Female Sing Pop
- Keeping Pop/Rock Voices Healthy on the Road
- Muscle Tension Dysphonia (MTD) and the Singer
- Reimagining “Ach, ich fühl’s”: A Lecture-Recital on Ornamenting Mozart Arias
- The New Triple Threat: Three Myoneural Approaches for Releasing Tongue Tension
- Women Singing Through Midlife, Menopause, and Beyond
- “With a Little Help from My Friends”: Collaborative Teaching in the Voice Studio

AND MANY MORE, including Special Sessions for Early Morning Coffee and Conversation each morning!

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Student	NO Banquet OR Concert Ticket (must be purchased separately)	\$135

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NSA Semifinal Round — June 26

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WORKSHOPS — June 25–28

NSA Final Round — June 28



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How I Met My Mentor: Meribeth (Bunch) Dayme (April 20, 1938 – October 28, 2019)

By Cynthia Vaughn

I don't recall exactly when I first met the esteemed voice pioneer Meribeth Bunch online in the 1990s, but it was in the early days of the VocaList Listserv, a dedicated electronic mailing list for classical singers that was a forerunner of today's forums. In VocaList I recognized the name of Meribeth Bunch, PhD from my graduate school pedagogy text, *Dynamics of The Singing Voice*. I was a bit of a lurker back then, but I was thrilled that my Apple Macintosh Performa could connect me with voice professionals from across the country and world, including Dr. Bunch in London. Never one to shy away from technology, Dr. Bunch later found her way to an America Online voice teachers "chat room" that I had designated for NATS members. The original AOL chatrooms were a bit like Facebook groups and private forums, but there was no feed or notifications, and dial-up connections were the devil. You just dropped into the chatroom hoping someone would be there to talk about singing. Sometimes it was crickets. Other times it was quite lively! Official NATS Chats have since evolved into a sophisticated interactive webcast with host Kari Ragan, but in the early days there was no video—the guest and attendees had to type their questions and comments in real time. Sometimes only a few people joined the chat, but when there were a dozen or so it was almost impossible to follow the conversation thread with everyone "talking" at the same time. When I invited Dr. Bunch to be a guest, she surprised me by immediately accepting and stayed up all night to join us at 2am London time.

Meribeth Bunch and I became casual online acquaintances and I was fascinated by her work in voice science and anatomy and her uniquely holistic approach to performance and the teaching of singing. A pivotal moment in my life was reading Dr. Bunch's 1999 book *Creating Confidence: How to Develop Your Personal Power and Presence*. I read and re-read this slim paperback and it was truly life-changing.



Using my new-found personal power, I asked the editor of *Classical Singer* magazine if I could interview Dr. Bunch about her book. I had been writing for *Classical Singer* for a few years as a feature writer and associate editor, but had stepped away from monthly deadlines to begin a doctoral program at the age of 42. I was terrified at being the "oldest graduate student ever" and Dr. Bunch's book had arrived at exactly the right moment in my life. My former editors gave

me the go-ahead to interview Dr. Bunch as a Contributing Editor. My preference then as now is to conduct interviews via email for accuracy, but Meribeth insisted on speaking to me personally on the phone even though long-distance international calls were expensive. I was shocked when I first heard her voice. I expected a London accent, but I heard a gentle Southern accent from her North Carolina roots. One phone call turned into many phone calls as I learned about her life, career, and the research and spiritual influences that had led her to meld the study of voice science and anatomy with research in the human bio-field and consciousness. My article and interview of Dr. Bunch was published in the April 1999 issue of *Classical Singer* magazine under the title "The Incredible Shrinking Singer: Rebuilding Your Confidence". The article (reprinted here on p. 17) was well-received and Dr. Bunch was pleased that I had captured the essence of her book and had not misquoted her. I recently learned that she had been quoted out of context in the early 1980's by a London tabloid and caused a stir for supposedly criticizing a prominent politician's speaking voice as "weak." *Creating Confidence*, (Kogan Page 1999) is now out of print but can still be purchased online from used book sellers.

After the *Classical Singer* article was published our regular phone calls stopped. Then unexpectedly, I recall a phone call from London one evening in late 1999. It was Meribeth. (We were on a first name basis, by now.) The new music editor at W. W. Norton & Co. had reached out to Meribeth Bunch regarding submitting a proposal for a voice class song anthology and textbook for non-music majors. The editor had worked for another publisher that had decided not

continued: How I Met My Mentor

to publish one of Meribeth Bunch's proposed books (which eventually was published by W.W. Norton as *The Performer's Voice* in 2004). The new editor encouraged Meribeth to submit a proposal for a university voice class book and insisted that she would need a co-author, and offered to send a list of vetted authors. Meribeth said, "No, wait. Before you do that, there is a voice teacher and author in Colorado that I would like to ask. We work very well together and I like the way she writes and thinks." Years later I learned that Meribeth had also consulted a spiritual advisor before asking me to collaborate. It helped that I had years of experience teaching class voice, but Meribeth didn't know that at the time. And that is how a relatively unknown writer ended up co-authoring three editions of a best-selling voice class textbook, *The Singing Book*, with a renowned voice expert and author.

Much of the information from *Creating Confidence* found its way into her later books *The Singing Book* and *The Performers Voice*.

During this time she also began developing *CoreSinging®*, which she described as "a trailblazing approach to Vocal Performance Pedagogy which synthesizes performance, technique and therapy into a joyful new way of teaching and learning to sing, including Eastern concepts, Western traditions, quantum mechanics, and recent studies on consciousness." I had previously visited Meribeth in London for one of her vocal anatomy workshops (I still have the clay larynx!) and in 2010 I traveled to her new home in beautiful Annecy, France for her first *CoreSinging®* Teachers Certification Course—an intensive 45-hour course over 7 days. The course was limited to nine participants and I was the only American. My colleagues were from the UK, Switzerland, the Netherlands, Canada, and Scotland. *CoreSinging®* is an approach that can be applied to many voice methods and our teacher's certification class included university voice faculty, a famous opera singer, a jazz singer, a pop singer, a Feldenkrais practitioner, Estill teachers, and a children's choir director. Except for the fact that we were all women, we were as diverse as could be. This experience in France was a highlight of my life, and inspired me to teach singers of all styles and ability. Later that year, I hosted Meribeth at Magnolia Music Studio in Colorado, her first USA *CoreSinging®* Teachers Certification course. I am



Meribeth Dayme at the NATS National Conference in Las Vegas

still good friends with everyone in that course. Meribeth, then in her 70's traveled from France to Colorado one more time, before declaring that transatlantic travel was becoming too strenuous for her. She began to create online content and to focus on European and UK introductory courses that were less physically demanding. I assisted with one of her short courses for The Voice Care Network in London in 2013, while we were supervising the accompaniment recordings for the 3rd Edition of *The Singing Book* at Trinity Laban Conservatoire of Music and Dance at University of Greenwich. Though I am twenty years younger than Meribeth, and am now the age that Meribeth was when we first met, I could truly never keep up with her!

In 2016, after 40+ years of living abroad, Meribeth decided to return to the United States to be near her sister and family in California. The move was difficult, but she continued to grow her online courses and found a network of new friends and local business associates. She had spent her entire life forging new paths and starting

over, even legally changing her name in 2004 from Bunch to Dayme, choosing a name that resonated with her literally and figuratively. Her brilliant intellect and generous spirit never dimmed, but her health began to deteriorate the last year of her life. Meribeth had always planned to live to be 96. Exactly 96. However, when her doctors finally diagnosed her with late onset advanced ALS, she texted me that she was "relieved" and that "81 is good." She argued with her doctors, however, that she would need at "least two weeks because she had things to do." She passed away a few days later in hospice with her family and beloved dogs Chip and Muppet nearby.

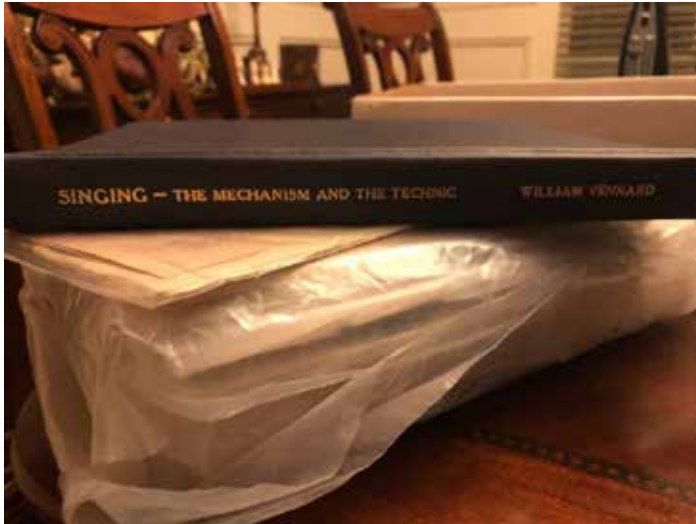
As news of Meribeth's passing spread, there were hundreds of tributes from around the world. She touched many lives through her teaching, research, books, workshops, and friendships. One of the most profound and touching tributes was by NATS member and editor of NATS "So You Want to Sing" series, Dr. Matthew Hoch. Two days before Meribeth died, Matthew received a package. Knowing Matthew's interest in the work of the late Dr. William Vennard, Meribeth had arranged to have her early papers and work with Dr. Vennard sent to Matthew.

continued on page 14 ...



continued: How I Met My Mentor

"It is with great sadness that I learn of the passing of Meribeth (Bunch) Dayme (1938–2019). Meribeth's legacy in the field of voice pedagogy cannot be overstated. She was one of the last students of the legendary William Vennard (1909–1971) at the University of Southern California, where she earned her PhD in 1974. She then went on to earn tenure and the rank



of associate professor at the University of Delaware before leaving the security of academia to continue her research at the Royal College of Surgeons in London on an NIH post-doctoral fellowship. In 1982, she published *Dynamics of the Singing Voice*, which is perhaps the most erudite investigation into the biomechanics of the singing voice published in between Vennard's *Singing: The Mechanism and the Technic* (1967) and Miller's *The Structure of Singing* (1986).

"Meribeth remained in Europe until 2016, where she built a solid reputation as a pedagogue and clinician in England, France, and Switzerland. During this time, she was named the 2001 winner of the Van Lawrence Award and founded her own methodology, *CoreSinging®*, in 2009. In 2004, she coauthored and published a "basics of singing" book with Cynthia Vaughn titled - simply and appropriately - *The Singing Book*, which quickly became one of the most-used class voice texts in higher education and private studios across the country and beyond.

"Perhaps most significant, Meribeth was one of the only scholars of her pedigree and stature who was not afraid to pursue lines of inquiry that were not necessarily in line with the values of the establishment. I know of no other pedagogue, for instance, who has dovetailed the discipline of voice pedagogy with the bioenergy fields of Valerie V. Hunt or Tor Nørretranders's theories of human consciousness, to name only two of her more recent explorations.

"Meribeth was very kind and generous with her time when I was doing some research on William Vennard in 2017 and 2018. I enjoyed hearing about her experiences under his tutelage, and I was fully aware that I was speaking with one of only a handful of living "primary sources" who could offer firsthand insight into Vennard and his teaching, along with many other interesting anecdotes.

"On Saturday, October 26, the postman left an unexpected box on my front porch. When I opened it, it contained an original 1967 hardcover version of Vennard's *Singing: The Mechanism and the Technic* with the initials "M. A. B." engraved on the back cover. On the title page was following inscription: "To Meribeth Bunch, with confidence that she will achieve her worthy and unusual ambitions. Cordially, Bill Vennard." (She certainly did.) The package also contained a rather thick stack of some of Vennard's research papers, which I assume he passed on to Meribeth before his death during her doctoral studies in 1971. I will certainly "pass them forward" as well when my time comes.

"R.I.P. Meribeth, and thank you. We are so lucky to have known you." — Matthew Hoch

I miss my friend and mentor every day, but she will be with me in countless ways. At Meribeth's request and the blessings of her family, I traveled to California in February, 2020 and returned with Meribeth's archives—papers, books, journals, photos, poetry, musings, newspaper clippings, original *CoreSinging®* materials and more. It is my duty and great honor to keep her work and share her legacy. Thank you for helping me find my true voice.



"Your voice is the sound of your spirit." — Meribeth Dayme

"I have observed people physically shrink in front of my eyes when performing, speaking, or holding conversations with people or audiences they perceive to be important. These moments of shrinking are times when personal power has been given away." –Meribeth Bunch Dayme

The Incredible Shrinking Singer: Rebuilding Your Confidence

By Cynthia Vaughn, reprinted from the archives of *Classical Singer Magazine*, April 1, 1999

<https://www.csmusic.net/content/articles/the-incredible-shrinking-singer/>

As early as you can remember, your voice drew attention—it made you "special." Your music teachers said, "She has real talent," or "He's gonna make it!" You won the competitions, you earned the scholarships, you played the leading roles, you got a manager, you signed the contracts, and you impressed the reviewers. But with each step forward and upward, there are more people to please, and more pressure to succeed, as you unwittingly give away bits of your personal power and find yourself constantly doubting your own abilities. Perhaps you are an experienced singer going through a "slump," or seeing roles go to younger singers. You may be a singer who has had success on one level, and now face the unknown challenges of the next professional arena. You may even be returning to singing after a voluntary or forced "break," such as an illness, the birth of a child, a career change, or relocation. How do you regroup and rebuild your confidence?

I recently spoke with *Creating Confidence* author Meribeth Bunch from her home in London. "One of the biggest problems for any singer," she told me, "is that of identifying the 'core' and the 'voice' as being the same thing. As soon as we perceive an insult to the voice, performance, or audition, we take it personally, and give away personal power to an external force. It is easy, then, to blame others."

We also blame ourselves. "The self-critic is the largest obstacle any of us face, particularly the older we become. By then we have heard 'right' and 'wrong' so much that they have become parasites. The self-critic becomes the voice inside the head, that tries to speak at the same time we are singing. When we try to satisfy the self-critic, the message, the presence, and the performance all go out the window!"

To prove her point in lessons and workshops, Bunch tries the following experiment. "I stand behind a singer, and become their self-critic. As they are performing, I whisper lots of negative observations in their ear. And they seize up completely, because they can't do both at once. Think about it—

if the brain is busy talking while you are singing, it's like having a radio on. It's amazing what happens when the mind is quiet and supposedly blank. Athletes call this being 'in the zone.'"

One of the most difficult things for a performer to do is to develop an innate sense of self that is not dependent on what others think. Bunch prefers to accept exactly what singers tell her about themselves and let them change their minds later without having made a judgment. "I find out what their goals are, where they want to be, and how they want to sound ideally. We also have a discussion about the attitudes and thoughts that contribute to personal presence and space they have around them. That usually boggles them! Then I have them sing while I make a videotape. We work on the congruence of the message, and especially on staying present—which is quickly evident in the eyes. You can see the second they 'leave town!'"

Bunch tells of a soprano sent by her teacher for a consultation and video session. "She was a bit afraid at first, but later when I asked her what she was taking away from the session, her answer blew my mind. She was overjoyed because she looked like a 'normal' person. I shudder to think what she thought of herself before the session." Bunch adds, "Singers need to hear and see for themselves how they appear and sound. As long as singers, particularly classical singers, refuse to videotape and look at themselves, they will always need to go to others for approval."

When she works with singers, Bunch trains them to be in the present. "The critically important attitude is simply this: I want to be here!" She cautions not to be stuck in the past or distracted by the future. "One of the ways we hang ourselves up is to try to recreate the great rehearsal, performance, audition we had—whenever. When we do this, we are forever disappointed that we can't get the same feeling. We must instead recreate each time we sing."

continued: The Incredible Shrinking Singer

And what about the singer who is singing a small role, and desperately wants and “deserves” the lead role? “The person who is trying to be in the future is not in the present, and is probably not performing optimally. Do the small role wonderfully well! One of the sad aspects of the teaching of singing is that no attention is paid to presence from the beginning. From the first moment of making sound, the face and eyes need to be present. Even the warm-up is about the enjoyment of singing, not just a means to an end.”

Bunch believes that there is a dual responsibility for the singer to maintain his or her own integrity or personal power, and for the voice teacher to find a way to “honor” the singer. “We need feedback on the voice that we can trust. However, gut feelings need to be acknowledged and honored. For example, if we are losing confidence because a teacher is subtly or otherwise trying to discourage us, we need to know when it is time to part company. We have given away our personal power to that teacher [coach, manager, etc.], and feel we are failures because we cannot do what they are asking. We keep trying to prove ourselves to the person in front of us, when we need to prove ourselves to ourselves. By constantly walking back into this situation, we crush our confidence and spirit. There is so much nurturing needed—not spoiling and false praise, but nourishment of the individual as a human being.”

Author’s note: *Creating Confidence* by Meribeth Bunch, Kogan Page Limited, London, 1999 is out of print. Much of the information was included and expanded in *The Performer’s Voice*, (WWNorton, 2005), however it’s worth it to find a copy of *Creating Confidence* for the delightful cartoon drawings by Simon Pearsall.

What Is Personal Power?

- An innate sense of yourself that is not dependent on what you believe other people think;
- The ability and confidence to find out or ask what you need to know to do your job or task well;
- The ability to listen to comments and criticism, and pursue them positively until a way is found to resolve the situation with integrity, and without emotional attachment to the outcome;
- The ability to recognize and take care of your own needs. In doing so, you are far better able to maintain your energy and sense of self-worth, and you will be free to share and to give others what they may need at the time.

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Sing For Your Lives

By Graham Anduri and Stefanie Kavas Anduri

As musicians, we constantly seek answers to questions about our place in society. Why do we make music? What do we contribute to the world? Why is music important? How do we advocate for music education? What is the purpose of music in our lives, and in our society? As professional singers and professors of voice, we both have known somewhere deep in our souls that music held great importance for us, and for the world, but verbalizing how and why was another matter. It has taken us a long time to identify just why music is so crucial.

Our journey together began fourteen years ago. We met as undergraduates at Colorado State University. We had dreams of living the Bohemian travelling artist life, living on the stages of the world and being constantly immersed in operatic artistry. We both received graduate assistantships at the University of Florida, and then again at the University of Southern Mississippi for our DMAs. We realized that our earlier dreams were far from practical if we were to have a family, and we discovered a love of teaching. We both had our first college teaching jobs at the University of Mobile, teaching adjunct while finishing our dissertations and raising our first child. In 2015 Graham took a chamber choir on tour to Romania where they sang concerts and did workshops for orphanages, schools, churches, after-school programs for disaffected Roma (gypsy) children, nursing homes for disabled youth, and a men's prison. The trip was life-altering in so many ways. Weeks and months went by, and after digesting everything that transpired on the tour, a new sense of purpose for what we do began to emerge.

We both realized that music was about connecting with people. It allowed the choir to connect with inmates who spoke a different language, with disabled children who couldn't move, speak, or feed themselves, and countless others from myriad walks of life. Singing for and with these people erased any perceived divisions or fears. We were reminded that beneath all of our uniqueness, we all share the same fundamental humanity. This was the first big life lesson music taught us.

As we have progressed in our careers as performers and teachers since then, we have discovered that many of the lessons we teach our students to help them sing better are also lessons that have helped us to live more intentionally. We have realized that singing is, in many ways, a reflection of our lives,



Sing For Your Lives workshop, led by Graham Anduri (center)

and how we sing says a lot about how we live. Concepts kept surfacing in voice lessons such as "relinquish control to gain control," or "connection over perfection," and as we meditated on them, we recognized the importance they held in our own lives. We knew we had to take things outside of the studio into a bigger arena. We decided to offer a series of vocal workshops called "Sing For Your Lives!" Each session focused on a different voice/life lesson. Our students ranged in age from teenagers to senior citizens. Among the group members were amateur choral singers, high school aspiring music majors, our own college music majors, fellow voice teachers in the area, and our work colleagues. In this four-part course, we explored some of the life lessons singing has taught us. The lessons we focused on were:

1. Relinquish control to gain control
2. High notes are easy: where your energy goes, your life will follow
3. Let it shine: Let your voice be heard
4. Connection over Perfection: The Singer's life purpose

In each class, we explored the concept of that day through breathing exercises, vocalizes, songs, and discussions. We asked participants to make primal noises, and we were met with unabashed wolf howls, owl hoots, and baritone mating calls, among others. We asked them to scan various parts of their bodies as they sang warm-ups and songs in unison.

continued: Sing For Your Lives

We asked them to become aware of their internal monologue as they sang. This brought awareness to their self-imposed limitations. In our experience, most tension is the result of an emotional reaction. In some cases, singers try to control their voices by over-manipulating their alignment, breathing mechanism, laryngeal position, pharyngeal space/shape, etc. Other times, singers allow their bodies to react to a fear response when they experience a foreign sensation or approach a daunting high note. They might tighten and lock their core muscles, thrust their jaws forward, or retract their tongues to create a sense of control over their voices. Or, they lose sight of the longer phrase lines, and get so hyper-focused on those high notes (read: high-pressure life events) that they push and squeeze for all we are worth in an attempt to make it work just perfectly. This creates a constrained sound at best, or a catastrophic voice crack at worst, which is what we were trying to avoid in the first place! In any case, we usually end up neglecting the rest of the phrase that comes later. If, instead, we sing through the high notes (rather than “hit” them) and sustain them – feed them sustenance (rather than “hold” them) so that that they serve their role within a whole phrase, then we end up with easy, free, beautiful, expressive high notes and wholistic musical phrases.



University singers on tour sing and play with Romanian orphans

Similarly, people often grasp onto a false sense of control in our lives. We try to micromanage each detail of a chosen task, without leaving wiggle room for hurdles in our paths.



Graham Anduri holds a Romanian orphan

When confronted with opportunities, we often choose the safe path and refuse the risk. When we allow stress and fear to guide us, we don't allow for any creativity, cooperation, or serendipity to occur, and we lose sight of that event's place in the grander scheme of things. Each big event is just another chance for us to connect and communicate

something important with others. It won't be the last opportunity, and a failed attempt does not constitute failure as a human. In the class, we played a video of Jose Carreras leaving a San Andreas-sized crack in the high note of “Celeste Aida.” Most people in the class knew who Carreras was, but no one remembered him for his voice cracking. Rather, they remembered him as one of the Three Tenors – a world class singer who touched millions of ears and hearts. We also remarked on how he recovered the high note and kept singing to the end of the phrase. He wasn't worried about one little high note in the grand scheme of an entire opera, or an entire career. He was singing for connection, not perfection!

The class that we were initially the least excited about, but that ended up being the favorite of many of the participants, was “Let it Shine.” We discussed three ways that we have noticed in which people withhold their voices as singers:

1. Shy, or timid singing (“I hope no one hears me!”)
2. Swallowed, safe, self-indulgent singing (“I sound great inside my head!”)
3. Over-worked, constricted singing (“If I just work a little harder, it will be better!”)

continued: Sing For Your Lives

All three of these approaches result in some form of inhibited sound that stems from a sense of egoic identification with the sound of one's voice. We want to control our vocal representation of ourselves so that it will be perceived exactly how we want it to be. But again, we get in the way and the thing that we are afraid of doing is what we achieve. When we can relinquish control, and allow that primal, natural sound to come through, it may feel a bit like a wild animal at first, but it comes across so much more honestly and expressively. When we embrace the vulnerability of singing, then we harness the power of singing. In line, we must use our voice to speak up when something needs to be said. We related a story about seeing a man beating his young child with a belt in their front yard, and not stopping to say anything for fear of our own safety. While we of course reported the event to the authorities, we neglected to use our "voices" to act out against a horrific scene of abuse and save a helpless child. It is something that we have both regretted ever since. But the practice of letting our singing voices be heard unabashedly and uninhibitedly (though not necessarily always loudly, as we discussed in class) is a kind of self-improvement practice for using our voices to speak up and speak out when the situation calls for it.

We came into each class session with an outlined course of vocal and life lessons to sing through, discuss, and experience together. And we learned so many more by hearing the stories and the experiences of everyone in the class. The positive response from all who participated was overwhelming, and the immediate outpouring of support and intrigue from friends and colleagues around the country has created a whirlwind of excitement for us. It seems there is a message that is waiting to be relayed about the power and purpose of singing. It is not a message that we created – it has been there all along – but certainly one that we have discovered for ourselves, and one that we want to share with the world. So in response to those early existential questions about why we do music, we now have the following reply: WE SING TO SAVE THE WORLD!



Dr. Stefanie Anduri currently teaches voice at Colorado Mesa University, works as a freelance writer, presents vocal workshops, maintains an active performing career, and raises her two boys along with her husband, Graham. Stefanie has been performing since the age of 7, when she decided she wanted to be an opera singer after singing in the children's chorus of Carmina Burana. She loves exploring new musical and vocal styles as a means of conveying the myriad facets of the human experience. Her pedagogical approach to singing and teaching aims to get the body out of the way of the soul.



Dr. Graham Anduri is the Director of Voice Studies at Colorado Mesa University, where he teaches voice, choir, and opera. He is passionate about using music as a vehicle for connecting people and improving himself and society. Graham's career as a performer, director, and conductor has taken him throughout the U.S. and Europe, and has shaped his perspective on the personal, societal, and global importance of music. He lives with his wife, Stefanie, and two boys, Leo and Max in Grand Junction, CO.

What We're Talking About: INSTAGRAM

by Cynthia Vaughn @cynthiavaughn



Who's got Instagame?

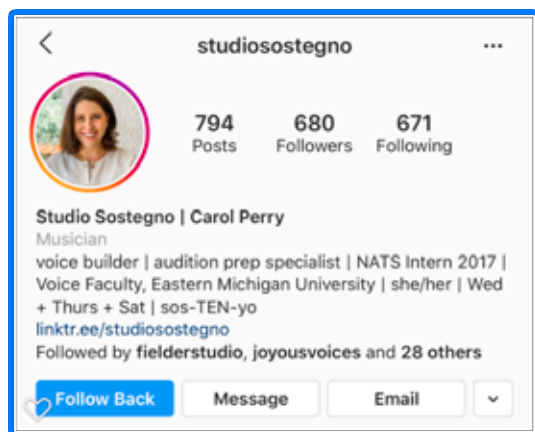
While the voice teacher forums on Facebook are full of helpful and sometimes heated discussions on pedagogy, technique, and repertoire, a lot of the cool kids have jumped over to Instagram. As an independent studio owner, you'll probably want to have both Facebook and Instagram, but as one teacher told me, "I use Instagram for my teen and tween students. I use Facebook for their parents. I use email for their grandparents." The simplest distinction between the platforms is that Facebook is for words and Instagram is for pictures, although the lines are continually blurred as Facebook adopts more Instagram-like features. By design, "Instagram is a free photo and video sharing app available on Apple iOS, Android and Windows Phone. People can upload photos or videos to our service and share them with their followers or with a select group of friends. They can also view, comment and like posts shared by their friends on Instagram." (Source: [instagram.com](https://www.instagram.com))

One of the most savvy Instagram experts is NATS member Karen Mertick-Michaels, founder of The Social Butterfly [TheSocialButterflyGuru.com](https://www.TheSocialButterflyGuru.com)

"The Social Butterfly Guru was born out of helping my performer and teacher friends, sell out their shows and fill their studios. I found that while I LOVE all things tech and social media, that feeling is not generally felt by others. Since I have a very busy vocal and piano studio and I am a corporate performer on and around the Las Vegas strip, I found I have a unique skill set to help others. And so the Social Butterfly Guru was born. I enjoy researching best practices and new ways to gain momentum with the algorithms used on IG and other social platforms. I enjoy even more sharing that info with others voice teachers and performers."

The Social Butterfly Guru's Current Top Tips for Instagram 2020:

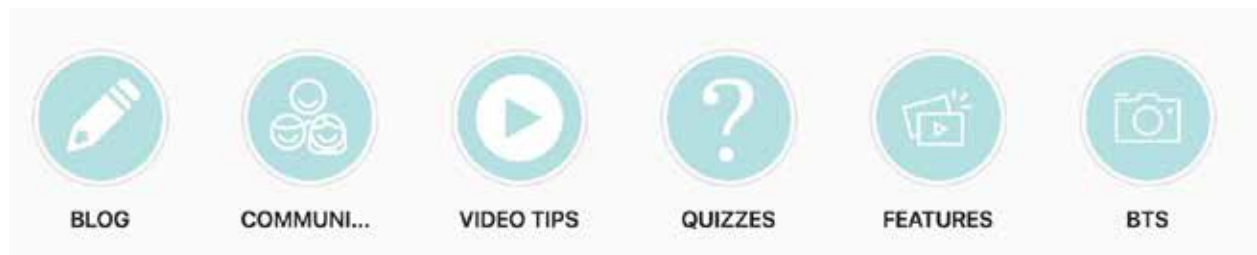
- Use your bio real estate to the maximum! Hashtags, a multi link (think link-tree or link in profile) and fun uses of text using [yaytext.com](https://www.yaytext.com) and other text creators.



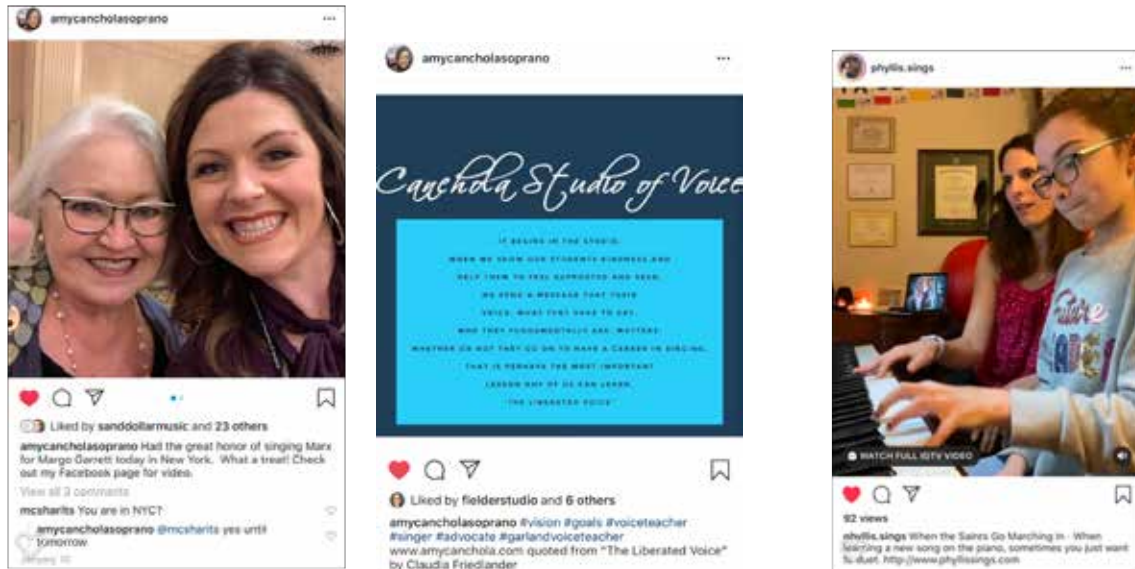
- Instagram Stories are a great way to gather attention, so show what you do— what you teach in the studio, what fun tools you employ, etc. Stories are in 15 second increments (unless you are live) so you will need to employ 3rd party apps to help you cut those moments into those increments.



- Use those Highlight Circles to share your services, top studio and teaching moments, student successes etc.



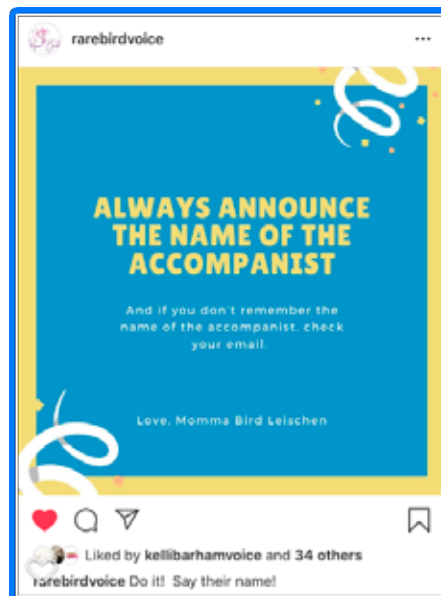
•Engage with your followers and those you are following! Liking and answering back all comments is VERY important! Any time someone tags you be sure to comment back to them. Participate in relevant conversations.



•Use hashtags that are specific to you and add a few that scale larger, too. Remember that if you don't post your hashtags in your post, make sure you do so in the first comment within 30 seconds of posting in order to increase your chances of being on the first page of the Explore Page. —Karen Merstik-Michaels

~ ~ ~

The best way to find creative ways to use Instagram to promote, engage, and build community is to see what your colleagues are already doing on Instagram. You'll find NATS members who are spotlighting their famous or not-yet-famous students, whether professional performers on Broadway or high schoolers singing NATS Student Auditions. Weather reports and studio closures can be announced on Instagram, where your students are most likely to see it. Welcome new students and celebrate your student's birthdays with an Instagram shout-out. If you have available lesson spots, you can post a quick graphic with the details. Artist/Teachers can post their own performance videos online (#teachersingtoo) and you'll find plenty of sharable teaching memes. Note: If you decide to have an intern or paid virtual assistant take over your Instagram posts, make sure that the message matches your branding and studio culture. The best digital assistant posts, like a good headshot, will look you like on a good day!



Aimee Woods @magnoliamusicnoco cautions, “Make sure that your images are sized for the platform (its more of a square)! Otherwise you end up with issues like heads being cut off in the pics! Also, use Instagram Stories! More people engage there than on the main feed!”

Phyllis Horridge @phyllis.sings says, “I love using IG for my studio ... but I’ll admit it’s not just studio stuff because I feel like people need to also get to know me as a person, which in turn helps them decide to take lessons with me. I use IG to communicate with my millenials and younger students (which is the majority of my studio), who use IG as their main form of communication. These students love to be recognized and given accolades, which means engagement, which equals more followers, which equals possible new students! I also use it to give helpful tips and motivate not only my students, but anyone else who might follow me and have been considering lessons. In addition, I throw in a few posts about my personal life so folks can get to know me better as a whole.”

Amy Canchola @amycancholasoprano primarily uses Instagram “for pictures and videos of my singing, my student accolades, and singing-related content. I use private Instagram messaging for communication in my high school studio. They respond to private Instagram messages and texts better than email.”

Finally, Instagram is not just for the younger set. Facebook feels very familiar to me, but I am enjoying figuring out how to communicate via Instagram. Its another world! Cate Frazier-Neely, my NATS colleague of 30+ years, agrees that “ it’s a different audience. Lots of people are not using Facebook any more. There’s also a sort of “language” used for Instagram that isn’t the same because the viewers like both images and info, but want to feel like they know you. I am not real comfortable with that yet, but there is a growing number of people in our demographic who use it.”

Special thanks to NATS members @rucklesvoice, @studiosegno, @phyllis.sings, @magnoliastudionoco, @breannerourkestudio, @rarebirdvoice, @wildmintmusic, @amycancholasoprano

Singing is a Human Right: Lessons About Equitable Access Learned From The Tacoma Refugee Choir

by Erin Guinup

The UN's Universal Declaration of Human Rights states in Article 27: "All persons enjoy the right to freedom of artistic expression and creativity, which includes the right to freely experience and contribute to artistic expressions and creations, through individual or joint practice, to have access to and enjoy the arts, and to disseminate their expressions and creations."

When I first heard this statement, I was struck by the realization of how many people do not experience the right to create and express themselves artistically and the implications that has for our communities. It led to questions about how music has affected me personally and why I sing in the first place. Like many others, music has changed my life and served as a balm of comfort during times of grief and provided motivation to do things I might not otherwise. As I answered these questions of why I sing and how singing benefitted me, I wanted to do my small part in providing some of those benefits to others.

The Tacoma Refugee Choir, which I am privileged to have founded and direct, is a welcoming community of refugees, immigrants and friends who sing together united in the pursuit of love, hope and belonging. Over the past three years, we have welcomed over 600 people from 52 countries in our non-auditioned, come-all choir. The free program, which meets weekly and welcomes new visitors almost every time, is designed to quickly help people make friends, overcome barriers between people that might not otherwise interact in the community, and engage in a communal experience of music, food, and dance. The result is a fun, high-energy, and affirming weekly gathering that one refugee from the Democratic Republic of Congo called "my best day in America."

The experiences we have shared together have been transformative. The biggest impact we have seen is how singing has helped provide a feeling of love and belonging. A former refugee from Chad who had been orphaned as a young man had never sung before but found the support of many surrogate mothers in the choir who helped guide him to get a job, become a citizen, and then successfully enlist in the Air Force. He said, "The choir healed my mistrust...

the choir gave me a reason to do hard things." A Congolese choir member said the choir "taught me how to love. I didn't grow up with love but here, I feel so much love. I want to help others feel this love." A Cambodian man said, "the choir is my family. Singing is my weekly dose of hope" and "gives me courage to use my voice in other ways."



Singing together provides us the opportunity to feel and express and find purpose and unity amid a world filled with negativity and divisiveness. Through singing together, we break down barriers that would inhibit the expression of love, and cultivate a family-like environment where people can express joy and pain, unite in purpose, and build friendships that can have a powerful effect on all other aspects of life. While our focus is on creating music and friendships, we have experienced dozens of tangential benefits because of the strength of these relationships including job opportunities, help with children, tutoring support for refugees attending college, practice with English skills, cooking lessons and food support, baby showers, and even getting one young family the resources needed to avoid homelessness.

When we think of barriers to music education and music making, money is often cited as the leading obstacle but there are many other obstacles that limit individuals in equitably accessing music-making opportunities. I naïvely thought that removing financial barriers would be sufficient to level the playing field and welcome a more diverse demographic of participants. However, I soon learned that many other factors influence whether an

continued: Singing is a Human Right

individual even hears about music opportunities or walks through the door to attend concerts or feels able to engage in participating, developing, and sharing their voice. Factors that we encountered in the Tacoma Refugee Choir include differing levels of communication skills, location of rehearsals, transportation challenges, relevance of the songs to a person's experience and needs, mistrust, power dynamics, culture and cultural expectations. Even after these hurdles are overcome, a sense of belonging and being able to contribute in that space is crucial to retention and long-term success.



[Click here](#) to watch the TRC's new video, "Be Counted", celebrating participation in the 2020 census.

Some of these hurdles seemed insurmountable and expensive to address but it turns out that small changes made some of the biggest differences. For example, taking time from rehearsal and allowing choir members to share their own native songs created more of a collaborative space that both acknowledged the value of their songs and experience and opened doors for understanding. One young woman shared a song she learned in a refugee camp and it led to an emotional conversation about desperation and where we find the strength to carry on when things are hard.

We also took more of a song leader approach and learned many songs by rote rather than sheet music so as to utilize the strength of aural traditions that are prominent in many other cultures. Using an aural approach encouraged more improvisation and harmony creation and freedom of sound while leading to opportunities for songwriting based on the experiences of our members. A few members came together to write a song with the message, "Sad stories can be rewritten where fear ends and hope begins" and each performance is full of ebullient joy and connection to one another. The catchy nature of the song enables audience members to quickly catch on and unite with the message that "Everyone can love someone" and make a difference in their own way.

The result of these adjustments has resulted in greater

buy-in among members and a deeper sense of purpose and ability to contribute. It has also helped singers to relax and sing with more confidence and support. While we still have a lot to learn yet, the process has been life-changing for both the singers and myself as we recognize the strengths of different traditions and experiences. Our goal is not to become like one another but to connect with one another and move in the same direction as we feel, heal, and unite.

While music may not change the world, music changes people and people change the world. By making adaptations for the singer in front of us, even if they don't yet identify themselves as a singer, we have the privilege and opportunity as music educators to help that person experience the human right of creation and expression and to become someone able to more fully contribute their voice in our communities.



Erin Guinup is a conductor, soprano, voice teacher, corporate voice specialist, author, and public speaker. Erin is the founding Executive and Artistic Director of the Tacoma Refugee Choir, a nonprofit dedicated to building a more welcoming community through song. As the director, Erin manages the organization and leads outreach, community concerts, and school assemblies, encouraging people of all ages to raise their voices to

make a difference in the community. She is a frequent soloist with ensembles such as Tacoma Concert Band and Northwest Repertory Singers, and her internationally performed one-woman show, The Ladies of Lyric and Song: Female Composers and Lyricists of the American Musical Theatre has been praised as "an amazing tour-de-force." Other career highlights include conducting the world premiere of Orson Scott Card and Mark Mitchell's He is There and annual performances of Rob Gardner's Lamb of God and Handel's Messiah; witnessing her students achieve success on Broadway, regional theatre and operatic stages, and television's American Idol, The Voice, and America's Got Talent; presenting at TEDxSeattle with the Tacoma Refugee Choir; singing with an Israeli-Palestinian choir in Jerusalem and Europe; and working with Fortune 100 companies and medical staff on improving verbal communication with patients. She is a contributing author for two books released in 2019: So You Want to Sing Music by Women and My Body Was Left on the Street: Music Education and Displacement. Erin's work encourages people to find their voices and lift them together.

Understanding the Repertoire: An Analysis of the 2017–2018 National Student Audition Entries

by Paul Patinka

The 2017–2018 season of the National Student Auditions (NSA) marked a revolutionary moment in the history of NATS. For the first time, repertoire was registered through a comprehensive online system that not only streamlined the registration process but also created a massive database of all pieces sung in the auditions. This database, likely the largest of its kind, presents a unique window into the repertoire taught by NATS members and deemed suitable for the popular NSA competition.

Between March and September of 2019 I worked to standardize composer names, correct spelling errors, document excerpts from larger works, and collect composer demographic information for the 42,784 entries. The finished product condensed the original entries into 6,616 individual pieces. Of these, 49 (representing less than one percent of the total set) could not be identified with a clear composer.

Most unidentifiable songs were arrangements of spirituals where the composer was listed only as "arrangement."

My analysis views the repertoire through the eyes of the student and their experience with the music. Rather than only making note of the individual pieces that were sung, repetitions were noted as a means of tracing how many students had experience with each piece and the demographic information attached to it. Therefore, an aria sung with recitative and that same aria sung without recitative are marked as two pieces. It is important to note that there is frequently more than one composer or arranger per piece, and demographic information was collected on all parties involved. Because of this, percentages may not equal 100%.

Below are several "Top Ten" lists from the database. [Click here](#) to view the complete article on the NATS Website.

Top 10 Opera Arias

Repetition	Title	Larger Work
177	O del mio dolce ardor	<i>Paride ed Elena</i>
141	Per la gloria d'adorarvi	<i>Griselda</i>
141	Già il sole dal gange	<i>L'honestà negli amori</i>
133	Voi che sapete	<i>Le nozze di Figaro</i>
128	Bel piacere	<i>Agrippina</i>
122	O mio babbino caro	<i>Gianni Schicchi</i>
110	Vedrai, carino	<i>Don Giovanni</i>
101	Batti, batti, o bel Masetto	<i>Don Giovanni</i>
101	Alma del core	<i>La costanza in amor vince l'inganno</i>
99	Deh vieni, non tardar	<i>Le nozze di Figaro</i>

continued: Understanding the Repertoire: An Analysis of the 2017–2018 National Student Audition Entries

Top 10 Operetta Arias

Repetition	Title	Larger Work
50	Poor wandering one!	<i>The Pirates of Penzance</i>
49	Art Is Calling for Me	<i>The Enchantress</i>
46	Mein Herr Marquis	<i>Die Fledermaus</i>
25	The sun whose rays are all ablaze	<i>The Mikado</i>
18	Glitter and Be Gay	<i>Candide</i>
11	Dein ist mein ganzes Herz	<i>Das Land des Lächelns</i>
11	Ich lade gern mir Gäste ein (Chacun à son gout)	<i>Die Fledermaus</i>
11	Meine Lippen, sie küssen so heiss	<i>Giuditta</i>
11	Oh, is there not one maiden breast	<i>The Pirates of Penzance</i>
10	Oh, better far to live and die	<i>The Pirates of Penzance</i>

Top 10 Oratorio Arias

Repetition	Title	Larger Work
74	Quia respexit	<i>Magnificat</i>
54	Where'er you Walk	<i>Semele</i>
38	Total Eclipse	<i>Samson</i>
37	Rejoice Greatly, O Daughter of Zion	<i>Messiah</i>
31	Every Valley Shall Be Exalted	<i>Messiah</i>
31	Oh Sleep! Why Dost Thou Leave Me	<i>Semele</i>
27	How Beautiful Are the Feet of Them	<i>Messiah</i>
25	O Rest in The Lord	<i>Elijah</i>
25	Arm, Arm, ye Brave	<i>Judas Maccabaeus</i>
25	Let the Bright Seraphim	<i>Messiah</i>

continued: Understanding the Repertoire: An Analysis of the 2017–2018 National Student Audition Entries

Top 10 Musical Songs

Repetition	Title	Larger Work
132	No One Else	<i>Natasha, Pierre & The Great Comet of 1812</i>
119	Vanilla Ice Cream	<i>She Loves Me</i>
119	Pulled	<i>The Addams Family</i>
117	Watch What Happens	<i>Newsies</i>
105	I Could Have Danced All Night	<i>My Fair Lady</i>
91	In My Dreams	<i>Anastasia</i>
91	Much More	<i>The Fantasticks</i>
90	If I Loved You	<i>Carousel</i>
89	Green Finch and Linnet Bird	<i>Sweeney Todd: The Demon Barber of Fleet Street</i>
87	Home	<i>Beauty and the Beast</i>

Top 10 Art Songs

Repetition	Title	Composer
206	Sure on this Shining Night	<i>Samuel Barber</i>
179	Love's Philosophy	<i>Roger Quilter</i>
175	Se tu m'ami	<i>Alessandro Parisotti</i>
145	Caro mio ben	<i>Tommaso Giordani</i>
145	Widmung	<i>Robert Schumann</i>
126	The Vagabond	<i>Ralph Vaughan Williams</i>
126	O del mio amato ben	<i>Stefano Donaudy</i>
122	When I Have Sung My Songs	<i>Ernest Charles</i>
120	Silent Noon	<i>Ralph Vaughan Williams</i>
118	Zueignung	<i>Richard Strauss</i>

Wrapping up a successful NATS Winter Workshop

by Kristine Hurst-Wajszczuk, Vice President for Workshops

The 2020 Winter Workshop, held at the Roosevelt Hotel in New York from January 10-12 in conjunction with the NATS Artist Awards and National Music Theater Competition finals, was by all accounts enjoyable and informative. Sessions ran the gamut from interactive workshops, master classes, and lectures. Our clinicians included Brady Walsh and Melissa Wegner from the Met, acclaimed collaborative pianist Margo Garrett, fitness guru Claudia Friedlander, music theater casting director Michael Cassara, stage combat experts Jacqueline



Voice and fitness expert Claudia Friedlander demonstrates with an exercise band.

Holloway and Sean McCarthur and Alexander Technique practitioner Brooke Lieb. There was something for everyone in attendance, and I received many comments about the high quality of presenters.

We were fortunate that, unlike the last Winter Workshop

in NYC, there was no blizzard to prevent anyone from arriving; in fact, we enjoyed record temperatures in the 60s!

In conjunction with the Winter Workshop, the Mentored Teacher Program continued, with 11 participants receiving



Collaborative pianist Margo Garrett led master sessions in French Melodie and German Lieder.

feedback about their teaching from other NATS members. Our Mentor Teachers were former Executive Board members Lori McCann and Richard Weidlich, as well as our current President, Karen Brunssen. I am grateful for their assistance.

This is my last workshop as VP for Workshops, and it has been an honor to serve NATS. I offer my thanks to the folks that make it all possible: Debbie, Tina, Margie, and Paul in the national office are always very helpful and are great resources. I'm grateful for Allen Henderson, for his support and guidance over the past four years, and Mark McQuade, Diana Allen, and Frank Ragsdale for their help coordinating competitions and workshops simultaneously. Blake, Connie, and Tripper Stiles are always there for our video needs, and we are grateful for their technical expertise. Our local coordinator, Lori McCann, kept us running smoothly with a great group of volunteers, including DeMar Neal, who will be assuming the role of VP for Workshops in June. I'm also fortunate to have served under the positive and kind leadership of our president, past-president, and president elect: Linda Snyder, Karen Brunssen, and Carole Blankenship, respectively. I am indebted to all of you.



Alexander Technique practitioner Brooke Lieb works with a singer.

[CLICK HERE for Winter Workshop CD/DVD Order form.](#)

[See next page for online access to session recordings from the 2020 Winter Workshop.](#)



NATS 2020 WINTER WORKSHOP

AVAILABLE Online

Although the 2020 Winter Workshop has concluded, we've captured the entire event on video.

[CLICK HERE FOR NATS LIVE LEARNING CENTER](#)

LIMITED TIME OFFER FOR NATS MEMBERS: \$59 FOR 12 MONTHS OF ONLINE ACCESS TO ALL SESSIONS. To attain your NATS member rate, send an email to multiviewmediasupport@multiview.com for assistance.

2021 Van L. Lawrence Fellowship

Application Deadline: Nov. 15, 2020

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 Annual Symposium: Care of the Professional Voice in May 2021 (dates TBD), 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.



NATIONAL ASSOCIATION of TEACHERS of SINGING

56th NATIONAL CONFERENCE

**JUNE
26-30,
2020**

JOIN US FOR SOME SOUTHERN HOSPITALITY IN KNOXVILLE, TENNESSEE!



KNOXVILLE CONVENTION CENTER

FEATURING WORLD-RENOWNED GRAMMY-WINNING SOPRANO

Ana María Martínez

IN CONCERT ★ MASTER CLASS ★ Q&A

SPECIAL GUEST ARTISTS, DIVERSE SESSIONS,
FIVE WORKSHOPS TO CHOOSE FROM, MORE
FOR STUDENTS, AND CONCERTS!



NATS MEMBER EARLY REGISTRATION FEE:

\$435⁰⁰

(Includes Banquet and Concert Ticket)

SPECIAL NATS GROUP HOTEL ROOM RATE:

\$146⁰⁰

EARLY REGISTRATION DEADLINE:

APRIL 1

The NATS 56th National Conference promises to have something for everyone – teachers, students, and performers alike. Join us for what is sure to be one of our most exciting National Conferences ever in Knoxville Tennessee, June 26-30, 2020. We are pleased to offer a diverse lineup of internationally known performers and speakers, including Grammy Award® winner Ana María Martínez, The American Spiritual Ensemble, Patrice Michaels and *Notorious RBG in Song*, collaborative pianist Andrew Harley, NATSAA and NMTC Winners, a Community Sing, a GRAND songSLAM, AND MORE!!



American Spiritual Ensemble



Collaborative Pianist Andrew Harley



**REGISTER at nats.org/Knoxville2020
#NATSinKNOX**

Kurt Erickson named first place winner of 2020 NATS Art Song Composition Award

Winning composition "Here, Bullet" will be performed at the NATS National Conference

Composer Kurt Erickson has won First Prize in the National Association of Teachers of Singing 2020 Art Song Composition Award for his composition *Here, Bullet* (*Song Set for Baritone and Piano*) based on poems written by Brian Turner during his time serving in the Iraq War.

Erickson's winning work will be performed at the 56th NATS National Conference, June 26-30, 2020, in Knoxville, TN along with the 2019 winning work *Elemental Earth* by Philip Lasser. *Here, Bullet* will also be programmed on a future concert by the Cincinnati Song Initiative as part of its Americana series.

Kurt Erickson is an active composer whose vocal and instrumental works are performed by leading singers,



Kurt Erickson

orchestras, chamber ensembles, and opera companies.

Erickson is currently serving as composer-in-residence with San Francisco performing arts organization LIEDER ALIVE!. Erickson remarks of the work, *Here, Bullet* is radically innovative poetry—firsthand poetic descriptions of 21st Century warfare by an established poet at the height of his powers. I approached this work with great respect and trepidation, seeking ways

to amplify the raw, visceral power of the poetic descriptions." "The project began as a kind of grand entrepreneurial thought

experiment where I created a new template for commission projects," said Erickson. Slightly frustrated with the traditional model where months and months of hard work yields only a few performances, Erickson came up with a project to waive his usual commission fees and allow singers to personally commission a work so long as they publicly performed the work during the 2019-2020 season. "I set up a page on Facebook and advertised on social media sites populated by emerging and professional singers. It was a gamble and I was prepared for the project to not meet my expectations. But that was not the case. Some 25 + singers signed on to perform the work at various venues this season, although nothing as prestigious as the upcoming NATS Conference," said Erickson.

Second place was awarded to Ellen Harrison for her composition *Between Magic and Possibility*, written for soprano and flute. The set of seven songs is based on texts from *Track* by Norman Finkelstein, published by Shearsman Books. Harrison, a composer of lyrical, vividly colored music, lives in Cincinnati, OH, where she teaches at UC's College-Conservatory of Music.

Honorable mention was given to Ben Krause for his composition *Six Lowell Songs*, based on the poetry of Amy Lowell, for soprano and piano. A Chicago-based composer and pianist with interdisciplinary engagement across a wide range of media, Benjamin Krause has taught at Rice University, the University of Oregon, and Valparaiso University, and is currently on the music faculty at Hope College, where he teaches composition and theory.

Finalists/Winners of the 2020 NATS Art Song Composition Award

First Place Winner: Kurt Erickson - *Here, Bullet*

Second Place: Ellen Harrison - *Between Magic and Possibility*

Honorable Mention: Ben Krause - *Six Lowell Songs*

Ryan Homsey - *Five Russian Poems*

Paul Zeigler - *Rachel: A Song Cycle, A Life*

Patrick Wickham - *Irish Drinking Songs*

Jeffrey Moidel - *Anthems*

Kerrith Livengood - *Lean Seasons*

Cecilia Livingston - *Singing Only Softly*

Allen Cohen - *April Songs*

2021 Art Song Composition Award



1st Place

\$2,000 plus the composer's expenses to the NATS 57th National Conference in Chicago, IL, July 2–6, 2022, where the 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, 2019).

ENTRY FEE - \$30 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, 2020.

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).
- (5) The song order on the recording must match the song order of the score.

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

APPLY ONLINE NOW AT NATS.ORG

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

**ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2020**

NATS reserves a non-exclusive right to sponsor performances of the winning work for two years without additional remuneration to the composer.

* For U.S. publications, a summary of works in the public domain is available on NATS.org.

NATIONAL ASSOCIATION OF
TEACHERS OF SINGING

NATIONAL Student Auditions

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

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

NATS Student Auditions 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 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
1. High School Music Theater Treble Voice	14-19	no limit
2. High School Music Theater TBB Voice	14-19	no limit
3. High School Classical Treble Voice	14-19	no limit
4. High School Classical TBB Voice	14-19	no limit
5. Lower Music Theater Treble Voice	22	0-2 post high school
6. Lower Music Theater TBB Voice	22	0-2 post high school
7. Lower Classical Treble Voice	22	0-2 post high school
8. Lower Classical TBB Voice	22	0-2 post high school
9. Upper Music Theater Treble Voice	25	3-5 post high school
10. Upper Music Theater TBB Voice	25	3-5 post high school
11. Upper Classical Treble Voice	25	3-5 post HS; all undergraduate
12. Upper Classical TBB Voice	25	3-5 post HS; all undergraduate
13. Advanced Classical Treble Voice	22-30	4+ post high school
14. Advanced Classical TBB Voice	22-30	4+ post high school
15. Hall Johnson Spiritual Category	17-23	no limit; undergrad men/women

*Treble Voice: Soprano, Mezzo-soprano, Contralto, Countertenor. TBB Voice: Tenor, Baritone, Bass

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

NATS Announces Participants in 2020 Intern Program

16 early-career voice teachers and collaborative pianists will gather for an intensive training experience at the University of Dayton, May 20-30

The executive office of the National Association of Teachers of Singing (NATS) announced that 16 members have been selected to participate in the 2020 NATS Intern Program, a 10-day forum that pairs experienced and recognized master teachers with talented early career members of NATS. The Class of 2020 NATS Interns includes 12 voice teachers and has been expanded to include four collaborative pianists, up from three in previous years.

NATS Intern Program Class of 2020

Voice

Sarah Bucher - Miamisburg, OH

Katherine Calcamuggio Donner - Louisville, KY

Sarah Folsom - Cincinnati, OH

Susan Gouthro - Harrisonburg, VA

Liz Gray - Interlochen, MI

Carrie 'CJ' Greer - Reno, NV

Samuel Handley - Sheboygan, WI

Michael Hendrick - Baton Rouge, LA

Charles Moore - Greeley, CO

Daniel Stein - Athens, OH

Gretchen Windt - Salt Lake City, UT

Rachel Lindsay Wood - Whitewater, WI

Collaborative Piano

Patricia Au - Boston, MA

Qiao Zheng Goh - Chapel Hill, NC

Casey Robards - Urbana, IL

Natalie Sherer - Ann Arbor, MI

The 2020 Intern Program continues as our highest level 'immersion' offering in our association's long tradition of mentorship and goals of providing professional development opportunities for its members," said Linda Snyder, director of the 2020 NATS Intern Program and immediate past president of NATS. This year's class includes teachers who teach in university settings as well as those who operate independent studios. "Members of the 2020 Class have also taught in diverse locations such as community music schools, churches, high schools, and summer workshop programs, and with a varied repertoire ranging from opera/music theater to gospel and pop," said Snyder. Applicants were chosen following an extensive review.

NATS 2020 Voice Interns



Sarah Bucher



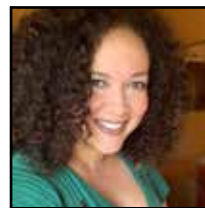
Katherine Donner



Sarah Folsom



Susan Gouthro



Liz Gray



Carrie 'CJ' Greer



Samuel Handley



Michael Hendrick



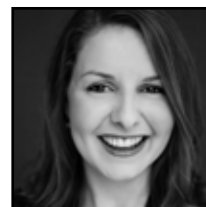
Charles Moore



Daniel Stein



Gretchen Windt



Rachel Lindsay Wood

NATS 2020 Collaborative Piano Interns



Patricia Au



Qiao Zheng Goh



Casey Robards



Natalie Sherer

continued: NATS Announces Participants in 2020 Intern Program

Snyder noted, "The selection committee was once again deeply impressed as it carefully considered the high number of applications to this prestigious program. Yes, the future of our profession continues to be in very good hands!"

This year's voice interns will work with master teachers Ollie Watts Davis (University of Illinois at Urbana-Champaign), Lorna MacDonald (University of Toronto), Dean Southern (Cleveland Institute of Music), and Cynthia Vaughn (Independent Studio, WA). The collaborative piano interns will work with master teacher Margo Garrett (The Juilliard School, retired).

The program will be held at the University of Dayton (Dayton, OH), May 20-30. Serving as on-site coordinator is Minnita Daniel-Cox, voice faculty coordinator at the University of Dayton. Tana Field (Murray State University) serves as vocal literature liaison. Dr. Wendy LeBorgne, of the Dayton Blaine Block Institute for Voice Rehabilitation and the NATS Wellness Coordinator, will provide a special lecture and tour of the Institute's lab. "We are looking forward to experiencing an outstanding 30th Anniversary edition of the NATS Intern Program," said Snyder.

Over the years, NATS Interns have maintained close professional bonds. At the biennial NATS National Conference, all those who have participated in past Intern Programs gather for a reunion and catch up with one another. Since its inception in 1991, the NATS Intern Program alumni network has grown to more than 300 voice-teaching professionals.

NATS 2021 INTERN PROGRAM APPLICATIONS

Application materials for the 2021 NATS Intern Program, taking place at the University of Southern California, will be available in late summer 2020. If you are interested in contributing to the support of the program, donations can be made through the [NATS Donor Portal](#). Scroll down to Make a Designated Gift, then choose Funding for NATS Intern Program. If your school or facility would be interested in coordinating/hosting a future NATS Summer Intern Program, please contact pastpresident@nats.org for details and facility requirements.

With partial funding from the NATS Foundation, the NATS Intern Program is an exceptional training experience. The program environment is structured to improve the teaching skills of the interns as well as promote the interdependent relationships necessary to provide the best instruction for students, who often are independently taught by collaborative pianists and voice teachers. Within an intensive format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of voice interns and the coaching skills of collaborative piano interns.

Donate to the NSA Award Fund

Sponsor an award at the National Student Auditions

We invite you to share in the pride that we as NATS teachers take in our talented voice students. Contributing to the [National Student Auditions Award Fund](#) makes a direct impact in rewarding their accomplishments. No gift is too small to show your support! You may also sponsor an entire prize to be awarded at this year's NSA Final Round during the NATS National Conference!

[Donate Online NOW](#)

Or, Call 904-992-9101 and make your donation by phone.



Seven teachers have been selected for 2020 Emerging Leader Awards

Winners receive a grant to assist with their attendance at the NATS National Conference

NATS has announced that seven early-career teachers of singing have been selected to receive 2020 Emerging Leader Awards. This biennial grant program with partial funding from the NATS Foundation is designed to recognize teachers of singing with no more than 10 years of teaching experience and who are active at the chapter and regional level of NATS. Winners receive a \$750 grant to assist with their attendance at the NATS 56th National Conference, which takes place June 22-26, 2020, in Knoxville, Tennessee.

The seven NATS Emerging Leaders for 2020 are:

- **Colin Briskey**, Seattle, Washington (Northwestern Region)
- **Troy Castle**, Marion, Indiana (Great Lakes Region)
- **Kylie T. Gougler**, Dubuque, Iowa (Central Region)
- **Ingrid Kammin**, Champaign, Illinois (Central Region)
- **Andy King**, New York, New York (Eastern Region)
- **Charles Moore**, Greeley, Colorado (West Central Region)
- **Heidi Wylie**, Milwaukee, Wisconsin (North Central Region)



Colin Briskey



Troy Castle



Kylie T. Gougler



Ingrid Kammin



Andy King



Charles Moore



Heidi Wylie



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KNOXVILLE CONVENTION CENTER AND ALL HOTELS OFFER COMPLIMENTARY WIFI SERVICE!

Hotels are within walking distance to the Convention Center.

The three hotels featured here are the official housing providers for the NATS 56th National Conference.

Reserving within this block assists in keeping registration costs as low as possible for everyone. Attendees, Students, and Exhibitors are encouraged to help support NATS by reserving with one of our Conference Hotels. Visit the [Hotels-Transportation page](#) at www.nats.org/Knoxville2020 for complete information to reserve online or by phone.

CROWNE PLAZA KNOXVILLE—Special Attendee Room Rate: \$140 per night (plus applicable taxes) for single/double/triple—this rate is for two double beds. King guest room rate is \$155 per night. Pet-friendly accommodations.

HILTON KNOXVILLE—Special Attendee Room Rate: \$146 per night single/double (plus applicable taxes). Self-parking is discounted at \$12 per day. Valet parking is \$22 per day. Pet-friendly accommodations.

HOLIDAY INN WORLD'S FAIR PARK—Special Attendee Room Rate: \$145 per night single/double (plus applicable taxes). Parking for guests with a reservation is \$10 per day. Parking for non-guests is \$15 per day.

DEADLINE TO MAKE HOTEL RESERVATION IS JUNE 1, 2020.

The voice recruiting event of the season!

The **NATS College Showcase** takes place
Thursday, June 25, 2020

on the check-in date for Competitors in the
NATIONAL STUDENT AUDITIONS,
in conjunction with the NATS National Conference.

PACKAGE INCLUDES:

- A draped table and two chairs at the College Showcase location (you provide your tabletop display and/or materials);
- A copy of our Conference Student Attendee contact list (excluding emails);
- One e-blast to all competitors (pre- or post-event);
- An insert in the Student Information Bag, which is distributed to each student at time of check-in at the event.

50% DISCOUNT FOR CONFERENCE EXHIBITORS!

Fee: \$500 (a \$750 value)

EXHIBITOR Discounted Fee: \$250

Please visit

www.nats.org/Knoxville_2020_College_Showcase

Contact us at 904-992-9101

Email: conference@nats.org



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...	SOLD	\$1,800
Inside Front Cover...	SOLD	\$850
Inside Back Cover...	SOLD	\$850
Premium Full Page.....		\$550 (preferred placement)
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(SOLD), NMTC Winner(SOLD), 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

Sponsored E-Blasts

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	\$175
Student E-Blast to NSA competition participants	\$75



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

Exhibitor Showcase—Limited Availability

Take this opportunity to showcase your brand with a guaranteed presentation session.

Premium Showcase Event—Featured event with 45-minute dedicated time slots	\$650
Regular Showcase Event—Simultaneously running 30-minute time slots	\$500

College Showcase

More than 500 students, with their parents and teachers, will be in attendance. Introduce your school to these rising stars! Package includes Table, Student contact list, Student e-blast, and Student bag insert.

College Showcase Booth	\$500
Exhibitor Discounted Price	\$250

To reserve your space, contact us at (904) 992-9101 or tina@nats.org • nats.org/Knoxville2020

(904) 992-9101 • info@nats.org • www.nats.org/Knoxville_2020_-_Marketing_Sponsorship



2020 NATIONAL CONFERENCE

Sponsor!

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.

Grand Sponsor\$10,000

You will receive exclusive recognition as the premier sponsor on all conference promotional items and signs, as well as these complimentary perks: 2 exhibit booths; premium exhibitor showcase; featured full page program book advertisement, flyer insert in to attendee bags, e-blast to all attendees, students, and members, and much more!

Gold Sponsor\$7,500

Recognition as the Gold sponsor on all conference promotional items and signs, as well as these complimentary perks: 1 exhibit booth; exhibitor showcase, e-blast to all attendees, premium full page program book advertisement, flyer insert for attendee bags, and much more!

Silver Sponsor\$5,000

Recognition as the Silver sponsor on all conference promotional items and signs, as well as these complimentary perks: 1 exhibit booth; e-blast to all attendees, flyer insert for attendee bags, premium full page program book advertisement, and much more!

Bronze Sponsor\$2,500

Recognition as the Bronze sponsor on all conference promotional items, as well as these complimentary perks: e-blast to all attendees, flyer insert for attendee bags, full page program book advertisement, discounted exhibit booth, and much more!

Events, Receptions & Hospitality Sponsorship Opportunities (all include a variety of special perks)

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 SOLD	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 SOLD	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](https://www.nats.org/Knoxville2020).